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Communication Tools and the Influence of Culture in Television Advertising

A Study of South Korea and Finland

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ABSTRACT

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Even though the world is becoming more global and cultures seem to evolve closer to each other, national cultures still have their own distinctive characteristics. It is said that advertising both reflects and influences our cultural values and, hence, this has to be considered when planning an advertisement. The aim of this thesis is to find differences and similarities between the television advertising tools such as appeals, methods of execution, and source types between South Korea and Finland and how these differences derive from the national culture's characteristics.

The theoretical framework of this thesis consists of three parts. First, a broader overview on advertising and communications was taken. Next, a closer look was taken at the communication process and communication tools; channel, source and message were defined and described. Finally, culture's influence and visibility in advertising was reviewed. The empirical study was conducted by using a qualitative case study method in which the analysis was done through deductive content analysis where the promotional factors of source, message and channel, were guiding the empirical analysis. The study of culture's influence on advertising tools was done by describing and analyzing three Finnish and three South Korean television commercials. The commercials were selected according to heterogeneous purposive sampling to best fit the purpose of the study.

The results of the research showed culture's impact on the communication components in the case commercials. Especially cultural dimensions of individualism/collectivism and uncertainty avoidance proved the theoretical assumptions of Finnish commercials preferring verbal information with precise facts and expertise and competitiveness, whereas the South Korean commercials relied more on visual communication and a high use of sources employing likability and familiarity. The study showed few similarities mainly rising from the cultural dimension of femininity. In addition, the value paradox, which reflects the desirable and the desired in life, can be seen in the study.

Keywords	Communication Tools, Television Advertising, Culture, South Korea, Finland
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TIIVISTELMÄ

Tekijä	Hennariikka Kivinen
Opinnäytetyön nimi	Kommunikaatio välineet ja kulttuurin vaikutus Televisio mainonnassa: Tutkimusmaina Etelä-Korea ja Suomi
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Siitä huolimatta, että elämme globalisoituvassa maailmassa, jossa kulttuurit näyttäisivät lähentyvän ja saavan vaikutteita toisistaan, kansalliset kulttuurit omaavat erityispiirteensä. Mainonta sekä vaikuttaa että heijastaa kulttuurimme arvoja, ja siksi onkin tärkeää ottaa kulttuuri huomioon mainonnan suunnittelussa. Tämän opinnäytetyön tavoitteena on tarkastella televisiomainonnan peruselementtien: lähettäjän, kanavan ja viestin yhtäläisyyksiä ja eroavaisuuksia Etelä-Korean ja Suomen välillä, sitä miten kansallinen kulttuuri vaikuttaa mainonnan elementteihin.

Tutkimuksen teoreettinen viitekehys koostuu kolmesta osa-alueesta. Ensimmäisen osa-alueen muodostaa laajempi katsaus mainontaan ja kommunikaatioon. Tämän jälkeen tarkastellaan viestintäprosessia ja mainonnan elementtejä; kanavaa, lähettäjää ja viestiä, jotka määritellään ja kuvaillaan. Lopuksi arvioidaan kulttuurin vaikutusta ja näkyvyyttä mainonnassa. Empiirinen tutkimus toteutettiin laadullista tapaustutkimus-menetelmää käyttäen. Aineistoksi valittiin kolme suomalaista ja kolme etelä-korealaista televisiomainosta. Aineiston analyysi toteutettiin deduktiivisella sisällön analyysillä, jossa mainonnan lähettäjä, viesti ja kanava ohjasivat analyysia.

Tutkimustulokset osoittivat kulttuurin vaikutuksen kommunikaation osatekijöihin tutkittavissa mainoksissa. Erityisesti kulttuurin ulottuvuudet individualismi/kollektivismi ja epävarmuuden välttäminen nousivat esille. Verbaalisen tiedon, tarkkojen faktojen sekä asiantuntijuuden ja kilpailun suosiminen näkyi suomalaisissa mainoksissa. Sen sijaan visuaalisen viestinnän sekä lähettäjän miellyttävyyden ja tunnettavuuden käyttäminen tulivat esiin etelä-korealaisissa mainoksissa. Tutkittujen maiden mainonnassa oli havaittavissa yhtäläisyyksiä feminiinisuuden ulottuvuudessa. Tutkimus osoitti myös arvo-paradoksin, joka kuvastaa toivottavan ja toivotun eroa elämässä, näkyvyyden kulttuurien muuttuessa.

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1 Introduction

This chapter describes the reasons behind the choice of the thesis topic and background of the study. It briefly discusses the research objectives and problems following by a short explanation of the methodology and structure of the study.

1.1 Background

The globalization of the world is an ongoing process affecting all aspects of human life including business and communications. The influence of different cultures is spreading and we are coming closer to more united cultures. However, many countries still have their own distinct characteristics and cultures affecting the field of business. This challenges the way of doing business and communicating internationally as well as measures how well a person or a company is able to adapt to the local practice.

While spending one year in South Korea as an exchange student, I noticed the strong local way of advertising and promoting. While watching television I started to note the South Korean way of advertising; how they speak, who is the source of the advertisement, what kind of a message structure is used and what kind of appeals are presented. These elements emerged for me because of the cultural differences between South Korean advertising and the way my own, Finnish, culture advertises. This is due to the fact that advertising appeals may be interpreted differently or arouses different reactions in people with different cultural backgrounds (Liu, Cheng & Li 2009).

The most distinct factor behind these differences is culture. These norms and values direct the members of the society throughout their lives and, hence affect their purchasing behavior as well. It is necessary for an international marketer to know about these cultural differences and use the knowledge when developing a marketing program internationally. (Belch & Belch 2009; de Mooij 1998)

Communication behavior is connected to culture (de Mooij 2001, 11). As for all forms of marketing, the function of advertising is to communicate. The basic

structure of communication is made up of two major participants, the sender and the receiver. Following them are the two big communication tools, message and channel. The developed message contains the information the source conveys to the receiver through the chosen channel. From the whole communication process this study focuses on the three major independent variables of source, message and channel factors. One of the keys to a successful communication process is the environment in which the message is received and the audience's interpretation of it. Words, pictures and sounds have different meanings to different audiences. This study tries to identify whether culture has influence on the selection of these tools and, thus, incorporates the receiver and the cultural environment into the research since the target audience/receiver determines how and what communication tools are used. (Belch & Belch 2009, 145-154)

The media, literature, and research do not spend a great amount of time and space on discussing the impact of South Korean and especially Finnish culture on local advertising. These two nations are many times left in the shadow of their neighboring countries; Korea in the shadow of Japan and China, Finland in the shadow of Russia and Sweden (e.g. Wiles, Wiles & Tjernlund 1995; Sato & Kato 2005; Rhodes, Emery & Lussier 2003; Emery & Tian 2010). Finland and South Korea are used as reference countries in this study, since they represent the unique characteristics of their own regions. They are relatively different from each other with respect to Hofstede's cultural dimensions (Hofstede 1997). However, these countries have more things in common than the first appearance shows. Despite of the differences in culture, language and location, both countries value education, are very nationalistic, and are pioneers in technology. The history of being under other nation's ruling, Korea under Japan and Finland under the Russian Empire, as well as civil wars have affected both of the countries. (Vesterinen, Janhunen & Huotari 2000; Song 2011)

1.2 Research objectives

These similarities and differences in cultures of South Korea and Finland can be seen in many fields of life, but in this study I wanted to find out how these simi-

larities and differences can be seen in the field of advertising. This study analyzes and compares South Korean and Finnish television advertising with respect to media and advertising styles from a cultural perspective.

The objective of this study is to find out differences and similarities between the television advertising tools such as appeals, methods of execution, and source types between South Korea and Finland and how these differences derive from the national culture's characteristics. The goal is to find out how each society's culture is related to the advertising content.

Research questions:

What are the similarities and differences between South Korean and Finnish television advertising communication components (source, message, and channel)?

How cultural dimensions (masculinity/femininity, individualism/collectivism, uncertainty avoidance, and power distance) affect to the communication components of television commercials in Finland and South Korea?

The originality of this study is in the focus on the execution styles. Previous research has emphasized culture's influence on the appeals rather than the execution of advertisements. This thesis will take a look at the advertising tools, not only the appeals of the advertisement. Previous studies have also focused on comparing Asian countries such as Japan, China and South Korea with the United States in the context of cultural differences in advertising (Cho et al. 1999; Cho et al. 2004; Miracle et al. 1992, Bang & Moon 2002). Finland has not received attention in this field of study and so it is important and useful to understand the characteristics of Finnish advertisements. This study helps companies and marketers to understand the effect of culture in the execution of commercials as well as in selecting suitable advertising styles to use in these specific markets.

1.3 Methodology and structure

This thesis is constructed of two main sections; theoretical framework, where the knowledge of earlier studies is utilized as well as an additional literature review, and an empirical research, where the focus is on the analysis.

The empirical study is done by using a qualitative case study method in which the analysis is done through deductive content analysis where promotional factors of source, message and channel are guiding the empirical analysis. Each of these factors includes several sub-factors which comprise the total television advertisement. The theory of cultural dimensions by Geert Hofstede acts as the basis for the cultural analysis.

Six commercials were appropriately selected based on the principle of relevance to form a suitable sample according to the purpose of this study. These commercials were analyzed based on the theoretical framework gathered in the first part of the thesis.

2 Introduction to Advertising

This chapter briefly describes advertising as a part of marketing communications and the advertising preferences of Finns and South Koreans. Advertising is one primary form of marketing communications and sometimes the most visible part of marketing (Shimp 2007; Addock, Halborg & Ross 2001). It is perhaps the first thing when people think about different forms of marketing (Addock, Halborg & Ross 2001). Marketing has many different definitions. One of the popular viewpoints is emphasizing that it involves sales. Other concepts see it forms from advertising or retailing activities. American Marketing Association (AMA) which represents marketing professionals in the United States and Canada defines marketing as “the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large” (American Marketing Association 2007). AMA’s definition focuses on the exchange and value. This exchange needs to have at least two parties with something of value to one another. To be aware of market supply and demand and to be able to trade, some kind of communication is needed between the parties. Advertising and promotion are vital for the company to communicate with and provide information to the consumers to let them know about company’s abilities to fulfill their needs and wants. (Belch & Belch 2009)

Advertising is probably the most well-known promotion tool especially used by companies targeting mass consumer markets. In the simplest sense advertising is just drawing attention to something or informing someone about something (Dyer 1982). The goal of advertising is to present information to potential customer and to change their attitudes to more favorable towards the brand, service or product advertised. This should result in higher probability of customers purchasing the product or service than without the advertisement. (Priester & Petty 2003) Advertising can be defined by its six elements. According to Belch and Belch (2009) advertising is “any paid form of nonpersonal communication about an organization, product, service, or idea by an identified sponsor.” First, an advertisement is a paid form of communication where the time and space for advertisements are bought. In an exception there are public service announcements (PAs) where the

time and space is donated by the media. The nonpersonal nature of the advertisement indicates that mostly there is no opportunity for immediate feedback from the audience. One element of advertisement is that the sponsor or the company advertising should be identified. Most advertising is persuading or influencing the consumer to do something or simply arouse awareness of the advertiser or their offering. (Belch & Belch 2009, 18-19)

Advertising is the most cost effective way to reach large audiences and it can have many purposes. Advertisement can build or maintain brand awareness, build company or brand equity, provide information to the customers, or influence their perceptions. Through advertising companies can differentiate their product or help creating its image. However, the nature of advertising differs from industry to another. Consumer market focuses heavily on advertising to communicate with the customer, while business-to-business (b-2-b) marketers mainly use advertising to perform awareness, image creation and reassurance. (Belch & Belch 2009, 18-20) This thesis focuses on the consumer marketing viewpoint and only presents advertisements that are targeted to the consumer markets.

To be able to communicate with the consumers, the company needs to identify the target audience of their advertising activity. Every country has their unique cultural traits that influence the needs and wants of customers as well as how the communication is done. Customs, traditions, and tastes of a society determine how marketing should be done. Cultural values affect their behavior and response to different situation. (Belch & Belch 2009, 659-660) This can also be seen in Finnish and South Korean advertising.

According to Kinturi and Uusitalo (2001), Finns consider good advertising to be informative, relevant to the product, as well as humorous and clear. Social advertising (Red Cross, Plan etc.) and consumer information (traffic safety) are favored. The positive attitudes towards environmental issues and portraying elderly people in advertisements are increasing every year. However, violence and sexual themes are seen as the most unacceptable themes in Finnish advertising together with use of children, alcohol, racism, death, underestimation of women, and advertising

offending equality and religion. Finns prefer the language and origin of the advertising to be Finnish but more and more English ads are accepted. (Kinturi & Uusitalo 2001, 67-90)

South Korea has well developed mass media and quite high level of advertising. According to Yum (1987), Koreans emphasize the non-verbal cues such as body language. Koreans prefer non-obvious and indirect communication and devote more to the context before the brand or product. Due to this it should be expected that brand or company name would be presented later in Korean commercials. (Miracle, Chang & Taylor 1992) Les Edwards (2010) has stated that Korean advertisement is built on the 3'B's'- Beauties, Beasts, and Babies. In Korean advertising you can see beautiful female and handsome male celebrities, many times endorsing multiply products at the same time. Another endorser is usually a cute puppy, other animal or a baby. Koreans also favor harmony and avoid competitiveness in their advertising (de Mooij 1998).

These cultural characteristics can be seen in the selection of communication tools. Korean advertiser might select one of the 3'B's whereas a Finnish advertiser is likely to rely on an elderly grandma to act as the source of commercial. All these choices reflect the cultural environment of the country. An advertiser needs to take into account the culture of the target audience when selecting suitable communication tools, source, message and channel for the advertisement.

3 Communication tools: Channel, Source and Message Factors

A basic model of communication has two main participants, the sender and the receiver, and two essential communication tools, the message and the channel. The rest of the communication model is formed from the functions and processes of communication: encoding, decoding, response, and feedback. Also noise, i.e. the additional factors that may interfere with the communication process, is included in the communications model. From these elements this research is focusing on the sender or source, message and channel components of communication process. Furthermore, this study claims to identify whether culture has influence on the selection of these tools and, therefore, it incorporates the receiver into the research since the target audience/receiver determines how and what communication tools are used. By excluding the aspect of the receiver, the influence of culture could not be fully analyzed. (Belch & Belch 2009, 145-154)

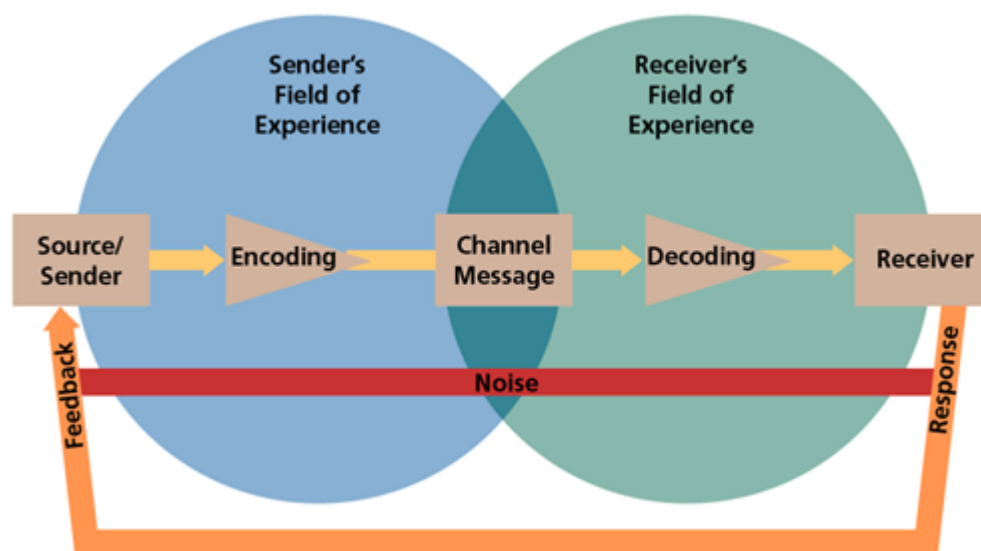


Figure 1 Communication model by Belch & Belch

The communication models have stayed relatively consistent during the past years and show only little differences between each other. The communication model by Belch & Belch, which seems to be based on Lasswell's (1948) communication

model, was chosen for this study due to its simplicity and its purposefulness to this study.

