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# **ANALYSIS OF CULTURE-SPECIFIC ELEMENTS IN ESTONIAN PRINT MEDIA**

Master`s Thesis for Applying a Degree in Social Sciences

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## TABLE OF CONTENTS

Introduction .....	5
1. Advertising Appeals and Need for Using Culture-Specific Elements in Print Advertising .....	10
1.1. Need for Understanding Culture-Specific Elements .....	10
1.2. Theoretical View of Cultural Approaches.....	17
1.3. Concept of Print Media Advertising.....	24
1.4. Appeals as Important Elements of Advertising.....	33
2. Empirical Analysis of Culture-Specific Elements in Advertising by the Example of Estonian Print Media.....	39
2.1. Cultural and Print Media Characteristics of Estonia .....	39
2.2. Methodology, Sample and Overview of Research Data for Empirical Analysis of Culture-Specific Elements in Estonian Print Media.....	47
2.3. Results of the Primary Research Study .....	57
2.4. Additional Analysis and Conclusions from Empirical Analysis of Culture-Specific Elements in Estonian Print Media .....	75
Summary .....	86
References .....	90
Appendices .....	101
Appendix 1. Pollay`s 42 Advertising Appeals Listed .....	101
Appendix 2. Coding Legend.....	105
Appendix 3. Advertisements Used in Study II.....	107
Appendix 4. 110 Advertisements of Study I .....	108
Appendix 5. Research Evaluation Sheet .....	113
Appendix 6. Average Scores of Existence for Advertisements Evaluated in Study I.....	118

Appendix 7. Advertisement no. 222.....	119
Appendix 8. Advertisement no. 126.....	120
Appendix 9. Advertisement no. 469.....	121
Appendix 10. Examples of the Use of Softer Images in Advertising .....	122
Appendix 11. Average Scores of Existence for Advertisements Evaluated in Study II..	123
Resume .....	124

## INTRODUCTION

Increased market competition has forced brands to decide whether they should pursue each market individually or focus on a more uniform strategy. International activities of companies have increased as many brands are becoming global in order to respond to demanding consumers and heavy competition (Ortiz-Sotomayor 2004: 135-139). Therefore, topic of this work is extremely relevant.

The discussion of whether to standardise or adapt advertisements to local markets has been topical for decades (Levitt 1983; Mueller 1991; Vrontis *et al.* 2009; de Mooij 2010; Jiang, Wei 2012). Proponents of globalisation (Levitt 1983; Moon, Chan 2005; O'Donnell, Jeong 2000) have assumed an increase of homogeneous needs and tastes of consumers, whilst advocates for adaptation (Agrawal 1995; de Mooij 2000, 2011; Papavassiliou, Stathakopoulos 1997) state that markets will become even more diverse and cultural differences will prevent successful standardisation. Insurmountable differences, including language, culture, and motives for purchasing, are issues that need to be taken into consideration when devising a global advertising campaign. Regardless of marketing strategy, an understanding of potential and already existing markets is essential. Cross-cultural similarities and differences play an important role in advertising. Culture divides groups of people into market segments that can be best targeted on the basis of their common beliefs, language, norms, customs, and values.

The purpose of this research is to determine the ties between advertising appeals used in Estonian print media and the local national culture in order to provide a basis for future decisions of marketers targeting transitional regions. Print media is used because of its targeted exposure to specific markets, convenience of use and continuous popularity among advertisers. Findings from the following research thesis will also provide a basis for cross-

cultural comparison; help draw parallels with earlier findings in the same field and yield suggestions for multinational organisations, which will help them generate advertising campaigns that reflect cultural values. The purpose of the research will be achieved by carrying out the following tasks:

- providing an overview of theories of cross-cultural marketing strategies;
- defining and introducing culture-specific elements;
- reviewing various theoretical approaches of culture;
- explaining the structure of print advertisements;
- identifying advertising appeals derived from previous theoretical frameworks;
- collecting print media advertisements and coding research data;
- developing a valuation sheet for primary research studies;
- carrying out the research;
- explaining the research results by referring to previous studies;
- exploring possibilities for marketers to devise advertisements that generate desired consumer responses.

The research will focus on the content of advertisements featuring cultural elements from both the theoretical and managerial point of view. The intent of this research is to provide international marketers with insight into how to design international advertising campaigns which would generate desired consumer responses. The importance of this study is to carry out preliminary analysis of the ties between national culture and advertising appeals in Estonia. The research results will provide a detailed overview of primary manifestations of cultural elements in print advertising. These findings can be used by international marketers who will then be able to design advertisements suitable for unfamiliar markets, especially transitional countries. Transitional countries can be defined as having experienced change in their political and economic environment, in addition to cultural values and beliefs (Varblane *et al.* 2012: 10; Kaasa *et al.* 2013: 13).

To provide a greater understanding of the subject matter and determine the best theoretical framework to be used in the following thesis, various approaches of culture will be

examined. Hall's culture division into two polar types – high-context and low-context - will be discussed (Balsmeier, Heck 1994: 15). In addition, an overview of monochronic and polychronic cultures will be given. Furthermore, a review of Schwartz's typology presenting an exhaustive set of cultural dimensions to describe human variety will be provided. Furthermore, a detailed coverage of one of the most recognised cultural approach developed by Hofstede is examined. By determining patterns of similarities and differences between cultures, Hofstede distinguished four cultural dimensions that provide a method for describing and comparing different countries and cultures: individualism, power distance, masculinity, and uncertainty avoidance (Hofstede 1983: 50-55). Reference will also be made to the GLOBE model, which proposes nine dimensions to measure practices and values of national cultures (Venaik, Brewer 2008: 7). Due to scarce findings of cultural research regarding Estonia and proved suitability of use in advertising evaluations, Hofstede's four cultural dimensions will be used. Comparability of Hofstede's evaluations provides a basis for future research studies.

An understanding of cultures and culture-specific elements rests on consumer knowledge and experience with brands, which are reflected in their interpretations and associations with elements of visual communications - cardinal element of advertising (Vila-Lopez *et al.* 2013: 15). The traditional persuasion theory AIDA is used to characterise advertising objectives that provide a basis for advertising content and design. An illustration of techniques used in advertising will be given in addition to pairing the methods with features of cultural dimensions. Later, the validity of results regarding cultural approaches for Estonia will be discussed in addition to providing global advertisers with suggestions about aspects to focus on when advertising in transitional regions, such as former Soviet Union countries in Central and Eastern Europe.

After analysing a variety of literature relating to values and appeals, Pollay's list of 42 appeals most commonly found in advertising were used to set a basis for this research. An overview of Hofstede's cultural dimensions and their application to global branding and advertising strategy in cross-cultural practices was introduced through research findings by

authors such as Albers-Miller (1996), Huettinger (2008), Larimo and Pesonen (2009) and de Mooij and Hofstede (2010). The research results of Albers-Miller and Gelb (1996) according to which characteristics associated with a country's culture are linked to a wide range of appeals employed in advertising, were used to underline the current research. Works by Moon and Chan (2005) and Vila-Lopez *et al.* (2013) provided examples of how these associations are translated into advertisements. The research focuses more on the content-related aspects of advertising due to lack of research material found on the profitability of using culturally suitable elements in advertising.

The master's thesis is divided into two chapters, both of which consist of four separate subsections. The theoretical part of this thesis reviews the current dilemmas in international marketing by contrasting two different schools of thought. Furthermore, the concept of culture and culture-specific elements are identified in addition to offering an overview of several cultural approaches. In addition, advertising appeals will be outlined and the structure of advertisements is defined. A theoretical framework is identified which is later used to carry out the research.

The empirical part of the work will be addressing manifestation of advertising appeals in Estonian print media and exploring whether there are apparent consistencies with previous research findings regarding the ties between advertising appeals and cultural dimensions. As no prior research investigating Estonian print media in the context of advertising appeals has been carried out before, the results of this study will create a preliminary database for this subject. For the empirical work, the author has formulated research questions, composed evaluation sheets, and conducted the survey. Data used in this study originated from primary research and was coded solely by the author during November-January of 2012/2013. The research carried out in February 2013, involved an evaluation of 115 advertisements chosen from an original sample of 634 A4 advertisements. Two studies were carried out by the author using 22 students from University of Tartu and a control individual who were asked to evaluate the advertisements for the 42 advertising appeals devised by Pollay (1983). In the first study, eleven pairs of students evaluated a total of 110 advertisements (220 evaluations). The same advertisements were later evaluated by the



control individual (110 evaluations). In the second study 22 students evaluated five advertisements (110 evaluations). In total 440 evaluations were collected, which were then analysed by using Excel (Microsoft Office 2010).

There are some concerns regarding the generalizability of available empirical data. Firstly, the use of students from a transitional country may be questionable as results may communicate the direction in which the culture is headed rather than providing an overview of the current state. Furthermore, the use of established theoretical approaches to analyse data may be outdated and not regionally suitable to draw comparisons with Estonia. Hofstede's cultural evaluations of Estonia were published several years ago and the sample used by Albers-Miller and Gelb (1996) in their research to tie cultural dimensions to advertising appeals did not include transitional countries. The insufficiencies discovered during the research process will be further outlined in the empirical section of this thesis. The author wishes to thank all those who contributed to the completion of the thesis: the work supervisors, reviewer, and all respondents who filled out the evaluation sheets.

# **1. ADVERTISING APPEALS AND NEED FOR USING CULTURE-SPECIFIC ELEMENTS IN PRINT ADVERTISING**

## **1.1. Need for Understanding Culture-Specific Elements**

The globalisation and saturation of markets has increased international activities of companies. Many brands are becoming global to respond to heavy competition and more demanding consumers (Ortiz-Sotomayor 2004: 135-139). Although mass communication has made it easier to reach people across the world, global advertising is still dependent on the capabilities of the advertising agencies and the budgets of multinational entities. It is also important to gain a perspective on whether global brands are using their resources to tackle local markets one by one, or are they becoming focused on a more uniform marketing strategy. For example, increased market competition and budget limitations may force multinationals to focus more on the efficiency and cost-effectiveness of their advertising campaigns.

The difficult task of choosing a suitable global advertising strategy has been made easier by the emergence of so-called hybrid cultures, a term best suited to describe diverse intercultural mixtures (Baldwin *et al.* 2004: 160,175). The author of this current thesis does however emphasise that the existence of truly hybrid cultures may be difficult to confirm and therefore sees it necessary for global advertisers to familiarise themselves with distinctions of individual cultures.

In a global and diverse arena, most often marketers are forced to choose between standardising or differentiating their advertisements (Milenkovic 2009: 33; Vrontis, Thrassou 2007: 19). Whether to standardise advertisements by promoting the same product, brand name, and strategy around the world or to adapt to local markets has been a constant

topic for discussion for decades for example, in works by Levitt (1983), Mueller (1991), Vrontis *et al.* (2009), de Mooij (2010) and Jiang and Wei (2012).

Proponents of globalisation, such as Levitt (1983), O'Donnell and Jeong (2000) and Moon and Chan (2005), have assumed that economic development will lead to more homogeneous needs and tastes of consumers, therefore facilitating standardisation of advertisements. The main advocate for standardisation is Levitt, who throughout his work *The Globalization of Markets* (1983) has argued that products and services that satisfy similar needs could be sold around the world in the same way. Levitt (1983: 2) argues that the needs, desires, and wants of consumers across the globe are becoming more homogenous and therefore companies are able to use more standardised advertising strategies. Wiles *et al.* (1995: 35) agree to an extent, by referring to the use of a uniform strategy sharing commonality of appeals, which also contains international nuances in regard to language and symbols. A similar stance is taken by Moon and Chan (2005: 49), who acknowledge similarities between countries, especially in quickly emerging regions, where a more standardised advertising approach could be successful.

The author highlights that standardisation provides many benefits for global organisations. Keeping marketing costs under control can help firms invest in other areas of their business thereby possibly providing a better product or service. Furthermore, being able to communicate a single consistent message can help maintain a brand's identity and prevent confusion among customers.

