

CULTURE AND THE CLIOS: A COMPARISON OF CLIO AWARD-WINNING
TELEVISION COMMERCIALS FROM THE UNITED STATES, THE UNITED
KINGDOM, AND AUSTRALIA

By

MARIE ALICIA GUADAGNO

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by

Marie Alicia Guadagno

This document is dedicated to the graduate students of the University of Florida. The ones who will never read it.

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TABLE OF CONTENTS

	<u>page</u>
ACKNOWLEDGMENTS	iv
LIST OF TABLES	viii
FIGURE	x
ABSTRACT	xi
CHAPTER	
1 INTRODUCTION	1
2 LITERATURE REVIEW	3
Culture	3
Perpetuation and Transmission of Culture	4
Understanding Different Cultures	6
Cultural Frameworks And Dimensions	8
Research of Hall (1966, 1976).....	8
Research of Trompenaars and Hampden-Turner (1997).....	8
Research of Hofstede (1980, 1994).....	9
Hofstede’s Dimensions of Culture	10
Previous Cultural Research and Mass Communications	13
Focus of the Current Study	13
Advertising Awards	16
The Clio Awards.....	18
3 METHODOLOGY	22
Content Analysis Defined.....	22
Previous Television Commercial Content Analysis Method.....	23
Creating the Current Content Analysis Method	24
Intercoder Reliability	24
Unit of Analysis and Sample Design.....	25
Coding Procedure and Reliability Analysis.....	25
Rules and Procedures	25
Coder Training.....	26
Pre-testing.....	27

	Coder Independence	27
	Number of Judges per Spot	27
	Intercoder Reliability	28
	Final Revisions and Category Decisions	30
	Data analysis	31
4	RESULTS	32
	Spot Descriptive Characteristics by Award Level and Year	32
	Spot Descriptive Characteristics by Country of Origin.....	33
	Advertising Agency Brand Descriptive Characteristics.....	34
	Product Category Descriptive Characteristics.....	34
	Dominant Commercial Characters Descriptive Characteristics	35
	Research Questions.....	36
5	DISCUSSION AND CONCLUSIONS	43
	Descriptive Results	43
	Hypotheses and Research Questions	44
	Limitations.....	44
	Clio Limitations.....	45
	Future Research and Conclusion	45
APPENDIX		
A	OPERATIONAL DEFINITIONS	47
B	CLIO CODING SHEET	54
	LIST OF REFERENCES	62
	BIOGRAPHICAL SKETCH	66

LIST OF TABLES

<u>Table</u>	<u>page</u>
1 Hofstede (1980) Indices for the United States, United Kingdom, and Australia.	15
2 Holsti and Perreault and Leigh Reliability Indices	29
3 Sample distribution by Year. (N=268).....	32
4 Award Levels.	33
5 Top Ten Countries Represented.....	33
6 Top Ten Advertising Agencies Represented.....	34
7 Top Ten Product Categories Represented.	35
8 Commercial Characters Present in Overall Sample	36
9 High Power Distance in Ads?	36
10 Low Power Distance in Ads?	37
11 Individualism in Ads?	38
12 Low Individualism (collectivism) in Ads?	38
13 Masculinity in Ads?	38
14 Low Masculinity (femininity) in Ads?.....	38
15 High Uncertainty Avoidance in Ads?	39
16 Low Uncertainty Avoidance in Ads?	39
17 Long term orientation in Ads?	40
18 Short term orientation in Ads?	40

19	Executorial variables in Ads?	42
20	Prototypical Clio	44

FIGURE

<u>Figure</u>	<u>page</u>
1 Hofstede (1980) Indices for the United States, United Kingdom, and Australia.	15

Abstract of Thesis Presented to the Graduate School
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Marie Alicia Guadagno

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In the broadest scope, the purpose of this study is to explore differences in culture in an attempt to better understand human divides. The comprehension of culture is essential to the field of international marketing and advertising. In a more narrow scope, this study aims to contribute meaningful information of the cultural content depicted in award-winning television commercials. With this information, both marketers and advertisers may get a better idea of what is appealing and creative to different cultures. Utilizing this type of research may lessen the chance of making costly cultural blunders. Both marketers and advertisers seeking to enter new cultural market segments may get a better understanding of the territory they are trying to enter. Finally, this study serves as a springboard for further research on culture and award-winning advertising.

CHAPTER 1 INTRODUCTION

A civilization is a heritage of beliefs, customs, and knowledge slowly accumulated in the course of centuries, elements difficult at times to justify by logic, but justifying themselves as paths when they lead somewhere.

– Antoine de Saint-Exupéry

The paths to unlocking the “logic” and inclinations of different cultures can only be paved by in-depth and extensive research. In an era seemingly wrought by profound cultural conflicts (such as war and political strife), and even by more light-hearted cultural misunderstandings (such as being “lost in translation”), it is imperative to better understand culture and its impact on society. A culture’s influence on society is all pervasive (Mueller, 1987). From spoken word to implied meaning, to government, business, entertainment, and everywhere in between – culture surrounds society. We cannot separate ourselves from our own culture nor can we meaningfully interact without culture (Hall, 1966).

This paper will first explore, in a global sense, the construct of culture and the communication of values based on the culture theory (Feather, 1995; Rokeach, 1973). Next, the importance of understanding cultural differences will be discussed. The effect of culture on the standardization vs. localization debate (Elinder, 1965; Fatt, 1967; Kanso, 1992; Levitt, 1983; Ricks, Arpan, & Fu, 1974) will also be considered as a validation for why culture should be studied. This paper will also examine different cultural frameworks as researched by Hall (1966, 1976), Hofstede (1980, 1994), and Trompenaars and Hampden-Turner (1997); and previous research done on culture and

advertising (Albers-Miller & Gelb, 1996; Al-Olayan & Karande, 2000; Caillat & Mueller, 1996; Cheng & Schweitzer, 1996; de Mooij, 2005; Mueller, 1987; Pollay, 1983; Zandpour et al., 1994; Zhang & Gelb, 1996).

Here we find a gap in the literature when considering culture and award-winning television advertisements. The nature of advertising awards and their impact on the industry will be explored (Gagnard & Morris, 1988; Helgesen, 1994; Kover, James, & Sonner, 1997; Polonsky & Waller, 1995; West, Collins, & Miciak, 2003). Based on this extensive review of the literature, several hypotheses regarding culture reflected in award-winning advertisements from the United States, the United Kingdom, and Australia will be proposed. The content analysis methodology, data analysis, and results of this study will be reported. Finally, the contribution and limitations of this research will be assessed.

In the most cosmic sense, the purpose of this study is to explore differences in culture in an attempt to better understand human divides. The comprehension of culture is essential to the field of international marketing and advertising. In a more narrow scope, this study aims to contribute meaningful information of the cultural content depicted in award-winning television commercials. With this information, both marketers and advertisers may get a better idea of what is appealing and creative to different cultures. Utilizing this type of research may lessen the chance of making costly cultural blunders. Both marketers and advertisers seeking to enter new cultural market segments may get a better understanding of the territory they are trying to enter. Finally, this study serves as a springboard for further research on culture and award-winning advertising.

CHAPTER 2 LITERATURE REVIEW

The expansive growth of global economies in this modern age has largely been influenced by both cross cultural marketing and advertising. On the surface, it seems as though divides between cultures are receding into an old fashioned and distance past. What is 'hip' in Tokyo and London and New York may be of the same genre, but what of their initial promotional appeals? Despite the global markets, does advertising still reflect the very culture it is aiming to influence? A deep understanding of culture and its effect is still a necessity when discussing global markets, cross-cultural marketing, international business and, of course, advertising.

Culture

The construct of culture pertains to how the world is perceived and communicated (Zandpour, et al., 1994). Throughout anthropological and sociological history, more than 160 definitions of culture have been identified (Frith & Mueller, 2003). Terpstra and David (1991) explain that culture is a 1) learned, 2) shared, 3) interrelated set of values that provide members of a society with a set of orientations. Hofstede (1980) defines culture as “the interactive aggregate of common characteristics that influences a group’s response to its environment” (p. 19). Culture is also defined by Hofstede again in 1994 as the “collective programming of the mind which distinguishes the member of one group or category of people from another” (p. 5). Common recurring words in these many definitions of culture include “learned” and “shared.” Members of a culture share ideas and values that determine behavior and communication. These cultural values also are

influential to how members of a culture interact with members of different cultures (Rokeach, 1973).

