

ANIMAL USE IN AWARD-WINNING TV COMMERCIALS
IN CHINA VERSUS THE U.S

By

LINGLING XIANG

A THESIS PRESENTED TO THE GRADUATE SCHOOL
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ADVERTISING

UNIVERSITY OF FLORIDA

2008

© 2008 Lingling Xiang

To my Dad Bengu and Mom Yurong for bringing me into this world

ACKNOWLEDGMENTS

My thesis would not have become a substantial one without many people's support. I thank my most beloved parents, my Dad Bengu and my Mom Yurong. Words can not express my appreciation for them in language. They spent their savings and sent me to America to get advanced education. Their unconditional love and endless encouragements always make me to be confident, to be strong and to get through the difficulties in my life. With their love, I could face bravely the loneliness and the ups-and-downs during the time I was studying in America alone. Although I am far away from them, I feel they are here beside me.

Special thanks go to my awesome aunt Liquun. She is like my Mom and cares about my life here a lot. She collected the Chinese award-winning commercials for me and sent them to me by email. It was time-consuming work. I appreciate her patience and consideration.

Friends are an important part of my life. I can not imagine the life without those lovely friends: My life-long friend and soul mate Liyu whom I knew since middle school, my best friends and classmates Hongmei and Chenyu in Xiamen University with whom I shared laughter and tears and spend a very happy and meaningful time, my colleagues Lilan, Ruijie, Chenzhuo in Sichuan TV station in China who still believe me, support me and care about me. I am lucky that I can make sincere and true friends at UF: Abao, Chenshi, Danielle and etc. We know each other. We travel together. They were here beside me when I felt loneliness, when I need someone to talk to, and when I ask for help. Special mention goes to them. During the time I was working on my thesis, Abao offered me her room and cooked for me everytime I went back to Gainesville from Orlando where I did my internship. My friend Chenshi always picked me up at the bus station and listened to my complains at my most difficult time. My Korean friend Sujung I knew in Orlando gave me a lot of supports when I was working on thesis. She is awesome. I also thank

my classmates and friends in advertising department: Irtifa, Elaine, Soo, MJ, and others. I learned a lot from them. I thank them for making my life at UF colorful and enjoyable.

Also I am very grateful to my committee members: chair: Dr. Marilyn Roberts; Dr. Morton; and Dr. Zhang. Their enthusiasm on Chinese advertising, their insightful perspectives and thoughtful reviews made my thesis possible. Special thanks go to my chair Dr. Roberts who offered me a lot of materials and collected EFFIE award-winning commercials for me. I thank her for her patience on me and her hard work on my thesis. If she didn't push me like that, I can not complete this thesis.

During the time I was working on my thesis, a terrible disaster happened in my hometown: Sichuan province. I sincerely thank those strong Chinese people in the affection of the Sichuan earthquake. I am worried about my families and friends but can't do anything. The best I can do is be confident. At that time, I really wanted to be a superman, flying to my hometown to be there beside them, even though it was the most dangerous area in the world. I would like to get through the difficulties in my life with my beloved ones, beside them, hand in hand. After these days, I believe, even though I was far away, many volunteers, our armies, and our prime minister, were there with them on behalf of me. I thank our leader, our soldiers, our people and international friends who are fighting on the earthquake frontlines now. Finally, I would like to thank myself for finishing this manuscript. I knew I could do it.

TABLE OF CONTENTS

	<u>Page</u>
ACKNOWLEDGMENTS	4
LIST OF TABLES	8
ABSTRACT	10
CHAPTER	
1 INTRODUCTION	12
Purpose of the Study	12
Significance of the Study	12
2 LITERRATURE REVIEW	15
Symbolism and Anthropomorphism	15
Animals as Symbols	15
Anthropomorphism and Human-Animal Relationships	16
Perceptions of Human-Animal Relationships in Ads	17
Human-Animal Relationships in Popular Culture	17
Human –Animal Relationships in Advertisements	18
Animals in TV Commercials	19
Cultural Difference	21
Cultural Differences in Visual Communications	21
Western vs. Eastern Asian Cultures	22
The United States vs. China	24
Hypotheses and Research Questions	26
3 METHODOLOGY	29
Content Analysis Design	29
Variable Analysis Framework	29
Stewart and Furse’s Study	29
Lerner and Kalof’s Study (1999)	30
Coding Categories and Operational Definitions	31
Definition of Animal	31
Variables in Coding Sheet	31
Commercial appeals and selling proposition	31
Commercial structure	32
Commercial format	32
Commercial approach	34
Commercial setting	34
Commercial characters	35
Roles that animals play in commercials	35

Human-animal relationships	35
Unit of Analysis	36
Sampling Design.....	38
Coding Scheme and Procedure.....	40
Intercoder Reliability	40
Data Analysis.....	41
4 FINDINGS.....	42
Descriptions of the Sample	42
Findings	43
• Hypothesis 1.....	43
• Hypothesis 2.....	43
• Hypothesis 3.....	44
• Hypothesis 4.....	46
• Hypothesis 5.....	47
• Research Question 1	48
• Research Question 2	49
• Research Question 3	50
• Research Question 4	52
Commercial approach	52
Commercial setting	53
Commercial characters.....	53
• Research Question 5	54
5 DISCUSSION.....	67
Discussion of the Findings.....	67
A Profile of a Typical American and Chinese Award-Winning Commercial Containing Animal(s)	74
Comparison with Studies in Literature Review	75
Implications	76
Limitations.....	77
Suggestions for Future Study.....	78
CODING SHEET FOR CHINESE AWARD-WINNING TV COMMERCIALS AND EFFIE AWARD-WINNING COMMERCIALS BETWEEN 1997AND 2006	79
LIST OF REFERENCES.....	84
BIOGRAPHICAL SKETCH	89

LIST OF TABLES

<u>Table</u>	<u>Page</u>
4-1 Frequency of award year.....	55
4-2 Award year	55
4-3 Frequency of Brand origin.....	55
4-4 Frequency of Brand origin II	55
4-5 Commercial format	56
4-6 Commercial structure	56
4-7 Commercial appeals and selling proposition	57
4-8 Commercial tone and atmosphere.....	57
4-9 Human-animal relationships	58
4-10 Animal(s) in commercials is individual or in a group	58
4-11 Product category	59
4-12 Durable/Non-durable product/service category	59
4-13 Products/service category	60
4-14 Traditional/New product/service category.....	60
4-15 Frequency of animal species.....	61
4-16 Animal species	62
4-17 Animal species: domestic/wild	62
4-18 Animal species: pet/labor/food/others	62
4-19 Commercial approach	63
4-20 Positive or negative.....	63
4-21 Differential message	63
4-22 Setting.....	64
4-23 Setting Where.....	64

4-24	Commercial characters: gender.....	64
4-25	Presence of a child or an infant.....	65
4-26	Real or animated	65
4-27	Main or minor role	65
4-28	Roles animal played in commercials	66

Abstract of Dissertation Presented to the Graduate School
of the University of Florida in Partial Fulfillment of the
Requirements for the Degree of Master of Advertising

ANIMAL USE IN AWARD-WINNING TV COMMERCIALS
IN CHINA VERSUS THE U.S

By

Lingling Xiang

August 2008

Chair: Marilyn Sue Roberts
Major: Advertising

Humans and animals have a long relationship. Through content analysis of randomly selected 184 advertisements of award-winning TV commercials containing animals from the 5th to 12th China Advertising Festival (1997-2005) and U.S EFFIE award-winning TV commercials containing animals during the same period, this study compared the usage and executional elements of animals in TV commercials between China and the United States, examined the differences in human-animal relationships reflected in TV commercials from both countries, and explored the cultural values behind such differences. This was accomplished by adopting a variable-analysis framework of animal television commercials developed by American scholars Lerner and Kalof (1999) and the executional factor framework by Steward and Furse (1986).

A quantitative content analysis was applied to achieve the results by coding 184 TV commercials on 23 variables. These are award year, brand origin, product/service category, commercial appeal/selling proposition, commercial approach, commercial setting, commercial tone/atmosphere, commercial format, commercial approach, commercial setting, and animal species, human-animal relationship, roles animal played in commercials, as well as animals depicted individually or in a group. Chi-square test and crosstabulations were conducted to explore the significant differences between these variables.

Findings suggest that four out of five hypotheses were supported. Chinese award-winning commercials containing animals are different from American commercials by the award year, brand origin, products/service category, as well as commercial format, commercial structure, and commercial approach, the presence of a child or infant, animal species, the roles of animals played, and the way of animals appeared in Chinese and U.S. commercials.

Hofstede's cultural dimensions and Hall's degree of context were used to explain the findings. Based on the current study, a profile of presence and executional usage of animals in a typical award-winning commercial containing animal(s) in both countries respectively is offered.

CHAPTER 1 INTRODUCTION

Purpose of the Study

Through content analysis of randomly selected 184 advertisements of award-winning TV commercials containing animals from the 5th to 12th China Advertising Festival (1997-2005) and U.S EFFIE award-winning TV commercials containing animals during the same period, the purpose of this study is to compare the usage and executional elements of animals in TV commercials between China and the United States. Specifically the study examines the differences in human-animal relationships reflected in TV commercials from both countries, and seeks to explore the cultural values behind such differences. This study is a guideline for western advertisers or agencies who are trying to enter into Chinese market to correctly apply creative strategies and executional tactics when using animals in commercials.

Significance of the Study

Humans and animals had a long relationship throughout history. The significance of human-animal relationships are reflected in the dance, art, and narrative for thousands of years (Shepard, 1996). Animal terms and metaphors can be found in the language of human history (Bryant, 1979). Most profound human social and cultural values are better comprehended as reflections on the human-animal relationship (Lerner & Kalof, 1999). In communication history, scholars have studied animal images and their cultural values in all kinds of media.

Animals in television commercials and outdoor billboards as well as in magazines and newspapers are of “substantial symbolic importance in human society” (Lerner & Kalof, 1999). Animals are portrayed in advertisements, from elephants on Brussels' Cote d'Or chocolate and Bombay's Elephant brand vermicelli, to dragonflies on soy sauce and Shark brand chili peppers from Thailand (Harbrecht, 1993).

Many scholars have conducted research on the different cultural values reflected in advertising, but few discuss the cultural codes of animals in advertising. As Rapaille (2006) said in his recent book, *The Culture Code*, “The culture code is the unconscious meaning we apply to any given thing- a car, a type of food, and a relationship” (Rapaille 2006, p.5). Rapaille believed that the best way to understand the cultural code is to look at them in the context of an actual discovery (Rapaille, 2006). In this study, the animal appeals, roles and images as well as their relationships with human beings in advertising are used to examine the cultural differences between the United States and China.

Some research discusses the ethics of using animals in scientific research and people’s perceptions of animal usage in laboratory research (Knight, Nunkoosing, Vrij, & Cherryman, 2003). Ethical implications, moral implications, and justification for animal testing have been discussed in scientific ways for a long time (Gluck & Kubacki, 1991; Hovey, 2004). However, few studies focus on the cultural implications of how animals have appeared in advertising over time. Animals in advertising have been analyzed as a persuasive advertising approach in affecting consumers’ brand awareness (Lerner & Kalof, 1999). Furthermore, much of the research on usage and execution of animals in advertising was limited to the United States. These studies excluded the factor of cultural difference among various countries reflected by the animal appeals in advertising. Individuals’ perceptions of the images of animals in advertising are related to cultural recognition in a particular cultural environment. Baker (1993) believed that “the reading of animals is shaped by culture” and that there were “numerous and contradictory cultural representations of animals”. He said, “Most of the contradictory animal representations can be found in popular culture” (Baker, 1993, p.173). As a result, in order to make the

advertisements understood by people from different cultural environments, advertisers' use of animals is closely connected to cultural values in a particular environment.

As far as the author know, there has been little research on the usage and execution of animals in TV commercials applied in Chinese advertisements, which the author hopes to give attention to. Furthermore, there have been few studies focusing on award-winning Chinese advertising, which deems to stand for the contemporary highest creativity and production standards in China advertising industry. Besides, most of previous studies are anchored in the context of China alone or the United States alone. There is really a demand of comparative focus for future research as Leo suggested: "the comparative focus can aim at cross-cultural application and validation of the western-based theories and models" (Leo, et al., 2000, p.67).

By adopting a variable-analysis framework of animal television commercials developed by American scholars Lerner and Kalof (1999) and framework of Steward and Furse (1986), an analysis of the description of animals in commercials and their relationships with human beings and the cultural differences reflected on the animals in commercials among different countries would partially address the gap in this field. In this study, a comparative content analysis is used to examine the images of animals appearing in television commercials with a cross-cultural perspective by using the samples of animal commercials in China award winning commercials and EFFIE award winning commercials. The academic implication of this research is when conducting research on animals in advertisements as symbolic signs, cultural differences should be considered. The practical implication is when we develop international marketing strategies, the cultural differences among different countries should be considered. Marketers should be aware of ascribed meanings of animals and cultural representations of those animals in advertisements run in different countries.

CHAPTER 2 LITERATURE REVIEW

Symbolism and Anthropomorphism

Animals as Symbols

Animals are familiar part of all cultures. Such symbols, or “pictorial metaphors” (Phillips 1997) are used to create “an image and metaphor just as words do, and implicitly communicate information” (Feldhamer, Whittaker, Monty & Weickert, 2002). In the United Kingdom, Bryan and Snizek (1993) found that animal symbolism is overwhelming presence in their cultural imagination (Bryant & Snizek 1993). Animals can be used as evocative visual symbols in the promotion phase of product marketing (Margulies 1972).

It is important for advertisers and marketers to be aware of the rhetorical impact of the visual communications on “diverse unintended and subversive meanings ascribed to the brands” (Bulmer & Buchanan, 2006). The symbolic and ascribed meanings of the animals in advertising become a part of marketing strategy. Commercial brands are symbols that “potentially carry cultural meaning” (McCracken, 1986). “Television advertising can be conceptualized as a form of visual rhetoric, where the advertiser tries to use the most effective visual devices to inform, remind and persuade the target market and advertising imagery is carefully constructed to direct the viewers to consider particular aspects of the brand” (Scott, 1994, p.260). The symbolic meanings of appeals in commercials can represent the values and beliefs of a culture (Sung & Tinkham, 2005). Lerner and Kalof’s research on animals in American television commercials demonstrated that “the animal image had a powerful presence in the popular culture, which provided a wide variety of symbolic messages about nature and culture” (Lerner & Kalof, 1999).

In current study, the cultural codes that animals symbolize in television commercials the United States and China are explored to understand the human animal relationships in highly

contrasting two cultures. In this study, animals in advertisement are defined as both live and animated animals, including wild animals and domestic animals. Based on the research of Lerner and Kalof (1999), these animals can be used as the logo, the background, the spokesperson, the tools, the nuisances and the icons. They are classified into different categories based on their relationships with human beings in commercials, such as companions, friends, loved ones and enemies and etc.