On the other hand, according to Ortiz-Sotomayor (2004: 139) cross-cultural marketing does not necessarily refer to blurring of cultural differences and in any way imply that local cultures should not be respected. Agrawal (1994: 17-20) and Papavassiliou and Stathakopoulos (1997: 506-518) provide a list of arguments for the adaptation approach. For example, cultural, economic, legal, and other insurmountable differences, including language and motives for purchasing, are issues that need to be taken into consideration when devising a global advertising campaign (Papavassiliou, Stathakopoulos 1997: 506-518, Cemalovic 2009: 12).

Wilkins (2002: 3-4) grouped various market and consumer differences in order to provide a better understanding of what international marketers must face when operating globally. Table 1 is used to showcase how various market differences can be paired with potential effects on advertising content. Table 1 shows how market characteristics can affect the types of products advertised, the variance in advertising content as well as provide insight whether advertisements should be adapted or standardised. The importance of table 1 is outlined in the characteristics of consumer differences, which is also the research area for this master's thesis.

**Table 1.** Market and Consumer Differences and Their Effect on Advertising Content.

<b>Market Differences</b>	<b>Effect on Advertising Content</b>
Economic factors: - stage of development; - state of the economy.	What is affordable to most in Western Europe countries may be considered luxury in less wealthy markets. This affects product availability and the tone and positioning of advertisements.
Media environment: - local media landscape.	It affects the media people encounter and how they consume and react to advertising.
Advertising regulations/restrictions: - prohibited advertising.	Restrictions that focus on advertising of certain products and to specific target groups. For example advertising to children and advertisements of cigarettes and alcohol.
Category development: - less-developed groupings; - better-developed groupings.	Product category development differences. For example, product/service categories are very different in mobile telecommunications markets in Western Europe and the Middle East.
Competitive development: - competitive set.	Level on competition can vary widely between countries, both in number and positioning.
<b>Consumer Differences</b>	<b>Effect on Advertising Content</b>
Cultural differences: - cultural heritage; - values; - habits.	Cultural differences of countries influence people's perceptions and reactions to creative styles, the use of humour, settings, casting, and tonality.
Communication syntax: - emotions; - gestures; - language; - body language; - expressions.	Communication syntax differences must be considered as consumers in different cultural environments vary. How people feel and decode advertising is unique. For example, body language may be more informative and effective to use when doing advertising in Spain, but this may not work in Finland.
Experience with the brand: - new brands; - well-known brands.	Use of consumption and interaction with the brand can differ as people's level of experience with the brand may vary.

Source: (Wilkins 2002: 3-4; Ortiz-Sotomayor 2004: 133-134; Author's additions).

The previous table provides a concentrated view of market and consumer differences that can be transferred to advertising content. The importance of this is to provide a platform for analysing how and in which extent external factors can be translated to visual communication and advertising copy.

Agrawal (1995), Papavassiliou and Stathakopoulos (1997) and de Mooij (2000; 2011), as advocates for adaptation, imply that markets will become even more diverse and cultural differences will prevent successful standardisation. de Mooij (2004: 16) and de Mooij and Hofstede (2010: 87) argue that cultural background affects consumers and that differences in culture ultimately determine obstacles in standardising advertisements. Only messages that are sensitive to the cultural values of the target audience can be successfully delivered (*Ibid.*: 99). de Mooij elaborates by stating that global companies need to understand their immediate surroundings, the “local”, in order to be successful in a global market (de Mooij, 2011: 18).

On the other hand, Sriram and Gopalakrishna (1991: 142) indicate the plausible effectiveness of standardisation of advertisements in countries sharing similar economic, cultural and media-usage patterns. However, regarding European countries, Cutler and Javalgi (1992: 77-78) have found that standardising advertisements is not reasonable due to several substantial country differences. Cutler *et al.* (1994: 59) refer to the presence of differences in visual and content appeals. For example, differences in print media content have been found in visual components such as the use of illustrations, pricing information, and communication appeals (*Ibid.*; Mueller 1992: 22).

Newer studies show that companies have taken the approach to standardise their visual communication as much as possible, at the same time including elements of local culture (Vila-Lopez *et al.* 2013: 61). For example, the overall message stays the same while only a few aspects of the visual are adjusted in accordance with the country it is presented in (*Ibid.*: 49). Cutler and Javalgi (1992: 76-78) and Czinkota (2010) draw attention to products which are most sensitive to differences in local habits and tastes, such as consumer nondurables, especially fast moving consumer goods (FMCG) such as groceries

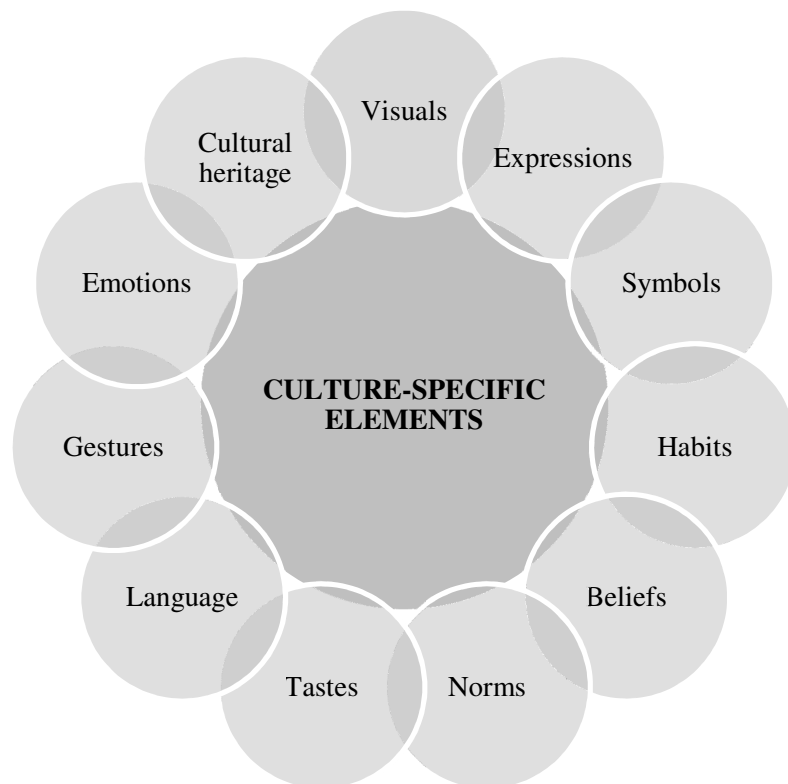
and toiletries. These kinds of products are most likely to be adapted as well as the advertisements portraying them. On the other end of the spectrum are industrial and various durable goods, such as home electronics, that are often not influenced by culture. Graph 1 provides an illustration of what type of elements are included in advertisements in addition to offering common views that industrial products, such as vehicles, are more standardised than consumer products (Larimo, Kontkanen 2008: 11). The following, basic adaptation is often used for consumer durables such as home electronics and telecommunication devices, whereas FMCGs require the most adaptation (*Ibid.*). According to Theodosiou and Leonidou (2003: 162) main reasons for adapting advertisements of FMCGs stem from language differences and legal regulations.



**Graph 1.** Level of Adaptation Based on Product Category (Theodosiou, Leonidou 2003: 162; Larimo, Kontkanen 2008: 11; Composed by the Author).

Before deciding on an advertising strategy, the existence of cultural similarities should be analysed (Wiles *et al.* 1995: 35). Furthermore, in order to be able to define characteristics of various cultures, culture-specific elements need to be investigated. After exploring works related to culture-specific concepts in language teaching and translations (Cakir 2010: 184-185; Pavlovic, Poslek 2003: 159-160; Noruzi 2012: 1686), the author qualifies culture-specific elements as cultural references that carry a deeper meaning most easily recognised by members of a specific culture. For example, values, norms, and beliefs shape the

perceptions of a group of people. Kaasa *et al.* (2013: 3) elaborate, that a group of people sharing a common language, values or history, does not necessarily need to share a common territory and can be composed of more than one nationality. In addition, culture-specific elements can manifest in culture-specific expressions often used in communication; in visuals that communicate a meaning embedded in history or even in sound that is inherent to a specific culture. Graph 2 provides a clear overview of culture-specific elements that if investigated can be used as a tool to identify with a target audience. The importance of understanding culture-specific elements rests in the idea that consumer knowledge and experiences within their own culture are likely to influence the types of interpretations and associations to elements of advertising communication (Vila-Lopez et al. 2013: 15). However, the author deems necessary to bring out that it is hard to consider all the elements at one time, therefore the use of culture-specific elements depends on the intended target audience.



**Graph 2.** Culture-Specific Elements (Composed by the Author).

From the current chapter 1.1, it is important to outline, that the need for considering country and culture-specific elements comes from the need to understand how to act in a globalised world. Global brand managers and executives need to be able to define the needs of their target audience and to develop advertising strategies that will be successful in persuading target customers. Furthermore, advertising agencies need to understand country specific elements to design culturally acceptable advertising content that will be effective in a specific region.

Taking into account preceding findings, an understanding of market situations and various cultures provides insight to what influences worldwide advertising and is therefore vital for multinational companies. For example, can culture-specific elements be so prevalent in certain regions to force multinational companies to adapt their global marketing strategy in terms of advertising content? Information about various regions must be gathered in order to develop best suited advertisements for specific target markets, regions, or clusters. Knowledge about different regions will provide advertisers with tools to make insightful decisions regarding the extent of adaptation in advertisements. Only when culture-specific elements are translated into advertisement content, will the intended outcome yield. It is important to investigate advertisements most widely portrayed in a specific region. A deeper understanding of the appeals used in advertising can help determine if culture really does influence the types of advertisements showcased in a specific country. Future research may then provide information on how these results compare to other countries in the world and draw conclusions about the strategies adopted by marketers.

This chapter has given an overlook of the global market's current situation, where issues regarding standardisation and adaptation marketing strategies are topical. Arguments for and against both strategies were given in addition to explanations for the importance of understanding the variance between cultures and being able to define culture-specific elements.



## 1.2. Theoretical View of Cultural Approaches

In international marketing and advertising practices, it is vital to understand a country's cultural values that influence consumer behaviour (Pandey, Dixit 2011: 21). According to several academics (Wiles *et al.* 1995: 35; Keegan, Schlegelmilch 2001: 91; Rhodes, Emery 2003: 92), culture represents the capabilities and habits acquired by members of a society and are therefore the most accurate representation of their beliefs, values, morals, and customs. In essence, culture divides groups of people into market segments that can be best targeted on the basis of their common beliefs, language, norms, customs, and values.

In addition, according to Ekerete (2001: 94), culture provides objectives for any human want as well as influences motives, attitudes and intention to use. As cultural values influence the behaviour of most individuals in consumption situations, it can be said that, as cultural values shift, so do the motives for purchasing products.

In order to gain insight into what influences consumers and how to best target them, various approaches of culture should be reviewed. For example, in 1976 Hall divided culture into two polar types: high-context and low-context, developing a single dimension model (Balsmeier, Heck 1994: 15). In low-context cultures, such as the U.S. and Scandinavia, the majority of information and meanings are expressed clearly by using words and sentences. Whereas, in high-context cultures, such as Chinese and Korean, social context is the most important rendering written and legal aspects less significant and putting emphasis on the interpretation of meaning behind words (Milenkovic 2009: 13; Balsmeier, Heck 1994: 15).

Knowing where a particular culture lies on the high-context, low-context continuum provides valuable insight for advertisers in choosing the appropriate method of communicating with people from different cultures. Advertisers are able to choose textual content and the overall level of symbolic elements used in advertisement copy.

Another view was proposed by Lewis in the early 1990s that differentiated mono- and polychronic cultures (Morden 1999: 23). Monochronic culture representatives, such as the

Germans and Finns, often act in a focused manner and perceive time as a scarce resource. On the other hand, polychronic cultures, such as Arabs, are considered to be flexible and do not constrain themselves with time often relying on tomorrow to settle matters (*Ibid.*).

In the 1990s Schwartz provided a typology of culture producing an exhaustive set of cultural dimensions to describe human variety (Terlutter *et al.* 2006: 425). The seven dimensions are: conservatism, intellectual autonomy, affective autonomy, hierarchy, egalitarian commitment, mastery, and harmony (*Ibid.*: 426). Although presenting meaningful groupings of culturally related nations, Schwartz's typology has not been typically applied to advertising, perhaps because his work has not been systematically published and focuses on a single segment of culture at one time (Okazaki, Mueller 2007: 505).