It is important to study cultural values because they are the core enduring beliefs of large groups of people. These values are stable, significant, and well-worth studying due to their expansive reach (Pollay, 1983). Feather (1995) explains that culture values are more abstract than just attitudes, and values are hierarchically defined. They affect the way a person or group of people perceive a situation as positive, negative, or neutral. These values are “intimately bound up with a person’s sense of self” (Feather, 1995, p. 1136). If these cultural values are such an integral part of our psyche that we cannot separate ourselves from them, yet they are a set of *learned* ideas, then how are these values transferred to new members? In order for a culture to exist it must cultivate and carry on its values to new members.

Perpetuation and Transmission of Culture

Rokeach (1973) explains that the “maintenance, enhancement, and transmission of values within a culture typically become institutionalized” (p. 25). Therefore, it is generally agreed on by social scientists that institutions such as family, school, and church are important transmitters of cultural values. It is through these shared institutions that the communication between members of a culture take place (Frith & Mueller, 2003).

It is important to realize that cultural values can be transferred also by less “conservative” institutions as well. Pollay (1983) discusses the role of mass media and its effect on the transmission of cultural values. He acknowledges that advertising plays a major role in mass media, and therefore is a carrier of culture. He states that advertising is “the only institution with a cadre of applied behavioral scientists working continually to

enhance the effectiveness of its influence” (p. 73). It is theorized by Tse, Belk, and Zhou (1989) that cultural values communicated through advertising are forces that shape motivation, lifestyle, and product choices.

While Mueller (1987) illustrates that ads tend to mirror the values and characteristics of the culture in which it exists, it is also important to acknowledge that advertising may drive a new set of cultural values. Whereas the institutions previously discussed (family, school, etc) tend to play a conservative role in preserving values, the role of advertising may bring about change in behavior and even standards for behavior (Pollay, 1983). Kalso (1992) states “while culture may affect advertising in many ways, advertising itself may alter the cultural environment in which it operates” (p. 10).

A unique example of how advertising influenced culture is the creative and “rule-breaking” advertising in America during the 1960s. Thomas Frank (1997) illustrates this turbulent era of political assassinations, race riots, and the Vietnam War rendered a generation of young people cynical and distrusting. Advertisers, specifically Doyle Dane & Bernbach retreated from the traditional puffery of 1950s advertising, and ushered in the era of anti-ad advertising. Using ironic and self-deprecating approaches such as the Volkswagen “Lemon” ads, advertisers began to influence this cynical generation. Marketers saw an ally in this generation and started merchandising “counter-culture” clothing, music, television programs, art and books. Advertisers promoted these products as “true” and “authentic.” These industry approaches challenged traditional cultural values and made it possible for new, less conservative values to be transferred to a young culture (Frank, 1997).

Understanding Different Cultures

Since advertising is both influenced by cultural values and is a transmitter of cultural values, it is necessary to study the differences in culture in this age of global societies. Marieke de Mooij (2005) theorizes that culture is the most important determining factor of consumer behavior. The promotional strategies that are developed and implemented are culture bound. De Mooij explains, “in order to build relationships between consumers and brands, advertising must reflect people’s values” (p. 35). Pollay and Gallagher (1990) found that advertisements typically endorse and reinforce cultural values (as cited in Zhang & Gelb, 1996).

Understanding cultural values is necessary to successful international marketing and advertising (Zhang & Gelb, 1996). A great purpose and motivator for studying cultural differences and/or similarities is when both marketers and advertisers are faced with the decision to standardize their product and message, or localize their product and message – a paradox that has largely been debated by practitioners and academicians.

The standardized/global marketing and advertising approach was birthed in 1965 by a Swedish ad man named Erik Elinder. Elinder argued for advertising standardization across Western Europe, citing that media and mobility could make this standardization possible. He asserted that just as there was an “American consumer,” so too was there a “European consumer” who enjoyed the same films, magazines, living conditions, and vacation spots (Elinder, 1965). Therefore, a standardized advertising message for these products and services would work across Europe. Later advocates of this standardization include Fatt (1967) and Levitt (1983). Global marketing called for the standardization of advertising messages world-wide. Levitt argued that the basic needs and wants of

consumers around the globe were homogenous, and that differences in culture were superficial.

On the opposite side of this debate are the proponents of a localized approach, meaning that advertisers should tailor the ad's message and content to suit the respective culture (Kanso, 1992). Ricks, Arpan, and Fu (1974) illustrated that both international marketers and advertisers attempted to enter international markets and failed miserably due to cultural misunderstanding. They explain that "most international advertising blunders occur because of a failure to fully understand the foreign culture and its social norms" (p. 49).

Several humorous advertising blunders were given as examples, including translation errors in headlines. General Motors attempted to use the headline "Body by Fisher" in Flemish, but it translated into "Corpse by Fisher" (Ricks, Arpan, & Fu, 1974). Aside from linguistic errors, deeper cultural blunders have also been made while attempting to standardize ad messages. Ricks, Arpan and Fu (1974) cite an ad for Listerine in Thailand, depicting a girl and a boy together, as a serious cultural mistake. During this era in Thailand it was culturally unacceptable to show boys and girls together, and this ad offended the Thai people (Ricks, Arpan, & Fu, 1974).

While these blunders may sound humorous, it must be acknowledged that this lack of cultural understanding ultimately lead to serious economic repercussions for these large corporations. Comprehending the basic foundations of a culture, such as their values, can lead to more positive outcomes for both international marketers and advertisers. Researchers such as Hall (1966, 1976), Hofstede (1980, 1994), and

Trompenaars and Hampden-Turner (1997) have provided theoretical frameworks for understanding cultural differences.

Cultural Frameworks And Dimensions

Research of Hall (1966, 1976)

Through his cultural research, Hall (1966, 1976) identified two separate cultural dimensions 1) high/low context, and 2) polychronic/monochronic time orientation. Hall described a high context culture as using implicit and ambiguous communication. These high context cultures rely on heavy contextual cues, and verbal communication is only a small part of the larger, overall message (Frith & Mueller, 2003). While high context cultures tend to communicate through more implicit messages, low context cultures tend to use more explicit and straight-forward messages (Hall, 1976). Low context cultures value communication that is both direct and unambiguous in nature.

Hall's second dimension of culture details time orientation as either polychronic, meaning being involved with many things and situations at once, or as monochronic, meaning being involved with one situation at a time (Hall, 1966). Polychronic and monochronic time orientations do not 'mix'. In polychronic time cultures, it is normal to arrive late for business meetings and social events. Agendas, schedules, and deadlines are often rearranged in these cultures. However, in monochronic time cultures there is a heavy priority placed on time and these cultures value schedules and deadlines – being late is usually unacceptable (Frith & Mueller, 2003).

Research of Trompenaars and Hampden-Turner (1997)

The research of Trompenaars and Hampden-Turner (1997) also classified cultures by different dimensions. Much like Hofstede, Trompenaars identified these cultural dimensions by using the instrument of a survey, given to business professionals across

various cultures. Expanding on the prior research conducted by both Hall (1966) and Hofstede (1980), Trompenaars and Hampden-Turner (1997) found seven dimensions – universalism/particularism, communitarianism/individualism, neutral/emotional, diffuse/specific, achievement/ascription, human-time, and human-nature relationship. Both communitarianism/individualism and achievement/ascription relate very closely to Hofstede's (1980) collectivist/individualistic and power distance dimensions, respectively. The dimension of neutral/emotional deals with a culture's willingness to openly express feelings, whereas universalism/particularism deals with rules in society, and can be related to Hofstede's (1980) uncertainty avoidance dimension. The human-time dimension is related to Hall's (1966) dimension of time orientation (Trompenaars & Hampden-Turner, 1997).

Research of Hofstede (1980, 1994)

Through a thorough review of the literature pertaining to cultural dimensions, Geert Hofstede's framework was chosen for this research study. After reviewing how cultural dimensions were operationalized (Albers-Miller & Gelb, 1996; Al-Olayan & Karande, 2000; Cheng & Schweitzer, 1996; Mueller, 1987; Tse, Belk, & Zhou, 1989; Zandpour, et al. 1994), Hofstede's framework proved to be consistent and appropriate for this content analysis study. Like Hall, research conducted by Geert Hofstede (1980) also identified cultural dimensions. In the early 1980s, Hofstede conducted a major study of IBM employees in 53 different countries. The main objective of his research was to examine work-related behavior among these employees (Beamer, 2000). Hofstede found four major dimensions in his preliminary research – power distance, individualism/collectivism, masculinity/femininity, and uncertainty avoidance. A fifth

dimension, long term orientation, was added after a survey made by Chinese scholars examined student behavior in 23 countries (Hofstede, 1994).