Anthropomorphism and Human-Animal Relationships

One crucial factor that helps examine the usage and ascribed meanings of animals in any medium is whether or not the animal is anthropomorphized (Lerner & Kalof, 1999). It can be used as a way to understand the usage and execution of animals as well as human-animal relationships in advertisements. Some scholars defined it as an “extension of human’s ability” and took it as an important way for people to understand “the inner world of animals” (Eddy, Gallup & Povenelli, 1993; Lockwood, 1989). McCrindle and Odendaal (1994) defined anthropomorphism as “an animal presented in human form” (p.137). Brabant and Mooney (1989) provided the criteria for anthropomorphism as the followings: “1) ability to communicate, for example, it spoke or read; 2) emotion, for example, it smiled or cried; 3) appearance, for example, it wore clothing or carried paraphernalia associated with humans; or 4) action, for example, it did something only humans do, such as played golf or drove a car” (Brabant and Mooney, 1989, p.481). Anthropomorphism provides a complex ideological model in the context of the human-animal relationships (Lerner & Kalof, 1999). Eddy, Gallup, and Povenelli (1993) found that college undergraduates were more likely to anthropomorphize animals that were closer to humans. Brabant and Mooney (1989) analyzed anthropomorphic content in greeting cards and found that people like anthropomorphized cards more than nonanthropomorphized cards. Hickrod and Schmitt (1982) examined anthropomorphism in the process by which a pet becomes

a family member. Lerner and Kalof (1999) discussed the anthropomorphism of the animals in television commercials. They believed animals that were ascribed human characteristics are portrayed as allegories. Many animal images in television commercials are given “human gender and racial boundaries”. This research established the importance of the study of “nonhuman animals” in sociological theory, particularly the animal images in popular culture and their connections to the cultural environment (Lerner & Kalof, 1999).

Perceptions of Human-Animal Relationships in Ads

Human-Animal Relationships in Popular Culture

Some research focuses on animals in popular cultures and people’s perceptions of them. Mizelle (2005) analyzed the ways of seeing animals in post-revolutionary America. The author revealed significant transformations in American culture reflected by human-animal relationships in animal exhibitions, including “the segmentation of American audiences, the division of culture into high and low, and the place of ideas about animals in defining the citizen and the nation.” As a part of this mutual representation of American culture, “the perceptions on animals are positively appropriated and negatively mobilized to define the human, the citizen, and the nation itself” (Mizelle, 2005, p.219).

Sheen (2005) discussed the Hollywood animal images as a form of intellectual property and provided a detailed account of negotiations between Disney and Dalmatian breed associations in the United States and the UK. Sheen found that film and advertising both “have a creative role to play in the production of responsible images of animal ownership” (p.236).

Haraway (1989) examined the construction of knowledge about animals as a storytelling process using contested narratives of gender, race and science. Burt (1988) examined that the animal is a common literary theme and that relationships between human and animals are often used to symbolize key passages in a child’s life. In Oswald’s research in 1995, he found that

“children’s fiction portrayed dogs as protectors of humans against wild animals”, and horses as “having a special sense of danger that they also use to save humans”. Paul (1996) studied animal content in British culture through focusing on children’s television programs as a vehicle to understand animals. Church (1996) studied the portrayal of animals in prime-time and Saturday morning programs on the four major television networks from 1972-1993 in the United States. He found that animals were portrayed much more often as villains, nuisances, and threats to human. Hirschman and Sanders (1997) studied the images of animals in American films. They found that animals in films are often portrayed as companion animals, usually a dog but sometimes including a cat (Hirschman & Sanders, 1997). Bulliet (2005) explored four stages in the history of the human-animal relationships, which are “separation, predomesticity, domesticity, and postdomesticity” (Bulliet, 2005). He also found that the direct contact with productive domestic animals is partly originated from people’s powerful desire to humanize animals (Bulliet 2005). Carmack (1997) studied human and pet’s relationships in popular comic strips. He revealed that there are three major themes in human and pets’ relationships in comic strips: affection and companionship, obligatory/necessary aspects of interaction, and nuisance or stressful aspects of pet ownership. Herzog and Calvin (1992) classified the human and animal relationships in American culture into nine categories: animals as loved one, animal as savior, animal as threat, animal as victim, animal as tool, animal as sex object, the imaginary animal, animal as person, and animal as object of wonder, as well as a miscellaneous category.

Human –Animal Relationships in Advertisements

Of all the forms of popular culture, advertising is a strong branch in which animals are the strong symbols. The images of animals included in advertisements are strong messages that can symbolize the brand image. In the world of advertising, animal symbols hawk almost anything (Harbrecht, 1993). Many famous brands used animals in their commercials. The dragon, dove,

elephant, kangaroo, and dog are frequently used animals in advertising all over the world. Coca cola used polar bears to indicate its refreshment. Budweiser used a horse as its spokesman. The “Aflac duck” of an insurance company transferred humor in its advertising (Lauer, 2006).

Animals in commercials generally evoke the feelings in humans.

According to Harbrecht’s study, animals have various roles to play in advertising. Some animals are national symbols (Harbrecht, 1993). For example, the panda is a precious animal in China and Chinese people take it as their national symbol. “Jiaozi Cigarette”, which means “Panda brand cigarette” in China is a famous and luxurious cigarette brand for person with high status. The kangaroo is a favorable icon in Australian advertising. If the animal is a national symbol, it can easily find its way to symbolize in the local marketplace. Different animals have their favorable images only in specific cultures. In china, Double Swallow rice noodle is a popular brand. Sea horses on pickled chilies in Thailand and turtles on Japanese cans of lobster chunks are also popular brands in local markets (Harbrecht, 1993). British citizens like the zebra, so British Telecommunications use it as its logo. Secondly, some animals seem to have universal appeals. Swan logos, for example, brand everything from beer in Australia, metal castings in Jordan, massage parlors in Hong Kong to soy sauce in the Philippines (Harbrecht, 1993). Elephants are popular animals in all over the world. Cat seems to fascinate people almost everywhere as a domestic animal. Lions and tigers are favored by western people as symbols of the power and authority. “In the right context, animals can convey complex messages” (Harbrecht, 1993).

Animals in TV Commercials

Of all advertisements, television commercial are particularly important and powerful. They are important sources of communicating symbolic messages because of its pervasiveness in everyday life (Bretl & Cantor, 1988). But little research conducted on animals in television

commercials. Magdoff and Barnett (1989) used focus groups to examine the reason why animal commercials are appealing. They found that animals in television commercials serve two major functions for the viewers and that these functions tend to appeal differently to men and women. Lerner and Kalof (1999) did research on animals in American television commercials. They categorized six primary themes captured in the portrayal of animals in the advertisements: “animals as loved ones (e.g., a member of a family), as symbols (representation of logos or ideas), as tools (using animals for human use or consumption), as allegories (animals filled the roles of humans, such as a dog playing a video game), as nuisances (animals was used to bother humans in some way, such as insect bites or animals in the garden) and animals in nature (any sense of animals as part of nature)” (p.565). Their research examined “the dominant messages being broadcast about animals and the ways in which these messages might be subject to alternative readings through an exploratory content analysis of television advertisements” (p.565).

Lerner and Kolaf (1999) found that in American television commercials, dogs and birds were the most popular animals. The products and services that often used animals in ads were the food and drink categories (including diverse products such as cheese, chewing gum, barbecue sauce, coffee, and tomato sauce, but not beer) (Lerner & Kalof, 1999, p.573). They also found that the most frequently occurring theme was animal as loved one participating in family life; the less frequently one is the animals that depicted as symbol ones representing the company’s name or product logo; animals as tool was the third largest theme; the smallest category was animals as nuisance, such as bugs, and pets causing allergy attacks. In their studies, they found that “animal was twice as likely to be portrayed as male than female” (p.574).

Cultural Difference

Cultural Differences in Visual Communications

“Culture has long been identified as an environmental characteristic that influences consumer behavior, and the many aspects of a culture affect differently the needs consumers satisfy through the acquisition and use of goods and services” (Roth, 1995). From a cross-cultural perspective, words and language in different countries are problematic (Hayden, 1997). “Pictures can be understood by culturally diverse viewers; but the problem is how they are understood” (Usunier, 2000). It is now widely accepted that concepts such as race, gender, and class are social constructions shaped by cultural myths in popular culture (Lerner & Kalof, 1999).

Bulmer and Oliver (1997) investigated the variability of interpretation of visually complex television commercials and factors that contribute to such differences. They studied the variations in television advertising interpretation, among respondents from different cultures. They found visual interpretations vary with the cultural knowledge of viewers (Bulmer & Oliver, 1997). Interpretation of the message is dependent partly on knowledge of signs or symbols drawn from the culturally constituted world (McCracken, 1986).

Hofstede (1991) developed a model of five dimensions of national culture that help to examine the value differences among different countries. According to Hofstede’s research, the five dimensions are: individualism/collectivism, power distance, masculinity/femininity, uncertainty avoidance, and long-term orientation. Although this model is mostly used to explain the differences in work-related values, Mooij (2005) applied them to consumption-related values and motives. According to Mooij (2005), the individualism/collectivism contrast can be defined as “people looking for themselves and their immediate family only, versus people belonging to in-groups that look after them in exchange for loyalty” (p.61-62). The power distance dimension can be defined as “the extent to which less powerful members of a society accept and expect that

power is distributed unequally” (Mooij, 2005, p.60); and “the dominant values in a masculine society are achievement and success; the dominant values in a feminine society are caring for others and quality of life” (Mooij, 2005, p.65).

Hall (1994) distinguished cultures according to the degree of context in their communication system: high-context and low –context. In a high context culture, information and communication is economical, fast and efficient. While in low-context culture, information and messages is carried in the explicit codes. As Mooij (2005) said, “In advertising, argumentation and rhetoric are more found in low-context cultures, where advertising in high-context cultures is characterized by symbolism or indirect verbal expression” (p.56). He also found that there is a correlation between collectivism and high context in cultures. Most Asian cultures are high context, whereas most Western cultures are low-context cultures. China is an extreme high context culture country and the United States is an extreme low context culture country (Mooij, 2005, p.56).

Western vs. Eastern Asian Cultures

In a study based on data from more than 40 countries, Schwartz (1994) identified and contrasted collectivist values (e.g., family security, social order, respect for tradition, honoring parents and elders, security, and politeness) and individualist values (being curious, broad minded, creative and having an exciting and varied life, and full of pleasure).

Sung and Tinkham (2005) examined brand personality structures in the U.S. and Korea based on this theory. They compared brand personality structures across two cultures and found that the values and needs of cultures in both countries are relevant to the way that brands are perceived. In Western cultures, people tend to value autonomy, emotional independence, privacy, and individual needs (Sung & Tinkham, 2005). They prefer to focus on their own feelings and goals, and they believe in self-reliance, hedonism, and competition (Triandis, 1994). Therefore,

such a self-view gives rise to an emphasis on “individualism, self-actualization or self-realization and on the expression of one’s unique configuration of needs, rights, and capacities” (Singelis, 1994). In contrast, East Asian cultures tend to emphasize emotional dependence, group harmony, cohesion, and cooperation, and they value the collective over the individual. They favor attitudes that reflect interdependence, sociability, and family integrity. Therefore, “East Asian collectivists are more likely than Western individualists to seek situations that produce harmonious interpersonal atmospheres.....East Asian collectivists also value family security and show a high respect for tradition” (Sung & Tinkham, 2005).

Li, Zhang, Bhartt, and Yum (2005) analyzed the cultural and self-construal in China, Canada and India. They found that Chinese value more interdependence than Canada in family value and group memberships, but China was the same as India in those relationship dimensions.

Some studies of the content of advertisements between the United States and other Eastern countries were conducted with a cross-cultural perspective and content analysis. Cho, Kwon, Gentry, Jun and Kropp (1999) conducted the content analysis of cultural values reflected in themes and executional elements of the TV commercials between U.S. and Korea. They explored the cultural dimensions such as “individualism and collectivism, time orientation, relationship with nature and contextuality”. They found that both countries are present-time oriented, but individualism is more dominant in the United States. Korean commercials stress oneness-with nature slightly more than U.S. commercials, and U.S. commercials use more direct approaches (Cho, Kwon, Gentry, Jun & Kropp, 1999). Paek (2005) studied celebrity endorsers in cross-cultural contexts. He found that advertisements in South Korea with high uncertainty avoidance and its high power distance present a higher proportion of celebrity endorsers than those in the United States.

The United States vs. China

Chinese and American cultures belong to eastern and western culture respectively. According to Hofstede (2003), the United States is a country with a very high score of IDV (91), very low score of PDI (40) and average score of MAS (62) in Hofstede's cultural dimensions. China is a country with the very low score of IDV (24), MAS (50) score and very high PDI (80) score, which differs from America in IDV and PDI. According to Hall's context theory, China is a typical country with extreme high context culture, whereas the United States is a typical country with extreme low context culture. As discussed above, Mooij (2005) found that there is a correlation between collectivism and high context. The images of animals portrayed in commercials, the cultural codes symbolized by animals appearing in commercials and the attitudes toward the various animals in two countries should be different.

Wang (2001) studied the individualism and collectivism between China and the United States. He found that "Americans were more self-oriented, emphasizing individual experiences or feelings. Conversely, Chinese were more group-oriented, emphasizing collectivistic experiences or feelings" (p.30). Zhang (2005) explored global advertising in the Chinese market through content-analysis method to analyze a collection of print advertisements. She found that traditional icons are more often used in advertisements in magazines in China (Zhang, 2005).

Cheng and Schweitzer (1996) studied cultural values reflected in television commercials between Chinese and the United States. They examined the three broadcasting networks in U.S. and national television stations and Shanghai television station in China. They found that Chinese television commercials used more utilitarian cultural values and more eastern cultural values than U.S. television commercials. Lin (2001) studied the cultural values reflected in Chinese and American television advertising. Lin indicated in this study that "the portrayal of traditional Chinese cultural values remains relatively stable", with some changes, such as "the

youth/modernity appeal that reflected westernization, as well as the modernization” were also displayed in Chinese commercials in recent years.

Mizelle (2005) found that “Americans were used to being around animals, used to watching them, working with them, and buying and selling them as part of an economy crucially connected to animal husbandry” (p.220). He believed that the images of animals at exhibitions helped Americans know their world. China also has a long history of raising domestic animals and their involvement with animal is also an important part of everyday life. However, their perceptions and attitudes towards animals are different.

The same animals in advertisements have different meanings in different cultures. The same animal can be lucky in one culture but can be a curse in another country. Wells (1994) studied that the meaning of advertising in other countries may vary from western perspectives. An animal will evoke a totally different emotion in another culture. Warns David A. Ricks, a professor at the American Graduate School of International Management said in an interview, “As a general rule, some animal is going to be wrong somewhere in the world”. Advertisers choose different animals as their visual images in advertisements. Take the dog as an example. In Canada, one kind of beer became the number one selling beer partly because of the dog appearing in a series of commercials. Some countries take a dog as their family member, such as in America and Canada. But in some parts of the world, for example, in Islamic countries, dogs are considered unclean and should be kept outdoors. There are some places where dogs are eaten as food. Fish may not work in advertisements in the UK, but in Japan or in China, it works well (Harbrecht, 1993).

