

KOREAN AWARD-WINNING TELEVISION COMMERCIALS:
EXECUTIONAL FACTORS AND CULTURAL VALUES FROM 1994 TO 2006

By

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In loving memory of EJ Rhee and Juhyun Yoon

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LIST OF ABBREVIATIONS

KOBACO	Korean Broadcast Advertising Corporation
KFAA	Korea Federation of Advertising Association
LATS	LG AD Advertisement Test System

Abstract of Thesis Presented to the Graduate School
of the University of Florida in Partial Fulfillment of the
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By

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This research is conducted to investigate the characteristics of Korean television commercials. Since Korean television commercials are reflecting its cultural values, Hofstede and Hall's cultural typologies were also measured. By adopting content analysis of Stewart and Furse's framework, this research examined the winners of Korean Advertising Award from 1994 to 2006. With total 141 of sample, a characteristic of typical Korean award-winning commercial were offered. In terms of executional characteristics:

- Commercial winners use blind-lead in or humorous closing as a commercial structure to create mood or image of the brand rather than announcing the product's feature.
- Commercial winners use positive and emotional approach to create and enhance the brand image.
- Commercial winners reflect our ordinary Korean life by using realistic visuals rather than surrealistic and graphic displays.
- People in commercials would be ordinary people who are not extremely beautiful or ugly.
- Winning commercials use visual and spoken tagline in Korean and in an unobtrusive manner rather than using striking display.

- In visual taglines, type font would be an official font rather than a designed or handwritten font.
- Winning commercials often present classic or western-style music without lyrics as a back ground.

In terms of cultural values:

- Winning commercials use equally individualistic and collectivistic values.
- Winning commercials use equally high power distance and low power distance values.
- High uncertainty avoidance values are more frequently used in winning commercials.
- Winning commercial messages are more frequently in high context.

Moreover, several notable insights were found by the test result of coded variables:

- Commercial using collectivistic appeals are more likely to be emotional.
- Commercial with high uncertainty avoidance appeals are more likely to present scenic beauty.
- Low uncertainty avoidance appeal using commercials more frequently present surrealistic visuals.
- Commercial with high context messages are more frequently to be emotional.
- Recent commercials are more likely to present music but less likely to present unusual sound effects.
- Domestic agencies are more likely to present graphic display and surrealistic visuals in commercials than international agencies.

CHAPTER 1 INTRODUCTION

Advertising is considered a major channel of communication between marketers and their publics (Stewart, Furse, and Kozak, 1983), reflecting unique cultural characteristics and cultural values of a country (An, 2007). It is possible to conclude that advertising is not only a study of the abstract, but also an aspect of the real world (Cheng & Schweitzer, 1996), which includes cultural values at its core. Analyzing and understanding the overall culture take account of cultural values of an intra-personal world, the individual's mind, and an extra-personal world, cultural symbols and artifacts (Singh, 2004). To this extent, advertising can also be a palette to examine the hidden cultural values of a particular country.

The Korean advertising industry is expanding due to the competition between domestic and foreign advertising agencies. According to the publication of Korean Broadcast Advertising Corporation (KOBACO), *Korean Advertising* (2007), the growing markets of cable TV and satellite broadcasting also affect the increase in television advertising expenditure in Korea. As well as the growth of the advertising market in Korea, its culture is evolving simultaneously. Korea's modernization, economic development, and the influence of global marketing have thrust Korean consumers forward, exposing them to a new set of modern-western values. The study of Han & Shavitt (2005), which examined Korean advertising and trends, shows that those values reflected in advertising are in favor of more westernized advertising appeals as the culture changes.

As cultural values in a society change over time, the advertising content is sensitive and subjective to changes in cultural values (Tse, Belk & Zhou, 1989). Based on various researchers' studies, cultural values are changing in East and Southeast Asia rapidly. Commercials appear to be embracing Western symbolism (Cho et al., 1999). For marketers to attract Korean consumers

through advertising, it is crucial to follow the changing cultural environment and to incorporate cultural elements into their messages. It is necessary for both domestic and foreign advertising agencies to help navigate Korea's complex culture. However, most of the prior studies of Korean advertising focus on its executional factors solely for domestic marketing goals. It is rare to find studies of Korean advertising examining the cultural aspects and executional factors simultaneously.

This study will examine the executional elements and cultural values embedded in television commercials awarded by Korean Advertising Award from 1994 to 2006. By conducting a content analysis of Korean award-winning commercials on the basis of advertising effectiveness, Hall (1973) and Hofstede's (1983) cultural typology, this study will provide insights into the evolving Korean culture as well as identifying the major trends of the last twelve years of Korean advertising executions and creative strategies.

Purpose and Importance of Study

Research on cultural values reflected in advertising is an issue in the debate over standardization or localization of international advertising among different countries (Mueller, 1987, 1992). Understanding cultural values are often regarded as a necessity in conducting international advertising strategies (Keegan, 1996). Advertising that successfully tailors the cultural values to the advertising messages generally produce favorability among consumers (Zhang and Gelb, 1996). Since the Korean marketing and cultural environment is evolving, marketers and advertising agencies operating in Korea need to be well informed about Korean culture.

Along with rapid GNP growth, the Korean consumers' power of consumption is increasing, making a popular test market for multinational marketers (Han & Shavitt, 2005). Since the early 1990s, when the Korean government opened the advertising market,

multinational advertising agencies enthusiastically entered the market. Currently, eight out of the top ten advertising agencies operating in Korea are multinational agencies (Han & Shavitt, 2005). In advertising expenditure, Korea is second largest in Asia, following Japan. (Taylor, Wilson and Miracle, 2001). Thus, understanding the culture and executional factors of advertising is momentous for marketers and advertising agencies.

This study will examine executional characteristics by analyzing 141 Korean award-winning TV commercials from 1994 to 2006. As Ernst (1980) mentioned, award-winning commercials are representative of an influential segment of trend setting commercials for the following year and are highly creative and well concentrated. Thus, the unit of analysis in this study also will be previous winners from the “Korea Advertising Award.” It is the major and only general advertising award in Korea that includes the whole scope of advertising media: TV, print, internet and outdoor advertisements. Started in 1994, the award is provided by the Korea Federation of Advertising Association (KFAA). By implementing the model of Stewart and Furse’s (1986) study of effective television advertising, this study will reveal the cultural significance along with key executional factors appeals used in Korean advertising.

Outline

Chapter 2 elaborates on the Korean advertising industry and the Korean Advertising Awards. It also will review the two conceptual frameworks of this study, advertising effectiveness, Hofstede’s cultural typologies and Hall’s concept of context. Brief summaries of former studies of advertising executional factors, cultural values in advertising, and Korean award-winning advertising also will be included.

Chapter 3 details the unit of analysis, sample frame and coding categories used to analyze Korean award-winning TV commercials. With content analysis, the sample will be analyzed using acceptable standards.

Chapter 4 elaborates the results of the study. Finally, in Chapter 5, discussions and limitations will be included with suggestions for future research.

CHAPTER 2 LITERATURE REVIEW

Korean Media Market Overview

From the early 1990s, new types of broadcasting were introduced to the Korean television broadcasting market. Cable TV, digital satellite broadcasting, and digital multimedia broadcasting (DMB) started their services and attracted the attention of Korean advertisers. During the digital shift, the Korean broadcasting market reorganized its structure and regulations. In 2001, the advertising market opened to foreign marketers. According to the Advertising Yearbook (2006) of Cheil Communication, Korean television advertising sales accounted for 89 percent of total advertising sales in 2005, with 2.149 trillion Won (KRW) (KOBACO, 2007). The ratings of terrestrial TV and cable TV increased steadily from 43.3 (2001) to 47.0 (2003) percent. Although the audience ratings decreased in 2005, the rating is resting at 44.0 percent (KOBACO, 2007). Still, television remains an important media for advertisers to disseminate their marketing messages.

Korean Advertising Industry

Starting from 1967 when the first advertising agency, Hapdong Advertising, came to the market, the Korean advertising industry had been successfully evolving. According to the KOBACO Korean Advertising Facts and Insights (2007), Cheil Communications was established in 1973. It is currently the leading agency in the Korean advertising industry. In 1975, Hapdong Advertising acquired Manbosa Advertising and changed their name to Oricom in 1979. During the 1970s and 1980s, these two agencies, Cheil Communications and Oricom, lead the growth of the Korean advertising industry.

In 1981, Korea Broadcast Advertising Corporation (KOBACO) was founded and changed the landscape of Korean advertising. KOBACO refined regulation of the advertising

agency industry. In 1990, foreign advertising agencies first entered the Korean advertising market, and Korean domestic agencies started to create joint ventures with foreign agencies. These changes in the Korean advertising market resulted in the sudden increase of foreign advertising agencies from 7 to 260 in 2006 (KOBACO, 2007).

There are numerous advertising award competitions in Korea. The largest is the Korea Advertising Award, which was started in 1994. Provided by the Korea Federation of Advertising Association (KFAA), the award winners are selected by advertising professionals. It is the only advertising award in Korea that incorporates a wide range of advertising media channels including television, newspaper, radio, magazine, internet and outdoor media. Along with the development of the new media, the Korean Advertising Award incorporated new media categories. They organize the committee annually based recommendations by professionals in advertising industry. Besides the Korean Advertising Award, there are several consumers' choice awards along with newspaper awards.

Advertising Effectiveness

This study is conducted using three conceptual topics; advertising effectiveness Hofstede's cultural typology and Hall's concept of cultural context. One approach to identify the advertising effectiveness is examining the executional elements (McEwen & Leavitt, 1976). Studies about advertising executional characteristics were conducted in various ways. In the study by Stanton and Burke (1999), they used the term "executional elements" as meaning "how advertising message is presented." They conducted the study to find out whether the executional elements are effective in 15 second commercials or 30 second commercials. By using two measurements of effectiveness, recall and persuasion, they found that in 15 second advertising, a number of on-screen characters are the most effective element for persuasion and nutrition/health is the most effective element for recall. But for 30 second advertisements, actor playing

ordinary persons was regarded as an effective executional element and nutrition/health as the most effective element.

Laskey, Fox and Crask (1994) focused on executional style rather than executional elements (factors). The research assessed the effectiveness of a small number of executional factors rather than looking into all of the individual factors. To see the relationship between executional styles, they used the framework of Shimp's (1976) typology of television commercial executional styles, dividing the styles into four categories; Individual oriented, Story oriented, Product oriented, and Technique oriented. The results suggest that executional style does have an effect on television commercials in terms of recall and key-message comprehension.

Stewart and Furse's study (1986) established the impact of executional variables on television advertising performance and examined how those variables could affect advertising effectiveness. The development of an executional coding system is described in detail. It explains 155 unique executional items in 11 categories such as: Information content, Brand/product identification, Setting, Visual/auditory device, Promise/ appeals/ propositions, Tone/atmosphere, Comparison, Music and dancing, Structure and format, Characters, Timing and counting measures. A sample of 1059 commercials for 356 brands was analyzed to examine the relationships between particular executional variables and each of the performance measures. They suggested that a variety of executional devices may enhance recall and comprehension with the application of humor, auditory memory devices, brand sign-off, front end impact, amount of time devoted to the product within the commercial, the use of a brand differentiating message, information concerning convenience in use, and product benefits. They also revealed that the influence of executional elements differs due to the measure of effectiveness examined.

Cultural Values in Advertising

Culture can be defined as "collective mental programming" that distinguishes countries (Hofstede 1983, p. 76) and can be easily conveyed by the advertising messages (Cheng & Schweitzer, 1996). Since consumers are raised in a particular culture and habituated to their cultural value system, perception process, and beliefs (Paek, 2005), understanding cultural differences among international consumers is considered necessary for successful international advertising (de Mooij, 1998). Advertising messages that are congruent with the local culture are found to be more persuasive than others (Gregory and Munch, 1997; Han and Shavitt, 1994; Hong, Muderrisoghi and Zinkhan, 1987; Taylor et al, 1997). The following section will discuss Hofstede's cultural typologies that will be imported as a conceptual framework of this study.

Hofstede (1983) defined the typologies of cultural dimensions. His data collection instrument was established by a multinational team and divided the culture based on four cultural dimensions: individualism/ collectivism, power distance, uncertainty avoidance, and masculinity/femininity. These four dimensions were developed in early 1990s, and later he expanded to include a fifth dimension of long term versus short term orientation.

The individualism /collectivism dimension refers to whether the individual is an active agent or dependent of the group. In individualistic cultures such as United States and Australia, the connection between individuals are relatively low and each individual are expected to take care of themselves. They tend to rely on factual information in decision making process and seldom seek group consensus (Gudykunst et al., 1985) In collectivistic cultures such as most Asian countries, the social ties are tighter than in individualistic cultures (Hofstede, 1991).

Power distance refers to the society's way of dealing with power which is established through the values of superiors or subordinates. It includes the acceptance to unequal power distribution among people or to what end does the people see authority as a central fact of the

society (Gudykunst et al., 1996). High power distance countries tend to be related to individualistic cultures (Hofstede, 1991). For instance, high power distance countries, like Korea, are disposed to clear directions and hierarchies of the society. Those people with power are accepted as opinion leaders (Albers-Miller and Gelb, 1996). In low power distance countries such as United States, on the other hand, individuals are more likely to credit the factual evidence and a particular course of action.

Uncertainty avoidance refers to whether people feel frightened by unknown situations. It includes 'the extent to which the members of a culture feel threatened by uncertain or unknown situations' (Hofstede, 1991:113). In low uncertainty avoidance cultures, such as United States and Jamaica, they are more comfortable and tolerant with uncertain situations. High uncertainty avoidance cultures such as Korea and Japan, however, tend to feel that "company rules should not be broken even if the employees think it is the company's best interest" (Hofstede, 1991). According to the study of Zandpour and his colleagues (1994), countries that are high in uncertainty avoidance are disposed to rely on a trustworthy source to provide reasoning and information.