The most recognised cultural approach is the one developed by Hofstede in the 1980s by determining patterns of similarities and differences for 53 countries around the world (Hofstede 1983: 69). Hofstede distinguished four dimensions, such as individualism-collectivism (IDV), power distance (PDI), masculinity-femininity (MAS) and uncertainty avoidance (UAI) which provide a method for describing and comparing different countries and cultures (*Ibid.*: 50-55). A fifth dimension was added in 1991 referring to the extent to which a society shows a future- or short-term oriented point of view (Hofstede, 2013c).

The IDV index refers to the degree of interdependence within a society and its members (Hofstede, 2013b). With regards to masculine versus feminine societies, Hofstede refers to the subject of what motivates people. UAI expresses the extent to which members of a society are comfortable with unknown situations and have created institutions that help avoid unambiguity; PDI shows the level of equality within a society whereas the fifth cultural dimension, long-term orientation (LTO), indicates whether the society shows a historical short-term point of view or displays a pragmatic future-orientated perspective (*Ibid.*).

Hofstede suggests that people share collective national characteristics that shape their perceptions, attitudes, and behaviour (Morden 1999: 19). For this reason, Hofstede's

cultural dimensions can be used as a general framework by marketers to help them understand how world cultures vary and help them better segment their target audience. Many research papers, including those by Albers-Miller and Gelb (1996), Huettinger (2008) and Larimo and Pesonen (2009), verify that Hofstede provides a uniform model for analysing cultural dimensions that can also be used for cross-country comparison.

A descendant of Hofstede's cultural dimensions and Schwartz's typology is the GLOBE model, which explicitly differentiates between societal values and practices (Terlutter *et al.* 2006: 431). By elaborating on Hofstede's work, the GLOBE model outlines nine cultural dimensions: uncertainty avoidance, power distance, institutional collectivism, in-group collectivism, gender egalitarianism, assertiveness, future orientation, performance orientation, and humane orientation (Shi, Wang 2010: 94). The GLOBE study separately measured two aspects of national culture – practices and values. Hence, by providing two scores for all nine dimensions, there are a total of eighteen values used to measure national culture (Venaik, Brewer 2008: 7). By offering new dimensions by which to analyse culture on the societal level the GLOBE model can become a more specific tool used by advertisers to begin to understand culture more precisely.

Although providing more recent data, the GLOBE model is unsuited for use regarding this research, as it does not provide an assessment of Estonia's cultural dimensions. Furthermore, Hofstede's dimensions are widely known and proven to be suitable for evaluating cultural values in advertising for example by Albers-Miller and Gelb (1996), Hatzithomas *et al.* (2011), Larimo and Pesonen (2009) and Moon and Chan (2005).

An overview of the two models outlining their research range and a compared view of their dimensional differences is provided in table 2. The summary indicates the trends and targets of measure for both models gathered from works by Terlutter *et al.* (2006: 421, 431-432), Venaik and Brewer (2008: 4-7), Shi and Wang (2010: 94-96) and Hofstede (2013a). Biggest similarities between the two models are outlined regarding Hofstede's five dimensions, which also act as a basis for GLOBE (Terlutter *et al.* 2006: 432).

**Table 2.** Comparison of Hofstede's and GLOBE Cultural Dimensions.

Model	Hofstede	GLOBE
<b>Identifies</b>	Collectivistic trends	Individualistic level
<b>Measures</b>	Society	Practice and values
<b>No. of research subjects</b>	1	951
<b>Participants</b>	Non-managerial	Managerial
<b>No. of countries</b>	69 (46; 23)	62
<b>Dimensions</b>	<b>Power Distance</b>	<b>Power Distance</b>
	How a society handles inequalities among people	How a society handles inequalities among people
	<b>Individualism</b>	<b>Institutional Collectivism</b>
	"I" or "we"	Is collective action rewarded
		<b>In-Group Collectivism</b>
		Individuals expressions of pride
	<b>Uncertainty Avoidance</b>	<b>Uncertainty Avoidance</b>
	A society's tolerance for uncertainty	How a society strives to avoid uncertainty
	<b>Masculinity</b>	<b>Gender Egalitarianism</b>
	Preference in society for achievement, heroism, assertiveness and material reward for success	Gender role differences
	-	<b>Human Orientation</b>
	-	Rewards for being fair, altruistic
		<b>Performance Orientation</b>
	-	Rewards for performance
		<b>Assertiveness Orientation</b>
		Level of assertiveness
	<b>Long-term Orientation</b>	<b>Future Orientation</b>
	Society's search for virtue	Degree of engaging in future-orientated behaviours

Source: (Venaik, Brewer 2008: 7; Shi and Wang 2010: 94-96; Hofstede 2013a; Composed by the Author).

In addition to Hofstede's and GLOBE dimensions, an understanding of other cultural typologies can provide insight on how cultural elements, such as symbols and advertisement copy, are used in print advertising. For example, cultural context indicates how people perceive information and how direct it needs to be. Furthermore, an understanding of mono- and polychronic cultures can provide insight into how people react to advertising. For example, Martin *et al.* (2009: 7) claims near-future advertisements that

highlight secondary product attributes (e.g. clock function on a radio) appeal especially to present-oriented consumers, whereas future-orientated consumers react most favourably to advertisements that feature a product to be released in the distant future and that highlights primary product attributes and the object's primary function (e.g. radio sound quality).

Although all cultural models can have an impact on advertising, Hofstede's dimensions provide the most insight into the various elements of cultures and are therefore most widely referred to by advertisers. For example, Hofstede's 5<sup>th</sup> dimension LTO has similar effects on advertising as mentioned previously in regard to mono- and polychronic cultures. In addition, people from an individualistic culture prefer to see facts and figures in advertising, whereas collective cultures respond well to reference to personal relationships. The links between Hofstede's cultural dimensions and appeals used in advertising will be discussed later on in chapters 1.3 and 2.1.

In order to better understand the dimensions, the author has gathered information by various authors (Hofstede 2013b; Ortiz-Sotomayor 2004: 134-135; Vila-Lopez 2013: 4-5, 10-14; Callahan 2005: 247-248; de Mooij, Hofstede 2010: 90-91, 102) and produced table 3, seen below. The explanatory table illustrates the characteristics of Hofstede's dimensions in society and provides keywords best associated with a particular culture type. The contribution of the table is to showcase cultural manifestations in advertising. Furthermore, it is shown how advertising content can vary between societies representing a unique combination of cultural dimensions. It is important for global companies to understand paradigm shifts in cultures, culture-specific elements, and be aware of consumer trends that help them better communicate with the target consumer. Failure to understand its target audience may result in ineffective communication and lead to irreparable consequences regarding customer relations. For example, Milenkovic (2009: 35) and Solomon *et al.* (2010: 122) claim cultural features should determine the products made available to a certain group of people, in addition to symbols, colours, and language used on product packaging.

**Table 3.** Cultural Manifestations in Advertising.

Dimension	Characteristics in society	Keywords	In advertising
Collectivism	Concerned with collective goals and use the term “We” rather than “I”.	Group; collectivism.	Emphasis on personal relationships and group harmony; families; groups of people; images of aged and experienced; build relationships and trust; celebrities (gives face).
Individualism	Emphasises the goals of the individual; people are more individualistic and look after themselves.	Individual initiative; individual achievement.	Rely heavily on facts and figures; advertising must persuade; images of individuals; images of young; individual benefits.
Femininity	Emphasis on good relationships and cooperation; people care for others and quality of life is the fundamental value within the society.	Caring and tender attitudes; liking what you do.	Relationships; softer images; images of people laughing; visual aesthetics.
Masculinity	The country may be heavily driven by competition and success; society offers higher rewards and favours a challenging environment.	Assertiveness; competitive and tough attitudes; wanting to be the best.	Visuals of males; graphics used; conceptual images.
High uncertainty avoidance	Greater emphasis on tried and tested methods; don’t take risks; averse to ambiguity.	Risk aversion.	Clear messages: info on product attributes and price; detailed arguments; comparative info.
Low uncertainty avoidance	Favour risk taking; novel approaches; trying new things.		Logos; symbols; illustrative.
High power distance	Respect for authority and status; respect for authority figures (teachers, superior partners and parents); decisions not questioned but obeyed.	Concerned with respect for authority, hierarchy, and status.	Symbolic messages.
Low power distance	Decisions from the top are questioned; decisions based on reasoning and factual figures.		Clear visuals; textual content; images of both genders; inform people.
Long-term orientation	Orientation on the continuity of the past to the future; adaptation of traditions to modern life; perseverance towards slow gains.	Concerned with time frame in which the individual operates.	Illustrations; more for interpretation.
Short-term orientation	Concerned with present and immediate future; favouring immediate benefits.		Photographs; realistic representation; text (words, sentences).

Source: (Hofstede 2013b; Ortiz-Sotomayor 2004: 134-135; Vila-Lopez 2013: 4-5, 10-14; Callahan 2005: 247-248; de Mooij, Hofstede 2010: 90-91, 102, Composed by the Author).

When referring back to chapter 1.1, it is important to understand how the brand best fits with the differences in needs, attitudes, and desires of people from various countries and cultures. In addition, attention should be drawn to issues with language, market maturity and the country's legal requirements and logistical difficulties. Advertising and its executional styles (testimonial, demonstration, humour etc.) should reflect cultural differences and market conditions (Ortiz-Sotomayor 2004: 132). Thus, there is a need to look for similarities in behaviour and attitudes in order to produce cross-national advertisements that deliver good in-market results (*Ibid.*).

Language is possibly the most integral part of a culture and therefore affects consumer behaviour greatly. According to Ekerete (2001: 95) consumers can be made to accept a product by using a language appropriate to their cultural surroundings. However, Rhodes and Emery (2003: 91) acknowledge that in regard to advertisements containing textual elements, attention must also be given to the target country's literacy rate and regulatory requirements.

Based on country differences and cultural dissimilarities, products most widely advertised can vary greatly in various countries. For example, Cutler and Javalgi (1992: 76) found that consumer durables make up almost half (49%) of the French advertising content, whereas 72% of advertisements in the U.S. portray nondurable goods. In the author's opinion, this implies that product advertisements can vary greatly between countries and that a variance in cultural values may affect advertising content. Furthermore, differences can occur when advertising the same product in various countries (Paul, Kapoor 2012: 199).

Chapter 1.2 has defined culture in addition to outlining various typologies used to characterise culture. A detailed description has been provided of culture approaches outlining low- and high-context cultures; mono- and polychronic cultures and various cultural dimensions. A comparison of two most widely used cultural models – Hofstede's cultural dimensions and the GLOBE model has been provided to outline their main differences and similarities. The chapter continued to show the expressions of cultural dimensions in society and outlined the manifestations of cultural features in advertising.

### 1.3. Concept of Print Media Advertising

Several academics (Abdulbaqi, Raji 2012: 8-9; Bovee, Arens 1992: 7; Kotler 2002: 281) agree that advertisements share features of non-personal communication, and are therefore ultimately a means of sending and receiving meaning through various media channels. Furthermore, many authors (Kotler 2002: 281,357; Bovee, Arens 1992: 7; Taflinger 1996) refer to advertising as being a paid form of promotion of ideas by utilizing different media. Taflinger (1996) elaborates by saying that advertisements will appear as long as someone has paid for them to be shown and they are for legal products and services. The author acknowledges that a variety of features enable advertising to be used not only for commercial purposes, but also in politics to persuade voters, by governments to encourage certain behaviour and by not-for-profit organizations to raise funds. Within this research, commercial advertising is going to be investigated.

Taking into account the several approaches to defining advertisements, the author finds it is important to highlight that commercial advertising is most often a paid form of communication aspiring to convey messages to a wide range of audience. This holds true for most advertisements regardless of media channel or products portrayed. Although there are several types of media channels, such as print advertising, TV advertising, radio advertising and internet advertising, for the purpose of this research, focus will be on print advertising, which is considered to be the most effective means of advertising used to publicise products and services (Wells *et al.*, 2006: 334). For example, Okonkwo (2007: 145) claims that print advertising is especially suitable for advertising luxury goods, as the advertisement content is often targeted at a narrow group.