Hofstede's Dimensions of Culture

Each of the five cultural dimensions is measured on a scale of zero to 100; where zero indicates the lowest index and 100 represents the highest (de Mooij, 2005).

The first dimension researched was *power distance*, and it can be defined as “the extent to which less powerful members of a society accept and expect that power is distributed unequally” (de Mooij, p. 60). In cultures with high power distance scores, societal hierarchies are viewed as the norm. People of high power distance cultures are more likely to obey authority figures and expect clear directions (Zandpour, et al., 1994). Cultures that have high power distance believe in the notion that everything and everyone has its own place. Many Asian cultures exhibit very high power distances. This is evident in their reverence for the elderly and the proper respect for figures that are high in status (de Mooij, 2005).

Relationships are greatly affected by power distance. In high power distance cultures, relationships between parents and children, bosses and employees, students and teachers show a strong dependency (de Mooij, 2005). De Mooij (2005) also explains that an introverted correlation between power distance and education levels is evident. The higher the education levels, the decreased index of power distance.

Cultures that score low on power distance tend to have a negative connotation of the word ‘authority’. These cultures value equal rights and equal opportunities for its citizens. In cultures with low power distance, dependency on others is avoided (with the exception of immediate family), and independence is highly valued (de Mooij, 2005).

The next, and most thoroughly researched dimension, is *individualism/collectivism* (Beamer, 2000). This contrast can be defined as “people looking after themselves and their immediate family only, versus people belonging to in-groups that look after them in exchange for loyalty” (de Mooij, p. 61). A highly individualistic culture correlates with a high value on independence (Albers-Miller & Gelb, 1996). A highly individualistic culture also emphasizes personal achievements, expression of private opinions, and decision-making based on facts. In a highly collectivist society, rules are implicit and communication is contextual – whereas in an individualistic culture, expression is more explicit and rely on articulation of words (Zandpour, et al., 1994).

Western nations such as the United States, England, and Australia are more individualistic, although between 70% and 80% of the world’s population is collectivist (de Mooij, 2005).

Masculinity/femininity is another polar cultural dimension defined by Hofstede as “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 (Hofstede, 1980). One of the core values in a feminine society is modesty. “Winners” in a feminine society are taught to have sympathy for the underdogs or losers; while in masculine societies, children learn to admire the strong (de Mooij, 2005).

In most masculine societies, there is an emphasis on power, performance, and efficiency (Frith & Mueller, 2003). The dimension of masculinity varies and is not based on geographical closeness. Cultures such as Japan, Austria, and Italy all score very high on the masculinity index, but greatly differ in terms of location and other index scores (de Mooij, 2005). The United States has been reluctant to use the term masculine or feminine

to describe cultures because of current political correctness; the terms toughness/tenderness are now used (de Mooij, 2005).

Uncertainty avoidance is defined as “the extent to which people feel threatened by uncertainty and ambiguity and try to avoid these situations” (de Mooij, p. 67). Cultures with high uncertainty avoidance formulate many rules to structure their daily life. Persons in high UAI cultures tend to have greater anxiety and stress than the people in cultures who do not mind ambiguity. In low UAI cultures, taking risks is promoted.

It is theorized by Hofstede (1980) that a culture of high masculinity (propensity to win), and low UAI (freedom from stress or anxiety) appears to be indicators of high creativity and innovation. He cites this may be a reason that the British win so many creative advertising awards at international competitions (Hofstede, 1980).

A fifth dimension, *long term orientation* was added after Chinese social scientists developed a survey to assess Confucian philosophy in Asia. Long term orientation is defined as “the extent to which a society exhibits a pragmatic future-oriented perspective rather than a conventional historic or short-term point of view” (de Mooij, 2005, p. 69). Many East Asian cultures such as China, Japan, and Taiwan score very high on long term orientation. This is evident by these cultures strong inclinations to honor the past, preserve relationships by status, and having a sense of shame (Frith & Mueller, 2003). Cultures that score low on long term orientation are typically Western or Latin cultures such as the United States, Germany, and Chile (de Mooij, 2005).

Long term orientation is closely related to Confucian philosophy. In Western cultures, this frame of mind proves to be too difficult to understand. The Western logic of if A = true, than the opposite B=false is not thoroughly understood by Eastern cultures

(de Mooij, 2005). The East is many times seen as a cultural paradox, where emphasis on tradition starkly opposes the emphasis on innovation – yet both work together to form thriving societies (de Mooij, 2005).

Previous Cultural Research and Mass Communications

Hofstede's (1980) theory of cultural dimensions has been used since the 1980s to conduct cross-cultural, consumer behavior research. The dimensions are increasingly being used as independent variables in cultural research. In 1996/97, the European Media Survey (EMS) replicated a similar survey using Hofstede's (1980) questions. The country scores were found to be similar to those found 20 years earlier, thus making Hofstede's (1980) findings still valid (de Mooij, 2005). These dimensions play an important role in the formulation of advertising campaigns. Cross-cultural advertising research has been conducted using various frameworks of culture (Albers-Miller & Gelb, 1996; Al-Olayan & Karande, 2000; Cheng & Schweitzer, 1996; Mueller, 1987; Tse, Belk, & Zhou, 1989; Zandpour, et al. 1994; Zhang & Gelb, 1996). Results typically show culture reflected in the ads being studied. For example, Mueller (1987) found that Japanese ads reflect the traditional Japanese values of status and long-term orientation. Al-Olayan and Karande (2000) found that traditional Arabic values, closely related to religion, were depicted in the respective advertising. Zhang and Gelb (1996) found that Chinese print ads that focus on the cultural value of collectivism were seen as more appealing to Chinese students. However, of these cross-cultural studies, many have not examined award-winning advertisements, thus creating a gap in the literature.

Focus of the Current Study

As earlier discussed, much of the preceding literature (especially content analyses) has focused on dissimilar cultures and their advertising appeals. Studies comparing

dissimilar cultures such as the United States to China (Cheng & Schweitzer, 1996; Zhang & Gelb, 1996; Tse, Belk, & Zhou, 1989), the United States to Japan (Mueller, 1987), the United States to Mexico (Gregory & Munch, 1997), the United States to Israel (Hornik, 1980), and the United Kingdom to France (Whitelock & Chung, 1989) are abundant. This has led to a disproportionate number of studies focusing on heterogeneous cultures, and somewhat of a 'disinterest' in similar cultures. Few studies regarding culture and advertising have concentrated on countries/cultures with the same language and similar cultural heritage.

The nature of this study, therefore, is to review advertising appeals from countries that are culturally alike in many ways. Using the theoretical framework of Hofstede (1980) and the prior research of Caillat and Mueller (1996), the United States and the United Kingdom were chosen based on their obvious similarities. Katz and Lee (1992) argue that the United States and the United Kingdom are so alike, that if advertising standardization could work anywhere, it would be these two countries. They state that both the United States and the United Kingdom are highly developed societies with similar economic policies. These countries also have sophisticated and creative advertising industries and very comparable advertising expenditures. Due to sample size constrictions, a thorough review of the literature was re-conducted, and the country of Australia was additionally chosen for comparison. The cultural research of Hofstede (1980) and Ward (2001) justify this collaboration due to the fact that the United States, United Kingdom and Australia share a cultural history and many of the same cultural values. Table 1 illustrates the Hofstede (1980) indices for the United States, the United Kingdom, and Australia. To help visualize this, Figure 1 also illustrates the same indices.

Table 1 Hofstede (1980) Indices for the United States, United Kingdom, and Australia.