The next chapters describe the three major variables in the communication system; the source, the message and the channel. It examines the characteristics of a source, message structure and appeal types as well as describe the channel or medium of communication. First, channel factors are discussed and the meaning and purpose of the advertising channel is reviewed, focusing on broadcasting media. Also, the channels of television advertising in Finland and South Korea are briefly identified.

3.1 Channel Factors

The channel or medium in the communication process delivers the advertising message to the audience. There are two broader channel categories; personal and nonpersonal, but this paper focusing on the later mentioned. Mass media and along that broadcasting, are nonpersonal channels carrying a message without interpersonal contact between the sender and receiver of the message. Broadcast media is externally paced, meaning that the medium controls the transmission rate. (Belch & Belch 2009) Nevertheless, television has the unique characteristic to demonstrate the product in use, audience being able to identify with the product's users, see and hear it being used, and imagine using the product by themselves (Shimp 2007). Broadcast media transmits sound and/or image in an electronic form such as television, radio and interactive media. Television broadcast is engaging the sense of sight as well as movement, sound, and imagery. It is bound by time, whereas print media is bound by space. The technological developments have widened the options for advertisers, and as a result they are able to choose the best way to deliver their advertising messages.

Television is a centralized system of storytelling. Dramas, commercials, and news bring solid system of images to people's homes affecting perceptions and preferences. Television is a source of socialization and everyday information bringing almost everyone into a shared national culture. (Morgan, Shanahan & Signorielli 2009, 35)

In both countries, Finland and South Korea, the amount of television advertising is increasing or retaining the media advertising share (Honkaniemi 2011; KOBACO 2006). The television broadcasting systems of Finland and South Korea differ slightly so it is good to point out differences in the systems.

3.1.1 Television broadcast media in Finland

The time Finns spend on watching television has increased yearly to reach 176 minutes per day in 2009. The total mass media market in 2010 was 4254 million euro television cutting 23% per cent with 973 million euro. (Suomen virallinen tilasto 2011)

As seen in the figure 2 during the year 2010 television advertising was the second biggest advertising channel with a share of 19,7%, after newspaper advertising 36,1 %, growing 12, 1% from the previous year. (Honkaniemi 2011)

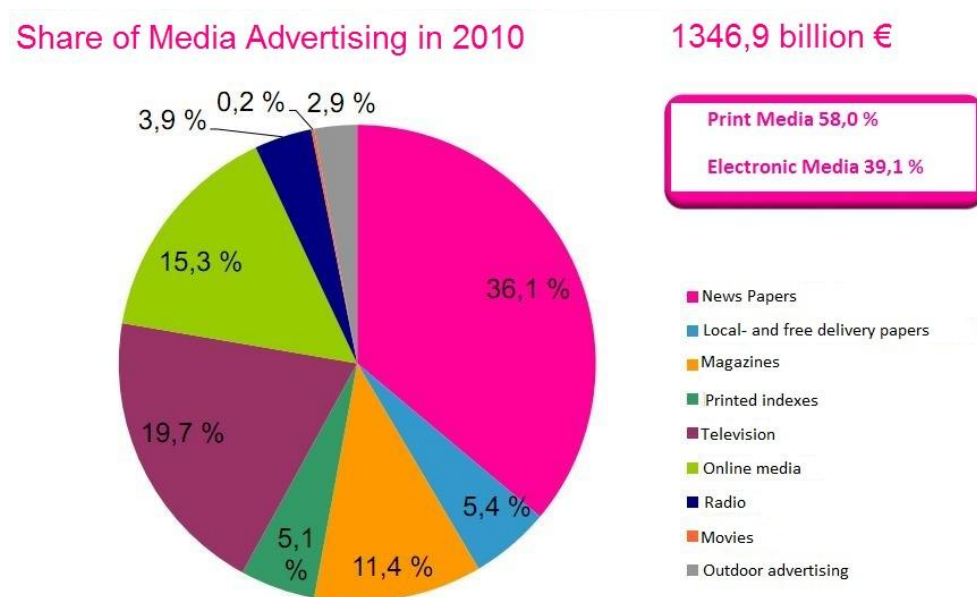


Figure 2 Media advertising shares in Finland

Public funding has a significant role in the Finnish television media. In addition to the commercial channels receiving funding as a sales income from advertisers, in

Finland the public, state owned stations receive income from television license fees collected from the citizens. This is done to free the television and radio broadcasting from political pressure, to secure the availability of the services, as well as to offer services that correspond to the social, political and cultural needs of the Finnish citizens. This system can be considered as a *unique funding* financial model, when majority of Finnish Broadcasting Company's (YLE) financing comes from license fees collected from the citizens. (Wiio 2000, 114-131)

Finnish terrestrial and cable television broadcasting has three major operators: YLE, MTV Media and Nelonen Media. These three operators cover 90 per cent of the total viewing time. In Finland the digital television system includes 12 free-to-air television channels and three radio channels. There are five multiplexes, channel packages, from where one is reserved for YLE and three are divided among the commercial television companies. One multiplex is for the DVB-H, mobile television. (Jyrkiäinen 2010)

The public service television and radio of the Finnish Broadcasting Company YLE has four free-to-air channels which includes one channel targeted to the Swedish speaking population of Finland and one channel for culture, education, science and documentaries. In addition to that, YLE has a broadcasting licence for digital SVT Europa to broadcast through terrestrial network in the areas of Swedish-speaking population. YLE is producing and purchasing programmes and is a co-financer and co-producer in feature film production. (Jyrkiäinen 2010) YLE's channel share in the year 2010 was 45 per cents (Yle 2011).

In Finland the channel share for network television is about 47 per cents of the total time. The two biggest advertisement funded networks in Finland are MTV Oy and Nelonen (2009). The leading commercial television in Finland, MTV Media, has full-service MTV3 and SubTV channels and seven pay-TV channels targeting different groups. The second biggest commercial operator, Nelonen Media, has three channels focusing on different thematics and five pay-TV channels. A rather new channel, SuomiTV, started its broadcasts at the end of 2009.

(Jyrkiäinen 2010; NelonenMedia 2011) The typical television advertising time is 30 seconds or more (Mtv3 Spotti 2011; Nelonen Media 2011).

Public television is usually considered commercial free as in Finland as YLE prohibits advertising and product placement. The main source of income in Finnish commercial television is television advertising. There are no specific laws or regulations for television advertising, but advertising is regulated according to common European rules and general legislation.

3.1.2 Television broadcast media in South Korea

Television is the most popular medium among Koreans with average daily household viewing rate of 310 minutes a day and TV penetration counting for 100% of South Korea. In 2006 the Korean advertising market ranked in top 10 in global scale accounting for 1% of its GDP. According to a comparative analysis of six major media types in South Korea, television received the highest score in all categories including entertaining, reliable, educative, fair, prompt and informative. Television ads were considered to have the highest advertising effect by the respondents. (KOBACO 2006)

In South Korea there are four nationwide television networks consisting of general networks SBS, MBC and KBS as well as educational network EBS. In addition to these there is variety of cable and satellite channels with 14,079,814 households subscribing cable television in 2006 counting for 89% penetration. (KOBACO 2006)

Unlike in Finland, Korean public networks and channels are mainly operating on advertising revenue. The government owned public Korean Broadcasting system (KBS) has two terrestrial channels KBS 1, which is funded by subscription fees, and KBS 2 which revenue comes from advertising. It is the biggest of four networks with its two terrestrial, one international and four satellite and cable channels. (KBS 2011) A public broadcaster Munhwa Broadcasting Corporation (MBC), is owned by the Foundation of Broadcast Culture (70%) and Jeongsu Scholarship Foundation (30%) and operates on the basis of advertising revenue. It

has one terrestrial, four cable and four satellite channels. (MBC 2011) The Educational Broadcasting System (EBS) receives public funding (29%) from TV licence fees, Broadcasting Development Fund and Special Grants but the rest from the operating revenues (71%) such as text book sales, advertisements, new media and program sales (EBS 2011). Seoul Broadcasting System (SBS) is the only private commercial nationwide broadcaster with SBS CH 6 terrestrial channel and five paychannels (SBS 2011). The ad space sold in Korea is usually for 15 seconds in duration (Edwards 2010).

In South Korea's broadcasting advertising there is only one media representative responsible for selling broadcasting advertising time in behalf of all terrestrial TV channels. Korean Broadcasting Advertising Corporation (KOBACO) represents all 52 terrestrial broadcasting stations in Korea. Advertisements of certain items, services and execution techniques are restricted or prohibited according to the Korea Broadcast Advertising Regulation Code. Prohibited products and services include private investigation, marriage intermediaries and dating service, fortune telling and horoscopes, weapons, gambling, smoking-related products and massage parlors etc. (KOBACO 2006)

There are lots of similarities but also a few differences between South Korean and Finnish broadcasting systems that will be discussed later in this study. To be able to send the desired message through the most suitable channel, a right source has to be selected. Source of the message is a vital part of the communication process.

3.2 Source Factors

In order to develop an effective advertising campaign, a right spokesperson has to be selected to deliver the irresistible message through the chosen media, in this case through television. Source is a controllable element in the communications model. In this study a special emphasis is paid to celebrity endorsers.

Source, in advertising, means the person involved in communicating a marketing message directly or indirectly. A direct source is a spokesperson who is delivering the message and/or endorsing the product or service when an indirect source e.g. a

model is not actually delivering the message but is drawing attention or enhancing the appearance of the ad. In some cases the source is not either direct or indirect so the organization being the source with the message to communicate to the audience. (Belch & Belch 2009)

Companies are putting a lot of effort into selecting spokespersons and individuals to deliver their advertising messages. Some companies are using big amounts of money to hire a specific person to endorse their offerings. Marketers should select individuals possessing traits that can maximize the message influence. The source can be celebrity, popular, well known person or just physically attractive. He or she can represent the typical target audience or have power over the message receiver. (Belch & Belch 2009) Friedman, Termini & Washington (1976) defines four types of endorsers widely used in advertising; the celebrity, the “typical consumer”, the professional expert and the company president (Reidenbach & Pitts 1986). Also the use of decorative models is shortly discussed. Next a closer look is taken at the source attributes; credibility, attractiveness, and power by Herbert Kelman.

3.2.1 Source Credibility

The basis of credibility happens when someone is believed or trusted (Shimp 2007). Credibility is defined as the extent to which the message receiver sees the source as having relevant knowledge, skills, or experience and trust the source to give unbiased and objective information (Belch & Belch 2009). Credibility includes two dimensions; *expertise* and *trustworthiness*. The knowledgeable source, meaning someone with expertise, is usually more persuasive than one with less expertise. However, this source has to also be seen as trustworthy, honest, ethical and believable to have the influence over the audience. (Belch & Belch 2009)

Communication research has shown that expert or knowledgeable sources are more persuasive than sources who are less expert or trustworthy. The psychological process where audiences' attitude is changed to perceive the source of information, such as endorser, as credible is called *internalization* (Shimp 2007). Through this process the information from credible source influences beliefs,

opinions, attitudes and/or behavior (Erdogan, Baker & Tagg 2001). In the process, the receiver of the message adopts the opinion of the credible source since the person perceives that the information from this source is accurate. (Belch & Belch 2009) The strength of internalization can be seen even after the message is forgotten because these attitudes tend to be maintained (Shimp 2007). A highly credible communicator is in place when message recipients have negative position toward the offering advertised (Belch & Belch 2009).

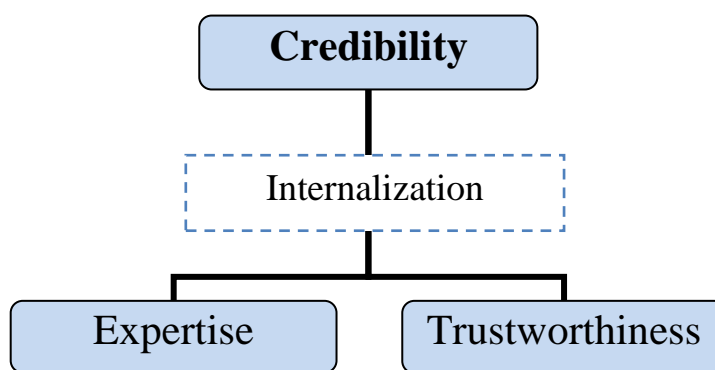


Figure 3 Source Credibility

Marketers want to use highly credible communicators because attitudes and opinions developed through an internalization process become part of the individual's belief system. However, source credibility has two different subattributes; expertise and trustworthiness. Shimp (2007) defines **expertise** as the knowledge, experience, or skills possessed by the endorser as they relate to the brand, meaning they are experts in their own special area. The fact whether the source of the message is actually an expert in the area concerned is unimportant. However, what is important is that the audience perceives and considers that source possessing expertise. (Shimp 2007) According to the study by Roobina Ohanian (1991), the perceived expertise of celebrity endorsers was more important in explaining purchase intentions than attractiveness or trustworthiness (Belch & Belch 2009). This means that celebrity spokespeople are more effective when they are seen as knowledgeable, experienced, and qualified to talk about the endorsed offering. (Belch & Belch 2009)

Although the audience find the source to be an expert, but it might be hard to find a source whose image is trustworthy. A trustworthy endorser is a person who the audience sees as honest and sincere (Priester & Petty 2003). These two attributes, expertise and trustworthiness, do not rule each other out but might be hard to find embedded in one source. **Trustworthiness** refers to the honesty, integrity, and believability of a source (Shimp 2007; Erdogan, Baker & Tagg 2001). The trustworthiness depends how the audience see that endorser and how much they have faith in what the source is expressing (Shimp 2007). Celebrities with this kind of an image often hesitate to endorse a product because of the potential impact on the reputation and image of theirs.

According to Priester and Petty (1995) in situations where the receiver has the ability to elaborate an advertisement but lack the motivation to do so, there would be a greater need to think about a message from an expert source who is low rather than high in trustworthiness. The message has low personal relevance or the recipient does not enjoy thinking, are situations where low expert trustworthiness should be considered. (Priester & Petty 2003)

Advertisers are using different tricks and techniques to ensure the trustworthiness of the source by comparing disguised brands or creating situation in a commercial where a person is shown overhearing a conversation in which favorable comments are presented about the product or service. Today consumers and viewers are skeptical of these tricks and understand that is planned situation by the advertiser. (Belch & Belch 2009)

Several studies state that high-credibility source is not always an asset, nor a low-credibility source a liability. Both sources are equally effective if they are arguing for a position opposing their best interest. In cases where the recipient of the message is not in favor of the position presented in the message, a very credible source is more effective. When having a neutral position credibility plays less important role. Some studies are in contradiction whether the persuasiveness of a message increases when the time passes. The *sleeping effect* theory suggests that “the immediate impact of persuasive message may be inhibited because of its as-

sociation with a low-credibility source. But with time the association of the message with the source diminishes and the receiver's attention focuses more on favorable information in the message, resulting in more support arguing". (Belch & Belch 2009: 182). However, according to Belch & Belch (2009) multiple studies have not been able to prove the sleeper effect, hence, the majority of advertisers are relying more on the reliability of credible source. Next, two examples of how source credibility is utilized in advertising are presented.

Using Corporate Leaders as Endorsers

A way of increasing source credibility could come from the use the company leader, president, or CEO as a spokesperson in the advertising. It can be seen as the company's commitment to quality and customer service but it also helps to create an identity and personality for the company or brand. According to Belch & Belch (2009), using company founders, owners and presidents as advertising spokespersons is particularly prevalent among small and medium size companies. This is usually less expensive than using high paid professional actors, announcers or celebrities. (Belch & Belch 2009)

However, there are some questions about using corporate leaders in ad campaigns. The position and the individual in that position combined are the key elements creating source credibility to the advertisement (Reidenbach & Pitts 1986). Experts suggest that company leaders should be used in advertising when they exude credibility and possess intangible quality of provoking warm, fuzzy feeling in viewers. The image of the brand is more vulnerable when company leaders act as a spokesperson. Issues can occur if the leader is caught in any type of controversy such as labor dispute, political issue or problems in his/hers personal life. The popularity of the CEO may also take the attention away from the company's offering or advertising message. Problems will arise if the company's or brand's image will become too tight to the popular leader and the person decides to exit the company. The supporters of this practice say that it gives the company a face rather than the idea of company being run by some faceless corporate monolith. (Belch &

Belch 2009) However, it is not likely that the strategy of a CEO spokesperson should be universally applied (Reidenbach & Pitts 1986).