Although print advertising is said to fade due to cost effectiveness of advertising on the web, convenience of use and exposure to specific target markets enables print media to maintain its position in marketing (Print is... 2012; Suttle 2013). As a tangible medium, magazines and newspapers are available for consumers for longer periods of time, whereas web advertisements are easily turned off. Furthermore, the importance of print media emerges through a certain extent of credibility in carefully selected advertisements (*Ibid.*).



Suttle (2013) adds that the informative nature of print advertising opposed to brief messaging of web and TV advertisements, enables businesses to elaborate on the features and benefits of products that last longer. Timothy (2013) continues by adding that print media is still the most preferred medium that exists in places where internet media cannot reach and is therefore more visible to the consumer.

Advertising is used to increase the probability of being exposed to a message be it via informing and communicating with people, or trying to persuade them to act in a certain manner. The primary intention of advertising is to provide consumers with necessary information, such as location of sales and in some occasions price (Kotler 2002: 578). Puranik (2012) claims advertising can also be used for creating or enhancing goodwill, neutralising competitors' advances in a target market, barring new entrants, or preparing ground for a new product. Kotler (2002: 578) agrees, by stating that advertising needs to build primary demand by informing customers about a new product. The author elaborates, by stating that in order to induce new customers and keep existing ones, advertisements need to assure the purchaser about making the right choice. For example, advertisements for automobiles often show satisfied customers enjoying their new car (Kotler 2002: 579). Another objective of advertising is to build brand image and brand loyalty in a competitive environment (Puranik 2012).

Advertisements are constructed to build selective demand for particular brands by communicating information about one or more product attributes in a persuasive context. Ambler (2000: 221) elaborates that persuasive communication may improve consumers' attitudes about a product attribute and make them return to the product. Therefore, persuasive advertising refers to a change of consumers' thoughts and feelings about a particular product. Several research papers (O'Shaughnessy, O'Shaughnessy 2002; Kotler 2002; Bovee, Arens 1992; Ambler 2000) consider features such as persuasiveness and memorability to be what ultimately determine advertisements' effectiveness. O'Shaughnessy and O'Shaughnessy (2002: 526) explain that advertising persuades and manipulates consumers through strategically designed promotions and social motivators. In

the author's opinion, attracting attention and persuading someone to take action remains the main principle of advertising.

People's attention can be drawn by using unique design, powerful words, and imagery or even competitive pricing. Then, however, it becomes a process of gaining their interest. Interest helps create a desire for the product or service (Behm 2006: 5). The traditional persuasion theory AIDA is a tool developed for ensuring that a specific message or copy stands out from all others in the market. AIDA guides advertisers through four steps: attention, interest, desire, and action (Gabriel *et al.* 2006: 505).

Advertising copy uses bullets and subheadings to make points stand out and help people quickly pick up the messages relevant to them. In addition, more information must be given about the product's functions and features (Kam, 2010). Attention must also be given to the variety of advertisements for services, as communication of the service process may be fairly abstract. The third step, after building interest is to appeal to consumers' personal needs and wants in order to create desire for the advertised product or service and stimulate action to buy. Although, according to the AIDA model, a consumer will purchase the product or service only after completing the first three steps, clear information about how to procure the good has to be available (*Ibid.*).

A descendant of the AIDA model proposed by Colley in 1961 suggests that each customer must go through 3 phases before taking action (Bierley 2002: 193). The Defining Advertising Goals for Measured Advertising Results Model or better known as DAGMAR model is considered to be more comprehensive than its predecessor as it maps the states of mind the consumer passes through (*Ibid.*). The first phase of the DAGMAR model is to create awareness. This can be done by identifying a differentiating function from other similar goods or services. For example, a product's Unique Selling Proposition can be emphasised in order to make it clear to potential buyers why it is different and better than the competitor's (Curtis, 2011). The second stage is to ensure the consumer understands the essence and benefits of the product. Only then can the consumer be convinced of the offering's superiority and make a purchase.

Although widely used, both the AIDA and DAGMAR model can be criticised for assuming that people go through a rational consuming pattern and decision making process. Furthermore, attention has been drawn to both models for stating that three steps must be gone through before reaching the action stage (Bierley 2002: 194). The AIDA and DAGMAR models were introduced in order to gain perspective on how consumers make decisions. Combining this with knowledge of the global market, characteristics of individual markets and unique cultural composition, advertisers are able to incorporate culture-specific elements into advertisements. In order to understand how this can be done, a detailed overview will be given of the general structure of advertisements with emphasis on specific advertisement components used to influence the consumers' cognitive process.

Advertisement content is composed from copy, graphics, and the layout of elements (Hudgins, 2013). The copy refers to the actual text within the advertisement, which needs to be clear, concise, and focused. Headlines are designed to be powerful and the first words the audience reads, unique to the product and often presented in larger type. Headlines have to grab the reader's attention and spark an interest in the product or service (*Ibid.*). Furthermore, de Mooij and Hofstede (2010: 103) suggest that personalised headlines can be used as a measure for individualism/collectivism.

A textual copy may often feature persuasive words and particular claims, such as "Independent experts have found ..." that induce desire and can even persuade to take action. Furthermore, advertisements can also present a more aggressive copy by using comparative words, such as "leader" or "number one" (Cutler *et al.* 1994: 57). However, as people have a fairly limited attention span, no textual element should offer more than 5-7 pieces of information (Suuroja, 2004: 9). Therefore, the copy often only includes the company's slogan that elicits emotions regarding the company and the product (Suuroja 2004: 11; Hudgins 2013). Regarding textual elements, notice must also be given to various language differences. Product and company names that are accepted in one country may be resisted in another merely due to the peculiarities in wording. For example, the Swedish furniture company IKEA had originally named one of their furniture lines "Fartfull",

clearly without thinking how it will sell in English speaking countries (Cross cultural..., 2013).

Another element of print media advertising is the extent of product description. For example, Ifezue (2010: 14) has found that women prefer more detailed advertisements. Therefore, fine distinction of product attributes, such as shampoo for curly or straight hair, in toiletry advertisements is more appreciated by women (*Ibid.*). Differences have also been found in relation to advertisements of food items. It is found that food carries different meanings to men and women. For example, men tend to pay less attention to nutritional value and are therefore less concerned with certain items being presented on product packaging (*Ibid.*).

Graphic elements, such as unique visual illustrations, photographs, and logos are used to raise interest in the advertisement and retain people's attention (Hilligoss, Howard 2002: 8; Hudgins 2013). For example, international perfume advertisements are strongly based on visuals and often rely on pictorial elements alone (Tuna, Freitas 2012: 96). In that case, the copy elements tend to be repetitive and feature mostly brand and product names to contextualise the advertising message (*Ibid.*). In general, photographs are used to provide a more realistic impression, whereas illustrations can be used for more aesthetic or metaphoric communication (Hilligoss, Howard 2002: 32). Reliance on pictures may also be the result of an internationally standardised campaign as visual images such as photographs are expected to travel best in a globalised world (Tuna, Freitas 2012: 99).

Illustrations are another important element of advertising for all customers. For example, brand logos as unique design symbols such as Nike's swoosh, McDonald's golden arches and Apple's partially bitten apple, are used to identify the company. In addition to brand symbols, people focus heavily on pictures, especially of human models, rather than words, therefore any illustrations used should intend to affect the audience in some way (Hudgins, 2013). For example, an image of an SUV perched high up on a rugged mountain cliff could be used to appeal to one's sense of adventure (*Ibid.*).

With reference to people portrayed in advertisements, the depiction of female models is by and large the most common motif (Tuna, Freitas 2012: 99). However, due to the dependency of advertised products/services, gender and number of participants depicted in advertisements varies. For example, although women are very common in perfume advertisements, where their nakedness is often exploited, an even more current motif pictures the image of couples (*Ibid.*). Furthermore, although assumed to reflect individualism-collectivism in a society, the number of people depicted in advertisements can be paradoxical (de Mooij, Hofstede 2010: 103). For example, as a picture of a family is thought to reflect collectivism, it can also be used to assert disappearing values in an individualistic society (*Ibid.*).

Portrayals of women's and men's roles in advertisements are proven to differ by culture. For example, in cultures with dominant feminine values, the roles of women and men portrayed in advertising tend to be less differentiated. On the other hand, in masculine societies women and men have specific qualities and their societal roles are also portrayed in advertising (Wiles *et al.* 1995: 36; Ifezue 2010: 15).

According to Okonkwo (2007: 148), celebrities are often used in advertisements for luxury items to reflect the brand's message and to draw more attention to the advertisement. Okonkwo also refers to additional tactics, such as taglines that feature claims such as "Since..." as a source of credibility. In addition, the brand's country of origin and history may be referred to (*Ibid.*). The term "luxury" can be defined as referring to something that is rare or expensive in addition to suggesting indulging in comfortable living (James 2011: 63). Okonkwo (2007: 145) refers to the difference of advertising objectives for luxury brands and consumer goods. For example, in addition to conveying information about the product and the brand's essence, advertisements for luxury products need to maintain brand loyalty (Frampton 2010).

Another tool for drawing attention to an advertisement is the use of sexual visuals (Okonkwo 2007: 148; Tuna, Freitas 2012: 102; Ifezue 2010: 16). Dianoux and Linhart (2010: 563) refer to the dress of models as being the characteristic most likely to give a

sexy connotation. Whereas nudity makes sexual connotations explicit, a certain degree of dress is chosen to provide a more subtle yet the most obvious marker. Although widely used, the degree of eroticism in advertisements may raise cultural issues by presenting a taboo association. For example, people's preferences in regard to sexual cues in advertisements can vary for several variables, such as age, gender, and education (Tuna, Freitas 2012: 101).

Interestingly, Dianoux and Linhart (2010: 572) found in analysing France, Spain, and the Czech Republic that in European context, nationality does not influence attitude towards nudity in advertisements. However, the opposite has been reported by Lass and Hart (2004: 619) in Germany, Italy, and the UK; and by Ford *et al.*, (2004: 46), who found that perceptions of nudity in advertising vary to a significant degree in Singapore, China, India, and the U.S.

Choice of colour scheme is another element to take into consideration when deconstructing advertisements. According to Solomon *et al.* (2010: 122) colours are rich in symbolic value, cultural meanings, and have the power to create positive or negative feelings. Colours communicate a message. Advertisements can be either in colour or black and white. Choice of colour will very much depend on the product, as well as the target audience. Jacobs *et al.* (1991: 21) refers to a universal listing of colour associations, where red is associated with passion and warmth; white refers to cleanliness; blue can be associated with sea and summer, whereas grey implies dignity. On the other hand, Kauppinen-Räsänen and Luomala (2010: 290) offer an idea that colour preferences stem from age, gender, and personality. For example, adults favour green, red, and a range of blue; men like blue and introverts prefer calmer and cooler colours in contrast to extroverts (*Ibid.*). Evens (2007) agrees with the significance of colour in advertising, but points out that it may not be consistent between cultures. For example, while white represents virginity and weddings in Western cultures, it is the colour of funerals in Asia (*Ibid.*).