As Harbrecht (1993) said when the Japanese Datsun Motor Company planed to promote their “Bluebird” car to enter the North American market, they faced the difficulties, because

Bluebird means happiness in Japanese culture. But people in the United States like to name their cars after predators such as cougar, eagle and lion that symbolize power. In Asian countries, eastern people prefer their cars named after birds that symbolize speed and resilience for them. The pigeon is a favorable pest that is used for the logo of China Southeast Airline and Flying Pigeon bicycle brand in China, which is less used in the same products and service category in the United States. In Chinese culture, the dragon is a respected animal and national icon which symbolized authority and status. In the western world, a dragon is usually an ugly monster which symbolized the evil and disaster. Dog was portrayed as lazy and slavish animal in Chinese traditional history. However, in the United States, it was portrayed as the family member and loved one with a characteristic of honesty. Owls symbolize evil and disaster in Chinese culture, but in western culture, it is smart and intelligent. Bats are associated with blood and Halloween in western world, but it is a symbol of good luck in China, because the sound for bat in Chinese is “good fortune”. A duck may stimulate humor to an American audience, but normally it is a stupid animal in China.

Hypotheses and Research Questions

This current research explores the differences of human-animal relationships as reflected in television commercials in two countries with the content analysis method. China and the United States have different cultural values, so the symbols and icons of each culture must be different. As discussed above, animals are one of the important symbols and icons of a culture (Lerner & Kalof, 1999). Do certain types of animals appear more in Chinese TV commercials than in American TV commercials? What are the differences of images of animals reflected in American and Chinese television commercials? What are the human-animal relationships in animal commercials for two countries? Are they different? How does culture influence advertisers’ use of animals in commercials? What kinds of animals in commercials are attractive to people in the

United States and in China respectively? What are those favorite animals' roles played in two cultures? The hypotheses and research questions are as followings:

According to the statistics from *Asian Advertising and Marketing* (2000) and report, the Chinese mainland's advertising market grew to be Asia's largest in 2000, which represented the highest growth rate (208%). Statistics from China's advertising industry annual report (2002) indicates that after the year 2000, the number of advertising agencies increased by 14.31% to 89,552 by the end of 2002. The number of both locally-owned 4As and international 4As (Association of American of Advertising Agencies) affiliations kept a sharp increase. Furthermore, more and more international companies entered into Chinese market and built up joint-venture enterprises in China. International 4As affiliations and international companies brought new ideas and conceptions for Chinese advertising production, and made Chinese advertisers realized the importance of using animals in commercials. Based on the rationale above:

- **HP1:** animals are used more frequently in commercials after year 2000 than in the years before 2000.

Based on the rationale that there has been a long history and tradition of using animals in ads in western countries compared to the undeveloped advertising industry and less using animals in advertising in eastern counties discussed in literature review:

- **HP2:** animals are used more often in western brand product or service advertisement than in eastern brand product or service advertisement.

According to Hofstede's (1991) cultural dimensions and Hall's (1994) low context and high context culture theory discussed in literature review:

- **HP3:** Chinese commercials containing animals are different from American commercials in terms of commercial appeal/selling proposition, commercials tone, atmosphere, structure and format.

Based on Hofstede's (1991) cultural dimensions on power of distance index:

- **HP4:** human-animal relationships depicted in Chinese TV commercials are different from the United States.

Based on Hofstede's (1991) cultural dimensions on individualism and collectivism index:

- **HP5:** animals in American commercials are more likely to appear individually, while animals in Chinese commercials are more likely to appear in a group.
- **RQ1:** do Chinese commercials containing animals differ by product/service category from those run in the United States?
- **RQ2:** what kind of animal species most frequently appear in commercials in the United States and China respectively?
- **RQ3:** do commercials containing animals run in China differ from those run in the United States in terms of frequency of animal type?
- **RQ4:** do commercials containing animals run in China differ from the United States in terms of level of animal usage in commercials?
- **RQ5:** are the roles of animals portrayed in Chinese commercials different from American commercials?

CHAPTER 3 METHODOLOGY

Content Analysis Design

The purpose of the current study is to explore the typical characteristics of animals in award-winning Chinese commercials and compare them with award-winning commercials in the United States. Furthermore, this study seeks to determine the occurrence of various variables appearing in those commercial based on the coding framework of Stewart and Furse (1986) as well as Lerner and Kalof's (1999) studies of animal commercials. Quantitative content analysis is the "systematic and replicable examination of symbols of communication, which have been assigned numeric values according to valid measurement rules, and the analysis of relationships 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" (Riffe et al., 1998, p. 20).

Since the purpose of this study is to examine the usage and execution of animals in ads, content analysis serves as an appropriate way to build the quantitative observation of the given body (award-winning television commercials containing animals) from 1997 to 2005 to be analyzed systematically and objectively (Wimmer & Dominick, 2003).

A comparative content analysis of award winning television commercials containing animals between the U.S and China is conducted to examine the research questions and hypotheses.

Variable Analysis Framework

Stewart and Furse's Study

Stewart and Furse (1986) conducted a comprehensive research on 1000 television commercials with content analysis methodology in their book, *Effective Television Advertising*.

In their study, they developed a very extensive executional coding system which included 155 unique executional items. The variable analysis framework represented the following categories of executional items: (Stewart & Furse, 1986, p.20.)

- Information content,
- Brand/product identification,
- Setting,
- Visual and auditory devices,
- Promises/appeals/propositions,
- Tone/atmosphere,
- Comparisons,
- Music and dancing,
- Structure and format,
- Characters,
- Timing and counting measures

After several years, Stewart and Koslow (1989) replicated this study with highly internal validity results related to the original findings.

Lerner and Kalof's Study (1999)

Lerner and Kalof summarized an extensive research result regarding American television commercials containing animals. In their study, animals were classified into six different categories based on their relationships with human beings in commercials, such as companions, friends, beloved ones and enemies and etc. (Lerner & Kalof, 1999). The roles of the animals played in commercials are summarized as loves ones, symbols, tools, allegories, nuisances, enemies and background and etc. (Lerner & Kalof, 1999).

In current study, the coding framework is adopted from the study of Stewart and Furse (1986) and the study of Lerner and Kalof (1999). The author selected 9 executional items and forms from Stewart and Furse's analysis framework and modified a few of them to build up 14 variables, including product category, commercial appeals and selling propositions, commercial structure, commercial format, commercial approach, commercial setting, commercial tone and atmosphere, and commercial characters. Other two variables are adopted from Lerner and

Kalof's study, including the roles of animals played in commercials and human-animal relationships in commercials. The rest of the variables are made up by the author based on the literature review, including commercial nationality (EFFIE or Chinese commercial), award year, brand origin, language usage, animal species, and variety of how many kinds of animals in commercials as well as the way animals appear in commercials.

Coding Categories and Operational Definitions

Definition of Animal

In this study, animals in advertisement were defined as live and animated animals (Lerner & Kalof, 1999), including wild animals and domestic animals. As discussed in literature review, these animals can be used as the logo, the background (the birds flying by or the fish swimming around), the spokesperson, the representative, the icon, the companion of human being, or friends.

Variables in Coding Sheet

Commercial appeals and selling proposition

- **Attribute or ingredients as main message:** A major focus of the commercial is to communicate something about how the product is made or ingredients.
- **Product performance or benefits as main message:** A major focus of the commercial is to communicate what the product does (for example, shinier tub, fresher breath, whiter teeth) or how to use it.
- **Psychological or subjective benefits of product ownership:** A major focus of the commercial is to communicate hidden or nonprovable benefits of having/using the product.
- **Product reminder as main message:** The product or package is the primary message rather than any specific attribute or benefit of use.
- **Sexual appeal:** Main focus of commercial is on sexual cues.
- **Comfort appeals:** Main focus of commercial is on cues appealing to creature comforts.
- **Safety appeals:** Main focus of commercial is on cues appealing to being free from fear or physical danger.

- **Enjoyment appeals:** Main focus of commercial is on cues about enjoying life to the fullest, having good food and drink, and so on.
- **Welfare appeals:** Main focus is on caring or providing for others (for example, gift giving).
- **Social approval:** Main focus of commercial is on belonging, winning friends, obtaining approval of others.
- **Self-esteem or self-image:** Main focus of commercial is on feeling better about oneself, improving oneself, being a better person.
- **Achievement:** Main focus of commercial is on obtaining superiority over others, getting ahead, winning.
- **Excitement, sensation, variety:** Main focus of commercial is on adding excitement, thrills, variety to life, avoiding boredom.

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, an unexpected event, suspense, or drama.
- **Unusual setting or situation:** Product is in setting not normally associated with product purchase or use-for example, a car on top of a mountain, a contemporary wine in ancient Greece.
- **Humorous closing:** Commercial ends with a joke, pun, witticism, or slapstick.
- **Blind lead-in:** No identification of product until the end of the commercial.

Commercial format

- **Vignettes:** a series of two or more stories that could stand alone; no continuing storyline but several independent stories (which may convey the same message). Multiple interviews would be an example.
- **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 or life, or any other format that involves continuity of action.

- **Slice of life:** An interplay between two or more people that portrays a conceivable real-life situation. There is continuity of action.
- **Testimonial by product user:** One or more individuals recounts his or her satisfaction with the product advertised or the results of using the product advertised.
- **Endorsement by celebrity or authority:** One or more individuals (or organizations) advocates or recommends the product but does not claim personal use of satisfaction.
- **Announcement:** Commercial's format is that of a newscast or sportscast, sales announcement.
- **Demonstration of product in use or by analogy:** A demonstration of the product in use- for example, a man shaving in a commercial for shaving lather, women applying makeup. A demonstration of the use of the product, benefit, or product characteristic by an analogy or device rather than actual demonstration.
- **Demonstration of results of using product:** Demonstration of the outcome of using the product – for example, shining floors, bouncing hair.
- **Comedy or satire:** The commercial is written as a comedy, parody, or satire. Not only is humor an element of the commercial, but also the commercial is written to be funny.
- **Animation/cartoon/rotoscope:** The entire commercial or some substantial part of the commercial is animated. A rotoscope is a combination of real life and animation on the screen at the same time – for example, the Trix Rabbit.
- **Photographic stills:** The use of photographic stills in part of the commercial. These may be product shots, settings, or models.
- **Creation of mood or image as dominant element:** An attempt to create a desire for the product, without offering a specific product claim by appealing to the viewer's emotional/sensory involvement. The primary thrust of the commercial is the creation of a feeling or mood.
- **Commercial written as serious drama:** The commercial is written as a stage play, melodrama, or tragedy.
- **Fantasy, exaggeration or surrealism as dominant element:** The use of animation or other visual device instead 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.
- **Interview** (person on the street or elsewhere): An interview (Q&A) is a primary vehicle in the commercial.
- **Camera involves audience in situation:** Use of camera as eyes of viewer. Camera creates participation in commercial.
- **New wave** (product graphics): Use of poster-like visuals, fast cuts, high symbolism as in Diet Pepsi.

Commercial approach

- **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.
- **Neutral approach:** An appeal counterpoising of rational and emotional.
- **Positive approach:** The appeal to buy or use the product is based on what it will do for the consumer, the benefit offered, how the user will be better off.
- **Negative approach:** The appeal is based on what happen to the consumer if he or she does not buy the product or what will not happen if the product is used.
- **Neutral approach:** An appeal counterpoising of positive and negative.
- **Brand-differentiating message:** Is the principle message of the commercial unique to the product being advertised, or could any product make this claim? The commercial must make it clear that the message is unique; that is, the commercial must explicitly indicate the uniqueness or difference of the product.

Commercial setting

- **Indoor:** Is the commercial setting, or a significant part of it, indoors or in other human made structures?
- **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.
- **No setting:** There is no particular setting for the commercial; the setting is neutral, neither indoor nor outdoors.

Commercial Characters

The principle character in the commercial is a female or male? A child or infant? Are the animals in the commercials animated or not? Are the main characters or minor characters in the commercials?

Roles that animals play in commercials

- **Loved ones:** Ads showed scenes of affectionate interactions with animals. They are family members, such as pet, companions, friends, and playing partners.
- **Symbols:** representatives of logos or ideas of the products and brand. The animal was used to symbolize some quality or idea of the products or services, or as the spokesman.
- **Tools:** animals used for human use or consumption, including animals being used for food, recreation, and transportation, such as a horse pulling a cart.
- **Allegories:** animal filled the roles of humans as an individual, such as dog playing a video game.
- **Nuisances:** animals used to bother humans in some way, such as insect bites or animals in the garden.
- **Animals in nature:** any sense of animals as part of nature, such as birds flying over a beach, a fish swimming and deer running in the plain.
- **Enemies:** animals that do harm to human and cause disaster to human, such as killing a man.
- **Background:** animals used as peripheral clues and not directly appeal to audience notice, such as a bird flying by in a short time.

Human-animal relationships

The relations that animals involved with people in TV commercials

- **Beloved ones:** animals are a family member and living with a family or human beings, it is like a human, such as, dog, cat and parrot.
- **Friendly ones:** animals are harmonious and domestic, mostly raised in farms or backyards, such as chicken, duck, penguin, swan, cow, sheep, horse and etc.

- **Neutral ones:** animals that can not be categorized as likable or dislikeable ones, it depends on individual's preference, such as elephant, kangaroo, bird, fish, bear, crane, snail, rabbit, monkey and etc.
- **Aggressive ones:** wild, strong, competitive, fierce and cruel, such as jaguar, tiger, lion, eagle, wolf and etc.
- **Disastrous ones:** animals can be people's trouble, disaster, and doom, such as owl, bat, snake, rat, fly and etc.

Unit of Analysis

The unit of this study is the single award-winning TV commercial containing animal(s) in the 5th to 12th China Advertising Festival (1997-2005) and the single award-winning animal TV commercial containing animal(s) in the EFFIE Advertising Award from 1997 to 2005. Because there is no China Advertising Festival held in 1998, this year is missing, and the author can not collect the Chinese award-winning commercials in 2002 and 2003. Furthermore, the commercials in 2000 and 2001 can not be collected completely. Among a total of 824 Chinese award-winning commercials, the final usable sample consisted of commercials containing animals that won Gold, Silver, or Bronze Awards are 142 Chinese commercials in 1997, 1999, 2000, 2001, 2004 and 2005. There were much more Chinese commercials containing animals (N=142) than American commercials (N=85) in the collected raw sample, as a result, 100 of total 142 commercials randomly selected by product/service category in order to make the sample size for each country was approximately the same. All of the commercials falling into public service category, which total 24, were excluded in current study, because there is no EFFIE award winning commercials falling accordingly in the public service category. All of four commercials falling into others category were deleted. The author deleted some of the commercials in most frequently occurred product/service category for each year. Pharmaceutical category in 2001 was the largest product/service category, beverage category was the largest

product/service category in 2004, and beverage category was the largest category in year 2005, as well as the fast food and restaurant category was the second largest one in this year. In year 2001, four commercials in pharmaceutical category were deleted. The author started to delete the first number of commercial in pharmaceutical category and then took every second one away in database. In year 2004, four commercials in beverages category were deleted with the same method adopted in pharmaceutical category. In year 2005, two commercials in fast food and restaurant category and four commercials in beverages category were deleted with the same method. A total of 42 commercials were randomly deleted. The left 100 commercials were supposed to be the usable sample for this study. However, during the coding process, the code sheet number 122 commercial was found not containing live or animated animal due to the mistake in coding process. The remaining 99 commercials are final usable samples in this study.