	United States	United Kingdom	Australia
Power Distance (PDI)	40	35	36
Individualism (IDV)	91	89	90
Masculinity (MAS)	62	66	61
Uncertainty Avoidance (UAI)	46	35	51
Long-Term Orientation (LTO))	29	25	31

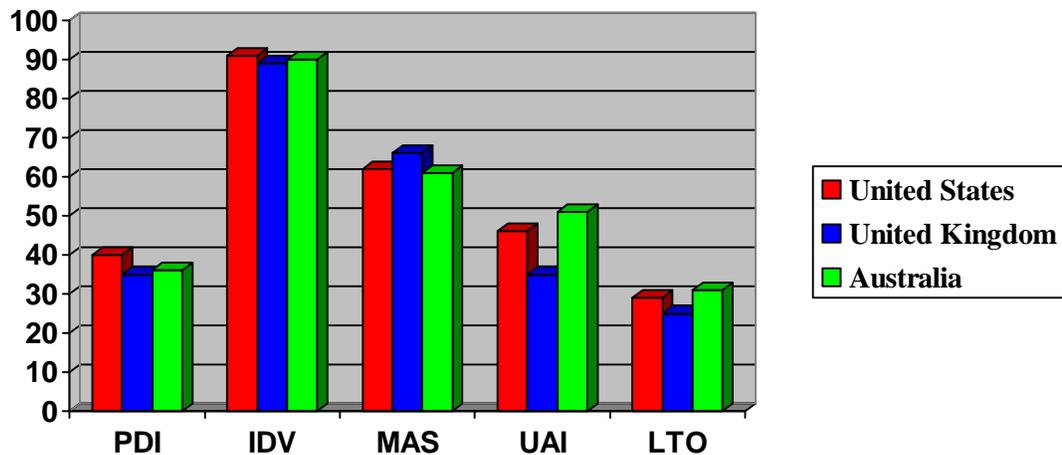


Figure 1 Hofstede (1980) Indices for the United States, United Kingdom, and Australia.

Here one can see the distinct cultural similarities between these countries, based on the work of Hofstede (1980). The dimension that differs the ‘greatest’ is uncertainty avoidance (UAI). The United Kingdom’s score of 35 is marginally lower than the United States (46) and Australia (51). According to Hofstede (1980) this means that taking risks may be more promoted in the United Kingdom than in the United States or Australia. On all other dimensions, these countries are strikingly congruent. Their index scores for individualism (~ 90) represent the archetype, ‘stand-alone’ cultures in Western society; all are extremely individualistic. In concordance with this high level of individualism, these countries are also very masculine (index of ~ 63), meaning they all value the

propensity to be the best. These countries' relatively low indices (~ 37) on the power distance dimension represent cultural values of equality and opportunity for all members of society. The low indices for long term orientation (~ 28) indicate that these cultures accept change and immediacy (Hofstede, 1980).

Conversely, while cultural dimensions are global in nature, advertising executional variables can be expected to differ by culture. Different training, clients, and perspectives in different advertising industries should produce different executions, even across cultures.

As discussed previously, the issue to standardize or localize appeals can cause dissonance among advertisers and agencies. By studying countries that are theorized to be very similar in terms of culture, then international advertisers may very well consider a standardized approach and campaign. On the other hand, if these variables differ significantly, marketers and advertisers may seek a more localized approach.

To analyze the cultural values reflected in these countries' advertising appeals, ads from these countries needed to be selected for content analysis. While searching for a consistent way to gather these ads, the idea of award-winning ads came about. Research in the area of content analysis and award-winning ads is not copious (Gagnard & Morris, 1988). Advertising awards present a consistent (quarterly, annually, etc) dataset, as well as representing what can be considered 'the best' ads. The lack of literature in this area, combined with the consistency and perceived 'excellence' of award-winning ads presented an interesting and unique way to form this study's sample.

Advertising Awards

It is estimated that there are currently more than 500 advertising award shows held worldwide (Polonsky & Waller, 1995). These awards range from internationally

renowned events to small, local ceremonies. Advertising awards, at their core, are meant to assess and recognize advertising's effectiveness and creativity (Helgesen, 1994). There are generally two different criterion that advertising awards can be based on – the ad's effectiveness, and the ad's creativity (including editing sequences, design, copy).

However, as Helgesen (1994) explains, “Despite the many differences between the awards, they have a strong common denominator in their zest for creative excellence, as expressed in criteria and rules for participation and evaluation” (p. 43).

The reasons why advertising agencies will pay top dollar just to enter into one of the prestigious advertising award competitions vary. Four main reasons have been studied by Polonsky and Waller (1995). Some agencies feel winning these distinguished awards will merely gain the recognition that they feel they deserve for their work (Polonsky & Waller, 1995). Raudsepp (1987) explained that in order for creativity to blossom, there needed to be recognition and praise.

Other agencies feel that winning esteemed awards encourage creativity among the staff. The staff can be seen as a unit, much like a baseball team; when the team wins, morale is increased. Winning awards can promote company pride and challenge the agency to do better than the last campaign – they raise the bar. This type of team unity can also work in favor of the agency by recruiting new and upcoming talent (Polonsky & Waller, 1995).

Another incentive to enter an awards competition is to increase an agency's prestige, or prominence in the industry. The advertising industry is extremely competitive by nature; it is important for an agency to become an industry leader if it wants to survive (Polonsky & Waller, 1995). Chipperfield (1989) cites the reasons why sub-par agencies

always criticize the advertising award competitions is because they are yearly reminders of how ‘average’ their campaigns are (as cited in Polonsky & Waller, 1995).

Finally, perhaps the greatest reason ad agencies choose to enter these award shows is to advertise for themselves. Agencies see competitions as a way to attract new clients (Polonsky & Waller, 1995). Although it has been found that the level of creativity in a campaign does not play a significant role in the client-agency relationship (Helgesen, 1994), it can be theorized that winning awards reassures the agency’s talent. Potential clients may feel that if that hire an agency known for its prestigious awards, a campaign for their company or brand will also be successful (Polonsky & Waller, 1995).

Although the appeal of advertising awards is alluring, the award shows have often come under severe criticism (Polonsky & Waller, 1995). Kiely (1989) found that particular award shows have been criticized for how they go about picking winners (as cited in Polonsky & Waller, 1995). There is also a notion that creatives will forget that at the core of the campaign lays a business problem. The awards have been criticized for encouraging creatives to write to the panel of judges for competitions and not to consumers (Kover, James, & Sonner, 1997).

As stated earlier, there are two different ways that advertising awards can be judged – on the effectiveness of the ads (such as the EFFIE’s) and on the creativity of the content (such as the One Show’s and the Clio’s). For this study on culture in advertising, the creative advertising award competition, the Clio’s, will be used.

The Clio Awards

The prestigious Clio Awards (name derived from the ancient Greek mythological muse of history and heroic poetry) (Dee, 1999) are awarded on the basis of creative innovation and excellence. Helgesen (1994) explains that “the creativity concept is vague

concerning meaning, content, structure, and boundaries” (p. 44). There is no operational definition for the concept of creativity; there are no numbers or statistics for what is deemed creative. The Clio Awards are given to advertisements and design across a wide range of media including print, television, radio, internet, billboard and poster (T. Gulisano, personal communication, June 5, 2006). The criteria of creativity in advertising awards are based mainly on subjectivity. In 1988, Csikszentmihalyi argued that something creative must add value to the culture; ads must be judged and recognized by those who are competent in the advertising field and who have reached high levels in the advertising profession.

The Clio Awards pride themselves on expert evaluation by an esteemed jury. Entries are examined on the basis of creative excellence, although the Clio’s Web site explains that, “the important differentiator will be the power of the idea. Daring ideas that capture the imagination and change the way we think and feel. Ideas so fresh, so contagious, so intelligent, so compelling and entertaining you can't avoid them” (Clio Awards, 2005). The awards began in 1959 in the United States, and in 1965 they began to span international borders (T. Gulisano, personal communication, June 5, 2006). Each medium has its own internationally respected jurors. They seek to award the original and unusual creative concepts in one of the most influential art forms in modern history.

In order to win a Clio Award, an agency or school or individual must submit their ad to an initial assembly of judges. According to T. Gulisano (personal communication, June 5, 2006), approximately 80% of submitted work is tossed out in the ‘preliminary’ round of competition. T. Gulisano (personal communication, June 5, 2006) jokingly refers to this process as being much like a beauty contest for advertisements. An

international jury of exonerated industry men and women will then make final decisions on which ads will receive which level of awards. It is important to remember that the Clio Awards are a *submitted* sample frame and not representative of the entire advertising world. They were chosen for this study because of their international nature. Also, according to Kim and Margison (2005), creativity stems from an individual's interaction with his or her cultural macrocosm. Since the Clio Awards are given based on creativity, using them for this cultural study may be a better reflection of the culture from which the ads originate.