Using Experts and Professionals as Endorsers

Another popular way of using source credibility is employing the expertise of an endorser. In order to utilize the internalization process in advertising, marketers would like to use highly credible sources as message communicators. To convey source expertise communicators are chosen to represent the expertise, knowledge, or experience from that specific product category or area. Also professions which are considered as expert are highly applied in commercials. (Belch & Belch 2009) Some examples include doctors, dentists, researchers, fitness experts, and engineers who have topic-specific expertise rather than general knowledge. The focus of expert endorsements is on the qualification or credentials of the expert. It has to be remembered that in some cases celebrities or corporate leaders can also be considered as experts. According to Biswas, Biswas & Das (2006) the effectiveness of expert advertising, like other source models, depends on the advertised product. In case of high involvement, durable, high priced or technology goods, the expert endorsement are seen more effective than for example celebrity endorsements.

3.2.2 Source Attractiveness

Second one of the source characteristics is attractiveness which covers similarity, familiarity and likability.

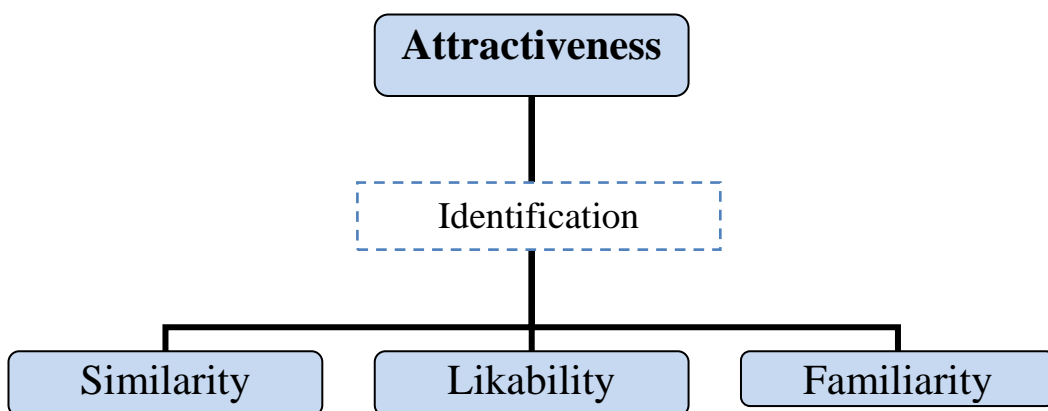


Figure 4 Source attractiveness.

Source attractiveness does not just mean the physical attractiveness but also the characteristics such as intellectual skills, personality, lifestyle, athletics prowess etc. (Shimp 2007) Similarity refers to the resemblance between the source and the message receiver, familiarity to knowledge of the source through exposure, whereas likability is affection for the source as a result of physical appearance, behavior, or other personal traits (Belch & Belch 2009; Erdogan, Baker & Tagg 2001; McCracken 2005). When audience finds the source attractive, the persuasion happens through a process called *identification*. The identification process is led from source attractiveness where the receiver is motivated to seek some type of relationship with the source and so adopts the same or similar beliefs, attitudes, preferences, or behavior (Belch & Belch 2009). If the source continues to support the position and the receiver continues to identify with the source, he/she will be able to maintain this position. Studies have found that the audience is more likely to attend and identify with spokespersons they feel likable and similar to themselves (Belch & Belch 2009, 183). In order to make the consumers admire the physical appearance, talent or personality, the source does not necessarily have to be a celebrity, athlete or a movie star.

Similarity is used in influencing the receiver by choosing the source to be someone towards who the receiver can feel a sense of similarity. In order for the audience to like the source and better understand the message, the communicator and the source should possess similar needs, goals, interests and lifestyles. Similarity as a source attribution is also used to create situations where the message receiver is feeling empathy and make the consumers to think they could see themselves being in that situation (Belch & Belch 2009). Studies show that the use of similarity is important when the audience is more heterogeneous regarding the taste and attribute preferences of theirs. However, when the audience is more homogeneous similarity does not play as important role. (Shimp 2007)

Using Typical Consumers as Endorsers

One advertising approach frequently used is to picture regular people using or endorsing the product or service. The typical consumer endorser should be a real

person, not an actor portraying one. In many cases the name, occupation, and/or city of the endorser is shown in the ad to create more credibility. (Friedman et al. 1976) Audience might have more positive attitude towards the typical-person endorsers when they do not possess atypical physical attractiveness or other individual traits. When the typical person has experienced the benefits of using the brand, they appear as credible sources. (Shimp 2007)

Many of the typical-person advertisements use multiple people instead of one individual. According to Shimp (2007), by portraying more than one person increases the likelihood of higher level of message involvement and greater message-related thought.

Results of research concerning attractiveness and **likability** are inconsistent. Wilson and Sherrell (1993) argued that consumer attitude change is not related to the attractiveness of the source (DeShields, Kara & Kaynak 1996) where as other research shows that physically attractive sources are more successful in terms of changing beliefs and generating purchase intentions (Erdogan, Baker & Tagg 2001). Joseph (1982) found that physically attractive source or models in the field of advertising are consistently liked more, are viewed as more favorable terms, and have positive effect on the products with which they are associated compared with unattractive sources. Also Chaiken (1986) argued that message presented by a physically attractive spokesperson is more persuasive than less physically attractive ones. (DeShields, Kara & Kaynak 1996)

Using Decorative Models

One way to draw attention to an advertisement is to feature a physically attractive person utilizing likability. This person acts as a passive or decorative model on the contrary to an active communicator in the advertisement. It has been shown that physically attractive sources have a positive impact and audience have more favorable evaluation of the product and the advertisement than non-attractive models. However, the gender appropriateness and models relevance to the product has to be considered. Decorative models are not always suitable or effective sources. They facilitate recognition but does not enhance message recall and since it must

be considered whether the use of decorative models are useful for the purpose of the advertisement. (Belch & Belch 2009, 190-191)

According to Belch & Belch (2009) **familiarity** is the knowledge of the endorser deriving from repeated or prolonged exposure. A good example of source familiarity is celebrity endorsers. But one question arise; how to know the level of endorser's familiarity? In order to find the familiar endorser, marketers can use their own intuition or exploit research that measures the familiarity and appeal among the target audience. Many of these researches take into consideration the respondent's demographic characteristics such as age, occupation, education, and race to match the endorser with the target group. Different groups of people, especially national cultures, are familiar with different endorsers. In order to see the source familiarity and other dimensions of source attractiveness from practical point of view, we are going to take a look at celebrity endorsing. (Belch & Belch 2009)

Using Celebrities as Endorsers

Today's marketing world is full of celebrity endorsers and the advertisers know the value that celebrities are bringing. Some people admire, imitate, and/or become infatuated with the celebrities (Choi & Rifon 2007). Source should possess qualities or achievements that are admired. Advertising has for a long time used admired spokespersons like TV- and movie stars, athletes, musicians, and other public figures. In the era of cluttered media environment advertisers see celebrities as having so called stopping power; power that they can draw attention to advertising message. According to Sternthal, Phillips, and Dholakia, celebrities draw more attention to ads than advertisements that do not utilize the celebrity status of an individual (Choi & Rifon 2007). Marketers consider that celebrities are influencing consumer's feelings, attitudes, and purchasing behavior as well as enhance perceptions of the product in terms of image or performance. They bring their own personal image to the ad, associating it with the brand, and affecting, changing or enhancing the brand perception (Choi & Rifon 2007).

One explanation behind the effectiveness and use of celebrity endorsers is the perceived credibility they possess. Due to their high profile and wide recognition they

are seen as more credible sources than non-celebrity source of advertising message. Credibility cannot be the only reason for celebrity endorsement effects. Each celebrity has his/her own image displayed in the media in addition to the common shared characteristics among celebrities such as recognitions, popularity, and status. These characteristics make the celebrity seem attractive in the eyes of the audience. (Choi & Rifon 2007)

In celebrity endorsing, the company needs to match the endorser and his/hers personality with the company's image, product or service. The "match-up hypothesis" claims that a celebrity and the endorsed product should match in order to increase the effectiveness of the advertisement (Choi, Lee & Kim 2005). Grant McCracken has developed the Meaning Movement and the Endorsement Process which is based on the theory of meaning transfer. According to the model, the cultural meanings that the celebrity is possessing are the main reason to determine whether the endorsement is effective. Endorser contains various meanings such as status, class, gender, age, personality and lifestyle. A closer look at the meaning transfer process is needed (figure 5).

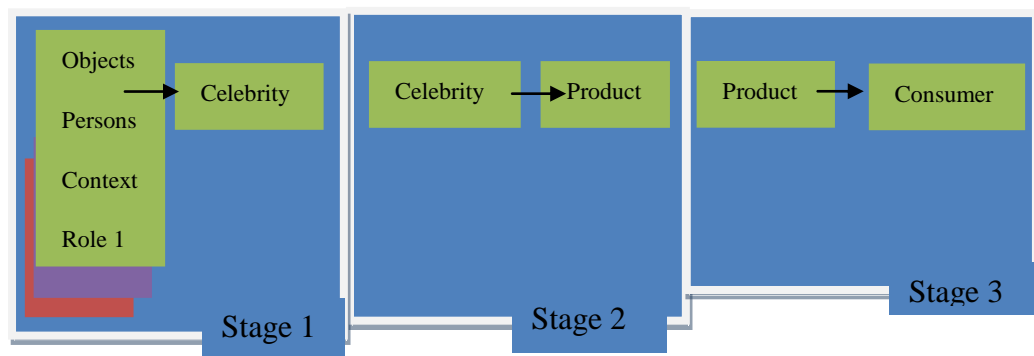


Figure 5 Meaning Movement and the Endorsement Process by Grant McCracken.

Meaning transfer by McCracken:

According to the model by McCracken the attractiveness of celebrity endorsers is coming from the cultural meanings that are attached to them. The meaning pas-

sage starts from the properties residing in the celebrity from where they move to the product advertised and from the product finally to the consumer (McCracken 1989). McCracken states that the endorsement process depends upon the symbolic properties of the celebrity endorser. By using "meaning-transfer" process, these properties are moving from celebrity to consumer products and from there on to actual consumers. (McCracken 2005) Celebrity endorser is defined by McCracken as an individual that is recognized by the public and uses this recognition to endorse and appear with it in an advertisement. Meaning transfer model includes endorsements such as the explicit mode ("I endorse this product"), the implicit mode ("I use this product"), the imperative mode ("You should use this product"), and the co-present mode (i.e., in which the celebrity merely appears with the product). The models include different endorsement roles as well.

This model corrects some insufficiencies of previously mentioned models of source-credibility and source-attractiveness. Those models can tell only if the consumer likes the celebrity endorser but is unable to tell why nor can it argue with the meanings that celebrity possess. The source models do not explain why some celebrities are more persuasive endorsers for some products and not others. This creates mismatch between the product and celebrity. In order to create an influencing advertising the meaning which celebrities possess has to be known as well as how these meanings serve the endorsement process.

Cultural meaning and the Celebrity endorser

Like McCracken states, the effectiveness of the endorser is relying on the meanings he/she brings to the endorsement process. The "distinctions of status, class, gender, age, personality and lifestyle types are represented in the pool of available celebrities, putting an extraordinary various and subtle pallet of meanings at the disposal of the marketing system" (McCracken 2005, 102). Celebrities are different not only by the demographic characteristics but their personalities and lifestyles as well. To be able to characterize the whole celebrity, their interconnected set of meanings that altogether has to be solved. All of the meanings that a celebrity possesses are entering the endorsement process each time the celebrity en-

dorsing the product. To create a successful advertising campaign the advertiser should take into consideration the meanings of the cultural world as well as the endorsed product.

The General Process of Meaning Transfer:

In the first stage of meaning transfer model, celebrities draw the meanings that they possess from the roles they assume in their television, movie, military, athletic, and public careers. Each of these roles brings the celebrity into contact with variety of objects, persons, and contexts, out of which transferred meanings reside in the celebrity. In the second stage these meanings are then brought into the advertisement with the celebrities endorsers. The advertiser should choose a celebrity endorser who represents the symbolic properties of the product or brand and identify and deliver these meanings in the advertising campaign. A special care should be paid not to include unwanted meanings that the celebrity encompasses in his or her range of cultural significance. In order for the consumer to take the last step in the meaning-transfer process, the ad should be designed to suggest the similarity between the celebrity and the product. In the final stage of meaning-transfer process the meanings that celebrity embedded to the product are transferred to the consumer. It is not enough that the consumer owns an object but he or she has to claim the meanings and then work with them. (McCracken 2005; Belch & Belch 2009)

However, when considering celebrity endorser a number of factors must be considered. There is always the risk of celebrity endorser *overshadowing the product* (Reidenbach & Pitts 1986). In this case the attention of the consumer is focused on the celebrity endorser disregarding the product or brand. The advertiser should choose an endorser who attracts attention to not only to him- or herself but also to the product, enhancing the sales message and not overshadowing the brand. (Belch & Belch 2009)

Consumers have become more aware of the monetary rewards that celebrities are receiving for endorsing a product or a brand. They are getting skeptical of endorsements when they know celebrities are being paid for doing it. This is becom-

ing problematic when a celebrity endorser has too many product, services, brand, or companies which he/she endorses (Erdogan, Baker & Tagg 2001). This leads to *overexposure*. Companies can prevent overexposure from occurring and protect themselves with an exclusivity clause limiting the number of products that chosen celebrity can advertise.

The importance of the match between the celebrity endorser and the receiver cannot be over looked. *Target audiences' receptivity*, how well the individual matches with and is received by the advertiser's target audience, is one of the most important considerations in a process of choosing a celebrity endorser. Research has shown that consumers who have specific knowledge about a certain product or service or may have strong attitudes are likely to be less influenced by a celebrity endorser. When having little knowledge or possessing neutral attitudes towards the product, celebrity endorser will have more influence. (Belch & Belch 2009)

There is always a risk of celebrities advertising the company, brand or its products. The celebrity endorser might have been involved in activities, such as inappropriate behavior, acted against the culture's values or beliefs, or even acted against the law, that could harm the image and reputation of the company. These actions are affecting the image of the celebrity and so influencing the advertiser as well (Erdogan, Baker & Tagg 2001). To minimize this risk, the company can research the celebrity's background and decide on a moral clause allowing the company to terminate the contract if these kind of controversial behavior/actions arise. The clause is only a way of exiting the contract not a way to prevent the problems, and that is why the advertiser should carefully evaluate the risk associated with the celebrity endorser. (Belch & Belch 2009)

3.2.3 Source Power

One of the characteristics in the Kelman's source attributes is source power. The source is seen to have power over receiver when he or she can actually administer rewards and punishments to the receiver. Through this power the source is able to persuade the receiver of the advertising message to respond to the request or position that he/she is advocating. (Belch & Belch 2009) There are few important fac-

tors affecting on source power. The source must possess perceived control meaning that the source needs to be able to administer positive or negative sanctions to the message receiver. In addition perceived concern needs to be reflected so the receiver feels that the source cares whether or not the receiver conforms. Finally, the receiver's estimation on whether the source is able to observe conformity affects source power. Through the process of *compliance* the receiver accepts the persuasion of the source and acquiesces to his or her position in hopes of obtaining favorable reaction or avoiding punishment. Through this process, the source is perceived as having power. The process can be superficial and last for the time the receiver sees that the source can administer some rewards or punishments. The use of source power in advertising is very limited and difficult. In nonpersonal influence situations such as advertising, the source is not usually able to apply any sanctions or determine whether the compliance really occurs. One of the indirect ways of using source power in commercials is using spokespersons with authoritative personality. (Belch & Belch 2009)

3.3 Message Factors

The way and by who the marketing communication is presented is a key factor determining the success of the advertisement. The message, not only the content but also structure and appeals, are essential. This section is listing the ways how the structure of a persuasive message can influence advertising effectiveness. These include order of presentation, conclusion drawing, message sidedness, refutation, and verbal versus visual message characteristics.

3.3.1 Message Structure

Order of Presentation

When designing the message, the advertiser should consider the arguments' order of presentation concerning where the most important message points should be placed. Research suggests that the most effective place to remember the message points are in the beginning and the end of the message suggesting that the strongest arguments should be presented early (primacy effect) or late (recency effect).