EFFIE award-winning commercials containing animals was selected during the same period. In order to compare with Chinese award-winning commercials containing animals, the EFFIE sample was selected from year 1997, 1999, 2000, 2001, 2004 and 2005. However, EFFIE Awards in year 2005 can not be collected. Only one commercial was collected online for this year. Among 563 commercials that won Gold, Silver, and Bronze Awards that the author reviewed in these years, there were 85 commercials containing animals that can be usable samples in this study.

The reason why the year of 1997 was selected as the beginning year in this study is that this year was the watershed for the Chinese domestic advertising industry. Before that time, the festival was held every three years. Starting from 1997, in demand of the fast growth rate in the domestic advertising industry, the show began being held every other year, and later in 2000 it was held every year.

The choice of EFFIE award-winning commercials from the same period of time as the comparative sample was based on the reputation and authority of this award. The EFFIE Awards is given yearly by the New York American Marketing Association. Since 1968, winning an EFFIE has become a global symbol of achievement. Winning entries are chosen from those submitted by advertising agencies. Entries are judged by a panel of the industry's top marketing and advertising management, research, and creative professionals. In this study, only EFFIE award-winning commercials containing animals are chosen for the sample in order to make a comparison with Chinese award-winning commercials.

Sampling Design

This study is specified to commercials containing animals that won awards in their corresponding product/service categories in the China Advertising Festival and the EFFIE Advertising Awards respectively in 1997, 1999,2000,2001,2004 and 2005. The population of the sample is a given body of collections. A combined total 184 commercials (85 EFFIE award-winning commercials and 99 Chinese award-winning commercials) represented 38 product categories: agricultural/industrial/building, alcoholic beverage, apparel/accessories, automobiles/vehicles, beauty aids, beverages, breakfast food, business products, children's products, computer/related for business and personal purposes, consumer electronic, cosmetics, credit/debit cards, delivery systems and products, entertainment, fashion, financial service/products, fast food and restaurant, general retail/etail, pharmaceuticals, hotels and resorts, household appliance, industrial/building products and services, Internet service, leisure products, pet care, savory food, personal care, professional service, real estate, retail, telecom service, transportation, travel and tourism, corporate images, public service, printed/electronic media and others.

Starting from year 1997, China Advertising Festival organizational committee published an annual China Advertising Festival award-winning album following the festival. The annual collection book contains the following parts: the preface and the greetings from the head of China Advertising Association, followed by the introduction of the judges' names and backgrounds. The body of the book lists hundreds of winners and finalists according to product/service categories respectively in the order of print, TV commercial, radio and outdoor advertisements.

All the winners and finalists were listed in a profile including the ad itself, its awards class (Bronze, Silver and Gold), its ID number, and the name of ad, the name of advertiser, name of advertising agency and the copywriter as well as the producer. As for the winning TV commercials, the major slides of each commercial were displayed. The last part of the annual collection book encloses VCDs featuring the video part of the TV commercials winners as the supplemental materials.

The author has collected those VCDs featuring the award-winning TV commercials part in 1997, 1999, 2000, 2001, 2004 and 2005. However, the VCDII for the year 2000 and VCDII for 2001 were missing. The author has collected EFFIE award winning commercials in year 1997, 1999, 2000, 2001 and 2004. These commercials are recorded in tapes which can be reviewed with VCR machine. Only one EFFIE commercial in 2005 was found online to build up a total EFFIE sample of 85 commercials. The final 184 commercials (which won Gold, Silver, or Bronze Awards) were collected and coded into database one by one. The first 85 commercials are EFFIE award-winning commercials. From number 86 to number 184 are China advertising award-winning commercials.

Coding Scheme and Procedure

For each commercial containing animal(s), the following were coded: commercial nationality, TV commercial number, code sheet number, the product/service being advertised, brand origin, language usage, commercial appeals/selling propositions, commercial structure, commercial format, commercial approach, commercial setting, commercial characters, and how many kinds of animals in the commercial, animal species, human-animal relationships, the roles that the animals played in commercials as well as the way animals appear in commercials (See the Appendix: code sheet).

After coding every item in the code sheet, all the data were put into SPSS to analyze. In order to achieve the satisfied results, all the data were recoded into more specific categories according to various logical ways.

Intercoder Reliability

Two coders were used and trained to evaluate the selected commercials. The researcher served as the primary coder. The second coder was also a Chinese and a bilingual student. Each recorded half of the EFFIE sample and the Chinese sample respectively.

Before the initial coding procedure, the secondary coder was trained in both coding category system and procedure sessions to achieve the satisfied reliability.

In order to achieve the intercoder reliability of the coding, a pretest of about 10% animal commercials in the database was randomly selected, which are 10 Chinese award-winning commercials and 9 EFFIE award-winning commercials. The two coders all evaluated those 10% commercials in both countries.

The level of acceptance (i.e. intercoder reliability) used Scott's Pi formula among coders:

$$Pi = (\% \text{ observed agreement} - \% \text{ expected agreement}) / (1 - \% \text{ expected agreement})$$

Reliability figures in the .80 to .90 which are considered acceptable (Wimmer & Dominick, 2003), then intercoder reliability was established.

Data Analysis

The data collected from the code sheets were put into SPSS to conduct the crosstabulations analysis of animal usage and execution as well as human-animal relationship for both countries. Frequency distributions of the animals by product and service categories, by animal species, by animal roles, and by human-animal relationship category were calculated. Chi-Square analysis was used to determine if there is statistical significance existed between variables.

CHAPTER 4 FINDINGS

Descriptions of the Sample

Based on the data collected with the content analysis method in current study, a general review about the usage and execution of animals in award-winning commercials in China and U.S as well as the human-animal relationships reflected in award-winning commercials is offered. Differences of TV commercials containing animals between both countries are also achieved. This assists answering the questions of what are the differences between Chinese commercials containing animals and American commercials containing animals by product/service category, in terms of animal type, and in terms of level of animal usage as well as roles that animal played in commercials. This can also provide answers for hypotheses that commercials containing animals in both countries should be different by award year, by brand origin, in terms of commercial appeal and selling propositions, commercial tone/atmosphere, commercial structure and commercial format, and in terms of human-animal relationships as well as the way animals appeared in commercials.

The study content analyzed 23 variables falling into several categories including peripheral elements, product/service category, commercial appeal and selling proposition, commercial tone/atmosphere, structure, format and approach, commercial characters, human-animal relationship, and animal roles in commercials. The total sample included 184 commercials in which 85 were EFFIE award-winning commercials and 99 were Chinese advertising award-winning commercials. EFFIE award-winning commercials accounted for 41.3% (N=85) of the total sample, while Chinese advertising award-winning commercials accounted for 58.7% (N=99). The unit of the analysis was each single commercial.

A Chinese and bilingual female student was served as the second coder in current study. Using Scott's Pi formula for intercoder reliability, the percentage of agreement was .86. This ranged from .69 to 100 percent.

Findings

- **HP 1:** animals are used more frequently in commercials after year 2000 than in the years before 2000.

In order to examine this hypothesis, the variable "Award Year" was recoded with two new values, which are before and after year 2000. The variable examined commercials containing animals in both countries by year. Table 4-1 shows the number of commercials in 1997, 1999, 2000, 2001, 2004, 2005. As the table shows, in year 1997, there were only 9 commercials containing animals, which only accounted for 4.9% (N=9) of the total sample. There was a sharp increase in 1999. The number of commercials containing animals in this year was 38, which was almost four times of the amount in 1997. In 2004, the award-winning commercials containing animals reached 61, which accounted for 33.2% (N=61) of the total sample. In 1997, 1999 and 2000, the total number of commercials containing animals was 76, which accounted for 41.3% (N=76) of the total sample. After 2000, the number was increased by 32 than the years before 2000 and reached 108. Advertisers' use of animals in commercials had a sharp increase as Table 4-1 shows. Table 4-2 shows that the ratio of numbers of EFFIE award- winning commercials containing animals was almost the same before and after 2000. However, the number of Chinese commercials containing animals before 2000 was 29 (29.3%) and 70 (70.7%) after 2000, which was an increase of 41.

- **HP2:** animals are used more frequently in western brand product or service advertisements than in eastern brand product or service advertisements.

In order to examine this variable, the variable "Brand Origin" was recoded into two categories: western and eastern brand. Domestic brands, and Asia and Pacific brands were

recoded into one category and was labeled eastern brand. American and European brand were recoded into another category and was labeled western brand. Tables 4-3 and 4-4 indicate the frequency of brand origin among 184 samples. The results show that 78 commercials in the total sample were eastern brand product/service commercials, which accounted for 42.4% of the total sample. There were 106 (57.6%) of commercials were for western brand among which 53.3% (N=98) were for American brands. The results show that commercials containing animals are used more frequently in commercials for western brand than in eastern brands.

- **HP3:** Chinese commercials containing animals are different from American commercials in terms of commercial appeal/selling proposition, commercial tone/ atmosphere, structure and format.

In order to examine the difference of executions in commercials containing animals in both countries, variables with too few occurrences (less than 10 times, which was less than 5.5% of the total sample) were turned to missing data. In the variable “Commercial Format”, 10 items with too few occurrences: vignette (N=4), continuity of action (N=8), testimonial by product user (N=9), endorsement by celebrity or authority (N=3), announcement (N=4), demonstration of results (N=9), photographic stills (N=5), commercial written as serious drama (N=1), problem and solution (N=5) and new wave(N=2), were turned to missing data and this variable was recoded into 6 categories as Table 4-5 shows. As Table 4-6 shows, the variable “Commercial Structure” was recoded into 4 categories, in which “surprise or suspense in the front” and “surprise and suspense at closing” were transformed into the same value due to the same characteristics of “surprise and suspense” in commercial structure. “Humorous closing” was turned to missing data due to too few occurrences (N=9). Six categories in “Commercial Appeal/Selling Proposition”, such as product reminder as main message (N=1), sexual appeals (N=2), comfort appeals (N=5), safety appeals (N=7), welfare appeals (N=3) and social appeals (N=7), were turned to missing data due to small sample use. The variable “Commercial

Appeals/selling Propositions” was recoded into 7 categories as Table 4-7 shows. As shown in Table 4-8, several values in the variable “Commercial Tone and Atmosphere”, which can evoke positive feelings and happy atmosphere such as cute/adorable, warm/caring, wholesome/healthy, happy/fun-loving, glamorous, relaxed/comfortable are classified as one new value: happy/comfortable. Some values, such as somber/serious, cool/laid-back, uneasy/tense/irritated, suspenseful and rough/rugged which can evoke negative feelings and uncomfortable atmosphere were classified as the same value: tense/uncomfortable. Some values, such as modern/contemporary, and technological/futuristic which can evoke futuristic feelings and modern atmosphere were recoded as a new one: contemporary/futuristic contrasting another value: traditional/nostalgic. The value of humorous (N=9) was turned to missing data due to too few occurrences.

The Chi-Square test and crosstabs are analyses used to study if there is a significant difference between EFFIE and Chinese award-winning commercials containing animals in terms of commercial appeals/selling proposition, commercial tone/atmosphere, and commercial structure as well as commercial format.

Table 4-5 depicts the incidence of the commercial format in the sampled commercials, which indicates the significant difference ($\chi^2 = 25.79, p < .01$) between EFFIE and Chinese award-winning commercials containing animals in terms of commercial format. Slice of life (41.7%, N=25) was the dominant format in EFFIE samples, followed by fantasy, exaggeration or surrealism (16.7%, N=10) and demonstration of product in use or by analogy (13.3%, N=8) and animation/cartoon/rotoscope (13.3%, N=8). The lowest occurring category was comedy or satire, which accounted for only 5.0% (N=3) of the total sample. While there was no dominant format in Chinese award-winning samples, creation of mood or image (29.7%, N=22) was the leading

format, closely followed by fantasy, exaggeration or surrealism (25.7%, N=19). The remainder of format was each below 20%, with a range of maximum comedy or satire (14.9%, N=11) and minimum slice of life (9.5%, N=7).

The results in Table 4-5 indicate that animals were used frequently in slice of life as a part of real-life situation in EFFIE award-winning commercials but were seldom used in conceivable real-life in Chinese commercials. In Chinese commercials, they were more used as symbols to represent the image of products or service, to create an emotional mood in commercials and to symbolize the fantasy, exaggeration or surrealism instead of realistic elements. The results also show that animals seldom appeared in comedy or satire format in EFFIE commercials, which is in contrast with Chinese commercials. Chinese ads use animals in comedy or satire more frequently than American commercials.

As Tables 4-6, 4-7 and 4-8 show that there was no significant difference between EFFIE and Chinese award-winning commercials containing animals in terms of commercial appeal/selling proposition, in terms of commercial tone/atmosphere and in terms of commercial structure.

- **HP4:** human-animal relationships depicted in Chinese TV commercials are different from the United States.

The variable “Human-Animal Relationships” was recoded into 4 categories: beloved, friendly, neutral and aggressive. The value “disastrous” was classified into the same category with “aggressive” because “disastrous” and “aggressive” animals were unfriendly animals. The value “not applicable” (N=3), which means there is no interaction between animals and humans, was turned to missing data.

Table 4-9 shows the distribution of human-animal relationships in EFFIE and Chinese commercials. The findings reveal that significant difference ($\chi^2 = 19.08$, $p < .01$) exists between

human-animal relationships and commercial nationality. “Beloved” animals (42.2%, N=35) were definitely dominant in relationship with humans in EFFIE award-winning commercials. There were 35 animals in EFFIE award-winning commercials as a family member or lived with a family or people. Beloved ones were preferred in EFFIE award-winning commercials. The second largest human-animal relationship in EFFIE was “friendly” (30.1%, N=25), followed by “neutral” (14.5%, N=12) and “aggressive” (13.3%, N=11). However, in Chinese samples, the leading human-animal relationship was “neutral” (37.8%, N=37). “Beloved” and “aggressive” relationship held the same percentage (21.4%, N=21) in the Chinese sample. Both relationships were preferred in Chinese award-winning commercials.

- **HP5:** animals in American commercials are more likely to appear individually, while animals in Chinese commercials are more likely to appear in a group.

To examine Hofstede’s cultural dimension on individuality/collectivism reflected in samples, the way animal(s) appeared in commercials (how many kinds of animals appeared in commercial and how they appeared) was analyzed.

The findings indicate that no significant difference ($\chi^2=5.72$, $p<.05$) exists between how many kinds of animals in commercials and commercial nationality. The amount of commercials with one kind of animal and with two or more kinds of animals remained the same ratio in both countries. However, the findings show that there is significant difference between animal(s) appeared individually or in a group and commercial nationality. Table 4-10 suggests the dominant way animal(s) appeared in commercials was as an individual. There were a total of 122 commercials containing single animal and 62 total commercials containing animals in a group for the total sample of 184 ads. Animals appeared individually in 64 EFFIE commercials, which accounted for 75.3% (N=64) of the total EFFIE sample. Only 24.7% (N=21) of EFFIE commercials showed animals in a group. Approximately 41% (N=41) of the total Chinese award-

winning commercials showed animals in a group, which was almost as twice the incidence of EFFIE commercials in the same category.

- **RQ1:** do Chinese commercials containing animals differ by product/service category from those run in the United States?