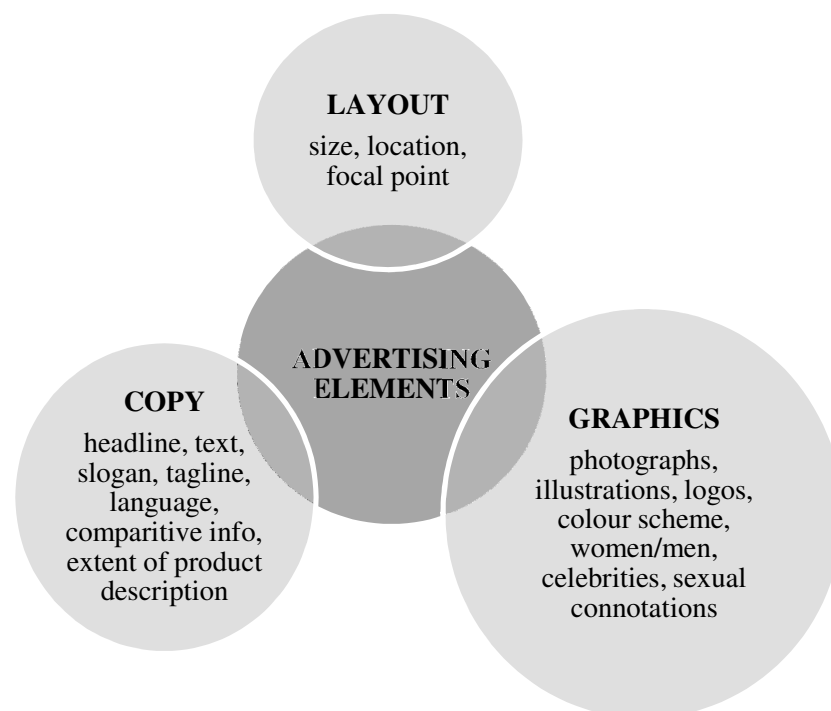
However not providing a conclusive representation of the variance of colour meanings, the author indicates that previous examples show evidence of colour being used in

advertisements to communicate with consumers. Therefore, when choosing a colour scheme, consideration must be given to the product or service advertised, consumers' individual differences, and how culture-specific elements are embedded in advertising appeals. Furthermore, attention should be paid to cultural differences between nations. In addition, relying on previously discussed advertisement characteristics, the author would like to emphasise that regardless of what type of visual elements are used in an advertisement, they must be consistent with the copy and headline otherwise it will confuse the consumer and reduce the advertisements' impact. All messages communicated must be uniform in order to be effective.

After establishing all content related elements that will be featured in an advertisement, special consideration must be given to the layout of elements. The author implies that attention must be given towards creating a focal point, typically the headline or visual element which will draw the reader's attention. In addition, graphic elements and text should guide the reader through the copy to the company signature. Although, the focus of this research concentrates on advertising content in regard to copy and graphics, consideration should also be given to the paper and ink used in production. Additionally, the location and size of the advertisement must be reviewed to determine its effectiveness (Hudgins 2013). According to Cutler *et al.* (1994: 56), studies in the U.S. have shown that the size of the advertisement is considered to be a top variable in regard to advertisement recognition. A larger image will draw more attention, making the advertisement more memorable and thereby increasing brand recognition. It is also important to consider the best publication for the advertisements in order to reach a specific audience (Hudgins, 2013).

Graph 3 offers an illustrative overview of all advertisement related elements that can be used to influence consumers. As seen from the graph, cultural differences should primarily be considered regarding the graphical elements of advertisements. The use of colour, sexual references and men or women is highly dependent on culture as explained in chapter 1.3. In addition, the copy offers marketers the opportunity to grab the consumers' attention in

addition to providing them with all necessary product information. Furthermore, the use of language is heavily dependent on culture. Although the layout and size of the advertisement have less bearing regarding cultural appeals (proper use of culture-specific elements), uniformity of the advertisement must be ensured.



**Graph 3.** Elements of Advertising (Composed by the Author based on Okonkwo 2007: 148; Evens 2007; Ifezue 2010: 16; Tuna, Freitas 2012: 102; Hudgins 2013).

Chapter 1.3 has outlined the essence of advertising by providing its definition in addition to describing the various purposes for advertising. Also, the objectives of advertising are depicted in addition to providing illustrations of various techniques used to utilise the medium. The structure of advertisements is outlined to characterise the various components that can be modified in order to make advertisements more effective. In addition, the techniques and tactics used in advertising to appeal to customers are surveyed.



## **1.4. Appeals as Important Elements of Advertising**

In order to best capture a target market and succeed in cross-cultural marketing, one needs to understand a particular society's sensitivity to advertising appeals. Advertising appeals, typically carried in the headlines and illustrations of advertisements, can be classified as specific approaches used by advertisers to communicate how a certain product will satisfy the customers' needs through embedded norms and cultural values (Rhodes and Emery 2003: 93). However, Albers-Miller (1996: 67) emphasises that two countries may differ greatly in respect to some values, but share others.

Common advertising appeals have developed over decades from different motifs utilized in advertising and classifications of personal values ultimately form a culture's foundation. For example, Kahle and Kennedy (1989: 6) proposed a list of cultural values that play an integral part in shaping behaviours that will lead to a desired "end-state". The list comprises of nine measurable items: sense of belonging, excitement, warm relationships with others, self-fulfilment, being well respected, fun and enjoyment in life, security, self-respect and a sense of accomplishment.

The most widely cited and recognised work on values analysis is that by Rokeach, who identified instrumental and terminal values (Pollay 1983: 76). Each category features 18 items and is therefore more elaborate than that of Kahle and Kennedy's (1989: 6) classification. The terminal values are: comfortable life, equality, exciting life, family security, freedom, happiness, inner harmony, mature love, national security, pleasure, salvation, and self-respect, sense of accomplishment, social recognition, true friendship, wisdom, world at peace, and world of beauty. The instrumental values are: ambition, broad-mindedness, capability, cheerfulness, cleanliness, courage, forgiveness, helpfulness, honesty, imagination, independence, intellect, logic, love, obedience, politeness, responsibility, and self-control (Pollay 1983: 78; Dahl 2010). Although all aforementioned academics have determined values that might be held by consumers, they defer from analysing values that could be used in advertising practices. Therefore, it is important to distinguish values that academics claim to translate into advertising appeals. As the

interchanging use of terms such as appeals and values can be confusing, the author of this thesis uses the following distinction between the two:

- appeals are used to appeal to the values a consumer holds;
- values are the underlying source of appeals.

Kotler and Scheff (1997: 310) differentiate between three types of appeals. Firstly, rational appeals are communicated by referring to the product's quality, value, and performance which engage the audience's self-interest. Secondly, emotional appeals seek to elicit emotions that motivate purchase. Both positive and negative appeals, such as joy, fear, and guilt are used. In addition, sexual appeals are often used to elicit emotion. Finally moral appeals, although rarely used in commercial advertising, "are directed to the audience's sense of what is right and proper" (*Ibid.*: 311).

Advertising appeals used to analyse advertising content for decades and in many cultures (Albers-Miller, Gelb 1996, Larimo, Pesonen 2009; Emery, Tian 2010; Swaminathan 2012) are those devised by Pollay. In his study, Pollay (1983: 72-73) emphasised that values found in society are often reflected somewhat different in advertising because advertising will always try to have positive appeals associated with the product. After analysing a variety of literature relating to values and appeals, Pollay created a list 42 appeals most commonly found in advertising. The appeals are: adventure, affiliation, casual, cheap, community, convenient, dear, distinctive, durable, effective, enjoyment, family, frail, freedom, healthy, humility, independence, magic, maturity, modern, modest, morality, natural, neat, nurturance, ornamental, plain, popular, productivity, relaxation, safety, security, sexuality, status, succorance, tamed, technological, traditional, untamed, vain, wisdom and youth (Pollay 1983: 80-84).

Furthermore, Pollay has listed definitions for all of the appeals (see appendix 1) in order to provide a more clear idea of their essence (Pollay 1983: 79-84; Albers-Miller 1996: 62-63). As a note of criticism, Dahl (2010) and Beniers (2012) refer to negative appeals as being potentially missing or turned into positive emotions. For example, fear of an accident can

be alleviated by the advertisement demonstrating safety features of a vehicle and thus providing a solution.

In general, advertising appeals are the specific approaches used by advertisers to communicate how their products will satisfy customer needs. According to Rhodes and Emery (2003: 91) appeals are embedded in a culture's values, norms, and characteristics and can be carried by the entire structure of advertisements. However, although the communication of advertising appeals remains the same, there is reason to believe that different cultures emphasise different advertising appeals (*Ibid.*: 93, Cemalovic 2009: 9).

In 1996, Albers-Miller and Gelb coded Pollay's 42 advertising appeals juxtaposing them with four cultural dimensions identified by Hofstede. All appeals were evaluated for possible relationship to individualism, power distance, uncertainty avoidance, and masculinity. The ties between Hofstede's dimensions and Pollay's appeals appear clear and logical, especially as many of Pollay's appeals are part of Hofstede's cultural dimensions. For example, independence is a sub-trait of individualism (Albers-Miller and Gelb, 1996: 57-69).

Albers-Miller and Gelb's study used six coders from countries such as Taiwan, India, France, Mexico and the U.S. who were given detailed descriptions Pollay's advertising appeals, a summary of norms and associations with each of Hofstede's cultural dimensions, and perceptual maps of values created by Schwartz (Albers-Miller, Gelb 1996: 61). The coders were instructed to relate each appeal to a single cultural dimension or indicate that the appeal relates to none of them. In their work Albers-Miller and Gelb eliminated 12 appeals due to lack of agreement regarding relationship to any of the dimensions (*Ibid.*). The discarded appeals were: traditional, modern, technological, relaxation, wisdom, enjoyment, freedom, maturity, morality, sexuality, healthy, and neat. The appeals retained were ones for which four out of six coders indicated a relationship with the same dimension (Albers-Miller and Gelb 1996: 66). A summary of relationships for the remaining 30 appeals is shown in table 4 (*Ibid.*: 62).

**Table 4.** Hofstede's Dimensions Juxtaposed with Pollay's Advertising Appeals.

<b>Advertising Appeals</b>	<b>Individualism</b>	<b>Power distance</b>	<b>Uncertainty avoidance</b>	<b>Masculinity</b>
Independence	+			
Distinctive	+			
Self-respect	+			
Popular	-			
Affiliation	-			
Family	-			
Succorance	-			
Community	-			
Ornamental		+		
Vain		+		
Dear		+		
Status		+		
Cheap		-		
Humility		-		
Nurturance		-		
Plain		-		
Safety			+	
Tamed			+	
Durable			+	
Adventure			-	
Untamed			-	
Magic			-	
Youth			-	
Casual			-	
Effective				+
Convenient				+
Productivity				+
Natural				-
Frail				-
Modest				-

Source: (Albers-Miller and Gelb 1996: 62).

Due to the logical structure and credibility of links between Hofstede's cultural dimensions and Pollay's advertising appeals, found by Albers-Miller and Gelb (1996), Huettinger

(2008) and Larimo and Pesonen (2009), the framework will also be used in this master's thesis to determine whether culture-specific elements can be identified in Estonian print advertisements.

The following paragraphs will showcase how research has provided explanations for motivational elements used in advertising over the years. For example, Frith and Sengupta (1991: 195) showed how advertising techniques are influenced by Hofstede's individualism dimension by noting the number of people in print advertisements. They found that in countries with high individualism index only a single person was portrayed in advertisements while families and groups are most prevalent in collectivist nations. Furthermore, study by Moon and Chan (2005: 60) highlights how product category and a society's culture affect advertising appeals related to Hofstede's cultural dimensions. Results indicate that individual appeals vary among product categories. For example, the "Enjoyment" appeal is often used in food and beverages advertisements (*Ibid.*).

In countries with high uncertainty avoidance, visual communication often centres on detailed arguments that offer specific data concerning product attributes and price (An 2007: 10-11). Moon and Chan (2005: 58) found that appeals related to uncertainty avoidance are in larger extent dependent on product category and not society.

Countries with low scores on the power distance dimension prefer straightforward and direct visuals that contain text and more comparative information. On the other hand, symbolic messages are more associated with high context cultures where power distance is high, as those are more capable of deriving hidden messages (see chapter 1.2). This means that visual communication does not require literal or restrictive information, but rather logos and symbols (An 2007: 10). Furthermore, society and product group have not been found to affect appeals referring to the power distance dimension (Moon, Chan 2005: 60).

On the other hand, strong impact of product category and social culture have been found by Moon and Chan (2005: 60) to contribute extensively to the occurrence of appeals relating to masculinity/femininity. Vila-Lopez *et al.* (2013: 5) claim visuals of male figures are more appealing in masculine countries where the difference in the values of men and women bare

a greater difference. Furthermore, Moon and Chan (2005: 60) found “Effectiveness” to be a predominant appeal used in masculine societies.

However, although not included in research by Moon and Chan (2005), Vila-Lopez *et al.* (2013: 4) have found that visual communication in short term oriented cultures tends to use photographs that give a more realistic representation, while illustrations that showcase artistically decorated information are more common in high context cultures.