The placement of the strongest selling arguments depends on the audience's opinion. If the audience is opposing the view of the advertiser, the position should be placed in the beginning of the advertisement might lower the level of counter arguing. This method also applies in situations where the audience is not interested in the topic. In cases where the audience has the same point of view as the advertiser, the strong arguments can be saved to the end of the message. This might lead to better retention as well in more increase the favorable opinion. Television advertisements are relatively short in duration and thus make the order of the presentation less essential. The audience might have low involvement and interest, making the key selling points and the beginning of the advertisement meaningful to the recall and retention. (Belch & Belch 2009)

Conclusion Drawing

Marketers are deciding whether the audience will draw their own conclusions or the messages explicitly draw a firm conclusion. According to Belch & Belch (2009), some research suggests that message with ready presented conclusion are better understood and effective in influencing attitudes while other studies say that the effectiveness of conclusion drawing depends on the target audience, type of issue, and the nature of the situation. Highly educated people prefer to draw their own conclusions whereas for less educated audience it might be needed or required. Educated people might get annoyed if the advertiser is explaining the obvious or taking the inference away from them but less educated might need the explained conclusion because they might not draw any conclusions or make incorrect inference by themselves. The conclusion drawing also depends on the complexity of the topic. (Belch & Belch 2009, 193)

Level of involvement influences the conclusion drawing. It has been show in studies that in cases of highly involved audience, the open-ended ads were more effective that closed-ended ones. This is seen in advertisements of highly personal and ego-involving goods, when audience wants to draw their own conclusions. (Belch & Belch 2009)

Conclusion drawing is also connected to the buying behavior. When deciding whether an advertisement should trigger immediate action or result in long-term repeat purchasing the advertiser should think how long time the audience has for the conclusion drawing and are they exposed to repetitive advertising. If the immediate action is the objective, close-ended advertising with explicit conclusion might be more effective. But when the audience has time and enough advertisement repetition they have the opportunity to draw their own conclusion. (Belch & Belch 2009)

Message Sidedness

The marketer needs to decide whether the message is one-sided or two-sided. The one-sidedness of the message point out only the positive attributes of the product or service whereas two-sided message presents both positive and negative points. Two-sided message presents both sides but puts their product or service in favor of one of the sides (Golden & Alpert 1987). Refutational appeal is one specific type of two-sided message where the advertiser presents both sides but refutes the point of view which is negative (Belch & Belch 2009). It is said that one-sided messages are most effective in cases where the audience already possess a positive and favorable point of view about the topic. It is also been noticed to work better on less educated audience. (Belch & Belch 2009; Golden & Alpert 1987)

Two-sided message is more effective if the audience hold the opposing opinion or well-educated target audience. Two-sided message can be seen more credible when the communicator is view being objective and less biased when he/she has presented both sides of an issue. Well-educated audience knows the existence of opposing arguments and they value it when advertiser is presenting both sides. Martin Eisend's meta-analysis on one- and two-sided messages shows that the persuasive impacts of message sidedness depends on a number of factors including the amount and importance of negative information in the ad, attribute quality, placement of negative information, the correlation of negative and positive attributes, and whether the advertiser discloses negative information voluntarily or because it is required to do so (Belch & Belch 2009). Research has also studied the

effectiveness of message sidedness together for comparative advertising appeal. Some researchers found that two-sided comparative advertises were superior for certain message effects but others did not find any difference between one- and two-sided messages for either comparative or non-comparative advertising. (Golden & Alpert 1987)

Verbal versus Visual Message

Verbal and visual information in advertising influences how the ad is processed. The scenes or the illustration in a TV commercial varies in their portion. Some advertisements rely heavily on the imaginary of pictures others on the verbal information. Studies have shown that using visual content which is inconsistent with the verbal message leads to increased recall and greater processing of presented information. (Belch & Belch 2009) However, sometimes the visual portion of the message can reduce the persuasiveness. In this case the process stimulated by the visual is less controlled and so less favorable than stimulated by verbal.

3.3.2 Message Appeals

Advertiser has to choose an appropriate appeal for the message. This appeal can be emotional or rational, logical aspect of consumer's decision making process. In this chapter several commonly used message appeals will be discussed.

Comparative Advertising

Comparative advertising is a message format where a brand compares its one or more product attributes or benefits with a competitor in the same market field (Choi & Miracle 2004). Comparative advertising is practiced when the brand either directly or indirectly compares named competitors in an advertisement. Empirical research has shown that comparative and noncomparative ads are equivalent in persuasiveness, but that is not always the case (Jeon & Beatty 2002). Some studies have shown that comparative advertising has higher level or recall than non-comparative (Tyagi & Kumar 2004), but it has no higher effect on brand attitudes or purchase intentions. Comparative advertising can be seen as a useful tool for new brands entering the market since it gives the opportunity to position itself

directly against already established brands and point out the its advantages. This enables the new brand to position itself in the evoked set of brands in the mind of potential consumer. Comparative advertising is used mostly by brands with smaller market share when comparing themselves against the market leaders in a hope of getting a part of the leader's market share. (Belch & Belch 2009)

Comparative advertising is an individualistic, low-context way of communication, which can be seen as pushy and aggressive or informative, depending on the culture of the audience (Choi & Miracle 2004). South Korea's cultural norms are inconsistent with the comparative advertising tactics. Koreans seek harmony and avoid confrontation which affects the use of comparative methods. They see it ethically undesirable and not as believable as noncomparative advertising. Comparative advertising was officially allowed 2001 and since has not been widely used. (Choi & Miracle 2004) However, in South Korea, indirect comparative advertisements are quite common (Jeon & Beatty 2002). In Finland comparative advertising is legally required to be informative, objective, factual and fair, following the ICC code of practice (Bennet 1997).

Humor Appeal

Humor is one of the most used advertising techniques everywhere in the world (Woltman et al. 2004). Humorous ads are best known as the best remembered of all advertising messages. Humorous message appeals are used to achieve different communication objectives such as attention, influencing attitudes, increase recall and guiding consumer comprehension of product claims (Shimp 2007). Humor has many different theories which none of can offer an all-inclusive interpretation of humor (Fong & Chan 2011). Humor in the field of advertising can be defined according to Kelly and Solomon (1975) as those containing: puns, understatement, jokes, ludicrous, satire, irony or intent (Fong & Chang 2011). This typology has been used as the main methodological instrument in in the area of advertising (Hatzithomas, Zotos & Boutsouki 2011). Kelly and Solomon define "puns" as the humorous use of a word or phrase in a way that suggests two interpretations. "Undersatement" represents something less than is the case. "Jokes" means speak-

ing or acting without seriousness in order to cause laugh. “Ludicrous” refers to something that is ridiculous or absurd. “Satire” is the sarcasm used to expose vice or folly. “Irony” represents the use of words to express the opposite of what on really means or values, and finally “intent” that is the advertisers’ intention to be humorous. (Fong & Chang 2011)

In addition to these, humorous commercials may use incongruity resolution, in which the meaning of the advertisement is not immediately clear (Shimp 2007). Audience is put in a situation where they need to understand the meaning of the commercial and resolve the incongruity, getting a surprise experience generating a humorous response. This humor can create positive attitudes towards the commercial or advertised brand. (Shimp 2007)

Humor is a good way to make the consumer into positive mood so they would be more likely to increase the positive feeling towards the product/service but also the ad itself. It is especially effective for attracting attention. This distracts the message receiver from counterarguing against the message but some say that is distracts the audiences focus away from the brand and its attributes as well. (Shimp 2007, 310-312; Belch & Belch 2009, 199-201) Many advertisers fear that humorous ads wearout, meaning the tendency of commercial to lose its effectiveness after it is seen repeatedly, faster than more serious appeals. The effectiveness of humorous ads depends on many factors such as the product characteristics and audience type. Studies have shown that humor is more effective with the advertising of low-involvement products or services than high-involvement goods. (Belch & Belch 2009, 199-201) The effectiveness of humor varies across demographic groups and individuals. Men and women have different perceptions of humor as well as different generation see humorous ads differently. Humorous commercials can be extremely effective to achieve the desired marketing objectives, but design the advertising carefully. (Shimp 2007, 310-312)

Due to the fact that audiences expectations are guided by their cultural environment, a closer look need to be taken to the culture’s effect on humorous appeals in advertising. It is said that culture-humor relationship is needed to fully understand

advertising effectiveness. (Lee & Lim 2008) Humor research has shown the in-group phenomenon meaning that the members of one group or culture prize humor that outsiders of the culture may not (Lee & Lim 2008). Especially uncertainty avoidance and individualism/collectivism dimensions seem to affect the use and effectiveness of humor in advertising (Hatzithomas, Zotos & Boutsouki 2011).

Fear Appeal

The appeal of fear is very effective and it enhances motivation. However, in today's world the threads of terrorism, natural disasters as well as crime and health problems are so close to our lives that planning a fear appeal commercial has become very difficult (Shimp 2007).

Fear is the response that is tricked by the feeling of threat or danger, and it can be used in advertising. Commercials present some threat which the audience wants to remove. These threats can be either physical danger, which happens if one does not change his/her behavior, or social threats, where the audience is threaten with disapproval or social rejection seen in mouthwash, deodorant commercials (Brennana & Binney 2009). The logic behind fear appeal is that consumer fear will stimulate audience involvement with a message resulting in acceptance of the message arguments (Shimp 2007). But how intense fear appeals should be used? Even after numerous studies, there is no consensus the question of the optimal threat intensity, but has been shown that the more audience experience fear, the more likely they are persuaded to act according to the recommendations (Shimp 2007). However, some studies show a curvilinear relationship between the level of fear and persuasion meaning that the optimum level of fear is neither too weak nor too strong (Snipes, LaTour & Bliss 1999). If the level of fear appeal is too weak the ad won't get the desired attention but level being too high could set up a defense mechanism and result in avoidance or ignorance of the message. Empirical evidence shows that audience recalls and remembers advertisements portraying fear better than warm and upbeat ads or ads with no emotional content (Snipe LaTour & Bliss 1999).

Guilt Appeal

Commercial appeals to guilt are powerful tools affecting the emotions of consumers. Guilt appeals persuade the receiver to act accordingly in order to reduce the feeling of guilt by affirming or implying that the feeling of guilt would decrease by buying the good or services advertised. When one is feeling guilty, one is pre-occupied by violation or possible violation, and desires to reduce this feeling of guilt by making retribution. The advertiser should convince that retribution can be made through the use of their goods or services, the consumer could be persuaded to embrace that behavior to reduce the guilt introduced through advertising appeal. (Huhmann & Brotherton 1997)

It is shown that the effectiveness of guilt appeals decreases when the message is lacking credibility or the advertiser is seen as having manipulative intentions (Shimp 2007). This mitigates the chances of desired purchasing behavior as well the positively influencing on beliefs or attitudes of the receiver. The feeling of guilt is positively related to other negative emotions such as fear, shame and regret (Huhmann & Brotherton 1997). Huhmann and Brotherton (1997) found in advertising field, the appeals of guilt and fear, are equally persuasive. In a study of guilt Bennett (1998) found that some communications are creating shameful response in the audience when the goal is to invoke guilt. This results in negative consequences and attitudes. So that to create effective guilt appealing advertising messages the shame-factor should be eliminated. (Brennana & Binney 2009)

Sex Appeal

Using sex, generally seen as a positive appeal, has increased in advertising and has now established its part in the advertising landscape. Advertisers are using the stopping-power role of sex, attracting and holding attention, by presenting attractive sources, models, celebrities in provocative posing (Shimp 2007). Sex appeal is founded on the nudity and use of sexual attractiveness and suggestiveness. Reichert et al. (2001) defined sex appeals to be messages that are associated with sexual information. This information can be brand information in advertising context or persuasive appeals in marketing contexts. (Liu, Cheng & Li 2009)

The use of sex appeals in advertising has several advantages. The main use of sex appeal is to attract attention to the commercial. The stopping power of sex can be explained by Taflinger (1996) as being the second strongest of the physical appeals (Liu, Cheng & Li 2009). Especially the young adult members of generation Y are seen to respond more positively to ads empowering sex appeals than consumers of older generations (Hyllegard, Ogle & Yan 2009). Sex appeals are a better way to also retain that attention for longer periods of time than advertising without this kind of appeal. (Liu, Cheng & Li 2009) In addition, sex appeals are enhancing the recall and recognition of the message points (Shimp 2007; Liu, Cheng & Li 2009). However, research indicates that the advertising execution and product category should be in relation in order for the sexual content and symbolism to enhance recall (Shimp 2007). The third purpose of sex appeals is the goal of evoking emotional responses. By cultivating feelings such as excitement, arousal and lust the persuasiveness of the advertisement can be increased and create desire towards the product. (Liu, Cheng & Li 2009; Shimp 2007)

Some researchers believe that sex appeals are more persuasive than non-sex appeal advertisements. According to Hoyer and MacInnis (2001) the sex appeal could improve the persuasion due to favorable processing of an ad. Grazer and Keesling (1995) even argued that sex appeal advertisements may gain higher buying intentions compared with non-sex appeal ads. (Liu, Cheng & Li 2009).

Researches have also pointed out several uncertainties about the use of sex appeal. Even if sexual ads are entertaining, the sexuality or nudity might distract the viewer from the key message points and result in less recall and recognition (Shimp 2007). According to Severn et al.(1990) the overly sexual advertising appeals focusing the consumer's cognitive process more to the execution of the message than to the product itself (Hyllegard, Ogle & Yan 2009) and reduce the message comprehension (Liu, Cheng & Li 2009).

As stated by Grazner & Keeslinger (1995) the effectiveness of sex appeals is gender related due to the different biological and psychological needs of men and

women. Genders process and reacts differently to diverse forms of sex appeal. (Liu, Cheng & Li 2009)

Culture has important position in understanding the consumer response to sex appeal advertisement. According to Herrmann and Heitmann (2006) individualistic nations are usually more variety seeking and favoring stimulation more than collectivistic cultures. Rossman (1994) points out how people from high-context cultures sees direct and explicit ads mostly being pushy and aggressive when low-context cultures see them as informative and persuasive. Due to the illustrative and stimulative sex appeals, the persons in individualistic cultures may respond to more positively to ads exploiting sex appeal than people in collectivistic societies. (Liu, Cheng & Li 2009) Also the intensity of the sex appeals varies across cultures. Garcia and Yang (2006) noticed that low-uncertainty avoidance cultures did not respond differently to mild or strong sex appeal ads where as high-uncertainty avoidance cultures responded significantly different to mild and strong appeal advertisement.

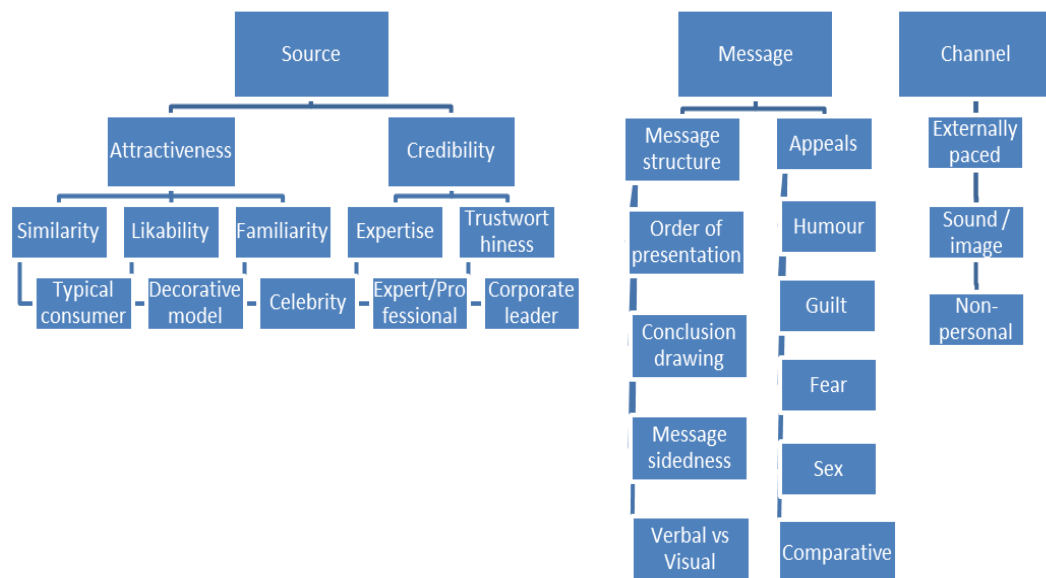


Figure 6 Communication Components.