The variable “Product/service” category was classified into ten items: food/beverage, household products/furnishing/supplies, pharmaceuticals, personal products, transportation/tourism/recreation, children’s products, pet care, corporate image and media, public/business equipment/service as well as Telecom/Internet/Electronics. Three recruitment ads (Two were from the EFFIE sample and one from the Chinese sample) can not be classified into any of these ten categories. They were transformed into missing data. The remaining 181 samples were recoded into several small groups, such as durable/nondurable category, product/service category, and traditional /modern category.

Table 4-11 summarizes the proportions of each product /service category in EFFIE or Chinese samples. The findings reveal the significant difference ($\chi^2=24.73$, $p<.01$) between product/service category and commercial nationality. Food/beverage was the dominant category in which animals were used most frequently in both countries. In EFFIE award- winning commercials, the top four product/service categories were food/beverage commercials (14.5%, N=12), household products/furnishing/supplies commercials (13.3%, N=11), transportation /tourism/recreation (13.3%, N=11), and telecom/Internet/electronics (10.8%, N=9). The remaining six categories were each less than 10% and the least category was pharmaceuticals category (4.7%, N=4). In Chinese award-winning commercials, the top four categories were food/beverage commercials (24.5%, =24) which were almost twice as EFFIE’s, telecom /Internet /Electronics commercials (19.4%, N=19), pharmaceuticals commercials (11.2%, N=11) which was almost twice than EFFIE’s, and corporate images and Media (11.1%, N=11). The remaining

six categories were below 11%, and the least categories were children's products and pet care winners. Actually there was no Chinese winner falling into these two categories compared EFFIE winners (8.4%, N=7) in children's products category and EFFIE winners (7.1%, N=6) in pet care category.

As Tables 4-12, 4-13 and 4-14 indicate that there was no significant difference between durable/nondurable product category and commercial nationality, no significant association between product/service category and commercial nationality, and no significant association between traditional/new category and commercials nationality.

- **RQ2:** what kind of animal species most frequently appear in commercials in the United States and China respectively?

There were 45 animals out of a total of 184 commercials coded into the species category. There is no significant difference between animal species used in commercials and commercial nationality. Table 4-15 lists the frequency of dominant species appeared in commercials in EFFIE Awards and Chinese Advertising Awards respectively. Among the EFFIE sample, the top five species appeared in commercials were dogs, fish, songbirds, cat and duck in order of the frequency of their occurrence in a total of 85 ads. Dogs were the dominant species and appeared in EFFIE commercials (43.5%, N=37), followed by fish (7.1%, N=6), songbirds (7.1%, N=6), cat (7.1%, N=6) and duck (4.7%, N=4). Among the Chinese sample, the top five species in commercials were dogs, fish, horses, songbirds and chicks in order of the frequency of their occurrence in a total of 99 ads. There was no dominant animal in Chinese award-winning commercials. However, the dog was the leading animal (20.2%, N=20) of the total Chinese sample. The second highest percentage was fish (15.2%, N=15), which was more than twice of the amount of fish that appeared in EFFIE's commercials. The horse was found largely in 9 (9.1%) Chinese winning commercials, which contrasts with only two occurrences of the horse in

EFFIE's commercials. Songbirds (6.1%, N=6) and chicks (4.0%, N=5) were followed by horses in the Chinese sample. A dragon appeared in only 3 (3.0%) Chinese commercials. No dragon appeared in EFFIE winning commercials. A frog also appeared 3 times (3.0%) in Chinese commercials, but shown only once in EFFIE commercials. All other 35 animal species out of 45 species were present in less than 2 occurrences in each category respectively. Those animals were: pigeon, monkey, worm, fly, lizard, tiger, wild goose, seagull, gigantic beast, bear, elephant, alligator, mouse, red lobster, monster, gopher, shark, zebra, kangaroo, camel, grasshopper, sheep, turtle, bee, sea turtle, shrimp, mosquito, roach, yak, butterfly, dinosaur, goat, pig, donkey, and oyster.

- **RQ3:** do Chinese commercials containing animals differ from the United States in terms of frequency of animal type?

The variable "Animal Species" was recoded to examine the relationship between animal species adopted in commercials and commercial nationality. There were 45 kinds of animals recoded into 5 groups: 1> dog: single type; 2> Birds and fish: various songbirds, eagle, rooster, parrot, peacock, pigeon and gold fishes, shark, sea turtle, oyster and etc.; 3> farm animals: horse, cow, sheep, pig, duck, chick, donkey and etc.; 4> other small animals, such as lots of insects, worms, and etc.; 5> other large animals, such as cat, tiger, bear, zebra, gigantic beast, dragon, camel and etc. Animals can be served as food source, a transportation source, a tool for work, and a companion or a friend (Clark, 1977; Spears & Germain, 2007). The variables were recoded in various ways, based on how humans treated the animals and the locations animals appeared, the total of forty-five animal species was again coded into several groups: wild/domestic; pet/labor/food/others. According to Spears and Germain's study (2007), wild animals are those in a forest or a field, and so on.

Table 4-16 shows a significant difference ($\chi^2=13.50$, $p<.01$) between animal types and commercial nationality. In this category, dogs were dominant animals (43.5%, $N=37$) appeared in EFFIE award-winning commercials. Dogs were the second largest category of animals in 20 commercials (20.2%) from the Chinese sample, which is approximately half amount of EFFIE. Fish and birds were dominant animals in 37 (37.4%) Chinese award-winning commercials. Fish and birds were the second largest type of animals in 22 (25.9%) commercials of the EFFIE sample. Dogs, fish and birds appeared to be the preferred species used in commercials in both countries. However, farm animals were found more frequently in Chinese ads than in EFFIE ads. There were only 8 (9.4%) EFFIE commercials containing farm animals compared to 19 (19.2%) Chinese commercials. As Table 4-16 shows, there was no difference in using other small animals like insects, bees and worms as well as other large animals (lion, tiger, monkey, bear, cat, etc).

As shown in Table 4-17, a significant difference ($\chi^2=5.01$, $p<.05$) exists between domestic/wild species and commercial nationality. Domestic animals were the dominant animals in the EFFIE sample, which were present in 56 commercials (65.9%). Chinese commercials were equally used domestic animals and wild animals. A slightly more than half of the Chinese commercials (50.5%, $N=50$) used wild animals compared to EFFIE commercials (34.1%, $N=29$).

The findings in Table 4-18 also reveal a significant difference ($\chi^2=11.90$, $p<.01$) between pet/labor/food/others species and commercial nationality. The animal type distribution in Table 4-18 shows that pets (52.9%, $N=45$) were leading animals in EFFIE's commercials. There were 31 Chinese commercials (31.3%) showed animals as pets. Animals as food were used in 14 (14.1%) Chinese commercials, which contrasts with EFFIE commercials (3.5%, $N=3$). Animals as labor were used in 11 Chinese commercials (11.1%) and in contrast to EFFIE commercials (8.2%, $N=7$).

- **RQ4:** do commercials containing animals run in China differ from those run in the United States in terms of level of animal usage in commercial?

Nine variables in three categories were coded to examine the level of animal usage in commercials. They were commercial approach, commercial setting and commercial characters. The variable “Commercial setting” was recoded into two categories: indoors and outdoors. Other values in this category, such as no setting and others were turned to missing data. The variable “Setting where” was recoded into four categories: Chinese apartment /housing, American apartment /housing, Chinese local/landmark and American local /landmark.

Commercial approach

As shown in Table 4-19, more than half of EFFIE commercials containing animals (51.8%, N=44) used a neutral appeal. The remainder used an emotional appeal (32.9%, N=28) and a rational appeal (15.3%, N=13). More than half of Chinese commercials containing animals (53.5%, N=53) used an emotional appeal, followed by a neutral appeal (38.4%, N=38). The smallest percentage was the rational appeal in the Chinese winners’ category, which was only 8.1% (N=8) of the total Chinese sample. This finding is significant at a probability of .05 ($\chi^2=8.33$).

Table 4-20 shows no significant difference exists between negative/positive approach and commercial nationality. Commercials in both countries preferred to use neutral (63.5%, N=54 and 58.2%, N=53 respectively in EFFIE and Chinese commercials) approach. The negative approach was used least (7.1%, N=6 and 4.0%, N=4 respectively in EFFIE and Chinese commercials) in commercials containing animals. Table 4-21 shows there is no significant difference between differentiating messages and commercial nationality. Based on the findings in Table 4-21, more than three quarters of commercials (76.5%, N=65 in EFFIE and 79.8%, N=79 in the Chinese sample) contained no differentiating messages. Most of the coded commercials

from both countries did not make it clear that the message is unique, and most commercials did not explicitly indicate uniqueness or difference of the product.

Commercial setting

The commercial setting category consists of two variables: what and where the dominant commercial setting is depicted.

Tables 4-22 shows almost half of EFFIE commercials containing animals were shot indoors (48.2%, N=40), compared to 28.1% (N=27) of Chinese commercials. More than half of Chinese commercials (51.0%, N=49) were shot outdoors compared to 36.1% (N=30) of EFFIE commercials. This finding is significant at a probability of .05 ($\chi^2 = 7.67$). Table 4-23 shows that there were 29 (59.2%) EFFIE commercials containing animals shot in American apartment/housing and 20 (40.8%) commercials were shot at American local/landmarks. There were 51.2% (N=21) of Chinese commercials shot in Chinese apartment and housing, followed by 46.3% (N=19) of commercials shot at Chinese local/landmarks. This finding is significant at a probability of .01 ($\chi^2 = 86.16$).

Commercial characters

The commercial characters category includes four variables: gender of the principle character(s), the presence or absence of child or infant, the minor or main role of the animal, and the animal is real or animated in commercial.

According to the findings shown in Table 4-24, 4-26 and 4-27, there was no significant association between variables “Gender”, “Real/Animated”, “Main/Minor Role” and commercial nationality. Males appeared more frequently than females in commercials containing animals for both countries. Animals as the only character(s) shown in commercials accounted for more than 20% (N=20) of the total sample respectively for both countries. More than 70% of animals

present in commercials appeared as real animals for both countries. Animals played a minor role more often in both EFFIE commercials (61.2%, N=52) and Chinese commercials (71.1%, N=71).

However, Table 4-25 indicates that there is a significant difference ($\chi^2=6.02$, $p<.05$) between the presence of a child or an infant and commercial nationality. A child or infant was present in 35 commercials (41.2%) in the EFFIE sample compared to 24 Chinese commercials (24.2%) containing a child or an infant.

- **RQ5:** are the roles of animals portrayed in Chinese commercials different from American commercials?

Table 4-28 shows the distribution of animal roles by EFFIE and Chinese award-winning commercials. The findings reveal a significant difference ($\chi^2=17.34$, $p<.01$) between roles animals played in commercial and commercial nationality. The presence of animal roles was fairly equal among various Chinese award-winning commercials. The percentage of four categories out of five animal roles was around 20%. The largest category that animals appeared in Chinese commercials was as animal in nature and used in background (27.3%, N=27). The next largest usage was animal as symbol (25.3%, N=25), followed by animal as loved ones (20.2%, N=20), and animal as tool (19.2%, N=19). The least used was animals as nuisance (8.1%, N=8). The dominant animal role for EFFIE winning commercials was animal as a loved one (47.1%, N=40), which was more than twice as Chinese winning commercials. The second highest percentage was animal as symbol (21.2%, N=18). Animals in nature and as background accounted for 15.3% (N=13) of the total EFFIE sample, which was almost half the amount present in Chinese commercials. Animal as tools appeared less in EFFIE winning commercials (8.2%, N=7) than in Chinese commercials. Both countries preferred not to use animal as nuisance.

Table 4-1 Frequency of award year

Year	Frequency	Percent
1997	9	4.9
1999	38	20.7
2000	29	15.8
2001	17	9.2
2004	61	33.2
2005	30	16.3
Total	184	100.0

Table 4-2 Award year

			EFFIE or Chinese commercial		Total
			EFFIE	Chinese	
Award Year	Before 2000/2000	Count%	47	29	76
		within year	55.3%	29.3%	41.3%
	After 2000	Count%	38	70	108
		within year	44.7%	70.7%	58.7%

As Table 4-1 and Table 4-2 show, the findings support the HP1 that animals are used more frequently in commercials after year 2000 than in the years before 2000.

Table 4-3 Frequency of Brand origin

Brand origin	Frequency	Percent
Domestic	71	38.6
Asia and Pacific	7	3.8
American	98	53.3
European	8	4.3
Total	184	100.0

Table 4-4 Frequency of Brand origin II

Brand Origin	Frequency	Percent
Eastern	78	42.4
Western	106	57.6
Total	184	100.0

Table 4-3 and Table 4-4 show that the hypothesis 2 is supported by findings.

Table 4-5 Commercial format

Commercial format	EFFIE	Chinese	Total
Slice of life	25 41.7%	7 9.5%	32 23.9%
Demonstration of product in use or by analogy	8 13.3%	9 12.2%	17 12.7%
Comedy or satire	3 5.0%	11 14.9%	14 10.4%
Animation/cartoon/rotoscope	8 13.3%	6 8.1%	14 10.4%
Creation of mood or image as dominant element	6 10.0%	22 29.7%	28 20.9%
Fantasy, exaggeration or surrealism as dominant element	10 16.7%	19 25.7%	29 21.6%
Total	60 100%	74 100%	134 100%

$\chi^2 = 25.79$. $df=5$. $p < .01$.

Table 4-6 Commercial structure

Commercial structure	EFFIE	Chinese	Total
Front-end impact	40 50.0%	37 38.9%	77 44.0%
Surprise or suspense	16 20.0%	19 20.0%	35 20.0%
Unusual setting or situation	9 11.3%	17 17.9%	26 14.9%
Blind lead-in	15 18.8%	22 23.2%	37 21.1%
Total	80 100.0%	95 100.0%	175 100.0%

$\chi^2 = 2.90$. $df=3$. not significant.

Table 4-7 Commercial appeals and selling propositions

Commercial appeals and selling propositions	EFFIE	Chinese	Total
Attitude or ingredients as main message	6 8.1%	10 11.8%	16 10.1%
Product performance or benefits as main message	24 32.4%	18 21.2%	42 26.4%
Psychological or subjective benefits as main message	5 6.8%	8 9.4%	13 8.2%
Enjoyment appeals	8 10.8%	6 7.1%	14 8.8%
Self-esteem or self-image	7 9.5%	13 15.3%	20 12.6%
Achievement	13 17.6%	16 18.8%	29 18.2%
Excitement, sensation, variety	11 14.9%	14 16.5%	25 15.7%
Total	74 100.0%	85 100.0%	159 100.0%

$\chi^2 = 4.57$. df=6. not significant.

Table 4-8 Commercial tone and atmosphere

Commercial tone and atmosphere	EFFIE	Chinese	Total
Happy and comfortable	35 42.7%	43 45.7%	78 44.3%
Tense and uncomfortable	11 13.4%	15 16.0%	26 14.8%
Contemporary and Futuristic	8 9.8%	11 11.7%	19 10.8%
Traditional and old fashion	8 9.8%	8 8.5%	16 9.1%
Humorous	20 24.4%	17 18.1%	37 21.0%
Total	82 100%	94 100%	176 100%

$\chi^2 = 1.34$. df=4. not significant. Hypothesis 3 is partially supported by findings in the Table 4-5, Table 4-6, Table 4-7 and Table 4-8. Chinese commercials containing animals are different from American commercials in terms of commercial format, but are not different from American commercials in terms of commercial appeal/selling proposition, commercial tone/ atmosphere and commercial structure.