Masculinity and femininity indicates the dominant pattern of sex roles underlying in the cultures (Hofstede, 1991). Masculine culture emphasizes the degree to which traditional male values are important to society such as attractiveness, dominance, assertiveness, performance, ambition, and materialism. This kind of culture regards big and fast as beautiful (Hofstede, 1980). Feminine culture, on the other hand, is the opposite of masculinity and emphasizes the relationship between people and quality of life.

Long term orientation and short term orientation was added to the dimensions in 1987 to classify Eastern cultures in more effective way. Long-term orientation cultures, such as Korea,

concerns the demands of “what one does” (Hofstede 1991; Hofstede and Bond 1988). It refers to the Confucian idea to respect unequal status of individuals, while short-term orientation cultures, such as US, concerns more on personal beliefs such as right or wrong.

Several cross-cultural studies were conducted on the basis of Hofstede’s cultural typologies (Cheng and Schweitzer, 1996; Martenson, 1987; Mueller, 1987; Weinberger and Harian, 1989). Among these dimensions, individualism/ collectivism, power distance, and uncertainty avoidance were most frequently used in cross-cultural studies of Western and Eastern cultures. Since those dimensions show the difference between Western and Eastern cultures, this study will also focus on individualism/ collectivism, power distance, and uncertainty avoidance.

There are several previous studies that measure the cultural dimensions in advertising. Pollay (1983) developed a list of 42 common advertising appeals: effective, durable, convenient, ornamental, cheap, dear, distinctive, popular, traditional, modern, natural, technological, wisdom, magic, productivity, relaxation, enjoyment, maturity, youth, safety, tamed, morality, modesty, humility, plain, frail, adventure, untamed, freedom, casual, vain, sexuality, independence, security, status, affiliation, nurturance, succorance, family, community, healthy, and neat. By using these advertising appeals, Alberts-Miller and Gelb (2001) matched those with Hofstede’s four cultural dimensions, excluding long-term/ short-term orientation. They examined advertisements from Taiwan, India, France, Mexico and United States. Six coders related each appeal to a single cultural dimension. Among 42 appeals, 12 were eliminated due to the lack of agreement. Those appeals eliminated were: traditional, modern, technological, relaxation, wisdom, enjoyment, freedom, maturity, morality, sexuality, healthy and neat. Testing by the Pearson correlation coefficient, the study discovered that all 30 appeals are related to four cultural dimensions. Independence, distinctive, and self-respect, popular, affiliation, family,

succorance, and community appeals have relationship with individualism/ collectivism. For power distance, it can be measured by the usage of ornamental, vain, dear, status, cheap, humility, nurturance, and plain appeal matter. Uncertainty avoidance is related to safety, tamed, durable, adventure, untamed, magic, youth, and casual. Masculinity/femininity is related to effective, convenient, productivity, natural, frail and modest appeals.

Hall (1973) also classified Eastern and Western cultural differences by introducing the contextuality of communication dividing cultures into high-context cultures and low-context cultures. High-context cultures, using communication style with abstract, implicit and indirect messages already shared by the people, and represent mostly Eastern cultures. In low-context cultures, they use straightforward, direct and explicit messages which contain detailed background information. Most Western cultures show these kinds of message styles (Hall & Hall 1990, pp. 6–10). Former studies of contextuality in advertising found that advertisements in low-context cultures tend to be more informative (Lin, 1993), using more hard-sell approaches (Mueller, 1987, 1992), and more confrontational appeals (Cutler and Javalgi, 1992, Miracle et al., 1992) than high-context culture advertising. Miracle (1987) examined Japanese television commercials and found that they try to make friends with the audience, try to prove that their feelings are understood, try to prove that the advertiser is nice, and in general, try to generate purchase because the buyer is familiar with the firm and trusts it. Since Korea is adjacent to Japan and shares many common cultural values, it is expected that these findings will also be reflected in Korean television commercials in the current study.

Former Studies of Korean Advertising

Cho, Kwon, Gentry, Jun, and Kropp (1999) conducted a cross-cultural examination of Korea and United States' television advertising. Among various cultural dimensions proposed by

numerous researchers, this study used individualism/collectivism, time orientation, relationship with nature and contextuality. The operationalizations are shown in the Table 2-1.

In the results of the content analysis of 253 U.S. and 235 Korean television commercials, U.S. commercials executed individualism more than Korean commercials. There were no significant findings for collectivism. Korean commercials tend to associate youth with the product more often than U.S. commercials. Also, U.S. commercials frequently used product features and utilitarian needs for products than Korean commercials. And both cultures demonstrated strong present-time orientation in the commercials. Finally, Korean commercials were more high-context, while U.S. commercials are low-context commercials. Some of the findings, such as no significant difference in collectivism, are contrary to the expectation of Hofstede's study. Cho et al. (1999), concludes that "Korea may be moving away from the traditional culture in the process of adapting to the west."

Another study of award-winning television commercials was conducted by Park (2004). The study provided a content analysis of Korea Advertising Award winners from 1999 to 2003. He measured the TV commercial's executional elements such as commercial structure, format, setting, approach, appeal, material, value and visuals. The variables of music element, sound effect, and celebrity/ model type were excluded in this study. The coding was conducted based on the LG-AD Advertisement Test System (LATS) to measure eight categories of executional variables (Table 2-2): Commercial format, commercial structure, appeal type, commercial approach, appeal values, commercial appeal, visual devices, and commercial setting.

The studies showed that Korean award winning TV commercials tend to use "slice of life" and "comedy and satire" as the dominant commercial structure. Emotional and positive approaches also are frequently used. But it showed that effective Korean advertising still relies

on traditional Korean values such as family and hometown oriented culture. The overall result was that executional elements used in Korean advertisements are not changing. It also had shown that advertising typologies and message strategies remain the same when compared to those of the past. But this study examined only executional elements and excluded measuring cultural values.

Research Question

In Park's (2004) content analysis of Korea Advertising Award winners, he tested the winners between 1999 and 2003, and excluded winners from 1994 to 1998. It also excluded the variables of cultural values, back ground music and sound effects. In the current study, award-winners from 1994 to 2006 will be used as units of analysis. The study will be guided by the following research questions:

RQ 1: Which executional elements are most commonly used in Korean award winning advertising? (1994 – 2006)

Korean Advertising Award gives six awards: Grand prix, Gold, Silver, Bronze, Excellence, and Special prize. In order to examine which executional elements were frequently used in higher prize of Korean Advertising Award, the next research question is developed as:

RQ 2: What are the differences in executional elements among the various award levels?

Hofstede's (2001) cultural dimensions and Hall's (1976) contextuality showed that Western cultures, represented by the US, the UK and Germany, have characteristics of low power distance, individualism, low uncertainty avoidance, and low-context culture. Meanwhile, the Eastern cultures, represented by Korea, China and Japan, tend to have characteristics of high power distance, high uncertainty avoidance, collectivistic and high in contextuality. Based on the study of Cho et al. (1999) and Han and Shavitt (2005), however, the expected cultural values of

Korea seem to be changing due to the rapid economic development and westernized youth culture. To explore whether the cultural values are remaining the same as Hofstede's study, the following research question and hypotheses were developed.

RQ 3: What cultural values are dominantly manifested in Korean Award-winning TV commercials?

H₁: Korean award-winning television commercials tend to use collectivistic values more frequently than individualistic values.

H₂: Korean award-winning television commercials tend to use high power distance values more frequently than low power distance values.

H₃: Korean award-winning television commercials tend to use high uncertainty avoidance values more frequently than low uncertainty avoidance values.

H₄: Korean award-winning television commercials tend to use high-context values more frequently than low-context values.

Table 2-1. Operationalizations of Cultural Dimensions (Cho et al, 1999, pp. 65)

Collectivism	<ul style="list-style-type: none"> ● Appeals about the integrity of or belonging to family or social group ● Emphasis on conformity or harmony ● Reflection of interdependent relationships with others ● Emphasis on the achievements of the family or social group ● Emphasis on the benefits to families or group members
Individualism	<ul style="list-style-type: none"> ● Appeals about the individuality or independence of the audience ● Emphasis on uniqueness or originality ● Reflections of self reliance, hedonism, or competition ● Emphasis on self fulfillment, self development, or self realization ● Emphasis on the benefits to an individual consumer
Past Orientation	<ul style="list-style-type: none"> ● Emphasis on being classic, historical, old, or antique ● Appeals concerning man's accumulated experience or knowledge
Present Orientation	<ul style="list-style-type: none"> ● Emphasis on the contemporary or now ● Ignoring what happened in the past and what will happen in the future
Future Orientation	<ul style="list-style-type: none"> ● Emphasis on the future or being progressive ● Appeals about the creativity of youth
Manipulation of Nature	<ul style="list-style-type: none"> ● Emphasis on man's superiority over nature ● Reflections of man's technical achievements
Oneness with Nature	<ul style="list-style-type: none"> ● Emphasis on the goodness and beauty of nature ● Reflections of the interaction and affinity of man and nature
Subjugation to Nature	<ul style="list-style-type: none"> ● Emphasis on nature's superiority over man ● Reflections of man's fatalism; being at the mercy of nature
Low Context	<ul style="list-style-type: none"> ● Emphasis on product features and characteristics ● Explicit mention of competitive products ● Use of comparative appeals ● Addressing the consumer's practical, functional, or utilitarian need for the product ● Use of numbers or graphics
High Context	<ul style="list-style-type: none"> ● Emphasis on emotion and mood ● Use of metaphors or aesthetic expressions ● Associating a product with a particular situation or type of person or lifestyle ● Addressing affective or subjective impressions of intangible aspects of a product

Table 2-2. LATS Categorization (Park, 2004, pp. 35)

Category	Operational Definitions
Commercial Format	Announcement, testimonial, lifestyle, demonstration, comparative, image, symbolize, humor and exaggeration
Commercial Structure	Product central, model central, image central, story central
Appeal Type	Fun, comedy, serious, sensitive, active, horror & threat, shock, sexual
Commercial Approach	Rational, emotional
Appeal Values	Common values, Korean values, Western values
Commercial Appeals	Functional, Emotion/ experience, Social/ Symbolic, Social/ Moral
Visual Devices	Live pictures, Animation, Computer Graphic, Live + Animation, Live + Computer Graphic
Commercial Setting	Indoor, Outdoor, Set, Live, Domestic, Foreign Country

CHAPTER 3 METHODOLOGY

Content Analysis Design

This study is conducted using quantitative content analysis, which Riffe and Freitag (1998) defined as “systematic and replicable examination of symbols of communication, which have been assigned numeric values according to valid measurement rules, and the analysis of relationship involving those values using statistical methods, in order to describe the communication, draw inferences about its meaning, or infer from the communication to its context, both of production and consumption (pp.20).” Numerous researchers found that content analysis is an effective measurement of the communication content since it is objective, systematic, quantitative, and a generalizable method. It is frequently adopted in the study of consumer behavior, marketing and advertising research fields. As a study of the message itself, not regarding consumer and audiences (Kassarjian, 1977), content analysis will examine the executional factors and cultural values of Korean award-winning advertising. Among the studies of content analysis, Stewart and Furse’s codebook (1986, pp. 131 -143) is used for the coding framework in this study to examine the selected executional elements of the data.

To measure cultural values depicted in advertising, this study will use the method of Albers-Miller and Gelb (2001). As they divided Pollay’s (1983) 42 advertising appeals (Table 3-1) into the four dimensions of Hofstede’s cultural typologies (Table 3-2), appeals will be examined to determine the cultural values depicted in Korean award-winning advertising.

Coding for Hall’s (1989) contextuality will be similar to assessing Hofstede’s cultural dimension. Based on the study of Cho et al. (1999), commercial messages that show product features, utilitarian needs, use of numbers are coded as low-context. Using emotion and mood, use of metaphor, aesthetic expressions are coded as high-context.

Units of Analysis and Sample Frame

The unit of analysis in this study is the individual advertisement awarded by the Korea Advertising Award from its beginning in 1994 to 2006. Among various award-winning advertising, only television commercials were analyzed in this study. Based on the winners' lists of Korean Advertising Award from 1994 to 2006, 141 from 180 of a possible total sample were analyzed in this study. The sample was retrieved from the webpage of www.ADIC.com operated by Korean Federation of Advertising Association (KFAA).

Coding Procedure and Intercoder Reliability

Coding is conducted by the primary researcher and a trained native Korean graduate student who is also a fluent English speaker. As Alden, Hoyer, and Lee (1993) revealed in their study, using a bilingual coder is effective in terms of "enhancing the judgment validity based upon his/her extensive understanding of two different culture." Bilingual coders coded the Korean commercials on an English language based coding sheet. To prevent the biases generated by the gender difference, one female coder, the primary researcher, and one male student conducted the coding procedure. The coder was trained by the instruction of the code book provided by researcher. Among various intercoder reliability methods, this study adopted Holsti's (1969) method.

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

- M = the number of agreements between coders
- N= total number of decisions made by each coder

The second coder conducted coding on 29 of 141 commercials, which is 20% of the sample, coding in a separate room without primary researcher attending. By implementing Holsti's method, the intercoder reliability of this study ranged from 0.45 to 1.0 and the overall intercoder reliability was 0.88 (Table 3-3).

Coding Categories and Operational Definition

Sixty-five variables are used for this study. The variables are categorized into 8 sections:

1) commercial structure, 2) commercial format, 3) commercial approach, 4) commercial setting, 5) visual devices, 6) auditory devices, 7) music elements and 8) cultural values. Other coding variables include year, product category, brand origin and agency origin. The variables for measuring the characteristics of TV commercials are based on the study of Stewart and Furse (1983), Gagnard & Morris (1988), Stewart & Koslow (1989), and Frazer, Sheehan & Patti (2002), but to measure Korean cultural traits, some variables are modified by the researcher.

Operational definitions of these sections are shown as below:

Commercial Structure: It is contained with one variable about their dominant structures such as front-end impact, surprise or suspense in the middle, surprise or suspense at the end, unusual setting or situation, humorous closing, and blind lead-in.

Commercial Format: One variable is sectioned as this category to find out which format was used in the commercials.

Commercial Approach: Two variables are in this section to find out whether the commercial is approaching it as rational or emotional or both, and whether it is appealing with positive approach or negative approach or both.