All these controllable variables of marketing communication; source, message and channel are essential when delivering a message to the consumer. However, the receiver of the message impacts the decisions regarding these variables. The advertisement is executed to appeal to the target audience and hence certain source, channel, message structure and appeals are used for the specific receivers. Culture is one major factors influencing the process; the culture of the audience has a great impact on the selection of communication tools. Next a closer look is taken at culture and its influence on advertising.

4 Culture in advertising

Culture's effect on advertising cannot be denied. Like global-local paradox shows, one needs to be able to understand the effect of culture. Advertising must reflect people's values so that relationships between consumer and the brands can be built. It is suggested that advertising both reflects and influences our cultural values (Albers-Miller & Gelb 1996). The value congruity hypothesis suggests that the congruity between the values of a culture and persuasion technique used should determine the effectiveness of an influence attempt (Jung, Polyorat & Kellaris 2009). To be able to understand culture and its influence in advertising, first culture must be defined.

4.1 Culture defined

Culture is a very complicated word in every language. Cultural differences then refer to the expressions of culture. Culture is defined by Rice (1993) as "the values, attitudes, beliefs, artefacts and other meaningful symbols represented in the pattern of life adopted by people that help them interpret, evaluate and communicate as members of a society". Hence, culture both affects and describes people's behavior. Geertz (1973) sees culture more as a set of control mechanisms like plans, recipes, rule and instructions that administers the behavior than complexes of concrete behavior patterns. Finally, Hofstede (1997) defines culture as "the collective mental programming of the people in an environment. Culture is not characteristic of individuals; it encompasses a number of people who were conditioned by the same education and life experience". (de Mooij 1998) According to this viewpoint culture is learned and derives from the social environment rather than genes or inheritance. Culture may mean the ethnic or national groups, or groups within a society; a country, an age group, a profession, or a social class. The cultural coding of one's mind depends on the groups and categories in which people belong to. These different culture show different levels of cultural coding; e.g. different countries have different eating habits, dressing changes by profession, and gender roles differ both by country and social class. Culture has many different meaning so when discussing about culture, one should specify whether "national

culture”, “corporate culture” or “age culture” levels are meant. In this research culture refers to the level national culture. (de Mooij 1998; Hofstede 2003)

Culture is reflected in advertising since our ideas, values, acts and emotions all are cultural products. Our cultural coding is guiding us so that advertising reflects the way we are thinking, what moves us, how we live, eat, have fun, relax and work. Many advertisers tend to hope people to be the same, have the same need and wants, leading to cultural blindness. They adopt the idea of cultural universals; the mode of behavior that exist in all cultures. One example of behavioral modes existing in all cultures is Murdock’s list of cultural universals which includes bodily adornment, cleanliness, training, cooking and food taboos. However, even if cooking and food taboos are a cultural universals, we have different taste preferences, ways of making food, and ways of eating that are characteristic to our culture. Cultures share different thinking patterns as well. Linear, externalized logic is rooted in western philosophy and science while for Buddhist societies are more inward looking. (de Mooij 1998; Hofstede 1997)

Manifestations of culture

Cultural differences express themselves in the manifestations of culture. Hofstede (1997; 2001) has identified four manifestations of culture; symbols, rituals, heroes, and values. *Symbols* contain a certain meaning that is only recognized by those who share the same culture. Symbols are words, gestures, pictures or objects like words of a language, hairstyles, flags, status symbols etc. New symbols are born easily and old ones vanished as well as copied by another culture. *Heroes* are real or imaginary persons that can be dead or alive who own characteristics that are highly valued in the culture and society. They serve as role models for behavior in the culture in question. Rituals are collective activities that may not have any necessity to achieve the desired end but is considered socially essential within a culture. Examples of rituals include the way of greeting, ways of paying respect to others, and social and religious ceremonies. *Values* are invisible until they become visible through our behavior. Invisible values together with the three visible manifests cover the total concept of manifestations of culture. This is shown in the

figure 3 where symbols, heroes and rituals are wrapped around the core consisting of values as the layers or onion.

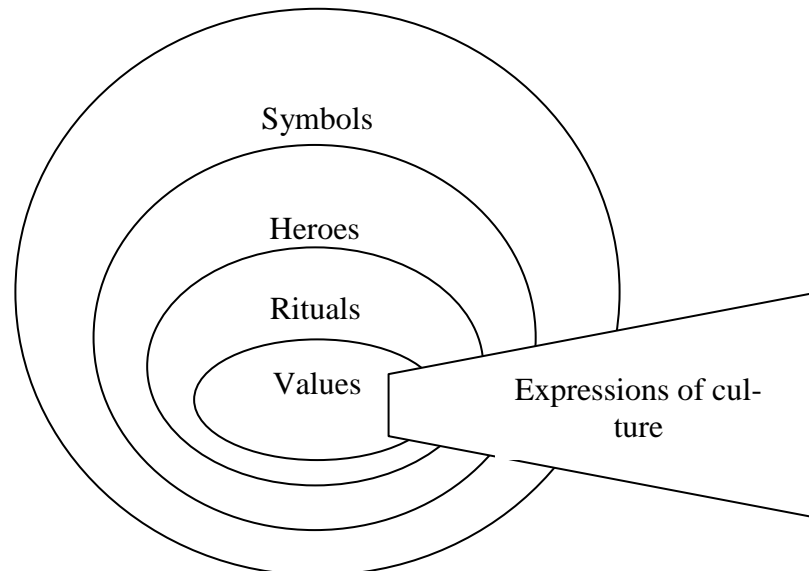


Figure 7 The “onion diagram” by Hofstede (2001)

The core of culture, values, is defined as “broad tendencies to prefer a certain state of affairs over others” (Hofstede 1997, 8). Core central values have stayed unchanged even some so-called global culture with global symbols (Nike, Coca-Cola), global rituals (fast food), global heroes (Michael Jordan) can be seen. These core values change across the cultures and are unlikely changing during our existence. Advertisers should try to have better understanding of the core values and their stability, not only the changing “trends” in the market. However, lifestyles are the expressions of culture. Profitable activity can be created by connecting the new products, brands, and services to new habits and lifestyles. Many times these new trends are just newly packed core values. (de Mooij 1998, 44-47)

Brands can be seen as a part of rituals which advertising is partly making. Manufacturers are forming and creating rituals around their products in order to differentiate them from their competitor’s whereas advertising is displaying these rituals around the product or brand. Culture’s impact is first seen in the visual and verbal elements of advertising then on the executional aspects of expressions or

artefacts of culture. These are the appearance of people, their skin color, their attire, their language, their eating habits and the form of living. (de Mooij 1998)

Selective Perception

Marieke de Mooij (1998) defines perception as the process by which each individual selects, organizes and evaluates stimuli from the external environment to provide meaningful experiences from him- or herself. The selectiveness means that individual focus on some characteristics of their environment and excluding others. Because of communication overload, the share of communication supply that is not consumed, the phenomenon of selective perception has strong consequences for advertising. When the amount of commercial communication is massive the consumers become more selective in what receives their attention. This selective process is reinforced by culture and the rules of seeing, which we have been taught, are formed by the natural and social environments. These environments teach what to look at and how to see it which means that these perceptual patterns are learned and culturally determined. Culture together with our interests and values are like filters, leading us to distort, block, and even create what we choose to see and hear. People perceive things according to their cultural map. This applies to the advertisers as well limiting their ability to develop effective advertising for other cultures. (de Mooij 1998)

4.2 Cultural values and communications styles in Finland and South Korea

Communication styles vary across cultures even the world is becoming more and more global and cultures seem to come closer to another. To understand the influence of culture on media behavior and advertising, a model that differentiates values of national culture should be applied (de Mooij 2001). There is lot of research done on the topic of culture and how the cultures should be characterized and differentiated. For this study the most effective ones are those which distinguish the dimensions of culture. Edward Hall (1976) has defined four dimensions of culture; context, space, time, and information flow. Kluckhohn & Strodtbeck's (1952) five dimensions of people's value orientation and Gannon's (1994) cultural metaphors could also be used in this study. (de Mooij 1998) However, Hofstede's

five dimensions of culture is chosen due to its widely acceptance and several validations. Also previous studies concerning culture's influence in advertising has mainly relied on Hofstede's dimensions (e.g. Emery & Tian 2010; Hatzithomas, Zotos & Boutsouki 2011).

In order to point out the differences between the South Korean and Finnish cultures, like mentioned before, Geert Hofstede's framework of cultural dimensions is used. This framework of four dimensions was created after studying the work-related behavior and values of people in IBM Corporation in over 50 countries. It is adopted and validated in advertising field by many researchers (Hatzithomas, Zotos & Boutsouki 2011). Nations can be compared in power distance, collectivism versus individualism, femininity versus masculinity, and uncertainty avoidance dimensions. (Hofstede 1997; de Mooij 1998)

Table 1 Cultural Dimensions of Finland & South Korea (scale from 0 to 100)

COUNTRY	IDV	UAI	PDI	MAS
FINLAND	63	59	33	26
SOUTH KOREA	18	85	60	39

Some people have more power than others. This inequality is found in every society, but how to handle the fact varies across cultures. The **power distance** index (PDI) can be defined as the “extent to which the less powerful members of institutions and organizations within a country expect and accept that power is distributed unequally” (Hofstede 1997). Lower power distance cultures see authority as negative and stress equality when cultures scoring high on power distance see authority and hierarchy as natural. Also, in cultures of larger power distance the status is important for expressing power, and older people are respected and important whereas small power distance people try to look less powerful and older people try to look younger (de Mooij 1998). Individualistic cultures with small power distance have direct and explicit style of advertising. In this style the uniqueness of a person or the brand, and the importance of a personality can be seen. This style utilized the personalized “lecture” style where well-known source

such as presenter or celebrity endorses the product. (de Mooij 2001) Based on the value congruity hypothesis it is expected that recommendations of authority person would have more persuasive impact on the high power distance cultures. Korean advertisements often portray well-groomed actors wearing business suits in everyday situations, and seniors and bosses are often advising juniors and subordinates, suggesting authority. (Jung, Polyorat & Kellaris 2009) Also in cultures of strong uncertainty avoidance combined with collectivism and large power distance communication is more indirect, tries not to offend and so upholds a public face. This communication is subdued and works on likability. (de Mooij 2001)

Dimension of **individualism versus collectivism** illustrated the different values that are embedded across cultures. The contrast can be defined so that “individualism pertains to societies in which the ties between the individuals are loose: everyone is expected to look after himself or herself and his or her immediate family. Collectivism pertains to societies in which people from birth onwards are integrated into strong, cohesive ingroups, which throughout people’s lifetime continue to protect them in exchange for unquestioning loyalty.” (Hofstede 1997) Individualistic cultures tend to value independence, self-realization, freedom, and high level of competition. In the collectivistic cultures interdependence, harmony, family, security, group-oriented goals, social hierarchies, cooperation, and low level of competition are leading characteristics of the culture. (Choi, Lee & Kim 2005)

Advertisements employing individualistic values are more persuasive to individualistic countries such as Finland whereas collectivistic appeals tend to be more effective for collectivistic countries like South Korea (Choi & Miracle 2004). Collectivistic cultures are seen as more non-verbal, communicating through contextual codes based on the cultures expectations and rules. Cultures on the higher end of the individualism are communicating with more verbally with precise facts to assist the individual in the decision making. (Tai 2004) Study by Alden, Hoyer and Lee (1993) showed that collectivistic countries, like South Korea, had a large number of humorous advertisements with three or more characteristics but individualistic countries like Finland, have fewer advertisements with three or more characteristics (Choi & Miracle 2004). When reflecting individualism versus col-

lectivism dimension to the advertising world, the same themes of the culture can be seen in the source of advertisement. Well-known celebrities representing the values of the culture might be seen more credible and influential in collectivistic cultures than in individualistic cultures. This can be due to the individualistic view of celebrities only as unique individuals that are successful in their own fields. (Choi, Lee & Kim 2005)

Hofstede sees the duality of sexes as a fundamental fact with which different societies cope in different ways (Hofstede 2001). In the third dimension of **masculinity/femininity (MAS)** the dominant values in masculine cultures are achievement and success where in feminine cultures caring for others, relationships and quality of life are dominant values (de Mooij 2002; Hofstede 2001). The performance and achievement are important in masculine nations. Countries scoring high on the masculinity index have stronger winning mentality and are more success and result orientated. Feminine cultures, on the other hand, tend to be more people and service orientated, placing the quality of life over winning and respecting the loser. Countries placing on the low end of masculinity index do not see status as important of showing success or do not demonstrate it at all. (de Mooij 1998) This dimension also displays role differentiation. In feminine cultures the difference is small and males can take typically female jobs while in masculine cultures role differentiation is large (de Mooij 1998).

The masculinity versus femininity dimension can be seen affecting to the choice of media communication. Masculine cultures prefer nonfictional advertising where as more feminine cultures tend to choose fictional advertising. (de Mooij 1998) The theory suggests that, when South Korea (39) and Finland (26) share similar ratings in Masculinity/Femininity dimension, both countries considered as feminine nations, they tend to prefer fictional advertising. (de Mooij 1998) Also there tend to be less difference between women and men in the type of roles portrayed in advertising in feminine societies. Studies show that societies having dominant masculine values, the societal roles attached to women and men in advertising tend to have larger difference. (An & Kim 2007) In advertisements in masculine cultures the presenters are usually strong personalities or celebrities on

the contrary to the feminine cultures where the personality of the presenter is downplayed (de Mooij 2001). Advertising utilizing winning, success and status values is dominant in hard sell masculine countries but in feminine countries with soft-sell and modest approach might take the side of the underdog in case of aggressive and tough advertising (de Mooij 1998). Also the effects of information cues regarding product performance are more favorable in masculine countries than in feminine one's (Tai & Chan 2001). The study of Chang (2006) shows that masculine countries, like United States, see the utilitarian appeal, which highlights the functional features of a product, more preferably than image appeal, creates a personality for the product or image of the product user. For feminine cultures there is no difference in the level of information in the advertisement. (Chang 2006)

Hofstede (1980) defines the dimension of **Uncertainty Avoidance** (UAI) as “the extent to which people feel threatened by uncertainty and ambiguity and try to avoid these situations” (Tai 2004). In cultures of strong uncertainty avoidance is a need for rules and formality to structure life. They search for truth, have a need for security, have more formal communication, and rely on experts (Hofstede 1997; de Mooij 1998; Tai 2004). Cultures of high uncertainty avoidance are threatened of conflicts and competition. On the contrary, cultures placing in the low end of uncertainty avoidance feel that there should be as few rules as possible. They tend to believe more in generalists and common sense and do not see competition and conflict as threatening. There are usually less ritual behavior in low uncertainty avoidance cultures. (de Mooij 1998) Advertising style in cultures of high uncertainty avoidance is more serious, detailed with added demonstrations whereas in weak uncertainty avoidance cultures more humor is used. (de Mooij 2001)

The statements from theoretical framework concerning the use of advertising tools in certain cultural dimension are summarized in table 2. However, the advertising appeals may not always follow the culture. This is related to the desirable and desired meaning; what should be desired and what is actually desired by the members of the culture.