Past research results showing how cultural dimensions manifest in advertising through culture-specific elements provide a basis for the paper at hand. It has become clear from investigating advertising objectives, that advertisements must first grab mass attention and trigger emotions. For this reason advertising appeals must relate to specific cultural expressions and carry values that masses can connect with.

The current chapter provided an overview of advertising appeals by outlining the works of several academics. Distinction was made between values and appeals that characterise cultures’ manifestations in advertisements. Pollay’s 42 appeals, also used in the empirical section of the current thesis, were described in detail. Furthermore, an overview of how advertising appeals are associated with cultural dimensions introduced by Hofstede was given. Examples of how cultural peculiarities are reflected in advertisements through advertising appeals were presented.

## **2. EMPIRICAL ANALYSIS OF CULTURE-SPECIFIC ELEMENTS IN ADVERTISING BY THE EXAMPLE OF ESTONIAN PRINT MEDIA**

### **2.1. Cultural and Print Media Characteristics of Estonia**

The second chapter of the current thesis consist of four subsections, which seek to provide answers to the research questions. In 2.1 the author will present findings relating to Estonian cultural originality. Individual characteristics of Estonia will be explained in addition to providing an overview of Hofstede's cultural assessment. Subsection 2.2 characterises the research methodology and sample used in empirical research. Chapter 2.3 and 2.4 will present an analysis of research results and make recommendations for future research.

The purpose of this research is to determine the ties between advertising appeals used in Estonian print media and the local national culture in order to provide a basis for future decisions of marketers targeting transitional regions. In order to reach the goal that has been set, the following research questions will be answered.

**Q1: What are the most common advertising appeals present in Estonian print media?**

**Q2: How do the advertising appeals relate to the cultural dimensions of Estonia?**

**Q3: What are the implications for multinational organizations?**

A task of understanding the culture of different markets is daunting enough, but could prove to be especially difficult for companies trying to do business in Estonia, or other Eastern European regions due to the scarcity of works published analysing empirical data on their value system (Rhodes, Emery 2003: 90). Furthermore, Huettinger (2008: 367)

claims that the historical background of Baltic countries affects the values, norms, and beliefs held by various generations. Varblane *et al.* (2012: 10) and Kaasa *et al.* (2013: 13) agree that while transitional countries have gone through major political and economic changes their values and beliefs may also have been influenced. This applies to Estonia and several other Central and Eastern European countries regarding the period of the collapse of the Soviet Union as well as the process of becoming a member of the European Union and Eurozone.

Tuulik and Alas (2009: 170) claim that over the transition period, Estonia has witnessed a cultural paradigm shift by changing from a centralised and hierarchical to a more market-driven and decentralised society. Tuulik and Alas (2009: 170) and Tambur and Vadi (2012: 755) warn that a social transience where a set normative of principles and practices are replaced by another unfamiliar set can make the period uncertain for people and may be carried over into inconsistencies in empirical knowledge.

As presented in the theoretical section of this thesis, advertisement standardisation within European countries is not recommended due to several substantial country differences. In addition, Realo (2003: 51) claims that due to Estonia's historical background, attitudes and values among Estonians may vary. Although Hofstede's data regarding transitional countries was compiled from local studies and observation only, the variety of ethnic groups in Estonia strongly suggests making reserved declarations regarding Estonia's cultural determinants (Kaasa *et al.* 2013: 13). This is further justified by Kaasa *et al.* (2009: 10-15) who by analysing European Social Study (ESS) data have found dramatic differences between Hofstede's cultural evaluations of transitional countries and ESS-based results. However, the same study replicated the results of Hofstede's cultural evaluations for Western European countries thereby confirming the theoretical grounds of Hofstede's approach.

Hofstede has provided an overview of the Estonian culture through his 5D Model of cultural dimensions. The results show the peculiarities of the Estonian culture and offer insight to what makes Estonia stand out from other world cultures. However, it must be



noted that Hofstede's assessments of Estonia is simplified as it relies more on expert opinions and may therefore lead to insufficient decisions (Vadi, Meri 2005: 271).

Estonia scores a lower than average score of 40 on the power distance dimension (Vadi, Meri 2005: 276; Hofstede 2013a). This implies that Estonians do not easily respect or readily obey people in high positions based simply on their status as power holders (Hofstede 2013a). Furthermore, Vedina and Vadi (2008: 130) claim that culture influences an individual's attachment to an organisation. For example, instead of authoritarian organisation culture, Estonians welcome superiors that encourage people to share their opinions and include other in the decision-making process. As a transitional country (Tambur, Vadi 2012: 755), older generations may still demonstrate high PDI propensity (Hofstede 2013a). However, as most of the respondents of the current research were all born after 1990, the existent PDI score will be considered to be more accurate.

According to Hofstede, Estonians prefer to avoid uncertainty. A high score of 60 on the UAI index implies Estonians prefer to rely on clear guidelines and rely on rules (Hofstede 2013a). In addition, Estonians may reflect over a problem for an extended amount of time and therefore may be careful about taking risks (*Ibid.*). Contrarily, Vadi and Meri (2005: 274) show that Estonians have a lower than average need for regulations and work-related instructions. Furthermore, that in comparison to Egyptians and Italians, Estonian employees seek advice rather than orders and are therefore considered being more independent (*Ibid.*).

Estonian culture was first evaluated for its individualism-collectivism, in a study of cultural values presented by Schwartz in 1994. Based on scores awarded to conservatism, affective, and intellectual autonomy, Estonia was classified with a group of collectivistic cultures (Realo 2003: 51). However, more recent research results indicate Estonia is more individualistic in the sense that people prefer to work alone and give priority to their personal interests (*Ibid.*: 60-61). However, due to variance in findings, the possibility of coexistence of collectivistic and individualistic characteristics in all cultures is supported (*Ibid.*: 62).

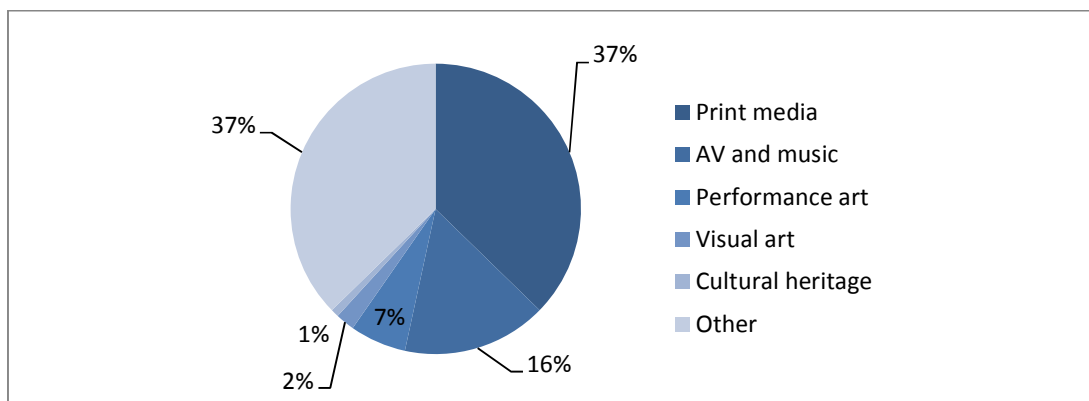
Hofstede finds solid conviction of personal responsibility and individual achievement among Estonians, who feel the need to be self-fulfilled. A higher than average score of 60 on the IDV dimension shows that most Estonians believe an individual should be allowed to reach new levels through their own contribution. A high score of IDV implies that work relationships are professional and business activities are more task-orientated serving a functional purpose (Vadi, Meri 2005: 272). In addition, transparency and honesty are part of direct communication (Hofstede 2013a).

With a low score of the masculinity dimension, Estonia is driven more by modesty and fairness. Feminine cultures tend to prefer cooperation and are more consensus-oriented. On the other hand, people from low MAS index countries tend to take constructive criticism personally and shy away from conflicts (*Ibid.*). Furthermore, the masculinity dimension is manifested through direct and informal communication, democratic and consultative management styles where decisions are made through participation (Vadi, Meri 2005: 272; Hofstede 2013a). It is said, that Estonians are more prone to show their competitiveness through work and not boast about their achievements. In addition, Estonians possess good listening skills and respect for other people's time (Hofstede 2013a).

Unfortunately Hofstede does not provide a LTO index for Estonia. In order to be able to clarify the dimension, parallels will be drawn with the other two Baltic States Latvia and Lithuania for which the index has been stated by Hofstede and Hofstede (2005). Due to the remarkable similarity between dimensions among the three Baltic States, verified by Huettinger (2008: 368), the LTO index could be transferred from Latvia and Lithuania to Estonia. Hofstede's adjusted results show a LTO index of 25-30 for Baltic States, which suggests a fairly low LTO index for Estonia. Short-term orientated societies tend to be normative in thinking and exhibit respect for traditions. People tend to focus more on achieving quick results and are not prone to save for the future (Hofstede 2013b). Although Hofstede's dimensions are widely applied and can be successfully used to evaluate cultural dimensions of all Baltic State countries, Huettinger (2008: 362) recognises a need for a more unique set of dimensions to be developed in order to give a more in-depth analysis for transitional countries.

Relating Hofstede's findings of Estonia to culture-specific elements manifested in advertising (see chapter 1.2), it can be said that advertisements should feature textual elements as much as possible. As a country with high uncertainty avoidance levels, people tend to look for clear messages and information about product attributes and price in advertisements. Furthermore, comparative information may be preferred if presented through detailed arguments. Visuals in advertisements should be clear and provide a realistic representation. Although no preferences are made regarding gender, Estonians might prefer to see younger individuals, who are visualised singularly. The use of photographs can be beneficial, as well as the portrayal of softer images of individuals. However, due to Estonia's cultural history, ethnic composition, and reservations presented earlier, no definite conclusions should be made about cultural influences on advertising appeals in Estonia. Difficulties in producing comprehensive results rely on Estonia being a limited market for luxury and even consumer goods for many decades.

Nevertheless, advertising expenditure in Estonia has grown exponentially within the last two decades reaching 20.98 million euros in the second quarter of 2012 (Estonian Advertising... 2012). The empirical section of this research will focus on print media, as it is the most influential means of advertising in addition to covering a quarter of the Estonian media market. For example, 25.9% share of the Estonian media market is taken by newspapers (Estonian Advertising... 2012). Graph 4 shows the share of cultural expenditures by domains.



**Graph 4.** Estonians Cultural Expenditure by Domains (Kommel 2011).

Print advertising is a physical form of communication between marketers and their target audience. Tolles (2008) acknowledges the importance of print in the present digital age, where physical wares, such as books, newspapers, and magazines are no longer considered to be the most profitable mean of interaction between various parties. The personality of print is emphasised, as it is something a person can carry around with them and consume while they please. Furthermore, pretty pictures in glossy magazines and the deliberative articles in daily newspapers will still be popular today (*Ibid.*).

Consterdine (2009: 27) highlights magazine advertisements' strong influence in guiding the purchase decision and also refers to newspapers' strength. As an example, printed advertising in magazines and newspapers is very effective at every stage of the purchase decision-making process - brand awareness, brand recognition, and developing a favourable opinion of the brand are all influenced by print advertisements (*Ibid.*). The selection of print media for analysis was further justified by Wiles *et al.* (1995: 41), who refer to it as the medium most common and easily used for cross-cultural comparison.

In 2012 TNS Emor, Estonia's leading market research company published a list of 98 Estonian publications, which is led by daily newspapers following themed magazines. The findings show, that at least one publication on the list is read by 81.3% of 15-74 year old Estonians, indicating sufficient market coverage (Järv 2012).

Table 5 provides an overview of most commonly advertised product categories in Estonian print media in 2012 according to TNS Emor (Estonian Advertising... 2012). The popularity of advertised products can depend on the individual characteristics of various products and suitable publications for advertising. For example, building materials and furniture can be said to be more advertised in home improvement publications, whereas mobiles and concerts in daily newspapers.