Commercial Setting: One variable asking about its dominant setting such as outdoor, indoor or computer graphic animated setting.

Visual Devices: Ten variables are in this section to find out the presence or absence of beautiful/ugly characters, scenic beauty, graphic display, surrealistic visuals, substantive supers, visual tagline, and visual memory device. And language used in commercial also was used as a variable to find out which language was shown in the commercial excluding the brand name which is most likely to be dominant in Korean client.

Auditory Devices: Four variables are used to define auditory devices. Presence or absence of memorable rhymes, slogan, mnemonic devices, unusual sound effects, and spoken tagline were used as a variable. And dominant language that was spoken in the commercial was also used as a variable and to reflect the common trend of Korean language, increasing proportion of English in language usage, and to find out how often English is used in Korean advertising, the choice was given not only Korean and English but also using it both.

Music Element: Five variables are used to measure music element usage in commercials. Since using music in a commercial is popular in Korean culture, this section is consisting of specific variables such as whether it is containing lyrics or not, or used as only a background music or jingle, and its origin.

Cultural Values: Thirty variables are used to measure dominant cultural value reflected in commercials. Six variables are measured in basis of Hofstede's cultural typology. Among the cultural dimensions, this study will examine only three of them; individualism/collectivism, risk avoidance, and power distance. It will be measured by Albers-Miller and Gelb's method which are measuring cultural dimensions by the advertising appeals. For measuring Edward T. Hall's (1984) dimension of high context and low context culture, this study will adopt Cho et al's (1999) study as mentioned above.

Data Analysis

Data analysis was entered and conducted by Statistical Package for the Social Science (SPSS) version 15.0 and Microsoft Excel. Chi-square, frequencies, and t-tests were used to explore the research questions and to test hypotheses.

Table 3-1. Pollay's 42 Advertising Appeals (Alberts-Miller and Gelb, 1996, pp 59-61)

Appeal	Description
Effective	Feasible, workable, useful, pragmatic, appropriate, functional, consistent, efficient, helpful, comfortable (clothes), tasty (food), strength, longevity of effect
Durable	Long-lasting, permanent, stable, enduring, strong, powerful, hearty, tough
Convenient	Handy, time-saving, quick, easy, suitable, accessible, versatile
Ornamental	Beautiful, decorative, ornate, adorned, embellished, detailed, designed, styled
Cheap	Economical, inexpensive, bargain, cut-rate, penny-pinching, discounted, at cost, undervalued, a good value
Dear	Expensive, rich, valuable, highly regarded, costly, extravagant, exorbitant, luxurious, priceless
Distinctive	Rare, unique, unusual, scarce, infrequent, exclusive, tasteful, elegant, subtle, Esoteric, hand-crafted
Popular	Commonplace, customary, well-known, conventional, regular, usual, ordinary, normal, standard, typical, universal, general, everyday
Traditional	Classic, historical, antique, legendary, time-honored, long-standing, venerable, nostalgic
Modern	Contemporary, modern, new, improved, progressive, advanced introducing, Announcing
Natural	References to the elements, animals, vegetables, minerals, farming, unadulterated, purity (of product), organic, grown, nutritious
Technological	Engineered, fabricated, formulated, manufactured, constructed, processed, resulting from science, invention, discovery, research, containing secret ingredients
Wisdom	Knowledge, education, awareness, intelligence, curiosity, satisfaction, comprehension, sagacity, expertise, judgment, experience
Magic	Miracles, magic, mysticism, mystery, witchcraft, wizardry, superstitions, occult sciences, mythic characters, to mesmerize, astonish, bewitch, fill with wonder
Productivity	References to achievement, accomplishment, ambition, success, careers, self-development, being skilled, accomplished, proficient, pulling your weight, contributing, doing your share
Relaxation	Rest, retire, retreat, loaf, contentment, be at ease, be laid-back, vacations, Holiday, to observe
Enjoyment	To have fun, laugh, be happy, celebrate, to enjoy games, parties, feasts and festivities, to participate
Maturity	Being adult, grown-up, middle-aged, senior, elderly, having associated insight, wisdom, mellowness, adjustment, references to aging, death, retirement, or age-related disabilities or compensations
Youth	Being young or rejuvenated, children, kids, immature, underdeveloped, junior, adolescent
Safety	Security (from external threat), carefulness, caution, stability, absence of hazards, potential injury, or other risks, guarantees, warranties, manufacturers' Reassurances
Tamed	Docile, civilized, restrained, obedient, complaint, faithful, reliable, responsible, domesticated, sacrificing, self-denying

Table 3-1. Continued

Morality	Humane, just, fair, honest, ethical, reputable, principled, religious, devoted, Spiritual
Modesty	Being modest, naïve, demure, innocent, inhibited, bashful, reserved, timid, coy, virtuous, pure, shy, virginal
Humility	Unaffected, unassuming, unobtrusive, patient, fate-accepting, resigned, meek, Plain-folk, down-to-earth
Plain	Unaffected, natural, prosaic, homespun, simple, artless, unpretentious
Frail	Delicate, frail, dainty, sensitive, tender, susceptible, vulnerable, soft, genteel
Adventure	Boldness, daring, bravery, courage, seeking adventure, thrill, or excitement
Untamed	Primitive, untamed, fierce, coarse, rowdy, ribald, obscene, voracious, gluttonous, frenzied, uncontrolled, unreliable, corrupt, obscene, deceitful, savage
Freedom	Spontaneous, carefree, abandoned, indulgent, at liberty, uninhibited, passionate
Casual	Unkempt, disheveled, messy, disordered, untidy, rugged, rumpled, sloppy, casual, irregular, non-compulsive, imperfect
Vain	Having a socially desirable appearance, being beautiful, pretty, handsome, being fashionable, well-groomed, tailored, graceful, glamorous
Sexuality	Erotic relations: holding hands, kissing, embracing between lovers, dating, romance, intense sensuality, feeling sexual, erotic behavior, lust, earthiness, indecency, attractiveness of clearly sexual nature
Independence	Self-sufficiency, self-reliance, autonomy, unattached, to do-it-yourself, to do Your own thing, original, unconventional, singular, nonconformist
Security	Confident, secure, possessing dignity, self-worth, self-esteem, self-respect, peace of mind
Status	Envy, social status or competitiveness, conceit, boasting, prestige, power, dominance, exhibitionism, pride in ownership, wealth (including the sudden wealth of prizes), trend-setting, to seek compliments
Affiliation	To be accepted, liked by peers, colleagues and community at large, to associate or gather with, to be social, to join, unite, or otherwise bond in friendship, fellowship, companionship, cooperation, reciprocity, to conform to social customs, have manners social graces and decorum, tact and finesse
Nurturance	To give gifts, especially sympathy, help love, charity, support, comfort, protection, nursing, consolation, or otherwise care for the weak, disabled, inexperienced, tired, young, elderly, etc.
Succorance	To receive expressions of love (all expressions except sexuality), gratitude, pats on the back, to feel deserving
Family	Nurturance within the family, having a home, being at home, family privacy, companionship of siblings, kinship, getting married
Community	Relating to community, state, national publics, public spiritedness, group unity, national identity, society, patriotism, civic and community organizations or other than social organization
Healthy	Fitness, vim, vigor, vitality, strength, heartiness, to be active, athletic, robust, peppy, free from disease, illness, infection, or addiction
Neat	Orderly, neat, precise, tidy, clean, spotless, unsoiled, sweet-smelling, bright, free from dirt, refuse, pests, vermin, stains and smells, sanitary

Table 3-2. Relationships of Appeals to Hofstede's Typology (Alberts-Miller and Gelb, 1996, pp 62)

Individualism	Collectivism	High Power Distance	Low Power Distance	High Uncertainty Avoidance	Low Uncertainty Avoidance
Independence	Popular	Ornamental	Cheap	Safety	Adventure
Distinctive	Affiliation	Vain	Humility	Tamed	Untamed
Self-respect	Family	Dear	Nurturance	Durable	Magic
	Succorance	Status	Plain		Youth
	Community				Casual

Table 3-3. Intercoder Reliability (Holsti's Method)

Variable	Intercoder Reliability
Agency Name	1.00
Brand Name	1.00
Award Level	1.00
Spot Time	1.00
Color	1.00
Year	1.00
Category	1.00
Brand Origin	1.00
Ad Agency Origin	1.00
Commercial Structure	0.45
Commercial Format	0.48
Commercial Approach	0.79
Commercial Approach 2	0.86
Commercial Setting	0.79
Beautiful Character	0.93
Ugly Character	1.00
Scenic Beauty	0.90
Graphic Display	0.97
Surrealistic Visuals	0.83
Substantive Supers	0.97
Visual Tagline	1.00
Visual Memory Device	0.90
Dominant language usage in visual tagline	0.90
Font used in visual tagline	0.97
Memorable rhymes/slogans/mnemonic device	0.76
Unusual sound effect	0.86
spoken tagline	1.00
Principal language of spoken tagline	1.00
Music	0.93
Lyrics	0.97
Music style	0.76
Music Style 2	0.97
Independence	0.69
Distinctive	0.76
Self-respect	0.83
Popular	0.72

Table 3-3. Continued

Affiliation	0.79
Family	0.83
Succorance	0.76
Community	0.90
Ornamental	0.90
Vain	0.83
Dear	0.90
Status	0.86
Cheap	1.00
Humility	1.00
Nurturance	0.83
Plain	0.86
Safety	0.90
Tamed	0.93
Durable	0.79
Adventure	0.76
Untamed	0.83
Magic	0.79
Youth	0.79
Casual	0.90
Product Features	0.83
Utilitarian Needs	0.97
Use of numbers	0.90
Emotion and mood	0.83
Use of metaphor	0.79
Aesthetic expression	0.79
Overall	0.88

CHAPTER 4 FINDINGS

By implementing content analysis, a total 141 television advertisements awarded the Korean Advertising Award were coded. A total of 65 variables were measured in eight categories. The findings implicate the executional characteristics and the cultural values of Korean award-winning television commercials. The descriptive statistics of the sample are reported in this chapter and variables with acceptable size are subjected for statistical tests. To statistically test cross tabulations, some variables are recoded where necessary to increase cell sizes.

Description of the Sample

Table 4-1 provides a list of the sample by awarded year. Between four to eighteen commercials are awarded yearly. However, due to the difficulty of sample retrieval, few sample awarded from 1994 to 2000 are not included in the study. The samples of 2003 (12.8%) and 2002 (12.1%) constitute the largest portion of a total sample while 1998 and 1999 (2.8%) were equally ranked as the fewest.

Thirty-one advertising agencies were awarded during the Korean Advertising Award from 1994 to 2006 (Table 4-2). Cheil communications, which is the largest and the only domestic agency ranked in the top ten in the Korean advertising market, was awarded 34 times (24.1%). It is not surprising result since Cheil ranked highest in advertising expenditure annually among advertising agencies. Launched in 1999 in Korea, the second largest agency in terms of expenditure, TBWA received 16 prizes (11.4%) through 2006. Wellcomm, a Korean domestic advertising agency which later affiliated with Publicis in 1999, was awarded 15 times (10.6%) throughout the years. LG AD, which is LG's in-home agency, was also awarded 12 times (8.5%), followed by Daehong (9 times, 6.4%).

Among award-winning advertising agencies, 63% were purely domestic in terms of agency origin (Table 4-3). For the domestic agencies that affiliated with foreign companies from 1994 to 2006, those constituted 23.4% of the agencies. The proportion of world-wide advertising agencies having a Korean branch agency was 13.5% of the total sample.

Table 4-4 summarizes the award level of the sample. More than half of the sample was awarded the Excellence prize (56%) since it awards multiple advertisements annually. They awards the best commercials within product categories and advertising media. It is followed by Bronze (14.2%) prize. The award event generally grants one advertisement per year for the Grand prix, Gold, Silver, and Bronze prizes. Annually, the Excellence prize is awarded to six or more commercials and two or more for a Special prize. But the portions of the prizes were subject to change during the period of 1994 to 2006.

In terms of spot time (Table 4-5), the majority of the sample were 30 second commercials (74.5%). Twenty-two percent of the sample was 15 or 20 second, and 60 second spots constituted 3.6% of the total sample. Excluding 2.8% of those with monotone commercials, 97.2% of the sample were in full color (Table 4-6). Of those that used monotone, all used an emotional appeal to create a mood or image.

Table 4-7 summarizes the product categories represented the sample. Electronics, health care product, and mobile communication services were the categories that were most frequently awarded (9.2% each) throughout the years. This result consisted of one or two dominant brands in each category: Samsung for electronics, Baccus energy drink for health care product and SK Telecom and LG Telecom in the mobile communication service category. The reason for those dominant brands receiving awards continuously is because the campaign concepts have

maintained consistently for several years. As listed above, most award winners are for commercials of domestic brands, which consisted of 87.9% of the total sample (Table 4-8).

Research Questions

Research Question 1: Which executional elements are most commonly used in Korean award-winning advertising? (1994 – 2006)

The results of the coding procedure indicate the frequencies of executional elements used in award-winning advertising. Table 4-9 displays the commercial structure used in the sample. Blind lead-in (23.4%) was the most commonly used throughout the total sample. Most of the advertising in blind lead-in structures generates the image of the brand as teaser advertising by showing the brand name at the end. Along with humorous closing (15.6%) and surprise or suspense at closing (14.9%), Korean award-winning advertising appears to contain impact at the end.

Table 4-10 provides a list of frequencies of commercial format. Commercials using creation of mood or image as the dominant element (21.3%) was the most frequently used format among the sample. It is followed by slice of life (19.9%) and comedy or satire (14.2%). Notably, the commercial formats such as announcement, problem and solution, and demonstration of results of using products were the least among the categories. It could be assumed that Korean award-winning advertisements do not contain straight-forward messages to audiences.

For commercial approach, two variables were coded: emotional/rational and positive/negative. Most commercials favored using emotional (78.7%) and positive approach (87.2%) than rational (21.3%) and negative (5.7%) approach (Table 4-11). Negative approach, noticeably, were found only in public service announcement commercials and none were used in product commercials. Along with negative approach, public service announcement commercials also used emotional appeal to generate the apprehension of the situation. For example, one public

service announcement to prevent forest fire campaign showed the damaged forest and injured wild animals by forest fire along with the tagline that explains how long it will take to recover.