Table 2 Communication tools in Cultural dimensions

	Finland	South Korea
Individualism/Collectivism Finland-Individualistic Korea- Collectivistic	Comparative advertising Sex appeal more common, Verbal information and precise facts Less characters in humorous ads Celebrities less effective Individualistic appeals more effective	Sex appeal less common and less positive response Non-verbal communication and communication through contextual codes More characters in humorous ads Celebrity advertising more effective Collective appeals more effective
Femininity Both feminine cultures	Fictional advertising Less difference in women and men role portrays Soft-sell, modest approach and taking side of the underdog Information cues about product performance are less valued No importance on the level of information Personality of the presenter or source is played down	
Uncertainty Avoidance Very High- South Korea Medium High-Finland	More similar reactions to mild and strong sex appeal Relying on expertise but applies common sense as well Competition can be seen quite positive More humour	Different reaction to mild and strong sex appeal Relying on experts Avoidance of competition Serious advertising Detailed visuals or demonstrations
Power Distance High-South Korea Low- Finland	Older people try to look younger Powerful people try to appear less powerful Uniqueness of a person or a brand and importance of identity and personality are reflected Personalized lecture style advertising with presenter or celebrity endorser	Older people are respected Authority recommendations are effective Indirect communication Not offending and holding a public face Use lot of likability

5 Methodology of the Study

This study is a qualitative case study where the theoretical framework constructed from source, message and channel factors, previous research as well as the cultural dimensions of Geert Hofstede are guiding the content analysis of selected commercials. This research uses the deductive approach where the research is designed to test the developed theory. (Eriksson & Kovalainen 2008, 130)

Even though quantitative and qualitative might be difficult to define, the two methods can be compared to gain a clearer understanding of what qualitative research is and why this method is used in this particular research. Silverman (2001, 29) points out the fact that quantitative research cannot deal with the social and cultural construction of its own 'variables'. This is the interest of many qualitative researches; to understand the reality as socially constructed meaning it is produced and interpreted through cultural meanings. Furthermore, quantitative research tends to be structured and standardized whereas this research aims at a more holistic understanding of the topic. (Eriksson & Kovalainen 2008, 4-5)

In this research the two ways of using visual material in qualitative research were incorporated; as an empirical data and as visually oriented cultural studies. The empirical part of the study is carried out by selecting a sample of three (3) television advertisements from both countries, South Korea and Finland, totaling as six (6) commercials. These television advertisements are broken down into parts and analyzed based on the theoretical framework. The visual material, in this case the television commercials, were analyzed in the same way as other type of qualitative data in a way that it is commonly used in analyzing the meanings of visual culture in our society. (Eriksson & Kovalainen 2008, 91)

5.1 Material and Method

Television advertisements are taken from several fields of consumer products to have as diverse look at the advertising of the country as possible. The study has its focus on consumer marketing (b2c) rather than business to business marketing (b2b). Samples of television commercials are collected from the advertisements

aired on the major television broadcasting networks of both countries during year 2011. The commercials are selected according to the heterogeneous purposive sampling to best fit the purpose of the study. Sample selection criteria include a product category, length of the commercial and time of airing. Also, no commercials distinctively different from the product category's other commercials are included. (Saunders, Lewis & Thornhill 2003, 175) The commercials include one automobile, cosmetic, and grocery product to have a product variety and products possessing different values. Cars are seen as more masculine products, whereas cosmetics are feminine. Both cars and cosmetics are seen as belonging to individualistic product categories while groceries are considered more collective. In addition to selection criteria; the availability and access to commercials of case countries as well as researcher's decision influenced the selection. The commercials from Finland were aired 2009 or 2010 in some of the Finnish (national) television networks MTV, including MTV3 and SubTV, as well as Nelonen, including Liv, Jim, Nelonen. Finnish government owned network YLE was left out from the study because it does not allow commercials. The same procedure was done to collect samples from South Korean commercials. Commercial were selected among those that were aired in 2010 or 2011 in some of the three national channels MBS, SBC and government owned KBS2. Like Finnish YLE, South Korean KBS1 does not show commercials and was excluded from the study.

The majority of commercials were accessed during autumn 2011 through internet platforms such as YouTube. One Finnish commercial was accessed through researcher's own personal recording made in December 2010 due to the difficulty of acquiring a cosmetic commercial from Finland.

All six advertisements were translated into English; Korean commercials by three (3) different native Koreans having Korean as their mother tongue and Finnish commercials by three (3) native Finns speaking Finnish as their mother tongue. All translators were fluent with English. This procedure was done in order to avoid misinterpretations and -translations.

The case commercials were thoroughly reviewed and watched multiple times before writing short descriptions of the advertisements. Material was analyzed based on the theoretical framework made of earlier research concerning the use of communication components in each cultural dimension. By identifying the typical or preferred communication tools used in masculine/feminine, collectivistic/individualistic, low/high power distance and high/low uncertainty avoidance countries and then finding these types from the commercials from Finland and South Korea, comparison is conducted. In the analysis, the absence of communication components characteristic to a culture are also taken up.

5.2 Credibility of the study

Reliability and validity in qualitative and quantitative research are built from different benchmarks. Therefore, Lincoln and Guba (1985) substituted these classic evaluation criteria by the concept of trustworthiness containing four aspects: credibility, transferability, dependability and conformability (Eriksson & Kovalainen 2008, 294).

This study is dependable. Information of the research process is documented accurately as also the case commercials used as empirical data. The process is traceable establishing the trustworthiness of the research. The findings and interpretation are linked to the data and theory giving conformability to the research. In addition referring to previous research of similar topics brings out the transferability. I have gained familiarity with the topic and formed strong theoretical framework for the research.

Objectivity and neutrality are impossible to reach in qualitative research. Researchers admit the subjectivity in qualitative research and Blaxter *et al.* (1996) note that research is a social activity powerfully affected by the researcher's own motivations and values. The researcher is the main instrument and, therefore, can never be totally consistent and replicable. His or her characteristics, background and culture influence the interpretation and results. (Daymon & Hallaway 2002)

My culture and background are affecting the research and the interpretation made in this study. If the same research was conducted by another researcher from a different culture and personal background, the interpretations might be other than in this research. However, to increase the credibility of the study, I should point out my experience and knowledge of both case cultures. Although I am to some extent aware of my cultural background, but my adaptations, interest and understanding of Korean culture helps me to see, apprehend and interpret the Korean commercials.

To have a more diverse sample, three different categories have been selected; car, cosmetic and grocery product. This gives more variety than only one product category. The credibility of the research is also improved by the use of multiple translators in the process of translating the commercials to English.

One way of improving the credibility of the research would be the use of triangulation of researchers, meaning the use of more than one researcher analyzing the same sample (Eriksson & Kovalainen 2008, 292-293). However, due to the time and resource limitations of a Bachelor's thesis this method is not used in this research. Because of the same limitations the sample of the study is narrowed to three commercials per culture.

5.3 Limitations

Difficulties in finding and acquiring television commercials from Finland limited the commercial choices for the study. There are not a lot of Finnish television advertisements of the three consumer product types available which would have been aired in the recent years (2009-2010). It is especially difficult to acquire a Finnish cosmetic commercial.

Also the sample size, three (3) commercials from each case country, is a limiting factor of the study. The credibility of the study would be increased by a larger sample size (Eriksson & Kovalainen 2008, 294). Three commercials per country is only a small part of the commercials aired in these countries and a wider sample could bring deeper understanding. In addition to the small sample size, the re-

searcher's subjective selection of commercials can influence the results. However, due to the nature of the study, no bigger sample size can be analyzed. Due to these limitations, the best sample is perhaps not reached. The scope of a bachelor's thesis gives additional limitations for the study. Time, money and resource limitations constrict the research.

6 Empirical Study

The empirical study of culture's influence on advertising tools is done by describing and analyzing three Finnish and three South Korean television commercials. The first part of the empirical chapter briefly describes the commercials used in this study whereas the second part analyzes the commercials and the communication tools in them and finally evaluated based on the cultural framework.

6.1 Descriptions of Commercial

The empirical data material represents the aspects of sight, movement, sound, and imagery and thus must be described briefly in order to understand the analysis. Pictures are added to bring out the visual features of the commercials. Three commercials from both case countries, Finland and South Korea, are presented.

6.1.1 Television advertisements from Finland

The Toyota Avensis -car commercial was selected to represent the masculinity aspect of advertising. The commercial was accessed on 21 November 2011 through

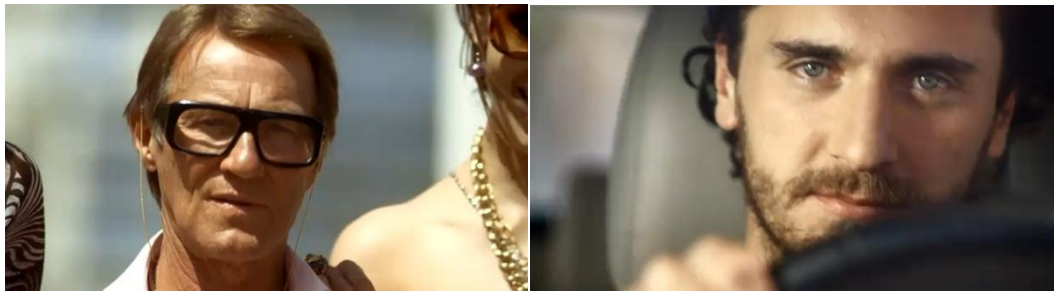
<http://www.youtube.com/user/ToyotaSpotit?feature=watch#p/u/12/5DWLuKh98yI> and, the airing of the commercial started in 2009. After a brief description of the commercial, the used advertising tools are specified.



As so many times in car commercials, the source of the advertising message is a young confident male. The commercial starts with the leading actor sailing with his friend when a luxury speed boat turns in front of their sail boat and splashes

water on to them. The driver of the speed boat is a rich looking, middle-aged or older man surrounded by three young and beautiful women. The speed boat drives off by the old man looking back with a smug face.

In the next seen, the leading actor has reached the shore and steps into his brand new Toyota Avensis and drives off on the coast road. Also, the older man has come to the shore. The young man sees him with the beautiful women walking towards him on the puddle filled sidewalk. He pushes some button and drives decisively forward looking like he could drive straight into the puddle. The older man notices him and looks anxiously when he drives towards him and the big puddle in front of them.



The old man and his women start to dodge away from the splash but the driver drives round the puddle. At the same time a low, husky voice of a man belonging to the narrator says; “Avensis, in its character there is something greater than we are accustomed to”. The old man looks behind the driver while he is contentedly smiling in the car. The car drives away and the narrator says; “welcome to get acquainted to Toyota Avensis at the nearest Toyota store”.



Commercial of Paulig: Juhla Mokka coffee

A commercial of Paulig's coffee brand Juhla Mokka is selected to represent the collectivism aspect of these commercials. The advertisement was accessed through

http://juhlamokka.fi/kadentaitajat/katso/?sub_id=6a3881fc4d6b878c6660459e57ecaac1 on 23 November 2011 and the airing of the commercial started in 2009.



This commercial presents the head coffee taster of Paulig coffee brand. The commercial starts by showing the coffee taster walking through the coffee storage room where big bags of coffee beans are seen on the background. She is touching and sniffing the beans, roasting them in an old machine, making hot and steamy coffee, and finally tasting it with a loud sip.



In the end scene, the coffee taster is sitting next to a window and drinking a cup of hot and steamy coffee. Throughout the commercial the coffee taster is telling

about the tasks of a coffee taster; how they taste different raw coffees from different countries, about the coffee quality, roasting and making. She states that “luckily there has not been invented machines that could taste and evaluate coffees”. In the end a steaming cup of coffee is presented and the picture shifts to a Juhla Mokka coffee package with a Paulig logo on the left upper corner of the view. A low male voice belonging to the narrator says; “with feeling and skills, Juhla Mokka. Naturally Paulig’s”. The recognizable Paulig tune/jingle is playing on the background throughout the commercial.

Commercial of L’Oréal Paris: Youth Code face cream

The commercial of L’Oréal Paris Youth Code face cream was selected to represent the individualistic and feminine aspects of television advertisement. The commercial was accessed on 2 December 2011 through a personal recoding made on 25 December 2010 on channel MTV3.



The commercial begins with a view of an hourglass where little rectangle shaped pieces are going upwards, to the opposite direction as usual. Simultaneously a low man voice belonging to the narrator of the commercial says “what if your skin could look visibly younger? The new era of skincare is here”. The view is zoomed to the hourglass where the rectangular sand is flowing and a bottle of Youth Code-cream is revealed. The narrator continues “New L’oréal Paris Youth Code; revolutionary cream which pro gene technology activates the youthfulness of your skin. Its effectiveness is remarkable. You will have a visibly younger, fresher skin

looking skin”. The lid of the cream bottle opens and the image zooms to the cream.



In the next scene, the face of an actress/model Milla Jovovich appears showing the close up of her face. Next her face disappears and the cream bottle is shown in the middle of a flow of the same substance as inside the hourglass. The L'oréal Paris brand name is presented on the screen as well as the company website in the lower left corner of the picture. Simultaneously the narrator states “Youth Code, inspired by gene science” and the same line appears in writing with a statement *for +35 women*. The final scene shows the same product picture, name and L'oréal logo with a statement text saying *77% of Finnish women would change to Youth Code-cream**. Also a round stamp like text box appears stating *satisfaction guarantee 100%* and the L'oréal web address. Finally the narrator says “three out of four Finns would change to Youth Code after trying. What about you?” The little mark (*) points to the small print stating that *94 women tested Youth Code products for three weeks. 77% of them would change their current daycream to Youth Code- daycream. Otavamedia. March 2010.*

6.1.2 Television advertisements from South Korea

Commercial of Toyota Prius

The commercial of Toyota Prius car was selected to represent the masculinity and individuality aspects of advertising. The commercial was accessed on 30 November 2011 through <http://www.youtube.com/watch?v=H3ftShYZd78> and it was aired on March 2011.



Unlike in many car commercials, the source of the message is a young woman. The commercial begins by showing her determined eyes and her Toyota name plate stating Ku Hye Sun. She is shown wearing a suit, skirt, and a tie, holding her name plate and smiling to the camera. She asks “How many kilometers can they drive with one liter?” and an ideal young family of a father, mother and two children appears looking inquiring and wondering gaze on their face. Above them is a text “29,2km/l how is it possible?”.

In the next scene the young woman is shown next to a Toyota Prius car. She is answering her previously presented question by “that is because of two electric motors” and technical information about the car and its features are shown written around the car. In the next scene the inside of the car is shown from the perspective of the driver. Arrows come out from the air-conditioning and a text appears stating that even when the engine is off the air conditioning is working. Also, more technical data is shown as textboxes. The view return to the announcer next to whom a Toyota Prius drives. Again technical information about the Prius appears while the announcer is telling how the “cars can drive with only a battery”. The picture zooms to the Hybrid synergy drive-logo on the door of the car.



Next the woman is shown standing in the middle of three cars of different colors driving around her with information boxes of the car features. Again the same family is portrayed but now with exclamation marks on their face together with an astonished gaze. They run to the car and start to admire it all around while a Toyota logo is seen in the background. The picture goes back to the woman who suggests the audience to go and check it out.

Commercial of French Coffee: Coffee Mix

This commercial was select to represent the collectivism of Korean television advertisements. It was accessed through <http://www.youtube.com/watch?v=7XLiB2tzAIY> on November 30 2011 and aired in 2010.



The French Coffee commercial begins by showing a beautiful woman sitting on the bench in a railway station. She is wearing a long, black evening gown and high heels. She has her suitcase lying near the rails. She sits on the bench legs crossed, looking long and sleek, and hanging a white coffee cup carelessly in her hand.

Suddenly the coffee cup starts to melt away turning into white powder which falls on to her black dress. Her voice is saying “I Kim Tae Hee, whenever I drink coffee I hesitate to drink it because of the cream. It would be the best coffee if it had nice cream in it”. She looks at the train rails where a train is passing by in high speed. The picture shifts to the other side of the train track and the commercial shows the image of her through the bustling train.



In the next scene the woman is displayed closely for few seconds, looking at the camera. Then a pile of sand like white powder is shown with the text “sodium caseinate is removed from the cream”. The sodium caseinate text turns to yellow and transforms into small white powder which is blown away.



The woman is holding only the handle of the coffee cup, looking towards the train tracks. Suddenly she drops what is left of the cup, looks down and starts to smile. Her voice is saying “French coffee, coffee mix” and two packages of French coffee appear on the down left corner of the picture. Above them is written the brand and product name.

Commercial of Lacvert Hydra Serum cosmetics

This cosmetic commercial of Lacvert Hydra Serum was selected to represent the femininity and individuality in the range of commercial. It was accessed through <http://www.youtube.com/watch?v=pcDQMGv2nRM> on December 2 2011. It aired in Korea during the year 2010.



The commercial presents the famous South Korean figure skater Kim Yu-Na in the leading role. The commercial starts by showing Kim Yu-Na sitting in an icy and blue field of flowers under a blue sky. These plants made of ice are shining and sparkling brightly. A woman voice asks Yu-Na “Tell me your secret that makes your skin moist on the ice?” Yu-Na looks to the ground where a Lacvert serum bottle is surrounded with ice flowers and lifts the bottle up. The picture zooms to one green leaf on which a heart made of water drops sparkles. She touches the leaf which makes the drops soar on to her face. She tells it is because of moisture from live plant. Next, a close-up of the face of smiling Yuna is shown while she is touching her skin and waterdrops are falling on her face. At the same time the voice of Yu-Na says “It keeps my skin moisture all day long”.