Table 4-9 Human-animal relationships

Animal human relationships	EFFIE	Chinese	Total
Beloved	35 42.2%	21 21.4%	56 30.9%
Friendly	25 30.1%	19 19.4%	44 24.3%
Neutral	12 14.5%	37 37.8%	49 27.1%
Aggressive	11 13.3%	21 21.4%	32 17.7%
Total	83 100%	98 100%	181 100%

$\chi^2 = 19.08$. $df=3$. $p < .01$. Hypothesis 4 is supported by findings in Table 4-9, which indicates that human-animal relationships depicted in Chinese TV commercials are different from the United States.

Table 4-10 Animal(s) in commercials is individual or in a group

Animal in commercial is individual or in a group	EFFIE	Chinese	Total
Individual	64 75.3%	58 58.6%	122 66.3%
In a group	21 24.7%	41 41.4%	62 33.7%
Total	85 100%	99 100%	184 100%

$\chi^2 = 5.72$. $df=1$. $p < .05$. Table 4-10 shows hypothesis 5 is supported by findings, which indicates that animals in American commercials are more likely to appear individually, while animals in Chinese commercials are more likely to appear in a group.

Table 4-11 Product category

Product category	EFFIE	Chinese	Total
Food/Beverage	12 14.5%	24 24.5%	36 19.9%
Household Products/Furnishing/Supplies	11 13.3%	9 9.2%	20 11.0%
Pharmaceuticals	4 4.8%	11 11.2%	15 8.3%
Personal Products	7 8.4%	10 10.2%	17 9.4%
Transportation/Tourism/Recreation	11 13.3%	8 8.2%	19 10.5%
Children's Product	6 7.1%	0 .0%	6 3.3%
Corporate Image and Media	8 9.4%	11 11.1%	19 10.3%
Pet Care	7 8.4%	0 .0%	7 3.9%
Public/Business Equipment/Service	8 9.6%	6 6.1%	14 7.7%
Telecom/Electronics/Internet/	9 10.8%	19 19.4%	28 15.5%
Total	83 100%	98 100%	181 100%

$\chi^2 = 24.73$. $df=9$. $p < .01$.

Table 4-12 Durable/Non-durable product/service category

Durable/Non-durable product/service	EFFIE	Chinese 1	Total
Durable	17 20.0%	24 24.2%	41 22.3%
Non-durable	68 80.0%	75 75.8%	143 77.7%
Total	85 100%	99 100%	184 100%

$\chi^2 = .48$. $df=1$. not significant.

Table 4-13 Products/service category

Products/service	EFFIE	Chinese	Total
Products	67 78.8%	83 83.8%	150 81.5%
Service	18 21.2%	16 16.2%	34 18.5%
Total	85 100%	99 100%	184 100%

$\chi^2 = .76$. df=1. not significant.

Table 4-14 Traditional/New product/service category

Traditional/New product/service	EFFIE	Chinese	Total
Traditional products/service	66 77.6%	77 77.8%	143 77.7%
New products/service	19 22.4%	22 22.2%	41 22.3%
Total	85 100%	99 100%	184 100%

$\chi^2 = .00$. df=1. not significant.

Table 4-15 Frequency of animal species

Animal Species	EFFIE	Chinese	Total
Dog	37 43.5%	20 20.2%	57 31.0%
Fish	6 7.1%	15 15.2%	21 11.4%
Songbird	6 7.1%	6 6.1%	12 6.5%
Horse	2 2.4%	9 9.1%	11 6.0%
Cat	6 7.1%	4 4.0%	10 5.4%
Chick	2 2.4%	5 5.1%	7 3.8%
Duck	4 4.7%	2 2.0%	6 3.3%
Penguin	2 2.4%	4 4.0%	6 3.3%
Dragon	0 0	3 3.0%	3 1.6%
Frog	1 1.2%	3 3.0%	4 2.2%
Others	19 22.4%	28 28.3%	47 25.5%
Total	85 100%	99 100%	184 100%

$\chi^2 = 53.31$. df=44. not significant.

Table 4-16 Animal species

Species	EFFIE	Chinese	Total
Dogs	37 43.5%	20 20.2%	57 31.0%
Farm animals	8 9.4%	19 19.2%	27 14.7%
Fish and birds	22 25.9%	37 37.4%	59 32.1%
Other small animals	3 3.5%	6 6.1%	9 4.9%
Other large animals	15 17.6%	17 17.2%	32 17.4%
Total	85 100%	99 100%	184 100%

$\chi^2 = 13.50$. df=4. p<.01.

Table 4-17 Animal species: domestic/wild

Species: domestic/wild	EFFIE	Chinese	Total
Domestic	56 65.9%	49 49.5%	105 57.1%
Wild	29 34.1%	50 50.5%	79 42.9%
Total	85 100%	99 100%	184 100%

$\chi^2 = 5.01$. df=1. p<.05.

Table 4-18 Animal species: pet/labor/food/others

Species pet/labor/food/others	EFFIE	Chinese	Total
Pet	45 52.9%	31 31.3%	76 41.3%
Labor	7 8.2%	11 11.1%	18 9.8%
Food	3 3.5%	14 14.1%	17 9.2%
Others	30 35.3%	43 43.4%	73 39.7%
Total	85 100%	99 100%	184 100%

$\chi^2 = 11.90$. df=3. p<.01.

Table 4-19 Commercial approach

Commercial approach	EFFIE	Chinese	Total
Rational	13 15.3%	8 8.1%	21 11.4%
Emotional	28 32.9%	53 53.5%	81 44.0%
Neutral	44 51.8%	38 38.4%	82 44.6%
Total	85 100%	99 100%	184 100%

$\chi^2 = 8.33$. df=2. p<.05.

Table 4-20 Positive or negative

Positive or negative	EFFIE	Chinese	Total
Positive	25 29.4%	42 42.4%	67 36.4%
Negative	6 7.1%	4 4.0%	10 5.4%
Neutral	54 63.5%	53 53.5%	107 58.2%
Total	85 100%	99 100%	184 100%

$\chi^2 = 3.68$. df=2. not significant.

Table 4-21 Differential message

Differential message	EFFIE	Chinese	Total
Presence	20 23.5%	20 20.2%	40 21.7%
Absence	65 76.5%	79 79.8%	144 78.3%
Total	85 100.0%	99 100.0%	184 100.0%

$\chi^2 = .30$. df=1. not significant.

Table 4-22 Setting

Setting	EFFIE	Chinese	Total
Indoors	40 48.2%	27 28.1%	67 37.4%
Outdoors	30 36.1%	49 51.0%	79 44.1%
No setting	13 15.7%	20 20.8%	33 18.4%
Total	83 100.0%	96 100.0%	179 100.0%

$\chi^2 = 7.67$. df=2. p<.05.

Table 4-23 Setting Where

Setting Where	EFFIE	Chinese	Total
Chinese apartment/housing	0 .0%	19 46.3%	19 21.1%
American apartment/housing	29 59.2%	0 .0%	29 32.2%
Chinese locale/landmark	0 0%	21 51.2%	22 24.4%
American locale/landmark	20 40.8%	1 2.4%	20 22.2%
Total	49 100.0%	41 100.0%	90 100.0%

$\chi^2 = 86.16$. df=3. p<.01.

Table 4-24 Commercial characters: gender

Commercial characters: gender	EFFIE	Chinese	Total
Male	38 44.7%	37 37.4%	75 40.8%
Female	9 10.6%	16 16.2%	25 13.6%
Both	18 21.2%	26 26.3%	44 23.9%
Animals	20 23.5%	20 20.2%	40 21.7%
Total	85 100.0%	99 100.0%	184 100.0%

$\chi^2 = 2.38$. df=3. not significant.

Table 4-25 Presence of a child or an infant

Child or infant	EFFIE	Chinese	Total
Yes	35 41.2%	24 24.2%	59 32.1%
No	50 58.8%	75 75.8%	125 67.9%
Total	85 100.0%	99 100.0%	184 100.0%

$\chi^2 = 6.02$. df=1. p<.05.

Table 4-26 Real or animated

Real or animated	EFFIE	Chinese	Total
Real	64 75.3%	71 71.7%	135 73.4%
Animated	21 24.7%	28 28.3%	49 26.6%
Total	85 100.0%	99 100.0%	184 100.0%

$\chi^2 = 0.30$. df=1. not significant.

Table 4-27 Main or minor role

Main or minor role	EFFIE	Chinese	Total
Main	33 38.8%	28 28.3%	61 33.2%
Minor	52 61.2%	71 71.7%	123 66.8%
Total	85 100.0%	99 100.0%	184 100.0%

$\chi^2 = 2.29$. df=1. not significant.

Table 4-28 Roles animal played in commercials

Roles in commercials	EFFIE	Chinese	Total
Loved one	40 47.1%	20 20.2%	60 32.6%
Symbol	18 21.2%	25 25.3%	43 23.4%
Nuisance	7 8.2%	8 8.1%	15 8.2%
In nature and background	13 15.3%	27 27.3%	40 21.7%
Tool	7 8.2%	19 19.2%	26 14.1%
Total	85 100.0%	99 100.0%	184 100.0%

$\chi^2 = 17.34$. $df=4$. $p < .01$.

CHAPTER 5 DISCUSSION

Discussion of the Findings

Our study analyzed a combined total of 184 EFFIE award-winning commercials and Chinese Advertising Festival award-winning commercials containing animals from years 1997, 1999, 2000, 2001, 2004 and 2005. The study examined the usage and executions of animals and the human-relationship, as well as the animal roles shown in award-winning commercials. This was accomplished by adopting a variable-analysis framework of animal television commercials developed by American scholars Lerner and Kalof (1999) and executional factor framework by Steward and Furse (1986).

A quantitative content analysis was applied to achieve the results by coding 184 TV commercials on 23 variables. These are award year, brand origin, product/service category, commercial appeal/selling proposition, commercial approach, commercial setting, commercial tone/atmosphere, commercial format, commercial characters, and animal species, human-animal relationship, roles animal played in commercials, as well as animal in individual or in a group. The Chi-square test and crosstabulations were conducted to explore the significant differences between those variables. Four of five hypotheses were supported (chapter 4).

- **HP1:** animals are used more frequently in commercials after year 2000 than in the years before 2000.
- **HP2:** animals are used more frequently in western brand product or service advertisements than in eastern brand product or service advertisements.

Hypothesis 1 and 2 are both supported by findings in current study. Award-winning commercials containing animals increased from years 1997 to 2005, which was especially evident in Chinese award-winning commercials. There was a sharp increase after 2000 than before 2000, as reflected in the data collected in the Chinese sample. After 2000, because of

economic prosperity and the modernization in China, advertisers in China realized the importance of animal appeal in commercials and applied it more in commercials. As discussed in the literature review, substantial symbolic importance and cultural implications of animals were realized by western advertisers for many years. Animal usage in all kinds of advertisements has a long history and powerful presence in western media. Commercials containing animals are presented more often for western brands than eastern brands, due to the importance of animals as symbolic sign and cultural representation in western communication history and the recognition of its importance.

- **HP3:** Chinese commercials containing animals are different from American commercials in terms of commercial appeal/selling proposition, commercial tone/ atmosphere, structure and format.

Hypothesis 3 is partially supported by the findings in current study. Chinese commercials are different from American commercials in terms of commercial format, but not in terms of commercial appeal/selling proposition, commercials tone /atmosphere, and commercial structure.

There is no significant difference between commercials appeal/selling proposition, commercials tone/atmosphere, and commercial structure and commercial nationality. However, statistical differences appear in award-winning commercials in terms of commercial format in two countries. Animals were mostly present in ordinary life, as a part of real-life, and depicted as a family member or a friend. They are more humanized in U.S. ads than in Chinese ads. Chinese advertisement use animals more as symbols to represent the image of products or service, to create an emotional mood in commercials and to symbolize the fantasy, exaggeration or surrealism instead of realistic elements. This may be explained by the Hall's (1994) low context and high context culture theory. In low context culture, such as the United States, information and messages is carried in explicit codes, while in a high-context culture like in China,

information and messages is carried more in inexplicit codes. In advertising, rational and realistic elements are found more frequently in low context cultures, while symbolism and indirect expression are found more often in high context cultures. In this study, animal was served as a cultural code. So, the commercials format for award-winning commercials containing animals in each country is different.

- **HP4:** human-animal relationships depicted in Chinese TV commercials are different from those in the United States.

Hypothesis 4 is accepted by the findings in current study.

Human-animal relationship is an important index to examine cultural differences. The interaction with animals and humans in commercials reflected the cultural value differences between China and the United States. In current study, beloved animals were dominant in EFFIE winners. Dogs were the dominant animal species in American commercials. American ads were shown with dogs as their companions, their friends and family members. Beloved animals can be used as an effective way in commercials to attract audience's attention and appeal to their sympathy. Chinese advertisements also took animals as their beloved ones, but beloved animals are not as dominant as in the United States. Chinese commercials also preferred more aggressive animals at the same time. However, aggressive animals were largely absent in American commercials. One explanation for this may be seen in Hofstede's (2003) power of distance index. The United States is a country with a very low score of PDI (40) compared to China's very high score of PDI (80). Aggressive animals in advertising are characterized by authority, power and status. As a result, the images of animals portrayed in commercials and the attitudes toward the various animals in two countries should be different.

- **HP5:** animals in American commercials are more likely to appear individually, while animals in Chinese commercials are more likely to appear in a group.

Hypothesis 5 is supported by the findings in current study. According to Hofstede's individualism/collectivism cultural dimension, China is a country with a very low score of IDV (24). This sharply contrasts to a very high score of IDV (91) in the United States. The findings suggested that this may be reflected by the way animals appeared in commercials in each country. The majority of animals in American commercials appeared individually. However, the way most of the animals appeared in Chinese commercials were in a group or collectively.

- **RQ1:** do Chinese commercials containing animals differ by product/service category from those run in the United States?

The product and services categories that most often used animals in commercials were the food and beverage categories in both countries. This finding agrees with the study of Lerner and Kalof (1999). The second largest category was household products/furnishing/supplies for the United States. This is consistent with the findings for research question three, in which domestic animals were found as dominant animals. The setting in which animals appeared most frequently were in American apartments and homes. This may be as a rationale for why household products/ furnishing/supplies became the largest category after food/beverage. However, there were significant differences in the occurrence in three product/service categories between two countries. Animals were used in pet care and children's product categories, but none of them present in Chinese winners. On the one hand, it's because the pet care industry is underdeveloped in China, and there were not many pet care product/service commercials (including pet food, pet toy, pet medicare and etc.) in the sample. Currently, most Chinese prefer to feed pets with table leftovers. On the other hand, children's products are not advertised frequently in China and were not selected as finalists in China Advertising Festival sample. Pharmaceuticals category was a large category that often used animals in Chinese ads, which is contrary to America. Hall's (1994) degree of context in communication system can make the

explanation for this finding. The United States is a low context culture country, where American commercials mostly applied rational appeal and explicit and direct expression to the pharmaceuticals product/service category. They made it very clear what are benefits of the medicine, how effective it can be and how to use it. Animal appeals may not as much helpful as celebrity endorsement, product users or doctors for pharmaceutical commercials. However, in an extreme high context culture like China, where advertising is characterized by symbolism or indirect verbal expression (Mooij, 2005), animals appeared more frequently. Furthermore, the Chinese Industry and Business Department has strict regulations on pharmaceutical aired commercials. The symptom of the illness and the patient can not be depicted directly in aired commercials. As a result, animals are used frequently as allegories to symbolize or represent the patients.