Table 4-11 also indicates the setting present in award-winning television commercial. Indoor settings (32.6%) were more frequently observed than using outdoor settings (29.8%), but there were no great differences between those two frequencies. Twenty-three percent of commercials used both indoor and outdoor setting, and 8.5% of those used no setting but rather showing a blank white backdrop.

To measure the visual devices used in the commercial, presence of beautiful characters, ugly characters, scenic beauty, graphic display, surrealistic visuals, substantive supers, visual tagline and visual memory device were examined (Table 4-12). The usage of beautiful character was commonly absent (75.2%), and only one-fourth of commercial depicted beautiful characters such as movie stars. An ugly character, on the other hand, was rarely used (3.5%) and was absent (96.5%) within the sample. Scenic beauty was mostly absent (78.7%) among the sample. Graphic display and surrealistic visuals were mostly absent in the same level (77.3%) and only 22.7% reflected those in their commercials. It was rare (93.6%) to find substantive supers in the sample commercials, but they mostly include the visual tagline (94.3%) as shown in Table 4-20. Korean award-winning commercials rarely use visual memory device and only 19.1% of them were present in the commercials.

Among the commercials that use a visual tagline, the dominant language and typography were measured (Table 4-13). Only 1.4% of visual taglines used English dominantly and 93.6% were written in Korean. The commercial using English in their written tagline was usually showing a short sentence such as slogan or few words to express the brand. Those written

taglines are mainly using typographies that are officially licensed (85.8%). However, 10.6% of visual taglines were written in handwriting to maximize the aesthetic aspect of the typography.

In the category of auditory devices, presence or absence of three variables was measured: memorable rhymes, unusual sound effect, and spoken tagline (Table 4-14). In terms of memorable rhymes used in commercial, it was commonly absent (85.8%) throughout the sample. Unusual sound effects were detected in 26.2% of the sample and most of the commercials (90.1%) contained a spoken tagline. Among the spoken taglines, Korean was the dominant language (86.5%) used throughout the sample, and only one ad (0.7%) was spoken only in English. Moreover, 5 out of 141 ads (3.5%) were spoken in both English and Korean (Table 4-15).

Table 4-16 shows the presence of music and lyrics. Commercials with music elements were present in 80.1% throughout twelve year sample. Meanwhile, only 30.5% of commercials contained lyrics as a musical element. Among the music genre, western pop was dominant (29.1%) followed by classical music (21.3%). Korean style music, including both traditional and modern style, comprised only 16.3% of the sample (Table 4-17). Music elements were present commonly as background music (70.2%) that did not affect the story of the commercial and only 10% used a jingle (Table 4-18).

Research Question 2: What are the differences of executional elements among award level?

In order to answer the research question 2, the award levels were recoded into two categories: high and low. Grand prix, Gold, Silver, and Bronze levels are regarded as a high level, thus recoded into “high,” and Excellence and Special level were recoded into “low.” In terms of award level of high and low, several variables were detected to be related to each other with

statistically significant chi-square values. Variable sets that failed to meet the minimum cell values were eliminated whether they were statistically significant.

Memorable rhymes/slogans/mnemonic devices are related to the award level. As summarized in Table 4-19, commercials awarded low level prizes use this auditory device more frequently (18.5%) than those of high level prizes (6.1%). Chi-square analysis comparing these two variables exhibited statistically significant dependence results ($\chi^2 = 4.01, p < .05$).

In terms of agency origin (Table 4-20), after recoding 'purely domestic' as 'domestic' and others as 'international', it was also related to the award level and was statistically significant ($\chi^2 = 6.718, p < .05$). Domestic agencies are awarded frequently higher prizes (77.6%) than those of international agencies (55.4%). In other word, international agencies are awarded more frequently in lower prizes (44.5%) than those of domestic agencies (22.4%).

Finally, award level and context level (Table 4-21) are related to each other with a statistical significant chi-square value ($\chi^2 = 6.107, p < .05$). Commercials using high context are equally awarded in both level (High = 46.9%, Low=47.8%). However, commercials in low context are more frequently awarded low level prizes (22.8%) than high level prizes (8.2%). For commercials in neutral context, it is more frequently awarded in high level prizes (44.9%) than low level prizes (29.3%).

Research Question 3: What cultural values are dominantly manifested in Korean Award-winning TV commercials?

To measure the cultural values, a total 30 appeals were examined and computed into new variables (Table 4-22) which represent the average score of individualism/collectivism, power distance, uncertainty avoidance, and contextuality. For the commercials that depicted independence, 34.8% of the sample contained the values of original, autonomy, and self-

sufficiency. Distinctive appeals were present in 44% of the commercials which contained rare, unique, and exclusive values were found mainly in snack commercials expressing exquisite taste. As shown in Table 4-22, less than half of the commercials contained self-respect (36.2%) and popular appeals (37.6%). Those using self-respect values express the values of security and possessing dignity within the commercials, while popular appeal values express regular, ordinary and typical aspects.

The expression of affiliation appeal in commercial was present in 46.1% and more than half did not show the appeal. Family value was not dominant for the Korean award-winning commercials sample. Only 31.9% of the commercials show family value by embodying the values of being at home or nurturance within the family. Values of receiving the expressions of love or feeling deserving explain the succorance appeal was present in only 25.5% of the sample. Community appeals, which embodies all that related to the community and organizations, are shown in 31.2% of the sample.

Commercials that express beautiful and embellished values are categorized into ornamental appeal and were found only in 15.6% throughout the sample. Vain appeal, showing pretty, fashionable and glamorous values, was present only in 19.1% of commercials while dear appeal, expressing expensive, rich and extravagant values was present in only 9.2% of the sample. Status appeal that embodies envy and boasting values were usually absent and only 14.9% could be found throughout the commercials. Vain, dear and status appeals were mostly used in high-end product commercials. One good example is a commercial of luxury sedan just showing the luxurious and stylish design of the car. It also shows that the owner of the car is deserved to be envied by others. Beauty products also show these three appeals together in a combination.

Cheap appeal was rarely present in the sample as 97.2% of the commercials did not use this appeal. Humility and nurturance appeal, in addition, were respectively absent in 93.6% and 80.1% of the sample.

Plain appeals, embodying natural and artless values, and safety appeals, combining carefulness and stability, were found in 29.9% and 35.5% of the commercials. Tamed appeal that expresses docile and reliable aspects in commercial was largely absent (77.3%) throughout the commercials. Durable appeals, showing long lasting characteristics such as cultural traditions, were present in 32.6% of the sample commercials.

As shown in the Table 4-22, 28.4% of commercials were detected in using an adventure appeal and 22% in untamed appeal. These two appeals are commonly present jointly in sports good commercials. Expressing the characteristics of miracles and superstitions, magic appeal was present in 13.5% of the sample commercials. Youth appeal are more frequently found in the sample than any other appeals by 31.2%, and it is mostly used in children and adolescent targeted brands. Casual appeals, expressing messy and sloppy values, were largely absent (91.5%) among the sample commercials.

Almost half (46.1%) of the sample commercials contained message of product feature but in terms of utilitarian needs, only 19.1% of the sample was found. Also, the use of numbers in commercial was found only 12.1% of the sample. Numbers were present in commercials that commonly introduce the product without any detailed information.

Expression of emotion and mood were largely present in the sample (79.4%) along with use of metaphor present in 51.8% in the commercials. Aesthetic expressions, however, was only detected in 20.6% of the sample. It can be assumed that sample commercials largely depend on emotional expressions to create the mood.

Table 4-23 presents each cultural value calculated as an average score. The average of individualism (.38) and collectivism (.34) show no significant difference. Between high and low power distance, the indeces were exactly same (.15) while high uncertainty avoidance (.3) slightly exceeded the low uncertainty avoidance (.21). In terms of contextuality, high context communication (.51) was twice as high than that of low context communication (.26).

Hypothesis₁: Korean award-winning television commercials tend to use collectivistic values more frequently than individualistic values.

Hypothesis₂: Korean award-winning television commercials tend to use high power distance values more frequently than low power distance values.

Hypothesis₃: Korean award-winning television commercials tend to use high uncertainty avoidance values more frequently than low uncertainty avoidance values.

Hypothesis₄: Korean award-winning television commercials tend to use high-context values more frequently than low-context values.

Table 4-24 shows the test results of four hypotheses. By running paired-sample t-test, each hypothesis was tested to see whether they were statistically significant. Regarding Hypothesis₁, individualism (0.38) and collectivism (0.34), and Hypothesis₂, high power distance (0.15) and low power distance (0.15), a significant result was not detected. Thus, this study failed to reject the null of Hypothesis₁ and Hypothesis₂. However, the test statistic was statistically significant regarding high uncertainty avoidance and low uncertainty avoidance ($t = 2.21$, $p < .05$). High uncertainty avoidance was used more frequently (0.30) than low uncertainty avoidance value. Moreover, the pair of low and high context was statistically significant with $t = -5.7$ ($p < .05$). High context were more frequently found (0.51) than low context values (0.26) in the sample. In conclusion, the null of Hypothesis₃ and Hypothesis₄ can be rejected. And it can be

said that the mean difference exists between high and low uncertainty avoidance and contextuality.

Several tests of cultural values and executional variables detected statistical significance. By testing the individualistic index with commercial approach, and unusual sound effect, statistically significant test scores were detected. Table 4-25 illustrated the relationship between individualistic index with commercial approach ($\chi^2 = 12.774$, $p < .05$). Emotional commercials are more likely to use collectivistic appeals (97.4%) than individualistic appeals (77.3%). It present in commercials approaching emotionally by using the appeals such as family, organization, friends or nation. In terms of unusual sound effects, shown in Table 4-26, commercials that use unusual sound effects are likely to use individualistic values (22.7%) than collectivistic values (12.8%). On the other hand, commercials without unusual sound effect are slightly more likely to use collectivistic values (87.2%) than individualistic values (77.3%)

Table 4-27 and 4-28 displays the relationship between uncertainty avoidance and scenic beauty and surrealistic visuals respectively. Scenic beauty and uncertainty avoidance are related ($\chi^2 = 9.316$, $p < .05$) and it can be seen that commercials where scenic beauty is more frequently present in commercials with high uncertainty avoidance (31.6%). On the other hand, commercials that are absent of scenic beauty are more likely to use low uncertainty avoidance value (100%) than high uncertainty value (68.4%). In terms of surrealistic visuals ($\chi^2 = 9.135$, $p < .05$), commercials displaying those are more likely to be found in commercials with low uncertainty avoidance value (40.0%) than high uncertainty avoidance value (7.9%).

Table 4-29 summarizes the significant relationship between commercial approach and contextuality ($\chi^2 = 54.099$, $p < .05$). Commercials using a rational approach are frequently related to those where high contextuality (72.0%). Emotional approach commercials are more

likely to be present in commercials with high contextuality (98.5%), compared to low contextuality (28.0%).

Additional Significant Insights

Awarded Years

Some executional factor variables are related to other variables. In terms of awarded year, it was recoded into three categories: 1994-1998, 1999-2002, and 2003-2006. Regarding awarded year and music elements together, a statistically significant value was detected ($\chi^2 = 9.761$, $p < .05$). As summarized in Table 4-30, music elements are frequently being used in commercials these days than the past. The frequency of music element was 66.7% in the sample of 1994-1998 but it increased to 80% in 1999-2002 and 92.2% in 2003-2006.

Use of unusual sound effect was also highly related to the awarded years ($\chi^2 = 14.301$, $p < .05$). Table 4-31 illustrates the cross tabulation of two variables and suggests that unusual sound effect usage are decreasing annually. Only 15.7% of commercials use unusual sound effects in 2003-2006 data while 46.7% was found in 1994-1998 data.

Table 4-32 states the cross tabulation result of awarded years and agency origin. The variables were also highly related to each other ($\chi^2 = 38.687$, $p < .05$) with showing the significant difference of agency origin before and after 1999. Since 1999, a number of big agencies affiliated with foreign companies and international agencies launched their businesses in the Korean market. Before 1999, no international agency had been awarded a Korean Advertising Award. However, during 1999-2002, 55.6% of the award-winning commercials were produced by international agencies while domestic agencies received 44.4% of the awards. Also in 2003-2006 data, more than half (52.9%) of award winners were generated by international agencies.

In terms of cultural values and awarded years, individualism and uncertainty avoidance level were associated. Table 4-33 illustrates the result of individualism/collectivism and awarded years. By recoding the individualism/collectivism index into three levels of low (collectivistic), neutral (using both), and high (individualistic), it was highly related to awarded years ($\chi^2 = 13.989, p < .05$). In terms of frequencies of using individualistic values (high) in commercials, it is gradually increasing from 17.8% (1994-1998) to 39.2% (2003-2006). The same result was also seen in frequencies of using collectivistic values (low) in commercials.

As shown in Table 4-34, uncertainty avoidance was also highly related to awarded years ($\chi^2 = 14.498, p < .05$). Recoded into three levels of high, neutral, and low, the frequency of low uncertainty avoidance used in commercials are gradually increasing from 6.7% in 1994-1998 to 25.5% in 2003-2006.

Agency Origins

Regarding agency origins, domestic and international, it was associated with graphic display and surrealistic visuals. Table 4-35 shows the relationship between agency origin and graphic display ($\chi^2 = 4.0, p < .05$). Domestic agencies use graphic display more frequently (28.1%) than international agencies (13.5%). The relationship between surrealistic visuals and awarded years are displayed in Table 4-36 ($\chi^2 = 5.845, p < .05$). Regardless of agency origin, award-winning commercials normally do not contain surrealistic visuals. Within the usage of surrealistic visual, however, domestic agencies (29.2%) use the executional factor slightly more than international agencies (11.5%).