Hypothesis and Research Questions

As previously discussed, the objective of this study is to explore the cultural values reflected in award-winning advertisements from *similar* cultures. After reviewing the literature, one hypothesis was formulated:

- H1: Clio Award-winning television commercials from the United States, United Kingdom, and Australia will differ in terms of executional variables (Stewart & Furse; Marshall, 2006).
- In addition to this hypothesis, the literature suggested five research questions:
- RQ1: Are Clio Award-winning television commercials from the United States, United Kingdom, and Australia different in terms of Hofstede's (1980) cultural dimension of power distance (PDI)?
- RQ2: Are Clio Award-winning television commercials from the United States, United Kingdom, and Australia different in terms of Hofstede's (1980) cultural dimension of individualism (IDV).
- RQ3: Are Clio Award-winning television commercials from the United States, United Kingdom, and Australia different in terms of Hofstede's (1980) cultural dimension of masculinity (MAS).
- RQ4: Are Clio Award-winning television commercials from the United States, United Kingdom, and Australia different in terms of Hofstede's (1980) cultural dimension of uncertainty avoidance (UAI).

- RQ5: Are Clio Award-winning television commercials from the United States, United Kingdom, and Australia different in terms of Hofstede's (1980) cultural dimension of long-term orientation (LTO).

Due to the very high level of interaction between the global markets of the United States, the United Kingdom, and Australia, it is cardinal to know the answers to such research questions

CHAPTER 3 METHODOLOGY

Content analysis is a research method that is used to systematically evaluate the content of all forms of recorded communication (Kolbe & Burnett, 1991). The nature of content analysis provides a realm of research opportunities and is the most appropriate research method for this study. Content analysis is unobtrusive and allows for assessments of various types of communication (Kolbe & Burnett, 1991). Content analysis allows for words, themes, symbols, characters, and space-and-time information to be measured (Kassarjian, 1977). Prior research involving the use of content analysis (Albers-Miller & Gelb, 1996; Al-Olayan & Karande, 2000; Caillat & Mueller, 1996; Cheng & Schweitzer, 1996; Gagnard & Morris, 1988; Mueller, 1987; Pollay, 1983; Stewart & Furse, 1986; Tse, Belk, & Zhou, 1989; Zandpour, et al. 1994) has expanded knowledge and created new ideas in the areas of journalism, marketing, advertising, and cross-cultural communication (Abernethy & Franke, 1996), thus legitimizing its use in this study.

Content Analysis Defined

In the broadest sense, content analysis is essentially the scientific analysis of communications messages (Holsti, 1969). Taking into account the concepts more narrowly defined by Berelson (1952), Kassarjian (1977), and Kolbe and Burnett (1991), we find that the three main distinguishing characteristics of content analysis are that it must be 1) objective, 2) systematic, and 3) quantitative.

Objectivity is the basis for which categories are developed and defined. Objectivity should be established by previously defined theoretical constructs and operationalized as variables for descriptive relationship analysis. Kassirjian (1977) explains that in order to lessen the possibility that the findings will reflect researcher subjectivity – all decisions should be guided by an explicit set of rules for categories and data collection methods. The component of objectivity gives scientific standing to the quantitative content analysis method and differentiates it from basic literary criticism (Kassirjian, 1977).

The systematization requirement is needed to dispel criticism that the researcher could only be admitting materials that support his or her hypotheses (Berelson, 1952). Systematization also demands that the data and findings be of some theoretical relevance (Kassirjian, 1977). The final and most distinctive component of content analysis, as defined by Kassirjian (1977) and Berelson (1952), is quantification. Kassirjian (1977) explains that content analysis is all about “a measurement of the extent of emphasis or omission of any given analytic category” (p. 9). The necessity of quantification is based on the expectation of the data to be in accordance with statistical methods. Interpretations and inferences can subsequently be made (Kassirjian, 1977). Considering that the nature of this study encompasses cultural values reflected in the *content* of advertising, content analysis is an exemplary method to go about the research.

Previous Television Commercial Content Analysis Method

Research conducted by Stewart and Furse (1986) is the backbone to this study. Together they studied the effectiveness of more than 1,000 television commercials and 155 execution elements. Their operational definitions are used in this paper. 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 both positively and negatively influenced the effectiveness of a commercial. 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 Method

The work of Marshall (2006) served as a springboard for this study's content analysis method. The basis of the Marshall (2006) study follows the framework defined by Kassirjian (1997) with additional information provided by Kolbe and Burnett (1991). In 1977, Kassirjian called for an improvement in the content analysis method, with specific regards to reliability. Intercoder reliability is crucial to rigorous content analysis because it becomes the basis for analysis quality (Kassirjian, 1977; Perreault & Leigh, 1989).

Intercoder Reliability

Marshall (2006) explains that "interjudge reliability is a statistical measure of agreement between several judges processing identical communication content" (p. 52). This reliability is highly related to the content analysis requirement of objectivity (Kassirjian, 1977). Marshall (2006) states that the coder independence cannot be understated and it is absolutely critical in order to meet the requirements ascribed by Kassirjian (1977).

The reporting of intercoder reliability is fundamental to scientifically significant content analysis. Kolbe and Burnett (1991) found that often the reliabilities of content analyses are misleading in the sense that they may be overestimated in terms of the number of judges and reliabilities indexes. Marshall (2006) also points out that categories with high reliability may skew low individual measures. Reporting individual category's

reliabilities is preferred and used in this paper. This study employs the use of the work of Marshall (2006).

Unit of Analysis and Sample Design

The unit of analysis for this study is Clio award winning television commercials from the years 1995 through 2004. The Clio awards did not take place in 1997 and were therefore unavailable for this study. Although the Clio awards did take place in 2002, the tape was also unavailable for this study. Content analysis of Clio winning advertisements has been previously researched by Gagnard & Morris (1988). The research sample consisted of N=268 television commercials that garnered a grand, gold, or silver Clio award. The researcher obtained tapes of the Clio award shows from the years 1995 (n=32), 1996 (n=29), 1998 (n=41), 1999 (n=31), 2000 (n=35), 2001 (n=36), 2003 (n=30) and 2004 (n=63). The 1997 and 2002 Clio awards were unavailable for this study.

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, judge training, pre-testing, judge independence, number of judges and the statistical evaluation of reliability will all be discussed individually.

Rules and Procedures

Operational definitions and categorical details should be thoroughly discussed in the rules and procedures of any content analysis. 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 coding sheet as well as a detailed codebook that gave definitions and examples for each possible variable in a category. The coding sheet consisted of 37 questions and/or categories. The questions were either

descriptive information about the individual commercial or categories borrowed from the aforementioned studies. The questions can be broken down into three sections. The first section details the descriptive information pertaining to the individual ad. The second section was derived from Stewart and Furse (1986, p. 131-143). This section of the coding sheet includes various devices and dominant appeals researched by Stewart and Furse (1986). These categories have been previously used for researching television commercials (Stewart & Furse, 1986; Gagnard & Morris 1988; Marshall, 2006). The final section focuses on cultural values as defined by Hofstede (1980).

At the initial training session judges were informed to make choices based on the dominance of the variable. The judges 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 definitions. A copy of the codebook can be found in Appendix A and a copy of the coding sheet is located in Appendix B.

Coder Training

Four coders were selected and educated on how to properly fill out the coding sheets relevant to the study. Two of the coders were advertising graduate students with backgrounds in advertising. The third coder is receiving an MBA and the fourth coder is a PhD student seeking a degree in advertising. One coder is fluent in both Malay and Chinese (Cantonese), while another coder is fluent in Hindi. All four coders are fluent in the English language. Each coder was assigned to code approximately 67 ads of the 268 sample.

The initial coder training session lasted nearly two hours. The purpose, theoretical background, and operational definitions of the study were discussed; as well as the codebook and coding sheet. Three ads from the sample were viewed and coded to

provide an example of the procedure. Concerns and questions that arose during the meeting and subsequent coding processes were addressed immediately. The coders were given their assignments (roughly 67 ads) and informed that they could contact the lead researcher with any further concerns.

Pre-testing

Using the previous work of Marshall (2006), a pre-test was conducted at the initial coder training meeting. Three of the ads from the sample were viewed and coded, without the coders interacting. A thorough discussion followed and coders were asked to justify why they made certain decisions. The category definitions were reviewed again.

The pretest helped make minor changes to the coding instrument such as adding a 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 their educated decisions as objectively as possible. The lead researchers were always available to address questions and concerns.

Coder Independence

Citing Marshall (2006), it is very important for each coder to work independently of each other as to meet the requirements ascribed by Kassirjian (1977). Since the coders knew each other, it was crucial to educate them of the potential downfalls of working together. At the initial meeting the coders were instructed to work independently of one another and to refrain from discussing coding procedures with others. Access to a personal VCR was required from all coders.