RQ2: What kind of animal species most frequently appear in commercials in the United States and China respectively?

As the findings show, the dominant animal appearing in American commercials are dogs, the less frequently animals are fish, songbirds and cats with the same occurrence respectively. There was no one overwhelmingly dominant animal in Chinese award-winning commercials. However, the dog was the leading animal, followed closely by fish. Dogs, fish and birds appeared to be the preferred species used in commercials in both countries.

- **RQ3:** do commercials containing animals run in China differ from those run in the United States in terms of frequency of animal type?
There is significant difference between animal type and commercial nationality. Farm animals were frequently used in Chinese commercials but not used often in American commercials. Chinese ads preferred to show fish and birds. Gold fish and birds in cages were more frequently depicted as pets in Chinese culture. Gold fish were present in many Chinese

commercials. In Chinese culture, gold fish serves as the symbol of wealth. Some birds in cages, like parrots, canaries as well as peacocks are often used as symbols of fortune that can bring luck in Chinese culture. Because of China's long history of agrarian society, Chinese people have strong relationships with farm animals that can be used as tool. The finding supports this as a high percentage of farm animals and animal as labor present in Chinese commercials. China also has a history of raising domestic animals as food and their involvement with those animals is also an important part of their daily life. As a matter of fact, animal for food, such as fish, chicks, ducks and other poultries appeared in high percentages in Chinese commercials. Domestic animals and animals as pets were dominant in American commercials due to the reason discussed above.

- **RQ4:** do commercials containing animals run in China differ from the United States in terms of level of animal usage in commercial?

As discussed in the findings, the animal usage in commercials in two countries is different in terms of commercial approach, commercial setting, and presence of a child or an infant. Most American commercials applied to rational appeals. However, Chinese commercials utilized more of emotional appeals. This can be explained by Hall's low and high culture context as discussed in RQ 1. In low context culture like the United States, information and communication is economical, fast and efficient (Hall, 1994). Use of rational appeals is a good way to persuade audience in low context culture. In high context culture like China, much symbolic, indirect, and inexplicit expression is used. Emotional appeals are good ways to evoke feelings among the audience.

American commercials contained animals shown indoors in American apartments and house. This finding was highly consistent with results for Hypothesis 4 and Research Questions 2 and 3. Because American ads like to use domestic animals as pets and beloved ones frequently

in food/beverages and household products/furnishings/supplies product categories, American ads present animals indoors in American apartment and house. Because Chinese ads preferred to use aggressive animals in commercials, or depict a strong involvement with farm animals as tool, Chinese ads present animals outdoors and at Chinese local/landmarks.

Due to absence of commercials for children's product in Chinese award winning commercials as discussed in research question 1, there was no presence of child or infant in Chinese commercials which is very different from America.

- **RQ5:** are the roles of animals portrayed in Chinese commercials different from American commercials?

The findings show that the roles of animals depicted in Chinese commercials are very different from American commercials. Because of the affections toward domestic pet, the dominant roles animals play in American commercials are loved ones. Animals depicted in symbolic roles were less frequently used in American ads. Animal in nature and as background followed in usage. Animals were least portrayed as tool and also as nuisance in American commercials. Based on the findings, animal was twice likely to be portrayed as loved ones in American commercials than in Chinese commercials. The largest category in Chinese commercials was animals in nature and as background, closely followed by animals as symbol. Animals as loved ones were the third largest category. The smallest category was animal as nuisance. Animals in nature, such as songbirds chirping, pigeons flying in the sky, and fish swimming in the river and etc. were the most frequent roles animals played in Chinese commercials. There are three types of relationships between humanity and nature: mastery over nature, harmony with nature and subjugation to nature (Mooij, 2005). The North American relationship to nature is that it should be conquered. For western people, man should be the master of the nature; however, the Asian people believe that man should live in harmony with

nature (Mooij, 2005). Chinese culture is a culture with a high respect to nature and Chinese people would like to be in a harmonious relationship with nature. They take nature as part of their life. This can be an explanation for the reason why animals in nature and as background were most frequently appeared in Chinese commercials. Furthermore, given the reasons presented in HP4 and RQ 3, American society has long been an industrial society, therefore, most American people don't have strong affections with farm animals as tools, but due to the long agrarian history and strong involvement with farm animals, animal as tool become a large proportion in Chinese award-winning commercials.

A Profile of a Typical American and Chinese Award-Winning Commercial Containing Animal(s)

Based on the current study, a profile of usage and execution of animals in a typical award-winning commercial in both countries respectively is offered:

A typical American award-winning commercial containing animal(s) would likely:

- Advertise a food/beverage product or household product/furnishing /supplies category.
- Contain the product performance or benefit as the main message.
- Use front-end impact as commercial structure.
- Apply slice of life as commercial format with a happy and comfortable tone and atmosphere.
- Use a rational and positive approach.
- Include a female character.
- Be set indoors in an American apartment and housing.
- Be depicted as beloved animals such as a companion and a family member, especially a dog.
- Use a domestic animal and pet.
- A child or infant would probably also be present in this commercial.

- Use real animal as minor character.
- The animal in the commercial would appear individually.

A typical Chinese award-winning commercial containing animal(s) would likely:

- Advertise a food/beverage product or telecom/Internet/Electronics product/service category.
- Contain the product performance or benefit as the main message.
- Use front-end impact as commercial structure.
- Apply creation of mood or image as dominant commercial format with a happy and comfortable tone and atmosphere.
- Use an emotional and positive approach.
- Include a female character.
- Be set outdoors in a Chinese local/landmark setting.
- Use an animal in nature or background, especially a fish or a bird.
- Use a wild animal.
- A child or infant would probably be absent in this commercial.
- Use a real animal as minor character.
- The animal in commercial would appear in a group.

Comparison with Studies in Literature Review

The findings support Lerner and Kalof's study (1999) in terms of several variables, and also reflect Hofstede's cultural dimension study, and Hall's low context and high context culture study as discussed above. According to Lerner and Kalof's study (1999) on animals in American TV commercials, the animal in their research can be used as logo, background, the spokesman, the tool, the nuisances and the icons. They are classified into several categories based on their relationships with human, such as companions, friends, loved ones and enemies. They also

categorized six primary themes: animals as loved ones, as symbols, as tools, as allegories, as nuisances, and in nature. They found that dogs and birds were most frequently used animals in their study, which was demonstrated in current study. The products and services that often used animals in ads were food and drink categories, which were also supported in current study. They also found that animal as loved ones were most popular animals in commercials, and less frequently used as symbols, the third largest theme was the animals as tools, and the smallest one was animal as nuisance. The current study's findings strongly reflect similar order of frequency.

Implications

There are several substantive implications from the findings. The academic implication of this study is animals in advertisements should be studied in relation to cultural differences. The practical implication is when developing international marketing strategies, marketers must consider cultural differences among different countries and utilize an adaptive strategy. Marketers should be aware of ascribed meanings of animals and cultural representations of those animals to increase the cultural capability and persuasiveness of their messages.

Secondly, the current study offers a comparison of typical award winning commercials containing animals in the United States and China. What kind of animal would be preferred, what kind of human-animal relationship should be depicted, and what species of animals and their relationship with humans were critical for the audience in each country.

At last, the current study reveals the cultural value reflected by animals in commercials, which can be a guide for advertisers who want to target oversea marketing. When advertisers in America try to expand to Chinese or Asian market or Chinese advertisers try to enter into the American market, they should consider cultural differences and audiences' preference between two countries. This study offers a clue of how to create a commercial where animals can be an effective and attractive appeal to consumers in different countries. How to present animals in

commercials in order to avoid the cultural offense, cultural confliction, and satisfy the tastes of audience in different countries are underscored by the findings of the current study.

Limitations

The limitations of this study come from content analysis methodology itself. First, there is sample limitation. A total sample of 184 ads in this study may be not enough to get a comprehensive and accurate research result. The number of EFFIE award winning commercials (N=85) and Chinese award winning commercials (N=99) were not exactly equal. The sample was not comprehensive due to the missing years of 2002 and 2003 and incomplete collections of 2000 and 2001 Chinese commercials as well as 2005 EFFIE commercials. However, the sample was adequate for current study.

Another limitation is the variable analysis framework adopted in this study. The findings of a particular content analysis are limited to the framework of the categories and the operational definitions used in that analysis (Wimmer & Dominick, 2003). Different researchers may use a different framework to study the same topic and may get different results. The author adopted the framework of Stewart and Furse's study in 1986 and Lerner and Kalof's study in 1999, which may not be the most updated framework that can examine this research topic. Furthermore, only 14 variables out of 155 executional variables in Stewart and Furse's study were adopted to examine the usage and execution of animals in commercials. There were only 7 variables built up to examine the human-animal relationships in current study. In order to get a more accurate result, the study may be expanded for a more extensive scope.

Finally, the sample applied in current study was award-winning commercials, which may not represent the other non-award-winning commercials aired in daily life. Award-winning ads may not reflect all cultural value differences in between both countries. Award-winning commercials stand for the highest creativity and production standards in advertising industry.

However, award-winning ads apply for some specific features, elements, particular tactics, techniques, and forms which can not include various aspects of ads aired in daily life.

Furthermore, what kind of ads can be selected as the winners depend on judge's evaluation. The subjectivity of the judges and the standardization of specific awards may limit the cultural diversity of ads. As a matter of fact, not all cultural values can be reflected by award-winning ads.

Suggestions for Future Study

In responding to the limitations discussed above, some suggestions for future study are made. First, expand the number of years in the total sample to do a more comprehensive content analysis, for example, a continuous ten years of research. Secondly, other commercials from other Asian countries and European countries can be used to conduct a more extensive content analysis between eastern and western countries. Thirdly, expand current sample to contain print ads and other types of advertisements. Moreover, adopt other updated analysis frameworks which are not limited to award winning commercials containing animals, but non-award-winning commercials aired in TV networks which may comprehensively reflected cultural values in real life.

APPENDIX
 CODING SHEET FOR CHINESE AWARD-WINNING TV COMMERCIALS AND EFFIE
 AWARD-WINNING COMMERCIALS BETWEEN 1997 AND 2006

TV Commercial ID # _____

Variable 1: Nationality

- 1> EFFIE Award-winning commercial
- 2> Chinese Award-winning commercial

Variable 2: Award year

- 1> 1997
- 2> 1999
- 3> 2000
- 4> 2001
- 5> 2002
- 6> 2003
- 7> 2004
- 8> 2005

Variable 3: Category

- | | |
|--|--|
| 1> Agriculture/Industrial/Building | 20> Pharmaceuticals |
| 2> Alcoholic Beverages | 21> Hotels and Resorts |
| 3> Apparel and Accessories | 22> Household Durable Products |
| 4> Automobiles & Vehicles | 23> Industrial/ Building Products and Services |
| 5> Beauty Aids | 24> Internet Services |
| 6> Beverages | 25> Leisure Products |
| 7> Breakfast Foods | 26> Savory Food |
| 8> Business Products | 27> Personal Care Products |
| 9> Children's Products | 28> Pet Care |
| 10> Computer & Related for Business/Personal Purpose | 29> Professional Service |
| 11> Consumer Electronics | 30> Real Estate |
| 12> Cosmetics | 31> Retail |
| 13> Credit/Debit Cards | 32> Telecom Service |
| 14> Delivery Systems and Products | 33> Transportation |
| 15> Entertainment | 34> Travel and Tourism |
| 16> Fashion | 35> Corporate Image |
| 17> Fast Food and Restaurants | 36> Public Service |
| 18> Financial Services/Products | 37> Printed/Electronic Media |
| 19> General Retail/Etail | 38> Others |

If Category is not listed or confusing, please write here _____

Variable 4: Brand Origin

- 1> Domestic (Greater China including Mainland, Hong Kong, Macao and Taiwan)
- 2> Asia and Pacific
- 3> American
- 4> European
- 5> Others

Variable 5: Language usage

- 1> Chinese mandarin
- 2> Cantonese
- 3> English
- 4> Chinese and English

Commercial Appeals or Selling Propositions

Variable 6: What is the dominant commercial appeal or selling proposition?

- | | |
|---|------------------------------------|
| 1> Attitude or ingredients as main message | 7> Safety appeals |
| 2> Product performance or benefit as main message | 8> Enjoyment appeals |
| 3> Psychological or subjective benefits as main message | 9> Welfare appeals |
| 4> Product reminder as main message | 10> Social approval |
| 5> Sexual appeals | 11> Self-esteem or self-image |
| 6> Comfort appeals | 12> Achievement |
| | 13> Excitement, sensation, variety |

Commercial Structure

Variable 7: What is the dominant commercial structure?

- | | |
|---------------------------------------|---------------------------------|
| 1> Front-end impact | 4> Unusual setting or situation |
| 2> Surprise or suspense in the middle | 5> Humorous closing |
| 3> Surprise or suspense at closing | 6> Blind lead-in |

Commercial Format

Variable 8: What is the dominant commercial format of the commercial?

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

Commercial Approach

Variable 9: What is the dominant commercial approach?

- 1> Rational
- 2> Emotional
- 3> Neutral

Variable 10: What is the dominant commercial approach?

- 1> Positive
- 2> Negative
- 3> Neutral

Variable 11: Brand-differentiating message

- 1> Presence
- 2> Absence

Commercial Setting

Variable 12: What is the dominant commercial setting?

- 1> Indoors
- 2> Outdoors
- 3> Others
- 4> No setting

Variable 13: Where is the commercial setting?

- | | |
|--|--|
| 1> Traditional Chinese apartment/housing | 7> Foreign locale/landmark (except Chinese and American locale/landmark) |
| 2> Modern Chinese apartment/housing | 8> Mountainous area |
| 3> Generic office/business setting | 9> Not applicable |
| 4> Generic restaurant setting | 10> Other |
| 5> American locale/landmark | 11> American apartment/ housing |
| 6> Chinese locale/landmark | |

Commercial Tone and Atmosphere

Variable 14: Commercial Tone and Atmosphere

- | | |
|-----------------------------|----------------------------|
| 1> Cute/adorable | 10> Cool/laid-back |
| 2> Hard sell | 11> Somber/serious |
| 3> Warm and caring | 12> Uneasy/tense/irritated |
| 4> Modern/contemporary | 13> Relaxed/comfortable |
| 5> Wholesome/healthy | 14> Glamorous |
| 6> Technological/futuristic | 15> Humorous |
| 7> Conservative/traditional | 16> Suspenseful |
| 8> Old fashion/nostalgic | 17> Rough/tugged |
| 9> Happy/fun-loving | |

Commercial Characters

Variable 15: Principle character(s) male or female?