Commercial Approach

Commercial approaches are related to several variables: graphic displays, music, lyrics and affiliation appeals. Table 4-37 illustrates the relationship between commercial approach with

graphic displays ($\chi^2 = 4.24, p < .05$). Commercials that contain graphic displays are more likely to be rational (36.7%) than emotional (18.9%). In other words, commercials without graphic displays are mostly approached emotionally (81.1%). The relationship between commercial approach and music and lyrics are shown in Table 4-38 and 4-39, respectively. Music is highly related to commercial approach ($\chi^2 = 4.01, p < .05$) than lyrics ($\chi^2 = 5.296, p < .05$).

Commercials with music are more likely to be emotional (86.5%) than rational (56.7%).

Oppositely, commercials using no music tend to be more rational (43.3%) than emotional (13.5%). In terms of lyrics, commercial that contains music with lyrics are more frequently detected to be emotional (35.1%) than rational (13.3%). The appeal of affiliation was also highly related to the commercial approach (Table 4-40, $\chi^2 = 16.465, p < .05$). Commercials with rational appeals are more frequently absent in affiliation appeals (86.7%) than in commercials present with affiliation appeals (13.3%).

Music and Lyrics

Presence of music and lyrics in commercials are associated with other variables. Table 4-41 represents the relationship between music and scenic beauty in commercial. Those two variables are related ($\chi^2 = 6.539, p < .05$) and show that commercials with scenic beauty are mostly present in commercials with music (25.7%). In terms of unusual sound effects ($\chi^2 = 7.356, p < .05$), as illustrated in Table 4-42, commercials with unusual sound effects usually do not contain music (46.4%). In commercials without unusual sound effects, however, the frequency of music in commercial is 78.8%. For example, in commercial for F-killer, a brand of mosquito repellent, no music is present in the commercial but unusual sound effects are present. On the other hand, a commercial for Samsung Electronics contains its famous theme song that does not use unusual sound effects.

Lyrics are not used frequently when there is beautiful character present in a commercial. As displayed in Table 4-43, commercials containing music with lyrics frequently do not display beautiful characters (62.80%). In commercials with graphic displays (Table 4-44), it is detected that those commercials are less likely to have lyrics (27.6%).

Music Genre

To examine the associations of music genre with other variables, it was recoded to a new variable containing three music styles: Korean (both modern and traditional), Western (including classics), and others (tone or simple melodies). Among variables, graphic display was related to the music genre ($\chi^2 = 6.601, p < .05$). Illustrated in Table 4-45, commercials without graphic display are more likely to contain Western music (85.9%) than Korean music (73.9%).

Regarding relationship between genre and lyrics ($\chi^2 = 54.099, p < .05$), Table 4-46 shows that lyrics are more likely to be found in Korean music (52.2%) than Western music (38.0%).

Unusual Sound Effect

Regarding unusual sound effect, beautiful character and scenic beauty was shown to be related. As shown in Table 4-47 ($\chi^2 = 4.544, p < .05$), commercials with unusual sound effect are most likely to display a beautiful character (40%) and without unusual sound effect, it is more likely to not use beautiful character (78.3%). Table 4-48 illustrates the relationship between unusual sound effect and scenic beauty ($\chi^2 = 5.193, p < .05$). Commercials without unusual sound effect are frequently detected in commercials showing scenic beauty (90%), while commercials without scenic beauty are more likely to use unusual sound effect (30.6%).

Table 4-1. Sample description

	Count	%
1994	7	5.0
1995	8	5.7
1996	11	7.8
1997	15	10.6
1998	4	2.8
1999	4	2.8
2000	6	4.3
2001	17	12.1
2002	18	12.8
2003	13	9.2
2004	13	9.2
2005	12	8.5
2006	13	9.2
Total	141	100.0

Table 4-2. Agency Name

	Count	%
Ace	1	0.7
Adventure	1	0.7
Badacomm	1	0.7
BBDO	3	2.1
Cheil	34	24.1
Cheil Bozel	3	2.1
Chunchu	1	0.7
Daebang	1	0.7
Daehong	9	6.4
Dentsu	1	0.7
Gerson	1	0.7
Hakuhodo Cheil	3	2.1
JWT	2	1.4
Komaco	3	2.1
Korad	3	2.1
Kricomm	1	0.7
Kumgang	5	3.6
Lee&ddb	4	2.8
LG ad	12	8.5
Manbosa	1	0.7
Mate	1	0.7
MBC Adcom	5	3.6
N4	1	0.7
Ogilvy	1	0.7
Oricom	7	5.0
Sunyeon	1	0.7
TBWA	16	11.4
Vision Korea	1	0.7
Welcomm	15	10.6
WhiteBA	1	0.7
Will	2	1.4
Total	141	100.0

Table 4-3. Agency Origin

	Count	%
Domestic Agency Affiliated with Foreign Corporation	33	23.4
Purely Domestic	89	63.1
Purely International (Korean Branch)	19	13.5
Total	141	100.0

Table 4-4. Award Level

Award		Count	%
High Level Prize	Grand prix	11	7.8
	Gold	10	7.1
	Silver	8	5.7
	Bronze	20	14.2
Low Level Prize	Excellence	79	56.0
	Special	13	9.2
Total		141	100.0

Table 4-5. Spot Time

	Count	%
~20	31	22.0
30	105	74.5
60	5	3.6
Total	141	100.0

Table 4-6. Color

	Count	%
All color	137	97.2
Black and White	4	2.8
Total	141	100.0

Table 4-7. Category

	Count	%
Automobile	10	7.1
Beverages (Including alcoholic beverages)	9	6.4
Campaign (Company/ Organization)	11	7.8
Construction	1	0.7
Cosmetic and Beauty Product	5	3.6
Education	1	0.7
Electronics (general)	13	9.2
Energy	2	1.4
Fashion, Apparel, and Accessories	7	5.0
Financial Services	3	2.1
Food (general)	10	7.1
Furniture	1	0.7
Health Care Product	13	9.2
Household Durable Product	6	4.3
Insurance	5	3.6
Internet Portal Site	7	5.0
Media and Broadcasting Service (TV, Newspaper, Magazine)	1	0.7
Mobile Communication Services	13	9.2
Music Instruments	1	0.7
Portable Electronic Device	6	4.3
Public Service Announcement	7	5.0
Retail	1	0.7
Service	1	0.7
Snack	5	3.6
Transportation	1	0.7
Other	1	0.7
Total	141	100.0

Table 4-8. Brand Origin

	Count	%
America	9	6.4
Domestic	124	87.9
Europe	1	0.7
Other	7	5.0
Total	141	100.0

Table 4-9. Commercial Structure

	Count	%
Blind lead-in	33	23.4
Calm	20	14.2
Comparison	1	0.7
Front-end Impact	8	5.7
Humorous closing	22	15.6
Message in the middle	14	9.9
Surprise or suspense at closing	21	14.9
Surprise or suspense in the middle	2	1.4
Teaser	1	0.7
Unusual setting or situation	14	9.9
Other	5	3.6
Total	141	100.0

Table 4-10. Commercial Format

	Count	%
Animation/ cartoon/ rotoscope	4	2.8
Announcement	3	2.1
Comedy or satire	20	14.2
Commercial written as serious drama	10	7.1
Continuity of action	5	3.5
Creation of mood or image as dominant element	30	21.3
Demonstration of product in use or by analogy	5	3.5
Demonstration of results of using product	3	2.1
Endorsement by celebrity or authority	5	3.5
Fantasy, exaggeration or surrealism as dominant element	8	5.7
New wave (product graphics)	4	2.8
Other	3	2.1
Photographic stills	3	2.1
Problem and solution (before after presentation)	2	1.4
Slice of life	28	19.9
Vignette	8	5.7
Total	141	100.0

Table 4-11. Executional Characteristics

		Descriptive Statistics		Total	
		Count	%	Count	%
Commercial Approach	Emotional	111	78.7	141	100
	Rational	30	21.3		
Commercial Approach	Negative	8	5.7	141	100
	Positive	123	87.2		
	Using both	10	7.1		
	Computer animated settings	8	5.7		
Commercial Setting	Indoors	46	32.6	141	100
	no setting	12	8.5		
	Outdoors	42	29.8		
	Using both	33	23.4		

Table 4-12. Executional Characteristics: Visual

	Presence		Absence		Total	
	Count	%	Count	%	Count	%
Beautiful Character	35	24.8	106	75.2	141	100
Ugly Character	5	3.5	136	96.5	141	100
Scenic Beauty	30	21.3	111	78.7	141	100
Graphic Display	32	22.7	109	77.3	141	100
Surrealistic Visuals	32	22.7	109	77.3	141	100
Substantive Supers	9	6.4	132	93.6	141	100
Visual Tagline	133	94.3	8	5.7	141	100
Visual Memory Device	27	19.1	114	80.9	141	100

Table 4-13. Executional Elements: Visual Tagline

	Count	%
Dominant Language Usage in Visual Tagline		
English	2	1.4
Korean	132	93.6
Using both	1	0.7
Not applicable	6	4.3
Total	141	100
Typography Used in Visual Tagline		
Hand-written font	15	10.6
Official Font	121	85.8
Not applicable	5	3.5
Total	141	100

Table 4-14. Executional Elements: Auditory

	Presence		Absence		Total	
	Count	%	Count	%	Count	%
Memorable Rhymes	20	14.2	121	85.8	141	100
Unusual Sound Effect	37	26.2	104	73.8	141	100
Spoken Tagline	127	90.1	14	9.9	141	100

Table 4-15. Dominant Language Usage in Spoke Tagline

	Count	%
English	1	0.7
Korean	122	86.5
Using both	5	3.5
Not applicable	13	9.2
Total	141	100.0

Table 4-16. Executional Elements: Music

	Presence		Absence		Total	
	Count	%	Count	%	Count	%
Music	113	80.1	28	19.9	141	100
Lyric	43	30.5	98	69.5	141	100

Table 4-17. Music Style

	Count	%
Classic	30	21.3
Modern Korean Style	12	8.5
Traditional Korean Style	11	7.8
Western Style	41	29.1
Not Applicable	28	19.9
Other	19	13.5
Total	141	100.0

Table 4-18. Music Style

	Count	%
Back ground music	99	70.2
Back ground music with Jingle	11	7.8
Jingle	4	2.8
Not applicable	27	19.1
Total	141	100.0

Table 4-19. Cross Tabulation: Award level & Memorable rhymes

		Memorable rhymes/slogans/mnemonic device			Total
			Absence	Presence	
Award	High	Count	46	3	49
		%	93.9%	6.1%	100.0%
	Low	Count	75	17	92
		%	81.5%	18.5%	100.0%
Total		Count	121	20	141
		%	85.8%	14.2%	100.0%

$\chi^2(1, N = 141) = 4.01 (p < .05)$

Table 4-20. Cross Tabulation: Award level & Agency origin

		Agency		Total	
			Domestic	International	
Award	High	Count	38	11	49
		%	77.6%	22.4%	100.0%
	Low	Count	51	41	92
		%	55.4%	44.5%	100.0%
Total		Count	89	52	141
		%	63.1%	36.9%	100.0%

$\chi^2(1, N = 141) = 6.718 (p < .05)$

Table 4-21. Cross Tabulation: Award level & Context

		Context			Total	
			High	Neutral	Low	
Award	High	Count	23	22	4	49
		%	46.9%	44.9%	8.2%	100.0%
	Low	Count	44	27	21	92
		%	47.8%	29.3%	22.8%	100.0%
Total		Count	67	49	25	141
		%	47.5%	34.8%	17.7%	100.0%

$\chi^2(2, N = 141) = 6.107 (p < .05)$

Table 4-22. Cultural Values

	Presence		Absence		Total	
	Count	%	Count	%	Count	%
Independence	49	34.8	92	65.2	141	100
Distinctive	62	44	79	56	141	100
Self-respect	51	36.2	90	63.8	141	100
Popular	53	37.6	88	62.4	141	100
Affiliation	65	46.1	76	53.9	141	100
Family	45	31.9	96	68.1	141	100
Succorance	36	25.5	105	74.5	141	100
Community	44	31.2	97	68.8	141	100
Ornamental	22	15.6	119	84.4	141	100
Vain	27	19.1	114	80.9	141	100
Dear	13	9.2	128	90.8	141	100
Status	21	14.9	120	85.1	141	100
Cheap	4	2.8	137	97.2	141	100
Humility	9	6.4	132	93.6	141	100
Nurturance	28	19.9	113	80.1	141	100
Plain	42	29.8	99	70.2	141	100
Safety	50	35.5	91	64.5	141	100
Tamed	32	22.7	109	77.3	141	100
Durable	46	32.6	95	67.4	141	100
Adventure	40	28.4	101	71.6	141	100
Untamed	31	22	110	78	141	100
Magic	19	13.5	122	86.5	141	100
Youth	44	31.2	97	68.8	141	100
Casual	12	8.5	129	91.5	141	100
Product Features	65	46.1	76	53.9	141	100
Utilitarian Needs	27	19.1	114	80.9	141	100
Use of Numbers	17	12.1	124	87.9	141	100
Emotion and Mood	112	79.4	29	20.6	141	100
Use of Metaphor	73	51.8	68	48.2	141	100
Aesthetic Expression	29	20.6	112	79.4	141	100

Table 4-23. Cultural Typologies

	Mean	S.D.
Individualism	0.38	0.43
Collectivism	0.34	0.28
High Power Distance	0.15	0.27
Low Power Distance	0.15	0.20
High Uncertainty Avoidance	0.30	0.35
Low Uncertainty Avoidance	0.21	0.28
High Context	0.51	0.30
Low Context	0.26	0.29

Table 4-24. Paired Sample t-test

	Mean	S.D.	S.E Mean	t	Df
Individualism – Collectivism	0.04	0.58	0.05	0.78	140.00
Low Power Distance – High Power Distance	0.00	0.38	0.03	0.00	140.00
Low Uncertainty Avoidance – High Uncertainty Avoidance*	-0.10	0.51	0.04	-2.21	140.00
Low Context – High Context*	-0.25	0.52	0.04	-5.70	140.00