**Table 5.** Most Popular Product Categories in Estonian Print Media in 2012.

No.	Category
1	Cars
2	Retail in general
3	Mobile
4	Financial
5	Remedies
6	Concerts
7	Building Materials
8	Alcoholic
9	Social advertising
10	Furniture

Source: (Estonian Advertising... 2012).

In addition, regard must be given to state regulations, such as advertising law, influencing advertising content for various product groups. For example, advertisements for alcohol can not contain a direct appeal to buy or consume alcohol; include a drawing or puppet characters from children's literature, film, and animation; may not provide information about events and activities in a manner that may create the impression that alcohol consumption contributes towards social or sexual success, improves physical performance or is important to achieve good results in certain fields. Furthermore, advertisements cannot be associated with alcohol and driving; claim that alcohol is a stimulant, calming, or conflict resolution pro-active; present abstinence or moderation in the consumption of alcohol in a negative light; put emphasis on high alcoholic content as being a positive quality of the alcohol; indicate that by purchasing alcohol other goods can be obtained free of charge or under-charge (Advertising Law 2008).

Furthermore, alcohol advertisements cannot imitate or use known actors, athletes, musicians, entertainers, or other well-known people their voice, images or references to such people. Furthermore, alcohol advertising must not present roles or a character known mainly for: children's film, television, music and entertainment programs or events (*Ibid.*). In addition, all alcohol advertising must include the warning: "Attention! This is alcohol.

Alcohol can damage your health". The warning must be visible, understandable, and clearly distinguishable from other information (*Ibid.*).

Another product group highly regulated by Estonian laws is remedies. The need to protect human health and promote a rational use of drugs makes it a market area that is much more regulated by law (Advertising of... 2012). Trading, advertising and promoting medicines, is governed in Estonia by the Advertising Law and Medicines Act.

According to the Estonian Medicine Act, advertising is permitted only for products with active selling licenses (Advertising of... 2012). Advertising of narcotic drugs and psychotropic substances is prohibited (Advertising Law 2008). Furthermore, rational use of medicinal products must be encouraged by presenting information objectively. Advertising must not be misleading or exaggerated. In addition, advertising has to clearly distinguish the properties, which are connected to the advertised product, and features that are generally known or also characteristic of other medicines (*Ibid.*).

Estonian advertising law also regulates the use of comparative information in advertisements. For example, comparative advertising may not cause confusion about the advertiser and its competitors' trademarks, names, products or services. Advertisements cannot exploit the trademark or reputation of competing goods. Provide a product or service in the protection of the right to own branded goods or services; or a copy of the model. Comparative advertisements must include information on the bid closing date, availability of services, and offer other special conditions (*Ibid.*). Strict regulations affecting the use of comparative information in advertisements may have caused the lack of comparative elements found in the 110 evaluated advertisements.

Chapter 2.1 introduced research questions that the thesis seeks to answer. In addition, the author has provided an overview of cultural findings that characterise the peculiarities and specific traits of Estonian culture. Hofstede's evaluation of Estonia's cultural dimensions was brought forward in order to gain a deeper understanding of the elements that affect Estonians' perceptions in addition to outlining a basis of empirical analysis. Print media

consumption patterns were outlined in addition to providing an overview of regulations affecting advertising content for certain products and advertising techniques.

## **2.2. Methodology, Sample and Overview of Research Data for Empirical Analysis of Culture-Specific Elements in Estonian Print Media**

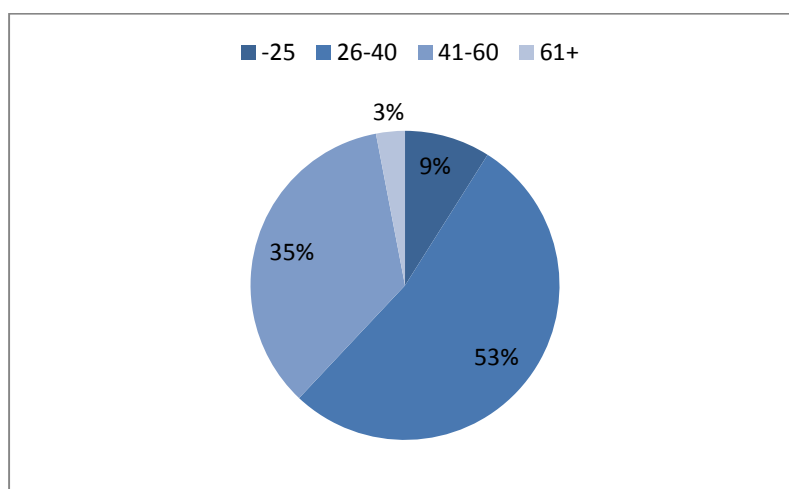
The idea for this research thesis originated from a proposal by academics from University of Vaasa, who will be undertaking a more comprehensive research regarding the relationships between national cultures, advertising appeals and advertising effectiveness involving multiple countries around the world. Therefore, methods used in this thesis are chosen to feature comparable qualities.

Research tasks of the current thesis required the utilization of both secondary and primary research in addition to employing qualitative and quantitative techniques. Secondary data was used to investigate various culture approaches, advertising structure and appeals, and previous research methods used in similar academic works. However, to answer the research question, primary research of Estonia was undertaken. The author deferred from producing a unique research measure to analyse the gathered results and opted for a well-known empirical methodology presented by Albers-Miller and Gelb (1996). Furthermore, in order to introduce breadth and depth to the analysis and obtain comparable results, primary research was conducted in two sections. A triangulation of research methods enabled the author to produce a fuller account of the situation.

For this analysis, advertisements from three magazines and one weekly newspaper were chosen. The categories were chosen, so that results from this study could be later compared and contrasted with similar analysis of various regions and to provide an overview of most typical publications available. One representative was chosen from business magazines (Director), one from general publications (Eesti Ekspress) and two from women's magazines (Anne&Stiil; Cosmopolitan Estonia). Two women's magazines were analysed to

collect a wider spectrum of data. Following paragraphs will give a detailed overview of chosen print media.

Director magazine was established in Estonia in 2001 and is a monthly publication printed 10 times a year (every month except July and August). 39% of Director magazine readers are high achievers, either entrepreneurs or top managers in marketing, personnel, or finance. 31% of readers are specialist and 27% middle managers. Suited for this thesis, 8% of Director magazine readers are students. Another 10% is divided equally between office workers and others. More than 60% of Director magazine readers earn a higher than average wage. 16% earn average and 17% have an income lower than the national average (Meediakaart... 2013). More than half of Director magazine readers are aged between 26-40, 35% are 41-60 year olds, 3% are older than 61 and 9% younger than 25, as shown in graph 5 (*Ibid.*).

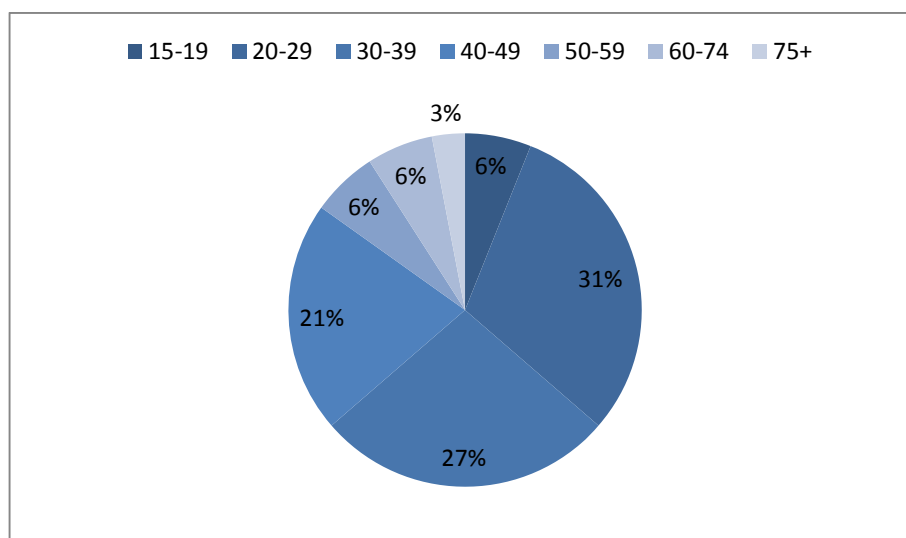


**Graph 5.** Readers of Director (Meediakaart... 2013).

Eesti Ekspress (EE) was first published in 1989. The readers of EE are better educated and wealthier than average newspaper readers in Estonia. Furthermore, EE readers can be characterised as being optimistic and satisfied with their lives. The readers are diverse news trackers, who carry an active role in society and show an interest in literature, theatre, and music, furthermore, EE readers are oriented to consumption (Kes on ... 2012).



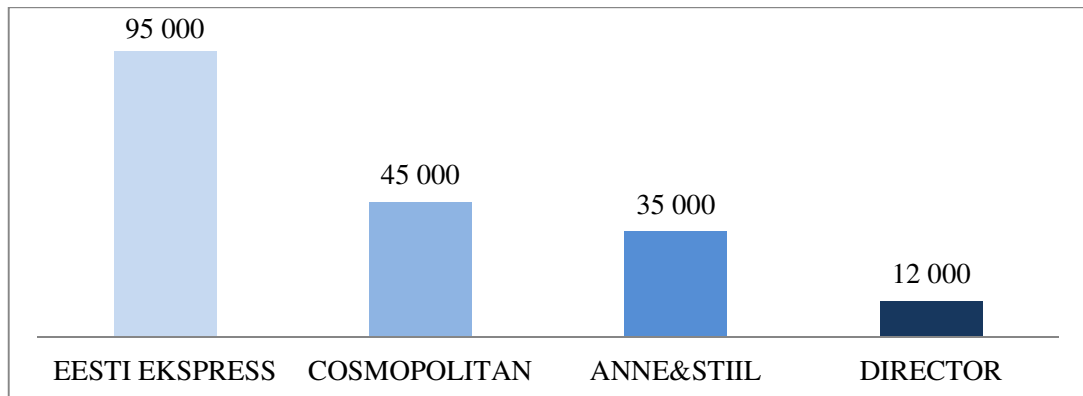
Anne&Stiil was first published in 2009 after the merger between Anne established in 1996 and Stiil which was first published in 1991. Anne&Stiil's ideal readers are educated women earning an average monthly wage. As culture lovers, Anne&Stiil readers are mature women, who take care of themselves, do regular exercise, and keep up with current trends. Furthermore, they read books and enjoy cinema, theatre, and concerts. Graph 6, provides an overview of the age division of Anne&Stiil's readers (Anne&Stiil 2013).



**Graph 6.** Readers of Anne&Stiil (Anne&Stiil 2012).

Cosmopolitan is the world's leading women's magazines that is published in 64 countries (Reklaam ... 2013). It was first released in Estonia in 2004. Cosmopolitan Eesti is a monthly magazine encouraging women aged 18-35 to be brave, sexy, independent, confident, and fashion forward (*Ibid.*).

When choosing publications to be used in the research, consideration was also given to circulation volumes. Graph 7 shows that EE has the largest circulation of all publications used in this thesis (Järv 2012). Due to its worldwide fame and variation to other publications on the Estonian print media market, Cosmopolitan has a high readership of 45 000. Anne&Stiil has a circulation of 35 000 and 12 000 issues of Director are published each year (Estonian Advertising... 2012).



**Graph 7.** Readership of Publications Used in Research (Estonian Advertising... 2012).

The following paragraph outlines the research methodology and gives an overview of research data. In total 634 A4 advertisements were collected, coded (coding legend provided in appendix 2), and archived by the author over a six month research period from July 2012 to December 2012. Preliminary coding featured the country of research, type of journal, number of issue, and page number. This information was gathered to gain a clear overview of the research material and to be able to later use the data for other research purposes. Furthermore, the origin of company was noted in order to be able to state whether there are significant differences between advertisements made by local and foreign companies. Furthermore, product category was registered to determine the variety in advertising appeals for different product types.