Number of Judges per Spot

Research by Kolbe & Burnett (1991) states that the use of two coders was the most frequent configuration found in the literature. Using this realistic way to establish

reliability assessments, each ad from the sample was initially coded twice by two separate coders. Once all ads were coded, agreements and disagreements were assessed to ascertain individual category agreement estimates. The primary researchers served as a third judge and solved disagreements and evaluated the work of the coders.

Intercoder Reliability

Marshall (2006) illustrates that there is no consistent means for addressing intercoder reliability in content analysis. Although many researchers have emphasized the *importance* of intercoder reliability (Holsti, 1969; Hughes & Garrett, 1990; Kassirjian, 1977; Kolbe & Burnett, 1991; Perreault & Leigh, 1989), few offer a consistent way to evaluate it. However, no matter which method the primary researcher chooses, initial estimates of proportion of agreement should be calculated. To determine this proportion, the formula of Holsti (1969) was used

$$\text{Reliability} = \frac{2M}{N1+N2}$$

M = the number of agreements between coders

N = total number of decisions made by each coder

Though the Holsti (1969) formula was somewhat groundbreaking in assessing intercoder reliability, more recent literature suggests that valid intercoder reliability estimates should include a process to correct for chance agreements between the coders (Hughes & Garrett, 1990; Krippendorff, 1980; Kassirjian, 1977). A researcher must conclude that interjudge reliability has not been met if the level of agreement obtained is not significantly greater than that expected by chance (Hughes & Garrett, 1990). For this

study, intercoder reliability estimates provided by Perreault & Leigh (1989) was used. This method has also been used in research conducted by Marshall (2006).

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

$$Ir = \{[(Fo/N) - (1/k)] [k / (k - 1)]\} \sqrt{}$$

Fo = observed frequency of agreement between judges

N = total number of judgments

k = number of categories

The Holsti (1969) and Perreault and Leigh (1989) findings for each individual category were computed and reported along with the overall average. According to Kassarian (1977), reliability in range of 85% can be viewed as satisfying. Out of 27 measures, both the Holsti (1969) and Perreault and Leigh (1989) formulas found overall reliability to be .91 and .92, respectively. Table 2 reports the individual category and overall reliabilities.

Table 2. Holsti and Perreault and Leigh Reliability Indices

Category	Holsti Index	Perreault and Leigh Index
Scenic beauty	.94	.94
Beautiful characters	.96	.96
Graphic displays	1.00	1.00
Visual reinforcements through words	.94	.94
Logo	.99	.99

Table 2. Continued

Category	Holsti Index	Perreault and Leigh Index
Commercial appeals or selling propositions	.73	.84
Commercial format	.86	.92
Informational/transformational	.92	.92
Dominant setting	.95	.96
Setting	.89	.94
Presence of music	.96	.96
Culture specific music	.97	.97
Dominant tone	.88	.93
Direct comparison	.98	.98
Culture specific language	.86	.85
Dominant character	.93	.96
Culture specific	.94	.94
Individualism	.93	.93
Collectivism	.88	.87
Masculinity	.89	.88
Femininity	.91	.91
Long term	.92	.92
Short term	.90	.89
High power distance	.87	.86
Low power distance	.85	.84
High uncertainty avoidance	.90	.89
Low uncertainty avoidance	.87	.86
Overall reliability average	.91	.92

Final Revisions and Category Decisions

Upon reviewing the categories on the coding sheet, two categories (Product Categories and Dominant Appeals) failed to meet the qualifications for minimum cell criteria. To remedy this problem, standard error for the sample was used as a guideline. The decision was made to err on the conservative side, using an overall rate of 8% or $n=10$. The two aforementioned categories were reassessed and condensed to meet the standard of error requirement ($n=10$). They are as follows.

- a. Alcoholic Beverages (including beer)
- b. Non alcoholic Beverages (both carbonated and non carbonated)

- c. Apparel (including high fashion)
- d. Packaged Foods (including breakfast items, snacks, and desserts)
- e. Electronics and related services (including computers, internet and telecom services)
- f. Personal Products (including beauty and over-the-counter health aids)
- g. Financial products and services (including credit and debit cards)
- h. Travel and tourism (including hotels, resorts, and transportation)
- i. Other (including leisure, pet care, and household durables)

New groups for Dominant Appeal

- a. Hedonism (including sexual, comfort, enjoyment, self-image, achievement, and excitement appeals)
- b. Welfare Concerns (including safety and social approval appeals)

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 will focus on both the descriptive statistics for the entire Clio award winning television commercial sample size (N=268), and also on the statistical findings derived from the previously discussed hypothesis and research questions. For the latter discussion, only variables from ads from the United States (n=141) and the United Kingdom and Australia (n=36) will be statistically tested, in accordance with previously stated hypothesis and research questions.

Descriptive Statistics of Clio Commercials

The overall Clio sample (N=268) descriptive statistics display spot characteristics of the Clio sample. These descriptive statistics provide frequencies and percents for the following characteristics: Clio award year and award level, country of origin, advertising agency, product categories, and dominant characters of the ads.

Spot Descriptive Characteristics by Award Level and Year

Table 3 illustrates Clio spot count by year. The largest sample year was 1998 (15.3%) and the smallest sample year was 2004 (10.8%).

Table 3. Sample distribution by Year. (N=268)

Year	Frequency	Percent
2004	29	10.8%
2003	31	11.6%
2001	37	13.8%
2000	36	13.4%
1999	31	11.6%
1998	41	15.3%
1996	30	11.2%
1995	33	12.3
Total	268	100%

Table 4 illustrates Clio award levels. The sample (N=268) consisted of 10 grand Clio winners (3.7%), 130 gold Clio winners (48.5%), and 128 silver Clio winners (47.8%).

Table 4. Award Levels.

Award Level	Frequency	Percent
Grand	10	3.7%
Gold	130	48.5%
Silver	128	47.8%
Total	268	100%

Spot Descriptive Characteristics by Country of Origin

Given the nature of this study, it is imperative to report which countries were represented in the total sample (N=268). Although this paper mainly focuses on three countries, United States (n=141), United Kingdom (n=27), and Australia (n=9), an overview of other countries in the sample could provide for future research questions. In the total sample there were 29 countries represented. Ads from the United States represent the largest percent (52.6%) of the total sample, followed by ads from the United Kingdom (10.1%). Table 5 illustrates the descriptive statistics for the top ten countries that were most represented.

Table 5. Top Ten Countries Represented.

Country	Frequency	Percent
United States	141	52.6%
United Kingdom	27	10.1%
Argentina	19	7.1%
Australia	9	3.4%
Brazil	9	3.4%
France	8	3.0%
Netherlands	7	2.6%
Germany	6	2.2%
Spain	5	1.9%
Sweden	5	1.9%

Advertising Agency Brand Descriptive Characteristics

More than 100 advertising agencies from around the world were represented in the total Clio sample (N=268). Many awards were earned by regional offices of larger agency brands. To be more concise, the descriptive total illustrated here was done by condensing regional offices under a main agency brand name when applicable (e.g. Wieden + Kennedy Amsterdam was reclassified as simply Wieden + Kennedy).

BBDO is the agency greatest represented in the sample (8.2%), followed by DDB (6.3%). In following with the ‘top ten’ reporting strategy from previous tables, Table 6 illustrates the top ten agencies represented in the total sample of Clio ads by frequency and percent.

Table 6. Top Ten Advertising Agencies Represented.

Agency	Frequency	Percent
BBDO	22	8.2%
DDB	17	6.3%
Saatchi & Saatchi	14	5.2%
Goodby, Silverstein & Partners	13	4.9%
TBWA/Chiat/Day	11	4.1%
Art Center – Los Angeles (Student)	11	4.1%
Cliff Freeman & Partners	10	3.7%
Leo Burnett	9	3.4%
Young & Rubicam	7	2.6%
Wieden + Kennedy	6	2.2%

Product Category Descriptive Characteristics

As previously stated, a few of the initial product categories did not meet the minimum cell requirements and therefore needed to be reclassified to remedy the problem. In the end, 15 product categories were redefined and a descriptive statistical analysis was computed. Findings show that the product category of ‘Apparel’ represented the greatest percent of the sample at 14.2%. In keeping consistent with the

tables provided above, the top ten product categories represented in the sample are reported in Table 7.

Table 7. Top Ten Product Categories Represented.