*p < .05

Table 4-25. Cross Tabulation: Individualism & Commercial approach

			Commercial Approach		Total
			Emotional	Rational	
Individualism	Low	Count	38	1	39
		%	97.4%	2.6%	100.0%
	Neutral	Count	39	19	58
		%	67.2%	32.8%	100.0%
	High	Count	34	10	44
		%	77.3%	22.7%	100.0%
Total		Count	111	30	141
		%	78.7%	21.3%	100.0%

 $\chi^2(2, N = 141) = 12.774 (p < .05)$

Table 4-26. Cross Tabulation: Individualism & Unusual sound effect

		Unusual sound effect		Total	
		Absence	Presence		
Individualism	Low	Count	34	5	39
		%	87.2%	12.8%	100.0%
	Neutral	Count	36	22	58
		%	62.1%	37.9%	100.0%
	High	Count	34	10	44
		%	77.3%	22.7%	100.0%
Total		Count	104	37	141
		%	73.8%	26.2%	100.0%

$\chi^2(2, N = 141) = 8.005 (p < .05)$

Table 4-27. Cross Tabulation: Uncertainty avoidance & Scenic beauty

		Scenic Beauty		Total	
		Absence	Presence		
Uncertainty Avoidance	Low	Count	25	0	25
		%	100.0%	0.0%	100.0%
	Neutral	Count	60	18	78
		%	76.9%	23.1%	100.0%
	High	Count	26	12	38
		%	68.4%	31.6%	100.0%
Total		Count	111	30	141
		%	78.7%	21.3%	100.0%

$\chi^2(2, N = 141) = 9.316 (p < .05)$

Table 4-28. Cross Tabulation: Uncertainty avoidance & Surrealistic visuals

		Surrealistic Visuals		Total	
		Absence	Presence		
Uncertainty Avoidance	Low	Count	15	10	25
		%	60.0%	40.0%	100.0%
	Neutral	Count	59	19	78
		%	75.6%	24.4%	100.0%
	High	Count	35	3	38
		%	92.1%	7.9%	100.0%
Total		Count	109	32	141
		%	77.3%	22.7%	100.0%

$\chi^2(2, N = 141) = 9.135 (p < .05)$

Table 4-29. Cross Tabulation: Context & Commercial Approach

		Commercial Approach			Total
		Emotional	Rational		
Context	High	Count	66	1	67
		%	98.5%	1.5%	100.0%
	Neutral	Count	38	11	49
		%	77.6%	22.4%	100.0%
	Low	Count	7	18	25
		%	28.0%	72.0%	100.0%
Total		Count	111	30	141
		%	78.7%	21.3%	100.0%

$\chi^2(2, N = 141) = 54.099 (p < .05)$

Table 4-30. Cross Tabulation: Awarded year & Music

		Music			Total
		Absence	Presence		
Year	1994-1998	Count	15	30	45
		%	33.3%	66.7%	100.0%
	1999-2002	Count	9	36	45
		%	20.0%	80.0%	100.0%
	2003-2006	Count	4	47	51
		%	7.8%	92.2%	100.0%
Total		Count	28	113	141
		%	19.9%	80.1%	100.0%

$\chi^2(2, N = 141) = 9.761 (p < .05)$

Table 4-31. Cross Tabulation: Awarded year & Unusual sound effect

		Unusual sound effect			Total
		Absence	Presence		
Year	1994-1998	Count	24	21	45
		%	53.6%	46.7%	100.0%
	1999-2002	Count	37	8	45
		%	82.2%	17.8%	100.0%
	2003-2006	Count	43	8	51
		%	84.3%	15.7%	100.0%
Total		Count	104	37	141
		%	73.8%	26.2%	100.0%

$\chi^2(2, N = 141) = 14.301 (p < .05)$

Table 4-32. Cross Tabulation: Awarded year & Agency origin

Year			Agency Origin		Total
			Domestic	International or Affiliation	
1994-1998	Count		45	0	45
	%		100.0%	0.0%	100.0%
1999-2002	Count		20	25	45
	%		44.4%	55.6%	100.0%
2003-2006	Count		24	27	51
	%		47.1%	52.9%	100.0%
Total	Count		89	52	141
	%		63.1%	36.9%	100.0%

$\chi^2(2, N = 141) = 38.687 (p < .05)$

Table 4-33. Cross Tabulation: Awarded year & Individualism

Year			Individualism			Total
			Low	Neutral	High	
1994-1998	Count		9	28	8	45
	%		20.0%	62.2%	17.8%	100.0%
1999-2002	Count		12	17	16	45
	%		26.7%	37.8%	35.6%	100.0%
2003-2006	Count		18	13	20	51
	%		35.3%	25.5%	39.2%	100.0%
Total	Count		39	58	44	141
	%		27.7%	41.1%	31.2%	100.0%

$\chi^2(4, N = 141) = 13.989 (p < .05)$

Table 4-34. Cross Tabulation: Awarded year & Uncertainty avoidance

Year			Uncertainty Avoidance			Total
			Low	Neutral	High	
1994-1998	Count		3	28	14	45
	%		6.7%	62.2%	31.1%	100.0%
1999-2002	Count		9	30	6	45
	%		20.0%	66.7%	13.3%	100.0%
2003-2006	Count		13	20	18	51
	%		25.5%	39.21%	35.3%	100.0%
Total	Count		25	78	38	141
	%		17.7%	55.3%	27.0%	100.0%

$\chi^2(4, N = 141) = 14.498 (p < .05)$

Table 4-35. Cross Tabulation: Agency origin & Graphic display

		Graphic Display		Total	
		Absence	Presence		
Agency	Domestic	Count	64	25	89
		%	71.9%	28.1%	100.0%
	International	Count	45	7	52
		%	86.5%	13.5%	100.0%
Total		Count	109	32	141
		%	77.3%	22.7%	100.0%

$\chi^2(1, N = 141) = 4.003 (p < .05)$

Table 4-36. Cross Tabulation: Agency origin & Surrealistic visuals

		Surrealistic Visuals		Total	
		Absence	Presence		
Agency	Domestic	Count	63	26	89
		%	70.8%	29.2%	100.0%
	International	Count	46	6	52
		%	88.5%	11.5%	100.0%
Total		Count	109	32	141
		%	77.3%	22.7%	100.0%

$\chi^2(1, N = 141) = 5.845 (p < .05)$

Table 4-37. Cross Tabulation: Commercial approach & Graphic displays

		Graphic Displays		Total	
		Absence	Presence		
Commercial Approach	Emotional	Count	90	21	111
		%	81.1%	18.9%	100.0%
	Rational	Count	19	11	30
		%	63.3%	36.7%	100.0%
Total		Count	109	32	141
		%	77.3%	22.7%	100.0%

$\chi^2(1, N = 141) = 4.24 (p < .05)$

Table 4-38. Cross Tabulation: Commercial approach & Music

		Music		Total	
		Absence	Presence		
Commercial Approach	Emotional	Count	15	96	111
		%	13.5%	86.5%	100.0%
	Rational	Count	13	17	30
		%	43.3%	56.7%	100.0%
Total		Count	28	113	141
		%	19.9%	80.1%	100.0%

$\chi^2(1, N = 141) = 11.196 (p < .05)$

Table 4-39. Cross Tabulation: Commercial approach & Lyrics

		Lyrics		Total	
		Absence	Presence		
Commercial Approach	Emotional	Count	72	39	111
		%	64.9%	35.1%	100.0%
	Rational	Count	26	4	30
		%	86.7%	13.3%	100.0%
Total		Count	98	43	141
		%	69.5%	30.5%	100.0%

$\chi^2(1, N = 141) = 5.296 (p < .05)$

Table 4-40. Cross Tabulation: Commercial approach & Affiliation

		Affiliation		Total	
		Absence	Presence		
Commercial Approach	Emotional	Count	50	61	111
		%	45.0%	55.0%	100.0%
	Rational	Count	26	4	30
		%	86.7%	13.3%	100.0%
Total		Count	76	65	141
		%	53.9%	46.1%	100.0%

$\chi^2(1, N = 141) = 16.465 (p < .05)$

Table 4-41. Cross Tabulation: Music & Scenic beauty

		Scenic Beauty		Total	
		Absence	Presence		
Music	Absence	Count	27	1	28
		%	96.4%	3.6%	100.0%
	Presence	Count	84	29	113
		%	74.3%	25.7%	100.0%
Total		Count	111	30	141
		%	78.7%	21.3%	100.0%

$\chi^2(1, N = 141) = 6.539 (p < .05)$

Table 4-42. Cross Tabulation: Music & Unusual sound effect

		Unusual sound effect		Total	
		Absence	Presence		
Music	Absence	Count	15	13	28
		%	53.60%	46.40%	100.00%
	Presence	Count	89	24	113
		%	78.80%	21.20%	100.00%
Total		Count	104	37	141
		%	73.80%	26.20%	100.00%

$\chi^2(1, N = 141) = 7.356 (p < .05)$

Table 4-43. Cross Tabulation: Lyrics & Beautiful character

		Beautiful Character		Total	
		Absence	Presence		
Lyrics	Absence	Count	79	19	98
		%	13.33%	19.40%	100.00%
	Presence	Count	27	16	43
		%	62.80%	37.20%	100.00%
Total		Count	106	35	141
		%	75.20%	24.80%	100.00%

$\chi^2(1, N = 141) = 5.087 (p < .05)$

Table 4-44. Cross Tabulation: Lyrics & Graphic display

		Graphic Display		Total	
		Absence	Presence		
Lyrics	Absence	Count	71	27	98
		%	72.40%	27.60%	100.00%
	Presence	Count	38	5	43
		%	88.40%	11.60%	100.00%
Total		Count	109	32	141
		%	77.30%	22.70%	100.00%

$\chi^2(1, N = 141) = 4.319 (p < .05)$

Table 4-45. Cross Tabulation: Genre & Graphic display

		Graphic Display		Total	
		Absence	Presence		
Genre	Not Applicable	Count	31	16	47
		%	66.0%	34.0%	100.0%
	Korean	Count	17	6	23
		%	73.9%	26.1%	100.0%
	Western	Count	61	10	71
		%	85.9%	14.1%	100.0%
Total		Count	109	32	141
		%	77.3%	22.7%	100.0%

$\chi^2(2, N = 141) = 6.601 (p < .05)$

Table 4-46. Cross Tabulation: Genre & Lyrics

		Lyrics		Total	
		Absence	Presence		
Genre	Not Applicable	Count	43	4	47
		%	91.5%	85.1%	100.0%
	Korean	Count	11	12	23
		%	47.8%	52.2%	100.0%
	Western	Count	44	27	71
		%	62.0%	38.0%	100.0%
Total		Count	98	43	141
		%	69.5%	30.5%	100.0%

$\chi^2(2, N = 141) = 17.718 (p < .05)$

Table 4-47. Cross Tabulation: Beautiful Character & Unusual sound effect

		Unusual sound effect		Total	
		Absence	Presence		
Beautiful Character	Absence	Count	83	23	106
		%	78.3%	21.7%	100.0%
	Presence	Count	21	14	35
		%	60.0%	40.0%	100.0%
Total	Count	104	37	141	
	%	73.8%	26.2%	100.0%	

$$\chi^2(1, N = 141) = 4.554 (p < .05)$$

Table 4-48. Cross Tabulation: Scenic beauty & Unusual sound effect

		Unusual sound effect		Total	
		Absence	Presence		
Scenic Beauty	Absence	Count	77	34	111
		%	69.4%	30.6%	100.0%
	Presence	Count	27	3	30
		%	90.0%	10.0%	100.0%
Total	Count	104	37	141	
	%	73.8%	26.2%	100.0%	

$$\chi^2(1, N = 141) = 5.193 (p < .05)$$

CHAPTER 5 DISCUSSION AND CONCLUSIONS

Discussion

This study evaluated Korean award-winning television commercials from 1994 to 2006. A total 141 sample commercials were subjected to content analysis to examine the executional elements and cultural values. The Korean Advertising Award sample from the 1st to 13th competitions was divided and coded into eight categories by adapting the coding framework of Stewart and Furse's (1986) study. Among the sample, more than half of the commercials were produced by domestic agencies, especially Cheil Communications. Based on the difficulty of sample retrieval, only four commercials from 1998 and 1999 were analyzed while those from 2002 represented eighteen commercials. Award-winners were mostly 30 second in length with color. Among 26 product categories, commercials for electronics, health care product, and mobile communication services were frequently found in the sample.

Korean Award-winning Commercials' Characteristics

Based on the findings from previous chapter, a characteristic of typical Korean award-winning commercial were offered. In terms of executional characteristics:

- Commercial winners use blind-lead in or humorous closing as a commercial structure to create mood or image of the brand rather than announcing the product's feature.
- Commercial winners use positive and emotional approach to create and enhance the brand image.
- Commercial winners reflect our ordinary Korean life by using realistic visuals rather than surrealistic and graphic displays.
- People in commercials would be ordinary people who are not extremely beautiful or ugly.

- Winning commercials use visual and spoken tagline in Korean and in an unobtrusive manner rather than using striking display.
- In visual taglines, type font would be an official font rather than a designed or handwritten font.
- Winning commercials often present classic or western-style music without lyrics as a back ground.

In terms of cultural values:

- Winning commercials use equally individualistic and collectivistic values.
- Winning commercials use equally high power distance and low power distance values.
- High uncertainty avoidance values are more frequently used in winning commercials.
- Winning commercial messages are more frequently in high context.

An SK Telecom commercial awarded a Bronze prize in 2006 is a good example of “a typical Korean” television commercial. It shows a short story about little boy bringing a flower contained in a box to his grandmother. The boy is brought to tears when his grandmother opens the box and sees the flower that is already withered. Then the grandmother pats her little grandson’s back and smiles. While the story goes on, the Beatles’ ‘Let it be’ is played on a flute as a background music. The commercial setting were both indoors (grandmother’s house) and outdoors (flower garden). Until the end of the commercial, it never gives any hint of the product. But at the end of the ad, it shows a visual tagline that defines the brand idea along with the brand name. All is expressed in Korean in calm tone.

Moreover, several notable insights were found by the test result of coded variables:

- Commercial using collectivistic appeals are more likely to be emotional.