In the next scene the flower field has turn green and colorful portraying Yuna sitting on a trunk of tree on a sunny day. She holds and looks at a Lacvert bottle and then lifts it next to her face, looks to the camera and says “Yu-Na’s moisture serum. Lacvert”. Finally, a moist bottle of Lacvert Hydra Serum is shown placed on green grass flowers and a text “Yuna’s moisture serum, live natural Lacvert”.



6.2 The analysis of communication tools

As discussed before, national cultures tend to rely on the use of some type of communication tools. These case commercials are analyzed deductively by bringing forth the factors typical of the certain cultural dimensions discussed in the theoretical part of this study.

6.2.1 Sources of the commercials

Car commercials

The Finnish commercial of Toyota Avensis has a clear story and it is obviously targeted at male audience. It has two indirect sources, the main male characters showing the confrontation of a young and an old man. These actors are neither famous nor utilizing familiarity. Through their characteristics the sources are employing the similarity and likability aspects of attractiveness. Young men might identify themselves to be similar with the main character presented in the commercial based on their age, lifestyle, behavior, or other personal traits. People in general might feel empathy for the young man when the rich man drives in front of him splashing the water. The target audience can see themselves in a similar situation where they would feel run over or mistreated by the rich and privileged. Also, the young, physically attractive, good-looking man is employing likability.

Korean car commercial takes another viewpoint. The Toyota Prius car-commercial in question is one part of a series of commercials using the same source and theme to promote the Prius model. The commercial uses a source that benefits from the credibility and attractiveness. The main source of the message is a young woman who plays an expert of Toyota. This woman is a famous Korean actress familiar from several drama and movie roles, from her illustrated novel, as well as from film directing. In the commercial she is the “expert” of Toyota car brand, but still performs in her own name and identity. Her name is shown in the name plate displayed closely in the beginning of the ad. She brings her high familiarity to the endorsement in addition to the meanings she has gained from her multiple public activities. Hye-Sun draws attention to the commercial, influences audiences’ feelings, and affects the image of the product. However, she does not match with the product, which according to match-up hypothesis would be more effective. The advertiser portrays the celebrity endorser as an expert, even though the audience does not perceive her an expert of cars. Due to this, she is not considered as expert source. However, after her public work and achievements Ku Hye-Sun is considered trustworthy. She is seen as honest and sincere, pretty and cute. Even though

Hye-Sun employs likability, she does not use sexual attractiveness but rather more the cute and innocent attractiveness to appeal to the audience.

In this commercial also an indirect source is presented. The source is a family who in the beginning of the commercial is wondering about the features of the car but is persuaded by the Toyota presenter to admire it in the end. They represent the typical consumers to whom the car is targeted and to whom the audience feels a sense of similarity. The audience can see themselves in similar situation when purchasing a car.

Coffee commercials

The Finnish coffee commercial of Juhla Mokka continues the theme of expert sources. This specific commercial belongs to a series of commercials about Finnish handcraft workers. The commercial has the same type of a theme that they have been doing throughout the years. This advertisement presents the expert source Marja Touri who is an actual, existing head coffee taster of Paulig coffee company. She has the knowledge and experience to persuade the audience about the quality of Juhla Mokka-coffee through the internalization process. To show her expertise she tells information about the task of a coffee taster as well as some features of coffee and coffee beans. All information is given in layman's terms to ensure the understanding of the audience. This also emphasizes a similarity with the audience. This source is not a paid actress or celebrity, but a real company worker, a position people can identify themselves with and which brings more trustworthiness to the message she is sending. However, usually expert endorsement is more effective in endorsing high-involvement goods rather than coffee, which is considered as a low-involvement product.

The Korean coffee commercial takes a completely different perspective in their advertisement. The commercial on French Coffee is targeted mainly at women as the product is low-calorie coffee but can appeal to male audience due to the beauty of the endorser as well. The source of the commercial is a well-known Korean actress, Kim Tae Hee. She has the image and nickname of 'national treasure beauty' because her beautiful appearance and character appeals to both women and

men of different ages. Thus, she is able to benefit from both the source attractiveness and credibility in delivering the advertising message to the audience. Coffee is low-involvement, low-technology product which does not usually need credibility of the source to make it appealing. However, Kim Tae Hee has a very reliable, honest, and sincere image which enhances the trustworthiness of the source. Due to her wide recognizability in Korea and in other parts of Southeast Asia, she is high in terms of familiarity. Kim Tae Hee can influence the feelings, attitudes, and purchasing behavior of consumers or enhance the image of the product/brand.

Kim Tae Hee possesses a lot of different meanings which she brings to the advertisement. She is seen as warm, friendly, beautiful, 31-year old woman coming closer to middle age, who is courteous and gracious. She is explicitly endorsing the product but does not state whether she uses the product herself. However, the commercial implicates that she is using the coffee and connects Kim Tae Hee's beautiful, slim body with the *better for your body but rich in the taste* -product. The likability of the source is utilized by highlighting the physical attractiveness of Tae Hee. The beautiful black evening dress and high heels, showing her long legs, are not something you would typically wear when traveling and taking the train.

Cosmetics commercials

Finnish Youth Code- cream cosmetic commercial has no direct source delivering the message but rather the organization or brand is acting as the communicator of the message. The narrator draws attention, presents the arguments and appeals to the audience. To generate trustworthiness, the narrator presents a test where ordinary persons had tried the product and preferred to use it, and a satisfaction guarantee for the product. The commercial has a slight contact with the typical consumer advertising, but does not present the test persons in the commercial. In addition an indirect source seen in the commercial is a famous model and actress, Milla Jovovich. Even though she is a famous celebrity the commercial does not take advantage of her familiarity and only portrays her for a few seconds. The advertisement does not even state her name. This can be explained by the target au-

dience which consists of over 35 years old women who may not be as familiar with the source as the younger generation. Even though her familiarity is not utilized by the advertiser she brings the meanings residing in her to the commercial. However the indirect source mainly utilizes the likability and similarity aspects. The target audience can have similar demographic characteristics with Milla Jovovich or see her as physically attractive model.

As seen in the selection of the sources in Korean commercials, the cosmetic commercial does not make an exception. The commercial of Lacvert continues the use of celebrity endorsers in the Korean commercial. The advertisement utilizes the familiarity and likability of Kim Yu-Na. She is the well-known figure skater acting as the source of this advertising message, endorsing it both explicitly and implicitly by stating she uses this product. Kim Yu-Na is not only one of the most famous athletes but also one of the most famous celebrities in South Korea. She is known by the young and the old, and by both women and men. Yu-Na is admired based on her achievements in figure skating. She is a physically attractive young woman who possess a great figure as well as a pretty face, the physical appearance and qualities which are important in a cosmetic advertisement. She can also be seen as more credible than a non-celebrity endorser due to her popularity and wide recognition.

Kim Yu-Na possess a wide set of meanings drawn from her athletic and public career, which she brings to the commercial. She is an athlete, successful, female, 21 years old, beautiful, strong, persistent, and many other meanings, bringing all these attributes to the commercial. She is matched with product and her celebrity status, figure skater is linked to the commercial. The voice in the commercial is asking Yu-Na how her skin looks so good on the ice, connecting her public profession with the product. Also, in the beginning of the commercial Yu-Na is shown in the middle of ice or a frozen flower field to emphasize her status as the “ice princess”.

Kim Yu-Na is advertising a wide range of product varying from mobile phones, cars, cosmetics, sportswear and equipment to banks. She is a very popular endors-

er appealing to many advertisers. According to Forbes Magazine, Kim Yu-Na is the world's seventh highest earning athlete when calculated in prize money, salaries, appearance fees, licensing income, and endorsements in total. She has done 28 endorsement deals after winning the 2010 Winter Olympics. (Forbes 31.03.2011). She has also been selected as the most memorable ad model in 2009-2011 three years in a row (KBS.18.08.2011). However, she is in a danger of overexposure. The Korean audience is seeing her endorsing many different products in different product categories which may not match with her image. Receivers of the advertising message might become very skeptical about her endorsements. Also, too much visibility might wear out or harm her image.

6.2.2 Message structure and appeals

Car commercials

The Finnish Toyota Avensis car commercial is using emotional appeals rather than rationality to invoke the audience. The commercial does not give any specific product information, technological features, or driving convenience, but focuses on the "character of the car". The car is considered more as a person rather than as a functional product. The advertisement is utilizing an intent type of humorous appeal meaning that the advertiser's intention is to be humorous. The humor makes the audience to reach a positive mood and feel positive towards the Avensis car as well the Toyota brand. Also, when the commercial uses humor and does not present strong statements it decreases the counterarguing against the message. Car is a high involvement product which would need rational decision making, according to the studies. The same applies to humorous appeals. Studies have shown that humorous commercials are more effective in case of low involvement goods. This case commercial is making an exception by utilizing both emotional and humorous appeals. The commercial is attracting the audience's attention and suggesting a visit to the nearest Toyota store where personal selling for the rational decision making for the purchasing decision can be used.

The message is structured to attract the attention of the audience. The situation and confrontation of the two men is presented in the beginning of the commercial.

The tension and excitement is built until the breaking point and the result at the end of the commercial. This advertisement counts on the recency effect as well as one-sided approach. Unlike in many car commercials, this advertisement does not show any reviews of car magazines, or comparisons with other brands or models. It presents a strong visually and narratively appealing advertising message which is verbally only completed and clarified. The commercial presents the choice of the young man; whether or not he should drive into the puddle and splatter water on the rich man. In this case the conclusion drawn is necessary for the message of the commercial. Avensis is claimed to be a car with strong character, so the decision of the man not to splatter the water on to the rich old guy reflects the strong character of Avensis.

Unlike the Finnish car commercial, the Korean commercial of Prius car uses rational appeal to influence the audience. A variety of different technical facts and figures about the cars features and usability are presented to give the viewers information on the car. Information gives the premises for the consumer's decision making process. The Toyota Prius commercial does not utilize either primacy or recency effect but presents the important information about the car throughout the commercial. Because the information is given, the audience is able to draw their own conclusions based on the data provided by the advertiser. The advertiser does not provide two sided- message approach but guides the receivers to the desired conclusion. The Prius car commercial emphasizes the message with high use of verbal communication. The verbal and visual information is balanced and supports each other to make the commercial more understandable and easier to follow. However, the vast amount of information can stay unnoticed or disregarded by the audience.

Coffee commercials

The Finnish Juhla Mokka coffee commercial pleads to the emotional appeal to influence the audience. The commercial does not actually make any statement concerning Juhla Mokka –coffee's quality, attributes, or superiority compared to other brands. The commercial emphasizes the feeling, passion, and the skills

needed to make coffee. The theme of the commercial is the feeling and skills which are clarified at the end by the narrator articulating it. This also draws a closing to the commercial. When coffee is not targeted at any specific class of society, like for the highly-educated audience, or is not a high-involvement product, the commercial can draw a firm conclusion without annoying the audience or making it less effective. The commercial does not make any strong arguments against or for the product nor does it present different sides of the topic. The tone of the advertisement is peaceful and it flows smoothly on without any major highlights.

Even when this research does not concentrate on the aspect of music in television advertisements, one has to mention the music or jingle in Juhla Mokka commercial. The same music is played in every Juhla Mokka commercial making it very recognizable to the audience. Also, the music emphasizes the grand finale of the advertisement when the product package and logo appear in the view and the narrator states the distinctive words of Juhla Mokka stated in every commercial throughout the years “With feeling and skills, Juhla Mokka” as well as the company slogan “Naturally Paulig’s”.

The Korean commercial of the French Coffee uses much visualization to represent the attributes of the product; the melting cup which turns into white powder and a text of the ingredient removed from the coffee mix being blown away. The visual content and verbal communication is somewhat consistent. The French Coffee advertisement catches the audience at the beginning with the view and voice of Kim Tae Hee presenting a problem; hesitating to drink coffee because of the cream. However, the commercial accents the ending by presenting the strongest arguments of the coffee’s difference or superiority in the middle or the later part of the advertisement. The advertiser presents both the negative and positive sides of using creamy coffee but also gives the solution to overcoming the negative aspects. This is done by using their product shown as a conclusion. However, the commercial does not present the negative points of their own product.

The commercial utilizes both emotional and rational ways to invoke the audience by using sex appeal but also explaining the technical reason for how the coffee

can taste good but still be light. The advertisement benefits from the modest stop-ping-power of sexuality portrayed by the attractive endorser, her “provocative posing”, and suggestive voice. Yet, this commercial does not use very strong sex appeal due to the target audience as well as cultural factors discussed later in this study.

The commercial on French Coffee catches the audience in the beginning with the view and voice of Kim Tae Hee presenting a problem; hesitating to drink coffee because of the cream. However, the commercial accents the ending by showing the brand, product, and the smiling Kim Tae Hee, but surprisingly presents the strongest arguments of the coffee’s difference or superiority in the middle or later part of the advertisement. The advertiser presents both the negative and positive sides of using creamy coffee but also gives the solution to overcoming the negative aspects. This is done by using their product, so the commercial draws a firm conclusion for the audience. The commercial does not present the negative points of their own product, meaning that the advertisement message is one-sided. The emphasis of the commercial is mainly on the visual side.

Cosmetics commercial

The Finnish cosmetic commercial of Youth Code face cream also uses both emotional and rational appeal emphasizing the latter one. The advertisement persuades the audience with scientific facts and figures telling the satisfaction rate of the test group, satisfaction guarantee, and the utilized technology. The narrator captures the emotional need of the audience to look younger and emphasizes it with the visual imagery of hourglass going back in time. The commercial focuses on the technical features such as Pro gene-technology or gene science to rationally appeal to the audience’s decision making process. Also, it indirectly compares itself with other face cream brands by stating how 77% of the test group would change their current cream, one of the competitors, to the Youth Code product.

The Youth Code- commercial catches the attention of the audience with a question “what if your skin could look visibly younger?”. However, the order of the presentation does not focus on the beginning of the ad but presents the strongest

arguments at the end of the message relying on the recency effect. Verbal information plays a significant role in the commercial. The visual imaginary only support the verbal information presented by the narrator. However, the audience might be overwhelmed by the amount of information which is coming at fast speed. Hence, some of the information can be overlooked or misunderstood. The commercial also draws a firm conclusion of the remarkability of the cream's effectiveness. L'oréal Paris Youth Code targets a wide range of women, paying no or little regard to their educational or income level, which is evident in the structure of the message. A firm conclusion and a one-sided message structure which the commercial is using, may be effective when targeting this large segment. Also, the appearance, source, and message appeal needs to be selected according to this diverse audience.

The Korean commercial of Lacvert does not have any specific tension building or highlight moments or does it use a particular appeal. The advertisement flows steadily on after catching the familiarity of Kim Yu-Na at the beginning of the commercial and emphasizing the brand at the end. Such an low-involvement product as face-cream, the beginning of the message is important but the conclusion drawing does not play a major role. The commercial is relatively short in duration, which would decrease the effectiveness of an open-ended commercial in the cluttered media environment. The advertiser presents only a one-sided message which could be considered more effective when the audience already possess a positive image of Kim Yu-Na and the Lavert cream. The commercial relies more on the visual imaginary than the verbal information and description, but these two aspects are consistent with each other creating a controlled cohesive entity.

6.2.3 Summary of advertising tools in case commercials

Table 3 portrays the source and message factors discovered from the commercials. It can be seen from the table how the typical South Korean endorcer is celebrity, where as Finnish source varies from an organization/decorative model, expert to a regular model. This also influences the familiarity component of the source which was not seen in Finnish commercials. In Korean advertising direct sources were

commonly used but seen less in the Finnish commercials. Neither of the countries used a clear primacy effect and relied more on the recency effect or a steady flow of information. As the theory suggested, the Finnish audience was more favorable towards the comparative advertising by presenting indirect comparison in one of the case commercials. Surprisingly, collectivistic South Korea applied slight sexual appeal and lot of likability in the form of physical attractiveness.