Product Category	Frequency	Percent
Apparel	38	14.2%
Entertainment	33	12.3%
Automobiles and Vehicles	31	11.6%
Alcoholic Beverages	24	9.0%
Electronics and Related Services	22	8.2%
General Retail/E-Tail	17	6.3%
Other	16	6.0%
Travel and Tourism	15	5.6%
Non-Alcoholic Beverages	15	5.6%
Public Service Announcement	15	5.6%

Dominant Commercial Characters Descriptive Characteristics

Reviewing the dominant characters in the Clio sample finds that males were represented more greatly than females. Of the 239 ads that featured a character, 138 of them featured a male as the dominant, lead character. A female sports star was the least represented character, only shown in one ad. The dominant character category was broken down into more than 20 possible answers to be all-encompassing. Although not discussed in this paper, this category may be useful to other studies involving gender representation and award-winning advertisements. The following table illustrates the descriptive presence of characters in the Clio sample. For definitions of each potential answer, refer to Appendix A.

Table 8. Commercial Characters Present in Overall Sample

	Frequency	Percent
Professional male	26	9.7
Professional female	2	0.7
Entertainer male	4	1.5
Entertainer female	2	0.7
Sports star male	15	5.6
Sports star female	1	0.4
Model male	6	2.2
Model female	11	4.1
Elderly male	10	3.7
Elderly female	5	1.9
Child	9	3.4
Teenager	3	1.1
Young adult	42	15.7
Mother	3	1.1
Father	8	3.0
Real life male	69	25.7
Real life female	6	2.2
Cartoon/Animated	17	6.3
Total	239	89.2

Research Questions

This study was generated by the five research questions previously addressed in the literature review. Chi-Square and differences in proportion were used to statistically test for associations. Statistical significance was tested at the conventional $p < .05$ level. Results from each will be discussed.

The first research question states:

- RQ1: Are Clio Award-winning television commercials from the United States, United Kingdom, and Australia different in terms of Hofstede's (1980) cultural dimension of power distance (PDI)?

When computing the findings for both high and low power distance (Tables 9 and 10) reflected in ads from the United States, the United Kingdom, and Australia, no significant difference was found. There were no statistically significant differences based on Fisher's Exact Test $p = .25$ for high power distance, and $p = .32$ for low power distance to be found with regards to this dimension.

Table 9. High Power Distance in Ads?

		United States		United Kingdom & Australia		Total	
		Frequency	Percent	Frequency	Percent	Frequency	Percent
High power distance present?	Yes	66	48.6%	14	38.9%	80	45.2%
	No	75	53.2%	22	61.1%	97	54.8%
	Total	141	100%	36	100%	177	100%

$\chi^2 = .73$, d.f.= 1, p = .25, n = 177

Table 10. Low Power Distance in Ads?

		United States		United Kingdom & Australia		Total	
		Frequency	Percent	Frequency	Percent	Frequency	Percent
Low power distance present?	Yes	43	30.5%	13	36.1%	56	31.6%
	No	98	69.5%	23	63.9%	121	68.4%
	Total	141	100%	36	100%	177	100%

$\chi^2 = .42$, d.f.= 1, p = .32, n = 177

The second research question states:

- RQ2: Are Clio Award-winning television commercials from the United States, United Kingdom, and Australia different in terms of Hofstede's (1980) cultural dimension of individualism (IDV).

When computing the findings for both high and low individualism (collectivism) (Tables 11 and 12) reflected in ads from the United States, the United Kingdom, and Australia, no significant difference was found. There were no statistically significant differences based on Fisher's Exact Test p= .31 for individualism, and p=.31 for collectivism to be found with regards to this dimension.

Table 11. Individualism in Ads?

		United States		United Kingdom & Australia		Total	
		Frequency	Percent	Frequency	Percent	Frequency	Percent
Individualism present?	Yes	89	63.1%	25	69.4%	114	64.4%
	No	52	36.9%	11	30.6%	63	35.6%
	Total	141	100%	36	100%	177	100%

$\chi^2 = .50$, d.f.= 1, p = .31, n = 177

Table 12. Low Individualism (collectivism) in Ads?

		United States		United Kingdom & Australia		Total	
		Frequency	Percent	Frequency	Percent	Frequency	Percent
Collectivism present?	Yes	48	34.0%	10	27.8%	58	32.8%
	No	93	66.0%	26	72.2%	119	67.2%
	Total	141	100%	36	100%	177	100%

$\chi^2 = .51$, d.f.= 1, p = .31, n = 177

The third research question states:

- RQ3: Are Clio Award-winning television commercials from the United States, United Kingdom, and Australia different in terms of Hofstede's (1980) cultural dimension of masculinity (MAS).

When computing the findings for both high and low masculinity (femininity) (Tables 13 and 14) reflected in ads from the United States, the United Kingdom, and Australia, no significant difference was found. There were no statistically significant differences based on Fisher's Exact Test p= .42 for masculinity, and p=.52 for femininity to be found with regards to this dimension

Table 13. Masculinity in Ads?

		United States		United Kingdom & Australia		Total	
		Frequency	Percent	Frequency	Percent	Frequency	Percent
Masculinity present?	Yes	95	67.4%	23	63.9%	118	66.7%
	No	46	32.6%	13	36.1%	59	33.3%
	Total	141	100%	36	100%	177	100%

$\chi^2 = .16$, d.f.= 1, p = .42, n = 177

Table 14. Low Masculinity (femininity) in Ads?

		United States	United Kingdom &	Total
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				Australia			
		Frequency	Percent	Frequency	Percent	Frequency	Percent
Femininity present?	Yes	18	12.8%	5	13.9%	23	13.0%
	No	123	87.2%	31	86.1%	154	87.0%
	Total	141	100%	36	100%	177	100%

$\chi^2 = .03$, d.f.= 1, p = .52, n = 177

The fourth research question states:

- RQ4: Are Clio Award-winning television commercials from the United States, United Kingdom, and Australia different in terms of Hofstede's (1980) cultural dimension of uncertainty avoidance (UAI).

When computing the findings for both high and low uncertainty avoidance (Tables 15 and 16) reflected in ads from the United States, the United Kingdom, and Australia, no significant differences were found based on Fisher's Exact Test $p = .44$ for high uncertainty avoidance, and $p = .17$ for low uncertainty avoidance to be found with regards to this dimension.

Table 15. High Uncertainty Avoidance in Ads?

		United States		United Kingdom & Australia		Total	
		Frequency	Percent	Frequency	Percent	Frequency	Percent
High uncertainty avoidance present?	Yes	20	14.2%	6	16.7%	26	14.7%
	No	121	85.8%	30	83.3%	151	85.3%
	Total	141	100%	36	100%	177	100%

$\chi^2 = .14$, d.f.= 1, p = .44, n = 177

Table 16. Low Uncertainty Avoidance in Ads?

		United States		United Kingdom & Australia		Total	
		Frequency	Percent	Frequency	Percent	Frequency	Percent
Low uncertainty avoidance present?	Yes	118	83.7%	27	75.0%	145	81.9%
	No	23	16.3%	9	25.0%	32	18.1%
	Total	141	100%	36	100%	177	100%

$\chi^2 = 1.46$, d.f.= 1, p = .17, n = 177

The fifth research question states:

- RQ5: Are Clio Award-winning television commercials from the United States, United Kingdom, and Australia different in terms of Hofstede's (1980) cultural dimension of long-term orientation (LTO).

When computing the findings for both long term and short term orientation (Tables 17 and 18) reflected in ads from the United States, the United Kingdom, and Australia, no significant differences were found based on Fisher's Exact Test $p = .11$ for long term orientation, and $p = .13$ for short term orientation with regards to this dimension.

Table 17. Long term orientation in Ads?

		United States		United Kingdom & Australia		Total	
		Frequency	Percent	Frequency	Percent	Frequency	Percent
Long term orientation present?	Yes	27	19.1%	11	30.6%	38	21.5%
	No	114	80.9%	25	69.4%	139	78.5%
	Total	141	100%	36	100%	177	100%

$\chi^2 = 2.21$, d.f.= 1, $p = .11$, $n = 177$

Table 18. Short term orientation in Ads?

		United States		United Kingdom & Australia		Total	
		Frequency	Percent	Frequency	Percent	Frequency	Percent
Short term orientation present?	Yes	106	75.2%	23	63.9%	129	72.9%
	No	35	24.8%	13	36.1%	48	27.1%
	Total	141	100%	36	100%	177	100%

$\chi^2 = 1.85$, d.f.= 1, $p = .13$, $n = 177$

Hypothesis

The hypothesis stated:

- H1: Clio Award-winning television commercials from the United States, United Kingdom, and Australia will differ in terms of executional variables (Stewart & Furse; Marshall, 2006).