- Commercial with high uncertainty avoidance appeals are more likely to present scenic beauty.
- Low uncertainty avoidance appeals used commercials are more frequently present surrealistic visuals.
- Commercials with high context messages are more frequently to be emotional.
- Recent commercials are more likely to present music but less likely to present unusual sound effects.
- Domestic agencies are more likely to present graphic display and surrealistic visuals in commercials than international agencies.

Comparison with Park's (2004) Study

As summarized in Chapter 2, Park (2004) content analyzed the Korean Advertising Award winners from 1999 to 2003. Comparing Park's study to the current one, the key executional elements are similar to each other. Park's study reported slice of life as a dominant commercial structure while current study found that blind lead-in occurred the most often. However, slice of life was also frequently found in current study. In terms of commercial format, comedy and satire was applied the most in both studies along with creation of mood or image as a dominant element. Both studies agreed on commercial approaches to be emotional and positive. In terms of the music element that Park's study did not measure, it was shown that music elements were frequently found in commercials as a background music applying classical or western-style. The key executional characteristics findings were similar to each other. However, Park's study reported those characteristics are not changing, but rather remaining the same regardless of the time flow. However, the current study's results more change is occurring than Park previously reported. In terms of the appeal types, Park concluded that Korean commercials are greatly using traditional Korean values such as collectivistic and high power distance values.

It conflicts with the finding of current study that the frequency of Korean commercials using individualistic and collectivistic values did not show large differences. Power distance also found to be no different in terms of frequency between high and low power distance values used in commercial. These differences in findings could have occurred due to the difference in the sample time frame. Park analyzed commercials from 1999 to 2003, and current study analyzed ads from 1994 to 2006. It could be implied that the overall executional characteristics of Korean television commercials were now moving significantly as time passes by. Meanwhile, by analyzing the sample categorized into current sample years, the current findings suggest that some of those executional factors are partially changing.

Conclusion

The current study summarized the executional characteristics of Korean award-winning television commercials. Cultural values reflected in the sample were also examined by hypothesis testing. Two out of four hypotheses were supported by the test statistics. It was found that Korean commercials are more likely using high uncertainty avoidance rather than low uncertainty avoidance value as Hofstede's suggested (Hypothesis₃). In terms of contextuality, the same result of Hall's study was found that Korean commercials are expressed more likely in high context (Hypothesis₄). Hypothesis₁ was not statistically significant but in terms of the awarded year, it was found partially significant that from 1999 individualistic values started to exceed the collectivistic values presence in commercials. It suggests that Korean cultural shift from collectivistic to individualistic is reflected through the award-winning commercials (Figure 5-1). Hypothesis₂ was also found not to be statistically significant. However, by examining the frequencies, the frequencies of high power distance and low power distance used in commercials were almost equal to each other. It could be understood that high power distance values are not shown to be more frequently used in commercials than low power distance (Figure 5-2).

In conclusion, it could be addressed that the given Hofstede's cultural typologies, which regarded the cultural characteristics of Korea, may not reflect the exact cultural characteristics of current Korea. Rather, those cultural values are blending together, not showing one cultural value as dominant over another. Moreover, this can be also regarded as a gradual shift of the current Korean culture from traditional to western as suggested in former literatures (Cho et al., 1999; Han & Shavitt, 2005).

To succeed in Korean market, not only advertising agencies but global brands should be well informed about the characteristics of Korean television commercial executional characteristics and cultural values. They also should realize that Korean cultural values are shifting gradually as the time passes. Especially, in using individualistic or collectivistic appeals in commercials, there should be careful consideration while the effectiveness varies among the product categories or the target markets.

Limitations

As with all studies, current study had several limitations. One limitation for this study is the sample size. Because of the difficulty in retrieving the total population from the website, the present discussion is based only on 141 samples out of 180 which may not be representative sample of Korean Advertising Award population of commercials. The conclusions of this study should be regarded as preliminary.

Implementing content analysis method can be another limitation. The current study implemented Stewart & Furse's content analysis framework. It is analyzed in limited categories and operational definitions (Wimmer & Dominick, 2003). To test the same concept of commercials, applying similar categories are common throughout different researchers. However, more updated framework will be needed.

Another limitation is the use of Hofstede's typology. It is based on the study conducted about 30 years ago for an empirical purpose rather than theoretical one. Also this typology was developed by the Western researchers hence making it oriented to Western thinking (Alberts-Miller and Gelb, 1996). This also appears as an issue by adapting Alberts-Miler and Gelb's method of measuring cultural values in commercials.

Finally, there is a limitation that the sample was drawn from only one particular award-winner. Only examining the award-winners from Korean Advertising Award, the discussion of this study could not be truly represent all award-winning Korean commercials rather representing only the Korean Advertising Award winners.

Suggestion for Future Research

In responding to the limitations of this study presented above, future research would need to examine the executional characteristics and cultural values with more representative sample. Not only including all award-winners of Korean Advertising Award, it could include other advertising awards that awarded by different judges or consumers. Moreover, it could expand the study of examining the differences between awarded and un-awarded commercials.

Cross-cultural studies could be suggested. By re-categorizing the current study's coded data, it could be compared with other countries' data to measure the difference. In measuring the cultural values, using not only Hofstede and Hall's typology but also additional models of culture such as Schwartz (1992) is also suggested. By implementing a diversity of cultural models, further studies could also measure whether cultural values reflect in Korean advertising are reflecting its realistic culture or idealistic culture.

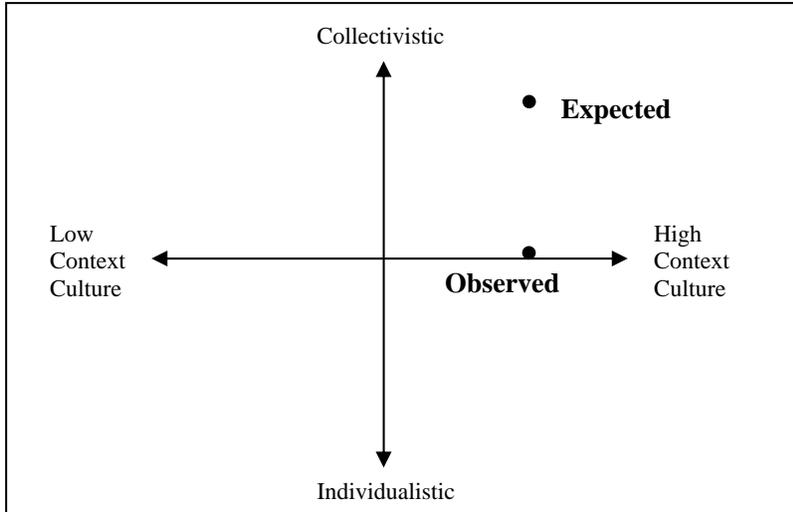


Figure 5-1. Expected Values and Observed Values: Individualism & Context

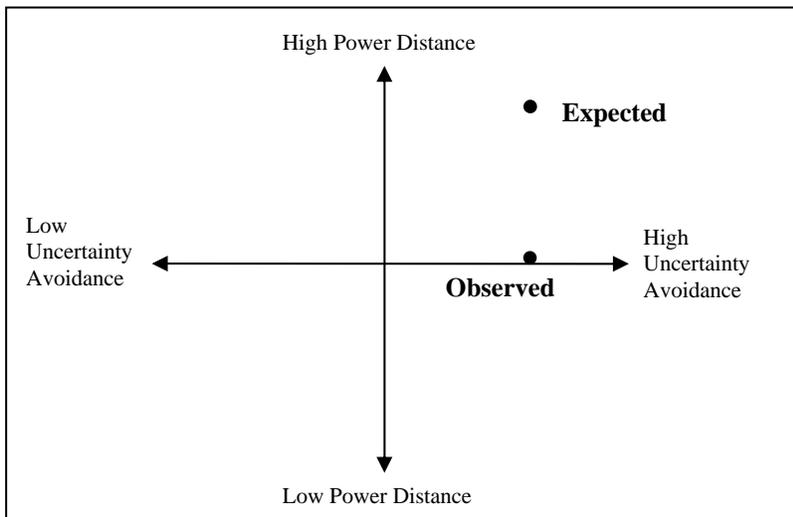


Figure 5-2. Expected Values and Observed Values: Power distance & Uncertainty avoidance

APPENDIX A
 THESIS CODING SHEET

V1 Coder _____ **V2 TV Commercial ID #** _____

V3 Agency Name _____ **V4 Brand** _____

V5 Award Level 1. Grand prix 2. Excellence 3. Gold 4. Silver 5. Bronze 6. Special

V6 Spot Time 1. less than :20 2. :30 3. :60

V7 Color 1. All color 2. Black and White 3. Mixed

V8 Year 1. 1994 2. 1995 3. 1996 4. 1997 5. 1998 6. 1999 7. 2000 8. 2001
 9. 2002 10. 2003 11. 2004 12. 2005 13. 2006

V9 Category (Korea Advertising Award)

1. Electronics (General)	17. Energy
2. Portable Electronic Device	18. Fashion, Apparel, and Accessories
3. Food (General)	19. Internet Services
4. Snack	20. Furniture
5. Service	21. Public Service Announcement
6. Automobile	22. Campaign (Company/ Organization)
7. Cosmetic and Beauty Product	23. Education
8. Household Durable Product	24. Transportation
9. Financial Services	25. Media and Broadcasting Service (TV, Newspaper, Magazine)
10. Beverages (Alcoholic)	26. Traditional Media Appliance (Film, Cas sette)
11. Beverages (Non-Alcoholic)	27. Music Instruments
12. Retail	28. Mobile Communication Services
13. Construction	29. Internet Portal Site
14. Insurance	30. Other
15. Health Care Product	
16. Entertainment & Recreation	

V10 Brand Origin

1. Domestic
2. Asia/ Pacific Rim
3. America
4. Europe
5. Other

V11 Winning AD Agency Origin

1. Purely Domestic
2. Domestic Agency Affiliated with Foreign Corporation
3. Purely International (Korean Branch)

A. Commercial Structure (Stewart & Furse 1986; Gagnard & Morris 1988; Stewart & Koslow 1989; Frazer, Bartel & Patti 2002)

V12 What is the dominant commercial structure?

1. Front-end impact	6. Blind lead-in
2. Surprise or suspense in the middle	7. Message in the middle
3. Surprise or suspense at closing	8. Teaser
4. Unusual setting or situation	9. Comparison
5. Humorous closing	10. Other

B. Commercial Format (Stewart & Furse 1986; Gagnard & Morris 1988; Stewart & Koslow 1989; Frazer, Bartel & Patti 2002)

V13 What is the dominant format of the commercial?

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

C. Commercial Approach (Stewart & Furse 1986; Gagnard & Morris 1988; Stewart & Koslow 1989; Frazer, Bartel & Patti 2002)

V14 What is the dominant commercial approach?

1. Rational
2. Emotional
3. Using both

V15 What is the dominant commercial approach?

1. Positive
2. Negative
3. Using both

D. Commercial Setting (Stewart & Furse 1986; Gagnard & Morris 1988; Stewart & Koslow 1989; Frazer, Bartel & Patti 2002)

V16 Where is the dominant commercial setting?

1. Indoors	4. Computer Animated Settings
2. Outdoors	5. Other

3. Using Both	6. No setting
---------------	---------------

E. Visual Devices (Stewart & Furse 1986; Gagnard & Morris 1988; Stewart & Koslow 1989; Frazer, Bartel & Patti 2002)

V17 Presence or absence of beautiful characters

1. Presence
2. Absence
3. Can not code

V18 Presence or absence of ugly characters

1. Presence
2. Absence
3. Can not code

V19 Presence or absence of scenic beauty

1. Presence
2. Absence
3. Can not code

V20 Presence or absence of graphic display

1. Presence
2. Absence
3. Can not code

V21 Presence or absence of surrealistic visuals

1. Presence
2. Absence
3. Can not code

V22 Presence or absence of substantive supers

1. Presence
2. Absence
3. Can not code

V23 Presence or absence of visual tagline

1. Presence
2. Absence
3. Can not code

V24 Presence or absence of visual memory device

1. Presence
2. Absence
3. Can not code

V25 Dominant Language Usage in Visual Tagline

1. Korean
2. Korean with English
3. English
4. Others
5. Not Applicable

V26 Font Used in Visual Tagline

1. Official Korean Font
2. Hand-written Font
3. Others

F. Auditory Device (Stewart & Furse 1986; Gagnard & Morris 1988; Stewart & Koslow 1989; Frazer, Bartel & Patti 2002)

V27 Presence or absence of memorable rhymes, slogans or mnemonic devices

1. Presence
2. Absence
3. Can not code

V28 Presence or absence of unusual sound effects

1. Presence
2. Absence
3. Can not code

V29 Presence or absence of a spoken tagline

1. Presence
2. Absence
3. Can not code

V30 Principal Language of Spoken Tagline

1. Korean
2. Korean with English
3. English
4. Others
5. Not Applicable

G. Music Element (Stewart & Furse 1986; Gagnard & Morris 1988; Stewart & Koslow 1989; Frazer, Bartel & Patti 2002)

V31 Presence or absence of music in commercials

1. Presence
2. Absence
3. Can not code

V32 Presence or Absence of Lyrics

1. Presence

2. Absence
3. Can not code

V33 Presence or absence of music as a major element

1. Presence
2. Absence
3. Can not code

V34 Music style in commercial

1. Traditional Korean Style
2. Westernized Korean
3. Western Pop
4. Not applicable
5. Other

V35 Music style in commercial

1. Back ground music
2. Used as a jingle
3. Rhythm with no tone
4. Not applicable
5. Other

H. Cultural Value (Albers-Miller and Gelb, 1996)

V36 Independence

1. Presence
2. Absence
3. Can not code

2. Absence
3. Can not code

V37 Distinctive

1. Presence
2. Absence
3. Can not code

V41 Family

1. Presence
2. Absence
3. Can not code

V38 Self-respect

1. Presence
2. Absence
3. Can not code

42 Succorance

1. Presence
2. Absence
3. Can not code

V39 Popular

1. Presence
2. Absence
3. Can not code

V43 Community

1. Presence
2. Absence
3. Can not code

V40 Affiliation

1. Presence

V44 Ornamental

1. Presence
2. Absence
3. Can not code

V45 Vain

1. Presence
2. Absence
3. Can not code

V46 Dear

1. Presence
2. Absence
3. Can not code

V47 Status

1. Presence
2. Absence
3. Can not code

V48 Cheap

1. Presence
2. Absence
3. Can not code

V49 Humility

1. Presence
2. Absence
3. Can not code

V50 Nurturance

1. Presence
2. Absence
3. Can not code

V51 Plain

1. Presence
2. Absence
3. Can not code

V52 Safety

1. Presence
2. Absence

V53 Tamed

1. Presence
2. Absence
3. Can not code

V54 Durable

1. Presence
2. Absence
3. Can not code

V55 Adventure

1. Presence
2. Absence
3. Can not code

V56 Untamed

1. Presence
2. Absence
3. Can not code

V57 Magic

1. Presence
2. Absence
3. Can not code

V58 Youth

1. Presence
2. Absence
3. Can not code

V59 Casual

1. Presence
2. Absence
3. Can not code

V60 Product features

1. Presence
2. Absence
3. Can not code

V61 Utilitarian needs

1. Presence
2. Absence
3. Can not code

V62 Use of numbers

1. Presence
2. Absence
3. Can not code

V63 Emotion and mood

1. Presence
2. Absence
3. Can not code

V64 Use of metaphor

1. Presence
2. Absence
3. Can not code

V65 Aesthetic expression

1. Presence
2. Absence
- Can not code

APPENDIX B
OPERATIONAL DEFINITIONS

Coding Categories and Operational Definitions

A. Commercial Structure (Stewart & Furse 1986; Gagnard & Morris 1988; Stewart & Koslow 1989; Frazer, Bartel & Patti 2002)

What is the dominant commercial structure?