- 1> Male
- 2> Female
- 3> Both
- 4> Other

Variable 16: Principle character (s) child or infant?

- 1> Yes
- 2> No

Variable 17: Animal(s) in commercials real or animated?

- 1> Real
- 2> Animated

Variable 18: Animal (s) in minor role or main role?

- 1> Main
- 2> Minor

Variable 19: Animal(s)' Roles in Commercial:

- 1> Loved one
- 2> Symbol
- 3> Tool
- 4> Allegory
- 5> Nuisance
- 6> Enemy
- 7> In nature
- 8> Background

Variable 20: Animal-human relationships in commercials:

- 0> Not applicable
- 1> Beloved
- 2> Friendly
- 3> Neutral
- 4> Aggressive
- 5> Disastrous

Variable 21: Specie of the animal in commercials:

- 1> Dog
- 2> Cat
- 3> Fish
- 4> Pigeon
- 5> Songbird
- 6> Monkey
- 7> Horse
- 8> Chick
- 9> Duck
- 10> Penguin
- 11> Worm
- 12> Fly
- 13> Lizard
- 14> Tiger
- 15> Others
- 16> Wild goose
- 17> Seagull
- 18> Gigantic beast
- 19> Bear
- 20> Elephant
- 21> Alligator
- 22> Mouse
- 23> Red lobster
- 24> Monster
- 25> Gopher
- 26> Frog
- 27> Shark
- 28> Zebra
- 29> Kangaroo
- 30> Dragon

- | | | | |
|-----|-------------|-----|-----------|
| 31> | Camel | 39> | Roach |
| 32> | Bee | 40> | Yak |
| 33> | Sea turtle | 41> | Butterfly |
| 34> | Grasshopper | 42> | Dinosaur |
| 35> | Sheep | 43> | Goat |
| 36> | Turtle | 44> | Pig |
| 37> | Shrimp | 45> | Donkey |
| 38> | Mosquito | 46> | Oyster |

Variable 22: How many kinds of animals in commercials:

- 1> One kind of animal(s)
- 2> Two kinds of animals
- 3> Three kinds of animals
- 4> More than three kinds of animals

Variable 23: Animal(s) in commercial appear(s) individually or in a group:

- 1> Individually
- 2> In a group

LIST OF REFERENCES

- AC-Nielsen. 2000. "Asian Advertising and Marketing." *Nielsen Media International Report*.
- Baker, Steve. 1993. *Picturing the Beast: Animals, Identity and Representation*. Manchester: Manchester University Press.
- Brabant, Sarah, and Linda Mooney. 1989. "When 'Critters' Act like People: Anthropomorphism in Greeting Cards." *Sociological Spectrum*, 9:477-494.
- Bretl, Daniel J., and Joanne Cantor. 1988. "The Portrayal of Men and Women in U.S. Television Commercials: A Recent Content Analysis and Trends over 1.5 Years." *Sex Roles* 18: 595-609.
- Bryant, Clifton D. 1979. "The Zoological Connection: Animal-related Human Behavior." *Social Forces*, 58:399-421.
- Bryant, Clifton D., and William E. Snizek. 1993. "On the Trail of the Centaur." *Society*, 30(3):25-36.
- Bulliet, Richard M. 2005. *Hunters, Herders, and Hamburgers: The Past and Future of Human-Animal Relationship*. New York: Columbia U Press.
- Bulmer, Sandy, and Margo Buchanan-Oliver. 1997. "Advertising across Cultures: Interpretations of Visually Complex Advertising." *Journal of Current Issues and Research in Advertising*, Vol.28
- Burt, Marianna R. 1988. "The Animal as Alter Ego: Cruelty, Altruism, and the Work of Art." Pp. 117-135 in *Animals and People Sharing the World*, edited by Andrew N. Rowan. Hanover, VT: University Press of New England.
- Carmack, Betty J. 1997. "Realistic Representations of Companion Animals in Comic Art in the USA." *Anthrozoos* 10(2/3):108-120.
- Cheng, Hong, and John C Scheweitzer. 1996. "Cultural Values Reflected in Chinese and U.S. Television Commercials." *Journal of Advertising Research*, (5/6):27-45.
- Cho, Bongjin, Up Kwon, James W. Gentry, Sunkyu Jun, and Fredric Kropp. 1999. "Cultural Values Reflected in Theme and Execution: A Comparative Study of U.S. and Korean Television Commercials." *Journal of Advertising*, 17(4)
- Church, Jill Howard. 1996. "In Focus: How the Media Portray Animals." *Animals' Agenda*, 16(1):24-28.
- Clark, Kenneth. 1977. *Animals and Men: Their Relationship as Reflected in Western Art from Prehistory to the Present Day*. New York: William Morrow.

- Eddy, Timothy J., Gordon G. Gallup Jr., & Daniel J. Povinelli. 1993. "Attribution of Cognitive States to Animals: Anthropomorphism in Comparative Perspective." *Journal of Social Issues*, 49(1):121-132.
- Feldhamer, George, Joseph Whittaker, Anne-Marie Monty and Clare Weickert. 2002. "Charismatic Mammalian Megafauna: Public Empathy and Marketing Strategy." *Journal of Popular Culture*, 36 (1):160-167.
- Gluck, J. P., and Kubacki, S. R. 1991. "Animals in biomedical research: The undermining effect of the rhetoric of the besieged." *Ethics & Behavior*, 1:157-173.
- Hall, E. 1994. *The Dance of Life*. New York: Doubleday.
- Haraway, Donna. 1989. *Primate Visions: Gendel; Race, and Nature in the World of Modern Science*. New York: Routledge.
- Harbrecht, Doug. 1993. "Animals in the Ad Game." *International Wildlife*, 23(6):38-43.
- Hayden Jr, William M. 1997. "A Few Quality Bloopers." *Journal of Management in Engineering*, 13(4).
- Herzog, Harold A., Jr., and Shelley L. Galvin. 1992. "Animals, Archetypes, and Popular Culture: Tales from the Tabloid Press." *Anthrozoos* 5(2):77-92.
- Hickrod, Lucy Jen Huang, and Raymond L. Schmitt. 1982. "A Naturalistic Study of Interaction and Frame: The Pet as 'Family Member'." *Urban Life*, 11:55-77
- Hirschman, Elizabeth C. 2003. "Men, Dogs, Guns, and Cars: The Semiotics of Rugged Individualism." *Journal of Advertising*, 32(1):9-22.
- Hirschman, Elizabeth C. & Clinton R. Sanders. 1997. "Motion Pictures as Metaphoric Consumption: How Animal Narratives Teach Us to be Human." *Semiotica*, 115(1/2):53-79.
- Hofstede, Geert 1980. *Culture's Consequences: International Differences in Work-related Values*. Beverly Hills: Sage Publications.
- Hofstede, Geert. 2003. "Geert Hofstede™ Cultural Dimensions: the United States". Retrieved May, 29th, 2008, from http://www.geert-hofstede.com/hofstede_united_states.shtml
- Hofstede, Geert. 2003. "Geert Hofstede™ Cultural Dimensions: China". Retrieved May 29th, 2008, from http://www.geert-hofstede.com/hofstede_china.shtml
- Hong, Jae W., Aydin Muderrisoglu and George M. Zinkhan. 1987. "Cultural Differences and Advertising Expression: A Comparative Content Analysis of Japanese and U.S. Advertising." *Journal of Advertising*, 16(1).

- Hovey, H. H. 2004. "PETA pulls Pfizer-Shareholder Lever." *Wall Street Journal*, 3:1.
- Knight, S., K Nunkoosing K., Vrij, A., and Cherryman, J. 2003. "Using Grounded Theory to Examine People's Attitudes Toward How Animals Are Used." *Society & Animals: Journal of Human-Animal Studies*, 11(4):307-327.
- Lauer, Charles S. 2006. "Brand Lesson." *Modern Healthcare*, 36(9):26.
- Lerner, Jennifer E., and Linda Kalof. 1999. "The Animal Text: Message and Meaning in Television Advertisements." *Sociology Quarterly*, 40(4):565-586.
- Leo, Y.M.S, S.K. Ho, and S.Lai Man So. (2000) "An Assessment of Theoretical and Methodological Development in Advertising Research on Mainland China: A Twenty-Year Review." *Journal of Current Issues and Research in Advertising*, 22(2):53-69.
- Li, Han Z., zhi zhang, Gira Bhartt and Young-ok Yum. 2005. "Rethinking Cultural and Self-Constual: China as a Middle Land." *The Journal of Social Psychology*, 146(5):591-610
- Lin, Carolyn A. 2001. "Cultural Values Reflected in Chinese and American Television Advertising." *Journal of Advertising*, 15(3):83.
- Lockwood, Randall. 1989. "Anthropomorphism Is Not a Four-letter Word." Pp. 41-56 in *Perceptions of Animals in American Culture*, edited by R. J. Hoage. Washington, DC: Smithsonian Institution Press.
- Magdoff, JoAnn, and Steve Barnett. 1989. "Self-imaging and Animals in TV Ads." Pp.93-100 in *Perceptions of Animals in American Culture*, edited by R. J. Hoage. Washington DC: Smithsonian Institution Press.
- Margulies, W. P. 1972. "Animal Names on Product May Be Corny, But Boost Consumer Appeal." *Advertising Age*, 10:78-80.
- McCracken, G. 1986. "Culture and consumption: A theoretical account of the structure and movement of the cultural meaning of consumer goods." *Journal of Consumer Research*, 13:71-84.
- McCrinkle, Cheryl M. E., and Johannes S. J. Odendaal. 1994. "Animals in Books Used for Preschool Children." *Anthrozoos* 7(2): 135-146.
- Mizelle, Brett. 2005. "Contested Exhibitions: The Debate over Proper Animal Sights in Post-Revolutionary America." *Worldviews: Environment Culture Religion*, 9(2):219.
- Mooij, Marieke De. 2005. *Global Marketing and Advertising: Understanding cultural paradoxes*. (2nd Edition). Thousands Oaks, Sage Publication.
- Oswald, Lori Jo. 1995. "Heroes and Victims: The Stereotyping of Animal Characters in Children's Realistic Animal Fiction." *Children's Literature in Education*, 26: 135-149.

- Paek, Hye-jin. 2005. "Understanding Celebrity Endorsement in Cross-cultural Contexts: A Content Analysis of South Korea and US Newspaper Advertising." *Asian Journal of Communication*, 15(2):133-153.
- Paul, Elizabeth S. 1996. "The Representation of Animals on Children's Television." *Anthrozoos*, 9(4):169-181
- Phillips, B. J. 1997. "Thinking into It: Consumer Interpretation of Complex Advertising Images." *Journal of Advertising*, 26:77-87.
- Rapaille, Clotaire. 2006. *The Culture Code*. New York: Broadway books.
- Riffe, D, Lacy, S., and F. Fico. 1998. *Analyzing Media Messages: Using Quantitative Content Analysis in Research*. Mahwah, NJ: Lawrence Erlbaum.
- Roth, M. S. 1995. "The Effects of Culture and Socioeconomics on the Performance of Global Brand Image Strategies." *Journal of Marketing Research*, 32:163–175.
- Schwartz, S. H. 1994. "Beyond individualism/collectivism: New cultural dimensions of values." In U. Kim, H. C. Triandis, C. Kagitcibasi, S. C. Choi, & G. Yoon (Eds.), *Individualism and Collectivism: Theory, Method, and Applications* (pp. 85–119). Thousand Oaks, CA: Sage.
- Scott, Linda M. 1994. "Images in Advertising: The Need for a Theory of Visual Rhetoric." *Journal of Consumer Research*, 21:252-273.
- Sheen, Erica. 2005. "101 and Counting: Dalmatians in Film and Advertising." *Worldview: Environment Culture Religion*, 9(2):236-254.
- Shepard, Paul. 1996. *The Others: How Animals Made Us Human*. Washington, DC: Island Press.
- Singelis, T. M. 1994. "The Measurement of Independent and Interdependent Self-Construals." *Personality and Social Psychology Bulletin*, 20:580–591.
- Spears, Nancy, and Richard Germain. 2007. "1900-2000 in Review: The Shifting Role and Face of Animals in Print Advertisements in the Twentieth Century". *Journal of Advertising*, 36(3):19-33
- Stewart, D.W., and Furse, D.H. (1986). *Effective Television Advertising: A study of 1000 Commercials*. Lexington, MA: Lexington Books.
- Stewart, D.W., and S. Koslow. 1989. "Executional Factors and Advertising Effectiveness: A Replication." *Journal of Advertising*, 18(3):21-32.

- Sung, Yongjun, and Spencer F. Tinkham. 2005. "Brand Personality Structures in the United States and Korea: Common and Culture-Specific Factors." *Journal of Consumer Psychology*, 15(4):334-250.
- Triandis, H. C. 1994. "Major Cultural Syndromes and Emotion." Pp. 285–306 in *Emotion and Culture: Empirical Studies of Mutual Influence*, edited by S. Kitayama&H. R. Markus. Washington, DC: American Psychological Association.
- Usunier, Jean-Claude. 2000. *Marketing Across Cultures*, 3rd ed., Harlow, Essex: Pearson Education Limited.
- Wang, Q. 2001. "Culture Effects on Adults' Earliest Childhood Recollection and Self-description: Implications for the Relation between Memory and the Self." *Journal of Personality and Social Psychology*, 81:220–233.
- Wells, Ludmilla G. 1994. "Western Concepts, Russian Perspectives: Meanings of Advertising in the Former Soviet Union." *Journal of Advertising*, 23(3):83-95.
- Wimmer, R.R., and Dominick, J.R. 2003. *Mass media research: An introduction*. Wadsworth, CA: Belmont.
- Zhang, Yuan. 2005. Conference Papers-*International Communication Association*, 2005 Annual Meeting, New York, NY, p1-22.

BIOGRAPHICAL SKETCH

Lingling Xiang came from a beautiful city: Chengdu, the capital of the Sichuan province of China. She spent her childhood and youth time in Neijiang, another city of Sichuan province, which is famous for three icons, the world popular spicy and hot food, the lovely giant panda, and the largest number of World Natural and Cultural Heritage Sites in China recognized by the UN. Now, it is known for the 8.0 magnitude Sichuan earthquake and the strong and respected Sichuan people in this disaster.

She has an interdisciplinary academic background and previous professional experience. Her Chinese academic background includes a bachelor's degree in Radio-TV Journalism at Sichuan University in summer 2000, and a professional certification of Broadcasting and Television Management at Communication University of China as well as a master's degree in Arts and Literature at Xiamen University in 2006. She is scheduled to earn a Masters of Advertising degree at University of Florida at August in 2008. Lingling spent three years (2000-2003) professionally working for the media industry at the Advertising Center of Sichuan Broadcasting&TV Group as a copy writer and an editor during which she produced a multitude of public service advertisements and documentaries for China Hope Project as well as commercials in the fight against SARS virus in 2003. As the youngest winner of the Golden Eagle Advertising Award by China TV Arts Association, Lingling also participated in making several award-winning commercials and producing some television programs and entertainment shows. Being a firm believer in the dissemination of knowledge, she is interested in international advertising market. She plan to intern in the exciting advertising related industry in the States before she flies back to her homeland to be a practitioner in the booming advertising industry in China.