When computing the findings for the executional variables reflected in ads from the United States, the United Kingdom, and Australia, H1 was not supported by the results (Table 19). The table reports only the most frequently occurring variables (frequencies

and percents) in the ads, for example, most ads did *not* use ‘Scenic Beauty’ (94.3%) and therefore, is reported.

There were no statistically significant differences based on Fisher’s Exact Test or Chi-Square to be found with regards to executional variables. However, when reviewing the computed findings for the category of ‘Culture specific language’, the researcher found an interesting result. Culture specific language refers to the language and ‘jargon’ from the country of origin. An example of this is Budweiser’s Clio award-winning ad entitled “Whazzup” from the United States. The phrase “whazzup” suggests a very informal way of greeting a good friend. Perhaps an explanation for the differences among cultures in this category is due to the British and Australians more “formal” speech to each other. The category tested either the presence or absence of culture specific language. The Fisher’s Exact Test is $p=.051$ for this category. One must keep in mind that $n=142$, which takes into consideration that some ads had no spoken word.

Table 19. Executional variables in Ads?

	United States		United Kingdom and Australia		Total		Sig
Scenic Beauty (absence)	132	95%	33	91.7%	165	94.3%	NS
Beautiful Characters (absence)	126	91.3%	32	88.9%	158	90.8%	NS
Graphs and Charts (absence)	140	99.3%	35	97.2%	175	98.9%	NS
Visual Reinforcement Through Words (presence)	97	68.8%	28	77.8%	125	70.6%	NS
Scenic Beauty (absence)	132	95%	33	91.7%	165	94.3%	NS
Transformational (presence)	127	90.1%	29	80.6%	156	88.1%	NS
Dominant Setting (indoors)	64	48.9%	18	52.9%	82	49.7%	NS
Music (presence)	88	62.4%	27	75%	115	65%	NS
Culture specific music (absence)	134	95%	35	97.2%	169	95.5%	NS
Direct Comparisons (absence)	136	96.5%	35	97.2%	171	96.6%	NS
Culture specific language (presence)	108	93.9%	22	81.5%	130	91.5%	NS
Culture specific product (absence)	129	91.5%	32	88.9%	161	91%	NS

CHAPTER 5 DISCUSSION AND CONCLUSIONS

The purpose of the current research was to examine the representation of cultural values manifested in Clio Award-winning ads from the United States, the United Kingdom, and Australia. These countries were chosen primarily based on their inherent cultural similarities as defined by Hofstede (1980). They were also chosen because of their # in the overall Clio sample (N=268). This study differs from previous research done on Clio Awards (Gagnard & Morris, 1988) because it seeks to analyze the manifestation of cultural values in the ads. It differs from previous research on cultural values and advertising in the sense that it compares three *similar* nations/cultures, instead of dissimilar ones (Albers-Miller & Gelb, 1996; Al-Olayan & Karande, 2000; Cheng & Schweitzer, 1996; Mueller, 1987; Tse, Belk, & Zhou, 1989; Zandpour, et al. 1994; Zhang & Gelb, 1996). This final chapter addresses the research findings, the limitations of the study, and future research possibilities.

Descriptive Results

Based on the descriptive results presented in Chapter 4, a prototypical Clio winning ad was created based on the characteristics receiving the highest frequencies in each descriptive category. This has been done for the Clio's by Gagnard and Morris (1988) and for the EFFIE's by Marshall (2006). The prototypical Clio winner would look much like Table 20. It would be a gold winner (48.5%), in all color (86.2%) for a product or service that deals with entertainment (12.3%). It would use words and a logo to visually

reinforce the message (75.4%) The ad would be transformational (88.8%) and the dominant appeal would be product reminder (40.7%).

Table 20. Prototypical Clio

	Prototypical Clio	(%)
Color	All Color	86.2
Award Level	Gold	48.5
Product Category	Entertainment	12.3
Country of Origin	United States	52.6
Visual Reinforcement	Through Words	75.4
Visual Display of Logo	Present	99.3
Dominant Appeal	Product Reminder	40.7
Transformational/Informational	Transformational	88.8

Hypotheses and Research Questions

The research questions and hypothesis previously stated in the literature review dealt with the manifestation of similar cultural values in Clio winning ads from the United States, the United Kingdom, and Australia. It was suggested that there would be significant differences between ad appeals in terms of Hofstede's (1980) cultural dimensions. All five research questions found no significant differences among the sample. A final addition to the results chapter included one category, unrelated to Hofstede's (1980) dimensions, and this was 'culture specific language'. There was a statistically significant difference ($p=.05$) between the United States and the United Kingdom and Australia in the sample ($n=142$). This may be of interest to researchers seeking to study spoken language and culture in advertising.

Limitations

As with any research, a thorough discussion of the study's limitations is provided. Many of the limitations in this study simply could not be avoided; and future research should seek to remedy those that can be changed.

Clio Limitations

The Clio sample consisted of eight tapes from the years 1995-2004, omitting 1997 because the Clio's did not take place that year, and 2002 for which the researchers could not obtain. In order to bolster sample size for future research, the years unattainable for this study should be coded. The Clio reels came from various advertising faculty in the College of Journalism and Communications at the University of Florida.

Another limitation to using the Clio Awards for this type of study is that while they may represent 'the best' in creative excellence, they may prove to be too 'uniform' in a study that seeks to compare or contrast cultural values. In a simpler explanation, these ads may have been submitted solely to garner awards from a primarily United States judge panel, and may not be a great representation of the culture they originated in. The issue of 'to whom do creatives write' surfaced here. Future research could 'remedy' this, for example, by tweaking hypotheses to deal with creative humor and cross-cultural advertising.

Future Research and Conclusion

Since there are few studies that deal with the multidimensional aspects of this paper, future research has great potential. This study serves a springboard to assess cultural values represented in award-winning ads. Although this study dealt with ads that won creative excellence awards (Clio's), future studies could focus on the other side of the award spectrum, the effectiveness awards (EFFIES). It would be extremely interesting to see how the different sides of advertising award shows differ or compare in terms of culture or country of origin.

In keeping proximate to the research questions presented and tested in this paper, this study could also provide future research in the area of standardized campaigns for

culturally similar nations. It seems practical to study this area in-depth because more cost efficient campaigns may emerge from the research.

In closing, this exploratory study contributes to the literature on advertising awards, Hofstede's (1980) dimensions of culture and their effects on communication, and advertising standardization. This paper attempts to bridge the gap found in the literature and to inspire other researchers to explore.

APPENDIX A
OPERATIONAL DEFINITIONS

Clio Coding Categories, Operational Definitions, and Examples

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 – Roloids “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.
6. Green pasture - A significant portion of the commercial is set in a wide-open, grassy space. Ex. Cow pasture.
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.
11. Not Applicable – Absence of a setting. Ex. Cosmetic stills or blank screens.

F) Music

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

V22. Presence or 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

1. Cute/adorable – Welch’s Grape Juice commercials with little children.
2. Hard sell – Straight facts about product attributes.
3. Warm and caring – Jif Peanut Butter “Choosy Moms Choose Jif”
4. Modern/contemporary – Many liquor ads.
5. Wholesome/healthy – Food that’s “good for you”.
6. Technological – Computer related.
7. Conservative/Traditional/Nostalgic – Many black and white or sepia tones.
8. Happy/fun-loving – Travel commercials like Carnival Cruise Lines.
9. Cool/Laid-back – Beer commercials like Coors Light.
10. Somber/serious – Many PSA’s – “Don’t let friends drink and drive”.
11. Uneasy/tense – Security issues, political issues.
12. Glamorous – High fashion, make up, alcohol.
13. Humorous – Bud Light “Real Men of Genius”.
14. Rough/rugged – Jeep commercials, Marlboro Cowboys.

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
CLIO CODING 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
2. 2004
3. 2003
4. 2001
5. 2000

6. 1999
7. 1998
8. 1996
9. 1995

V10. Award Category

Agriculture/Industrial/Building

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

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 applicableK) 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:

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BIOGRAPHICAL SKETCH

Marie Alicia Guadagno mostly enjoys loving life and laughing. She has traveled across the globe and hopes to travel to many more places. She knows that most of the world is just ocean anyhow. Her meritable resume includes all things irrelevant to her major and field. Marie feels most productive when she is teaching and explaining concepts to others – especially children. She is exceptional at communicating with youngin's. Marie is a proponent of earning much, consuming little, hoarding nothing, and giving generously. She hopes to incorporate these values into the path that lies in front of her.