- **Front-end impact:** The first 10 seconds of the commercial creates suspense, questions, surprise, drama, or something that otherwise gains attention.
- **Surprise or suspense in middle of commercial:** Something surprising, dramatic, or suspenseful occurs in the middle of the commercial.
- **Surprise or suspense at closing:** Commercial ends with a surprise, and unexpected event, suspense, or drama.
- **Unusual setting or situation:** Product is in setting not normally associated with product purchase or use.
- **Humorous closing:** Commercial ends with a joke, pun, witticism, or slapstick.
- **Blind lead-in:** No identification of product until the end of the commercial
- **Message in the middle:** Music and/or action at the start and close of commercial with announcer copy in the middle - for example, Green Giant commercials.
- **Teaser:** No identification of product throughout the commercial.
- **Comparison:** Commercials comparing the product with competitor.

B. Commercial Format (Stewart & Furse 1986; Gagnard & Morris 1988; Stewart & Koslow 1989; Frazer, Bartel & Patti 2002)

What is the dominant commercial format of the commercial?

- **Vignettes:** a series of two or more stories that could stand alone; no continuing storyline but several independent stories (which may convey the same message). Has no continuity of action
- **Continuity of action:** Commercial has a single storyline throughout with an obvious beginning, middle, and end; a common theme, character, or issue ties the whole commercial together from beginning to end. This may be an interview with a single individual, slice of life, or any other format that involves continuity of action.

- **Slice of life:** Interplay between two or more people that portray a conceivable real-life situation. There is continuity of action.
- **Testimonial by product user:** One or more individuals recount his or her satisfaction with the product advertised or the results of using the product advertised – for example, Bill Cosby for Jello Pudding, Henry Fonda for Life Savers.
- **Endorsement by celebrity or authority:** One or more individuals (or organizations) advocate or recommend the product but does not claim personal use of satisfaction – for example, Karl Malden for American Express.
- **Announcement:** Commercials' format is that of a newscast or sportscast, sales announcement.
- **Demonstration of product in use or by analogy:** A demonstration of the product in use – for example, a man shaving in a commercial for shaving lather, women applying makeup, no pantylines in pantyhose commercial. 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 teeth.
- **Demonstration of results of using the product:** Demonstration of the outcome of using the product – for example, shining floors, bouncing hair.
- **Comedy or satire:** The commercial is written as a comedy, parody, or satire. Not only is humor or an element of the commercial, but also the commercial is written to be funny.
- **Animation/Cartoon/Rotoscope:** The entire commercial or some substantial part of the commercial is animated; for example, the Green Giant opening is always a cartoon followed by real life in middle or the Keebler Elves. A rotoscope is a combination of real life and animation on the screen at the same time – for example, the Trix rabbit.
- **Photographic stills:** The use of photographic stills in part of the commercials. These may be product shots, settings, or models.
- **Creation of mood or image as a dominant element:** An attempt to create a desire for the product, without offering a specific product claim, by appealing to the viewer's emotional/sensory involvement. The primary thrust of the commercial is the creation of feeling or mood.
- **Commercial written as serious drama:** The commercial is written as a stage play, melodrama, or tragedy.
- **Fantasy, exaggeration, or surrealism as a dominant element:** The use of animation or other visual device instead of a realistic treatment to suspend disbelief or preclude literal translation on the part of the viewer.

- **Problem and solution (before / after presentation):** An attempt to define or show a problem, then indicate how the product eliminates or reduces the problem, - for example, “ring around the collar.”
- **Interview (person on the street or elsewhere):** An interview (questions and answers) is primary vehicle in the commercial.
- **Camera involves audience in situation:** Use of camera as eyes of viewer. Camera creates participation in commercial.
- **New wave (product graphics):** Use of posterlike visuals, fast cuts, high symbolism as in Diet Pepsi.

C. Commercial Approach (Stewart & Furse 1986; Gagnard & Morris 1988; Stewart & Koslow 1989; Frazer, Bartel & Patti 2002)

Rational or Emotional

- **Rational approach:** A fairly straightforward presentation of the product’s attributes and claims.
- **Emotional approach:** An emotional appeal does not appeal to reason but to feelings.

Positive or Negative

- **Positive approach:** Message is containing any positive message.
- **Negative approach:** Message is containing any negative message.

D. Commercial Setting (Stewart & Furse 1986; Gagnard & Morris 1988; Stewart & Koslow 1989; Frazer, Bartel & Patti 2002)

- **Indoor:** Is the commercial setting, or a significant part of it, indoors or in other human made structures (for example, a kitchen, garage, office, stadium, airplane)?
- **Outdoors:** Is the commercial setting, or a significant part of it, outdoors (mountain, rivers, backyard, garden, or other natural setting)? Do not include unnatural environments such as stadium or home driveway.
- **Computer Animated Settings:** Is commercial setting, or a significant part of it, computer animated?
- **Other:** Not indoor nor outdoor

- **No setting:** There is no particular setting for the commercial; setting is neutral, neither indoor nor outdoors.

E. Visual Devices (Stewart & Furse 1986; Gagnard & Morris 1988; Stewart & Koslow 1989; Frazer, Bartel & Patti 2002)

- **Scenic beauty:** Does the commercial present striking scenes of natural beauty (mountains, flowing streams) at some point?
- **Beauty of characters:** Does the commercial present one or more strikingly beautiful people?
- **Ugliness of characters:** Does the commercial use graphic displays or charts as part of its presentation? Such graphic may be computer generated.
- **Surrealistic visuals:** Does the commercial present unreal visuals, distorted visuals, fantastic scenes like a watch floating through outer space?
- **Substantive supers:** A superscript (words on the screen) used to reinforce some characteristic of the product or a part of the commercial message – for example, “50% stronger,” “3 out of 4 doctors recommended.”
- **Visual tagline:** A visually presented statement of new information at the end of the commercial; for example, the screen shows the name of participating dealers or another product that was not the focus of the commercial shown. Corporate logos or slogans do not qualify.
- **Use of visual memory device:** Any devices shown that reinforces product benefit, the product name, or the message delivered by the commercial – for example, the time release capsules bouncing in the air, the word Jello spelled out with Jello Gelatin.
- **Dominant language usage in visual tagline:** Language used dominantly in the visual tagline. (variable added by author)
- **Font used in visual tagline:** Typography used dominantly in visual tagline. (variable added by author)

F. Auditory Device (Stewart & Furse 1986; Gagnard & Morris 1988; Stewart & Koslow 1989; Frazer, Bartel & Patti 2002)

- **Memorable rhymes, slogans, or mnemonic devices:** Nonmusical rhymes or other mnemonics may be incorporated in lyrics of a song, but must also stand alone, apart from music.

- **Unusual sound effects:** Out of place, unusual, or bizarre use of sound – for example, the sound of a jackhammer as someone eats a pretzel.
- **Spoken tagline:** A statement at the end of the commercial that presents new information usually unrelated to the principal focus of the commercial – for example, “And try new lime flavor too.”
- **Principal language of spoken tagline:** Language that used dominantly throughout the commercial in terms of spoken tagline. (variable added by author)

G. Music Element (Stewart & Furse 1986; Gagnard & Morris 1988; Stewart & Koslow 1989; Frazer, Bartel & Patti 2002)

- **Music:** Is music present in the commercial in any form?
- **Lyrics:** Is lyrics present in the commercial in any form? (variable added by author)
- **Music as a major element:** Do the lyrics or the focus of the music used in the commercial carry a product message?
- **Music Style:** What is the music genre (variable added by author)
- **Music Style:** How did the music used in the commercial? (variable added by author)

H. Cultural Value (Alberts-Miller & Gelb, 1996)

Are these appeals present or absent in the commercial?

- **Independence:** Self-sufficiency, self-reliance, autonomy, unattached, to do-it-yourself, to do your own thing, original, unconventional, singular, nonconformist
- **Distinctive:** Rare, unique, unusual, scarce, infrequent, exclusive, tasteful, elegant, subtle, esoteric, hand-crafted
- **Security:** Confident, secure, possessing dignity, self-worth, self-esteem, self-respect, peace of mind
- **Popular:** Commonplace, customary, well-known, conventional, regular, usual, ordinary, normal, standard, typical, universal, general, everyday
- **Affiliation:** To be accepted, liked by peers, colleagues and community at large, to associate or gather with, to be social, to join, unite, or otherwise bond in friendship, fellowship, companionship, cooperation, reciprocity, to conform to social customs, have manners social graces and decorum, tact and finesse

- **Family:** Nurturance within the family, having a home, being at home, family privacy, companionship of siblings, kinship, getting married
- **Succorance:** To receive expressions of love (all expressions except sexuality), gratitude, pats on the back, to feel deserving
- **Community:** Relating to community, state, national publics, public spiritedness, group unity, national identity, society, patriotism, civic and community organizations or other than social organization
- **Ornamental:** Beautiful, decorative, ornate, adorned, embellished, detailed, designed, styled
- **Vain:** Having a socially desirable appearance, being beautiful, pretty, handsome, being fashionable, well-groomed, tailored, graceful, glamorous
- **Dear:** Expensive, rich, valuable, highly regarded, costly, extravagant, exorbitant, luxurious, priceless
- **Status:** Envy, social status or competitiveness, conceit, boasting, prestige, power, dominance, exhibitionism, pride in ownership, wealth (including the sudden wealth of prizes), trend-setting, to seek compliments
- **Cheap:** Economical, inexpensive, bargain, cut-rate, penny-pinching, discounted, at cost, undervalued, a good value
- **Humility:** Unaffected, unassuming, unobtrusive, patient, fate-accepting, resigned, meek, plain-folk, down-to-earth
- **Nurturance:** To give gifts, especially sympathy, help love, charity, support, comfort, protection, nursing, consolation, or otherwise care for the weak, disabled, inexperienced, tired, young, elderly, etc.
- **Plain:** Unaffected, natural, prosaic, homespun, simple, artless, unpretentious
- **Safety:** Security (from external threat), carefulness, caution, stability, absence of hazards, potential injury, or other risks, guarantees, warranties, manufacturers' reassurances
- **Tamed:** Docile, civilized, restrained, obedient, compliant, faithful, reliable, responsible, domesticated, sacrificing, self-denying
- **Durable:** Long-lasting, permanent, stable, enduring, strong, powerful, hearty, tough
- **Adventure:** Boldness, daring, bravery, courage, seeking adventure, thrill, or excitement
- **Untamed:** Primitive, untamed, fierce, coarse, rowdy, ribald, obscene, voracious, gluttonous, frenzied, uncontrolled, unreliable, corrupt, obscene, deceitful, savage
- **Magic:** Miracles, magic, mysticism, mystery, witchcraft, wizardry, superstitions, occult sciences, mythic characters, to mesmerize, astonish, bewitch, fill with wonder
- **Youth:** Being young or rejuvenated, children, kids, immature, underdeveloped, junior, adolescent

- **Casual:** Unkempt, disheveled, messy, disordered, untidy, rugged, ruffled, sloppy, casual, irregular, non-compulsive, imperfect
- **Product features:** Does the commercial present product features at some point?
- **Utilitarian needs:** Does the commercial present utilitarian needs at some point?
- **Use of numbers:** Does the commercial present any numbers?
- **Emotion and mood:** Does the commercial present any emotion or mood?
- **Use of metaphor:** Does the commercial present any use of metaphor at some point?
- **Aesthetic expression:** Does the commercial present aesthetic expression at some point?

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BIOGRAPHICAL SKETCH

Born in Seoul, Korea, Eun Soo Rhee grew up in both Korea and the United States. Since she was mesmerized by the advertising in her high school years, she decided to study advertising. Graduating from Hanyang University in 2005, where she got B.A. of Art in Advertising, she worked for Korea Banking Institute. The need to quench the unsolved academic curiosities drove her to study at University of Florida and she is receiving the Master of Advertising degree in May, 2008. She is looking forward to continuing on her doctoral studies at the University of Florida.

KOREAN AWARD-WINNING TELEVISION COMMERCIALS: EXECUTIONAL
FACTORS AND CULTURAL VALUES FROM 1994 TO 2006

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This research is conducted to investigate the characteristics of Korean television commercials. Since Korean television commercials are reflecting its cultural values, Hofstede and Hall's cultural typologies were also measured. By adopting content analysis of Stewart and Furse's framework, this research examined the winners of Korean Advertising Award from 1994 to 2006.