Table 3 Source and Message factors in case commercials

Finnish Commercials			
Tools	Toyota Avensis	Juhla Mokka	Youth Code
Appeal			
	Emotional appeal	Emotional appeal	More rational
	Humor appeal		
Source factors			
	Indirect sources	Direct source	Indirect source
		Expert source	Organization as communicator
			Decorative Model
	Similarity & likability	Similarity	Similarity & likability
		Expertise & trustworthiness	Trustworthiness
Message structure			
	Recency effect	More recency effect	Recency effect
	One-sided message	One-sided message	One-sided message
	Visual	Visual and verbal	Verbal
	Conclusion drawn	Conclusion drawn	Conclusion drawn

South Korean Commercials			
Tools	Toyota Prius	French Coffee	Lacvert
Appeal			
	Rational	Rational & emotional	Emotional
		Slight use of sex appeal	
Source factors			
	Direct and indirect source	Direct source	Direct source
	Celebrity & model	Celebrity	Celebrity
	Familiarity, likability & similarity	Familiarity & likability	Familiarity & likability
	Trustworthiness	Trustworthiness	Trustworthiness
Message structure			
	No primacy nor recency effect	Recency effect	No primacy nor recency effect
	One-sided	One-sided (characteristics of two-sided refutational can be seen)	One-sided message
	Verbal and visual	More visual	Visual
	Open-ended	Firm conclusion	More open-ended

6.3 Culture's visibility in case commercials

The execution and use of appeals in advertising varies across cultures as shown before. In this section of the thesis a closer look is taken at the six advertisements collected and analyzed before. These commercials are evaluated based on the cultural framework seeking after similarities and differences between the assumptions and results.

6.3.1 Cultural dimensions of Finland

Finnish commercials analyzed revealed how the culture's **individualism** is reflected in advertising. All three commercials are highly individual. They present values of independence, self-realization and freedom. Cosmetic commercials of L'oréal Paris Youth-cream and Paulig's Juhla Mokka-coffee are presenting high-level of verbal communication and precise facts about the product features or production. Toyota car commercial did not use verbal or factual information but instead relied more on the image approach, which is seen more as a collectivistic feature. (Tai 2004.) However, by strongly illustrating the individualistic values, by turning societal hierarchy upside down, and by showing models possessing sexual appeal the car commercial shows its individualistic characters. The Avensis commercial turns the hierarchical roles of young and old to the opposite as the collectivistic way of presenting the hierarchy of age. None of the television advertisements utilized celebrity advertising which is less effective in individualistic societies (Choi, Lee & Kim 2005). Only the cosmetic commercial of Youth Code had a celebrity in the commercial, but her familiarity was not employed as an advertising tool as much as her likability factor. The source was more in the role of a decorative model than a celebrity spokesperson. Also, the commercial had indirect comparison which is more commonly used in individualistic countries than in the collectivistic ones.

As a **feminine** country, Finland would emphasize feminine values such as people orientation, relationships and quality of life in the advertisements. The first Finnish commercial of Toyota Avensis- car portrays some aspects of femininity by appealing to the feeling of the audience when presenting the young man as an ob-

ject of wrong doing. He is the underdog who gets the opportunity for revenge but decides to do the right thing. This reflects the femininity of Finnish culture. The commercial uses the feminine image appeal, which creates a personality for the product or image of the product user. However, some masculinity can be seen in the role differentiation and societal roles of men and women. The commercial uses humorous appeals, which can be interpreted differently by different genders. The humor might not be appealing to a female audience. As so often in car commercials, the masculine values of winning, success and status are portrayed in the case advertisement. The commercials of cosmetics and coffee have a general feminine appearance. Paulig's Juhla Mokka commercial is very neutral in gender role plays and has a modest and a soft approach. L'oréal Paris' Youth code- commercial, despite its femininity, has many executional techniques typical to masculine cultures. It has a lot of product performance information, and less modest approach which according to Chang (2006) is more typical for masculine cultures.

The influence of low **power distance** in advertising can be seen in the Finnish Toyota Avensis- car commercial. Unlike in the high power distance cultures, where the older are respected and assumed to be right, the Finnish commercial portrays a confrontation of a young and an old person. The low power distance in Finland enables the use of this type of a commercial because it is not so strongly against the cultural values. Also, in cultures of low power distance the old people want to look younger as the older men in the Avensis commercial. The same phenomenon is seen in the commercial of Youth code-cream which is a product fighting against aging. The coffee commercial of Juhla Mokka does not have visible elements portraying power distance.

The medium-high **uncertainty avoidance** varies across Finnish commercials. The Toyota commercial places lowest in the uncertainty avoidance. It does not rely on an expert source or information, common for high uncertainty avoidance cultures, like the Youth Code and Juhla Mokka commercials do. The Avensis commercial presents competition which is avoided in cultures of high uncertainty avoidance and the use of humour appeal which is more common in low uncertainty avoidance cultures. It also portrays some sex appeal and less informal, unstructured life.

6.3.2 Cultural dimensions of South Korea

South Korean advertisements present many elements typical to **collectivistic** cultures. Celebrity endorsers are more effective and highly used in collectivistic societies (Choi, Lee & Kim 2005). All of the three commercials present a celebrity spokesperson as the main source of the advertisement message. These well-known celebrities represent the Korean values which are seen credible and influential in the collectivistic culture. The collectivistic value of family can be seen in the Toyota Prius car commercial. However, the commercial includes lot of verbal information and precise facts which are seen as more individualistic than collectivistic methods of advertising. Lacvert and French Coffee commercials rely on the collectivistic character of contextual communication and less verbal communication. The use of sexual appeals is not common in collectivistic societies and usually receives less positive responses. Despite of that the French Coffee- coffee commercial uses slight sexual references.

According to the theoretical framework **feminine** cultures would prefer fictional advertising, less role differentiation, and feel empathy for the oppressed. The overall image of all the Korean commercials is very feminine. All of the advertisements use image appeal to a certain point by creating an image of the product user. The commercials of Lacvert and French Coffee presents how these products can affect the quality of life highly valued in feminine societies. When looking closely at the Korean car commercial of Toyota Prius we can see very different elements. The commercial heavily focuses on the utilitarian appeal, which highlights the functional aspects such as technical information in order to influence the audience's perception. This type of an appeal is considered more typical in masculine cultures. Also, the information about product performance is typically valued less in feminine cultures. Implications of utilitarian appeal can be seen in the French Coffee commercial as well. Unlike in most car commercials the source of the message is women, reflecting the femininity and low role differentiation. Also, the values of feminine culture such as family and quality of life are shown.

The case commercials do not clearly express the high **power distance** of South Korea. The commercials do not portray situations which would reveal hierarchy, respect for others or power distribution. Still, the Toyota Prius- commercial shows some suggestion of authority when presenting a source dressed as an expert in a business suit. In Korean commercials nothing that would be offensive or would result in the loss of public face could be shown which is typical for strong uncertainty avoidance cultures combined with collectivism and large power distance. As theory suggests the communication of South Korea is subdued and works on likability. (De Mooij 2001) However, some low power distance characters could also be seen in Korean advertisements. In the commercials the uniqueness of a person or the brand, and the importance of a personality was seen and a well-known celebrity source was endorsing a product (De Mooij 2001).

South Korea is one of the highest rated **uncertainty avoidance** cultures. It can be seen in the avoidance of competition in advertisement. None of the three commercials played direct or indirect comparative elements which, in fact, are rarely seen in Korean advertising. Typical for high uncertainty avoidance cultures is the emphasis of visual over verbal, in which element the case commercials were consistent with the assumption of the theory. Also, the intensity of sexual appeal is low in a high uncertainty avoidance culture.

To be able to compare the similarities and differences between Finland and South Korea, the findings are gathered to table 4.

Table 4 Similarities and differences in advertising between Finland and South Korea

Cultural Dimensions	Similarities	Differences	
		Finland	South Korea
Femininity	Appeal to feelings	Role differentiation	Low role differentiation
	Image Appeal	Winning, success, status	Family, quality of life
	Implication of utilitarian appeal	Targeted to men=masculinity	Overall more feminine approach
	General feminine appearance		
	Feminine values		
Individualism/Collectivism	Slight use of sex appeal	Low or no use of celebrity endorser	High use of celebrity endorser
		More verbal communication	Less verbal communication
		Comparative advertising	No comparative advertising
Power distance	-	Low power distance elements	Few elements of high power distance
Uncertainty avoidance	Slight use of sexual appeals	High use of expert sources	Low use of expert sources
		Competition	Avoidance of competition
		Comparative advertising	No comparative advertising

7 Discussion and Conclusions

To be able to create successful advertising locally and globally, one has to consider the influence of culture. The purpose of this study was to find differences and similarities of television advertising tools such as appeals, methods of execution, and source types between South Korea and Finland and to examine how these differences derive from the national culture's characteristics. As we have seen throughout this study, not only the national culture but the groups inside the society affect the advertising message and the used communication. This shows how significant an influence culture has on marketing communications.

Since the achievement of EU- South Korea Free Trade Agreement (FTA) and the trade opportunities it brings, many Finnish companies should understand the unique marketing communications of South Korea. Equally, South Korean companies need to remember the difference of Finland compared to other European nations. Neither of the countries should be considered as a typical European or an Asian country, but as unique markets.

The difference of the channel factors was not evaluated by comparing different message channels but some noticeable differences between Finnish and South Korean broadcasting systems were mentioned. The most distinct difference between South Korean and Finnish broadcasting systems is the amount of funding coming from advertising revenues. The majority of Finnish channels are operated by licensing fees whereas Korean networks operate largely on advertising income. Also, in Finland the commercial networks sell the advertising space and time themselves unlike in South Korea where KOBACO is the only media representative responsible for selling broadcast advertising time on behalf of the networks. One major difference between Finland and South Korea related to the television as a channel of communication is the advertisement space duration. Korean commercials tend to be shorter in duration which affects and limits the selection of source and message components. A marketer needs to take a notice of the channel share (45%) of Finnish YLE which does not allow advertising. This limits the accessi-

bility of audience and needs to be considered when planning an advertising campaign.

The research showed several differences and similarities in marketing communications in South Korea and Finland. One of the most distinct factors was the influence of power distance. To indicate this, a closer look at the Finnish car commercial can be taken. This commercial presents the confrontation of an old and a young man, which is related to the low power distance of Finland. This kind of a commercial might not be accepted in South Korea where respect and obedience to elders is deeply rooted in the culture. Even an age gap of few years in Korea means that the elder is on higher level in hierarchy. This derives from Confucianism which is embedded in the everyday culture of the Koreans; respect the elders no matter what they do. However, in the Finnish culture this is not as strongly obeyed. As seen in the commercial, it is more about the right and the wrong than respect for the elders.

Another aspect of low power distance is when older people are trying to look younger. Even though this is a characteristic of low power distance, it can be widely seen in high power distance cultures as well. Similarly Finnish and Korean cultures wish to preserve youthfulness and look younger.

When talking about attractiveness, likability and beauty, the cultural factors affecting the perceptions should be considered. What the audience considers attractive, beautiful, or sexy depends much on their culture. The beauty ideals of Finns and Korean are drastically different. Finns tend to prefer natural beauty, beauty which comes out spontaneously without an effort, whereas Koreans are one of the most eager cultures to use plastic surgery. The culture's effect on attractiveness could be explained by individuality/collectivity and power distance. As an individualistic culture Finns have the ideal of natural beauty, a person who is unique. They tend to rather hide all which is "unreal" and "unnatural". On the contrary, Koreans form a collectivistic culture and unlike Finns they have strong beauty ideals which everyone is trying to fit. As the theory suggests the Koreans utilize likability whereas the Finnish advertising emphasizes on the unique characters.

These ideals not only affect cosmetic advertising but the advertising of all type of products. (Rokka, Desavelle & Mikkonen 2008; Kim 2011)

A second major difference between the culture's effect on advertising is seen in the individualistic-collectivistic level. As Choi, Lee & Kim (2005) suggested, this study also showed the high level of celebrity advertisement in collectivistic South Korea. All of the Korean commercials displayed a young, attractive and a beautiful celebrity. This is rather the rule than an exception in South Korea. Finns are less familiar with celebrity endorsing. You rarely see singers, actors or television-hosts endorsing products. It is more common for athletes to endorse a product category related to his/her own field or appear in a sponsor's commercial. To take an example let's take a look at the cosmetic case commercial of Finland. The Youth Code-commercial displays a famous model/actress without utilizing the familiarity of the source. This source is not a Finnish celebrity, and in fact the commercial is only translated and dubbed to Finnish which makes it less appealing to the local target audience. Comparing this with the Korean way of using mostly local celebrities, marketers in Finland might find it useful to adapt to the localization in this aspect. However, too heavy use of celebrity endorsers is not likely to be influential and credible in individualistic Finland. Overexposure and overshadowing the product are risks when having a celebrity source deliver the message. In Lacvert's commercial Kim Yu-Na utilizes her stopping power which may be useful in the cluttered commercial environment, but she uses this power to a large number of products and often simultaneously. Korean advertisers have to consider whether the audience remembers their product or only Kim Yu-Na and is Kim Yu-Na's image worn out after such extensive endorsing. In individualistic cultures the advertisers may want exclusivity but in South Korea it is not rare to see one celebrity endorsing multiple products. (Edwards 2010)

The results of this study confirms the Tai's (2004) claim that collectivistic cultures are more non-verbal whereas individualistic countries are relying more on precise facts and information. Finnish commercials were more verbal and factual compared to South Korean television advertisement which appeared to be more visual.

Even though both cultures are feminine, Korean advertisements presented a higher level of femininity as seen in the previous research of Moon & Chan (2005) where Korean and Hong Kong advertising appeals and cultural values in television advertising was studied. Korean commercials portrayed more female characters and had more feminine overall expression than the Finnish commercials. Even in the Finnish Youth Code cosmetics commercial the narrator is male instead of a woman. The only exception was the Korean car commercial which contrary to Chang (2006) highlights the functional features. This is seen as more common in masculine cultures rather than in feminine ones. Korean commercials also tend to include at least one of Edwards 3B's assumption; Beauty, Beast, or Baby. In these case commercials they were the beautiful celebrity endorsers and cute kids.

Since there is only little research made about the connection and influence of culture on to the factors of advertising structure, no deeper connection between the different structural elements and dimensions of culture were possible to make.

The information level in Korean advertising has changed through the years. Moon & Franks (1987) discovered that Korean magazine ads were more informative than US ads, but ten years later a study by Taylor et al. (1997) showed Koreans preferring low-informative oriented ads (Tai 2004). This study showed again an increase in the information level in Korean television advertisements. Surprisingly no primacy effect was detected in the study. The majority of the commercials were highly visual which reflects the channel of communication.

The value paradox suggests that values similar or consistent with the cultural dimensions of the country may not be dominant in the advertising but the appeals and tools opposite to the cultural values of that specific country may be more prevalent. This could especially be seen in Korea where the traditional values and the values of the younger generation are different. For example, a surprising finding was the slight sexual appeal used in Korean coffee commercial. In collectivistic South Korea where sex appeal should be less common and positive (desirable), it might actually be desired by the audience. As Moon & Chan (2005) and Kim (2011), I also see value paradoxes in South Korean culture which has

gone through changes economically, politically and has turned from preserving the nation's ethnic homogeneity to a more modern, multicultural society. (Lim 2011)

Even though Hofstede's framework is widely used and proved reliable in the past, the change of the generations of marketers as well as the generations of target audience are affecting the effectiveness of marketing activities based on the framework. This generation has been effected by the globalization of the world, the unification of cultures and the vast economic growth. They have been exposed to the influence of other cultures through the internet, international movies and television shows, magazines, friends from different races etc. As Kim (2011) noticed, the consumption patterns of the young and the old generations are different and the collectivistic Korea has given a birth to a more individualistic generation. This could be due to the "little empire syndrome" developed in South Korea when families started to prefer only one child due to economic and social reasons. Kim (2011) also describes Korea as a highly competitive society, which is a characteristic of masculinity. Considering Finland, major changes in the cultural dimension have not been observed.

In our global world where different countries are coming closer together, communication methods are becoming more and more similar as well. However, marketers should not forget the influence of local values, customs, and cultures. As this study has shown, local cultures are still affecting the advertising and its effectiveness.

7.1 Future research

The research for this topic could and should be studied further. There is only little information about Finnish advertising preferences and how Finns react to different advertising tools. To gain a deeper view of the topic of this study, a wider sample of commercials need to be studied. By analyzing a wider sample, generalized results could be received.

Also, the research on the structure of advertising message and culture's connection has not been studied deeply. The visibility of the structural elements in a culture's advertising would bring a deeper understanding and guide the formation of advertising message for international advertisers. A study identifying the structural elements in a certain culture and why these are widely used and preferred should be the goal of future research. All the communication tools should also be studied separately. When taking a closer look to the individual tools a wider understanding can be acquired.

The response of advertising and its communication tools could be studied globally. International advertisers are interested how an advertisement is received by different cultures and could the same or similar advertisements be used in different national cultures.

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