During the coding process, 3 product classes (durable, non-durable, and service) and 10 product types: foodstuffs, technical goods, cosmetics, clothes, accessories, healthcare, banking, insurance, travel, and others, were identified. Firstly, only advertisements that showcased products and services were used in order to warrant continuity; advertisements of social events and of one-off offers were discarded due to their rate of occurrence. However, after careful revision another 187 advertisements featuring “services” (banking, insurance), “travel” offers, and “other” were excluded. Service and travel advertisements were left out due to the variances in the process of promotion. In addition, repetitive and ambiguous advertisements, where no reference was made to the advertised product, were

excluded. Furthermore, for methodological reasons the sample was corrected to only include full-page advertisements.

The final count of advertisements that were subject to in-depth evaluation was 115. Five advertisements, shown in appendix 3, were separated from the major research sample. The advertisements, chosen by the author of the current thesis, were used to gain more in-depth responses regarding product groups. The research was carried out in two stages. In the first stage respondents evaluated 110 advertisements, and in the second stage respondents evaluated five advertisements – providing results that can be more easily generalised.

Out of the 110 evaluated advertisements 56 were classified as durable – indicating that the products were long lasting and time-proof. Distinctions were made between FMCGs and luxury products. Technological products, as well as clothing and accessories were categorised as durable, whereas food, drink, medicine, perfumes, and beauty products were classified as nondurables. All advertisements were further categorised by products in advertisements. 9% of advertisements featured foodstuffs; 30% were of technological products and another 30% of the advertisements portrayed beauty products. 15.5% of advertisements featured clothing, 5.5% showcased accessories, and 10% were of medicinal items.

The general division for both study samples was made on the basis of product category. Technological category features advertisements of vehicles in addition to technological gadgets, such as cameras, phones, iPads, computers, TVs, and household electronics. Advertisements of food and alcohol are categorised as foodstuffs. Medicinal products were kept in an individual product category. Another category was composed of advertisements for clothes and accessories. Furthermore, perfumes, make-up and hair care products were categorised together as beauty products.

However, for data analysis the division based on product groups was deemed unsuitable. For this reason most products were categorised based on exact product. For example, technological products were divided into two categories: vehicles (C) and gadgets (G). This was done to be able to generalize results from product group C to industrial products.

Accessories (A) were kept separate from apparel (W). Furthermore, beauty products were regrouped. Perfumes were kept separately (P) and make-up together with hair care products were kept together (H).

The division was based on the peculiarities of certain product advertisements. For example, according to Tuna and Freitas (2012: 102) perfume advertisements are typically published in burst campaigns in special seasons or occasions. Short copy is very characteristic to perfume advertisements, where the only prominent verbal components are the brand and product name. Furthermore, themes in perfume advertisements exploit mainly lifestyle concepts and refer to everyday themes, such as love and youthfulness – themes suitable for international campaigns (*Ibid.*: 103). In addition, because of regulatory reasons the author divided foodstuffs into two separate categories: food (F) and alcohol (X). This was done as the regulations regarding alcohol advertisements are very strict in Estonia and set certain boundaries for advertisements that can affect the advertisement content. Similarly, medicinal products were left in a category by themselves (M).

As a result of differences in advertising practices, the author devised nine categories in which to divide the 110 coded advertisements (see appendix 4). In total, 19 car advertisements, 14 of technological gadgets, another 17 featuring hair care products and make-up goods and 16 perfume advertisements. Eight advertisements of alcohol were categorised in an individual group and the two remaining adverts were categorised as “food”. Furthermore, all the remaining advertisements were left in a group by themselves: 11 medicinal advertisements, 6 of accessories, and 17 clothing advertisements. To further distinguish advertisements and to be able to refer back to them, the exact product type and name was recorded. In addition, all advertisements were numbered in order to be able to identify individual articles for analysis.

Further coding of advertisements was carried out in order to be able to link them to characteristics of cultural dimensions. For example, information regarding advertisements was noted in regard to the presence extensive product descriptions, which may suggest high uncertainty avoidance. The collected data shows that extensive product descriptions, which

refer to more than three sentences about the product characteristics and purpose of use, were present in 46 instances. A high degree of informational advertisements may result from 40% of advertisements featuring electronic goods and remedies that require extensive commentary. In addition to product descriptions, the presence of sales promotion and price information was recorded in order to detect elements used to help avoid uncertainty for customers. Out of the 110 advertisements evaluated, 20 contained information of sales promotions and 25 made specific reference to price.

Fifty per cent of the analysed advertisements contained information regarding product availability referring to details necessary for the acquirement of advertised products. Information regarding the availability of products suggests the brands' commitment to induce first-hand experience with the customer by referring them to visit a physical location and obtain the product. Advertisements were also coded for presence of comparative information as it is considered a more aggressive communication style explicitly referring to the competitors' product (see chapter 1.3). However, research results show none of the 115 advertisements coded contained comparative information. In regard to advertising content, it was further recorded whether the visuals contain sexual elements. The preliminary coding was done by the author, who made the decision on whether the elements of sexuality were present. It was found that 10% advertisements use sexual references. In addition, to further construe the advertisements, it was described whether the advertisement featured luxury items based on the classification and definition of luxury presented in chapter 1.3. 16 advertisements in total were classified to feature luxury brands, such as Gucci, Dior, Mercedes-Benz, and BMW.

Attention was also given to the number of individuals in advertisements. In total 72 advertisements contained visuals of people, mostly individually, whose gender and age group were also recorded. Men were recorded in 8 instances, women in 50 advertisements, and children in one. Distinctions were made in regard to the number and mixture of grownups or children used advertisements. In addition, note was made of whether people featured in the advertisements were celebrities, and whether they were local or international. The specification of celebrities was deemed necessary by the author in order

to be able to further characterise the presence of cultural elements in Estonian print advertising. For example, the use of celebrities in advertisements is proven to be more prevalent in collectivist cultures.

Attention was directed towards the language used in advertisements as well as the colour composition. 93 of the advertisements were presented in Estonian, suggesting a high level on basic adaptation. 14 advertisements of the 110 evaluated used a combination of Estonian and English – foreign language was mostly found in company slogans of imported goods. For example, more than a third of advertisements for alcoholic beverages featured a combination of languages. Advertisements featuring solely foreign languages were those of perfumes: two featuring English and one in French. However, the author deems it is important to emphasise that the amount of textual content within the advertisements featuring purely a foreign language was minimal. Language variety within the textual content may result from the origin of companies advertised. 85 advertisements were identified as of foreign decent and 25 advertisements were classified to be from local businesses; however it must be acknowledged that in several instances local businesses function as retailers and advertise foreign brands. 109 of advertisements used in the first study were in colour.

Starting the study, the respondents were firstly introduced to the task at hand by explaining the process and providing ideas on how to best evaluate the advertisements. It was suggested that respondents focus on the appeals present in the advertisement visuals and print copy and avoid associating their own usage experience with the product featured. In addition, the process of evaluation was described with reference made to the appeals and the words used to better expound them. It was suggested that an appeal can be deemed existing clearly if the respondent felt that several explanatory adjectives were present. The same principle holds true for indicating the absence of appeal – no characteristics in the advertisement were found to match the appeal or its extension words. Furthermore, a collective discussion over the essence of the research was held. This entailed respondents asking questions regarding the evaluation process.

In order to ensure full understanding of all requirements of the research, evaluation sheets presented to respondents were designed in the most simplistic manner. The first and main section of the evaluation sheet, presented in appendix 5, featured 42 Pollay's appeals with definitions. In order to ensure full comprehension of the appeals and secure reliable results, appeal definitions were translated into Estonian by the author. Translations were added to avoid confusion resulting from language differences and to secure a most comprehensive evaluation process.

The appeals were listed in no particular order and no preference was made to any specific appeal. The respondents were asked to evaluate the existence of all appeals on a scale of three and were instructed to award 0 for when the appeals does not exist, 1 in case the appeals exists and 2 if the appeals clearly exists in their view. In addition to information gathered to categorise the data and carry out the research, questions regarding the likeability and usage experience with the products were added to supplement the research findings (see table 6).

**Table 6.** Additional Questions and Answer Options Regarding Evaluated Advertisements.

<b>1. Do you like the advertisement?</b>
1= not at all; 2= don't like; 3= somewhat; 4= very much
<b>2. Have you see the advertisement before?</b>
1=have not; 2=yes; 3=I am not sure
<b>3. Have you used the product?</b>
1=not; 2=yes, once; 3=yes, several times
<b>4. Do you plan to use the product?</b>
1= not, 2= yes
<b>5. Do you have any associations with the product?</b>
1=very negative; 2=negative; 3=neutral; 4=positive; 5= very positive

Source: (Composed by the Author).

Variations of the Likert scale were used to structure the responses. The purpose of individual questions determined the choice of answers provided. For example, an even number of options were provided to eliminate a neutral choice thereby forcing respondents to make a decision. On the other hand, an odd number of response options was given to

collect a measurable answer. In addition, in some instances more variables were added, which will assist in determining students' perceptions more precisely (Saunders *et al.* 2007: 372-374).

The study was run exclusively with undergraduate students of Tartu University Economics department. The sample was chosen randomly, however in order to maintain consistency, students from a singular course participating in a joint subject were used in this research. Students were used due to ease of access and because they are often considered as the best available group to be used in research. Nevertheless, the author does take into consideration some limitations regarding students as research subjects. For example, Mockaitis (2002: 85) claims that the use of young people for research purposes in Central and Eastern European countries is questionable and should be limited as youth reflects the direction a culture is headed. However, due to limited resources, students were deemed the best available sample. As qualitative research is very time consuming and involves a deeper understanding of the evaluation processes, students who were willing to focus on the task at hand were chosen as the most suitable sample. Furthermore, the sample included both male and female students who are deemed suitable considering the publications that were used in the research.

In total 440 evaluations were collected. The evaluation process for the 110 advertisements involved 22 respondents, out of whom 10 were female and 12 male. In this phase all respondents were asked to evaluate a set of 10 advertisements, with every group of representing various product categories. Respondents were divided into groups of two with both parties evaluating the same set of ten advertisements. An impartial control was later added to balance the results of the first study. For the second study, the 22 respondents were presented with the chosen five adverts by projecting them on a wall in a class-room. The advertisements were shown in a particular order and respondents were allowed to ask questions regarding the evaluation. The results collected from evaluations of the 115 advertisements, were compared to findings by Albers-Miller and Gelb (see chapter 1.4). Comparison of research findings makes it possible to evaluate whether there are definable cultural elements being used in print advertisements in Estonia. In addition, results of this



thesis can help to verify whether the assessment of Estonia carried out by Hofstede still holds true and whether Albers-Miller and Gelb's measures are suitable for use in Estonia.

### 2.3. Results of the Primary Research Study

The following chapter will answer two of the three research questions. Table 7 presents evidence regarding the existence of advertising appeals in analysed advertisements. The table shows the number of instances an appeal was identified within the sample in addition to showing the percentage of an appeal's presence over all researched advertisements.

**Table 7.** Percentage of Identified Appeals Over All Evaluated Advertisements.

No	Appeal	N	Percentage	No	Appeal	N	Percentage
1	Independence	185	3%	22	Magic	63	1%
2	Distinctive	154	2%	23	Youth	180	3%
3	Security	194	3%	24	Casual	46	1%
4	Popular	200	3%	25	Effective	210	3%
5	Affiliation	183	3%	26	Convenient	206	3%
6	Family	76	1%	27	Productivity	157	2%
7	Succorance	119	2%	28	Natural	70	1%
8	Community	80	1%	29	Frail	152	2%
9	Ornamental	232	4%	30	Modesty	103	2%
10	Vain	196	3%	31	Freedom	180	3%
11	Dear	196	3%	32	Healthy	207	3%
12	Status	167	3%	33	Sexuality	113	2%
13	Cheap	89	1%	34	Wisdom	145	2%
14	Humility	129	2%	35	Morality	119	2%
15	Nurturance	118	2%	36	Neat	223	4%
16	Plain	118	2%	37	Relaxation	167	3%
17	Safety	116	2%	38	Enjoyment	164	3%
18	Tamed	112	2%	39	Traditional	136	2%
19	Durable	195	3%	40	Mature	206	3%
20	Adventure	159	3%	41	Modern	211	3%
21	Untamed	85	1%	42	Technological	171	3%
					<b>TOTAL</b>	<b>6332</b>	<b>100,00%</b>

Source: (Composed by the Author).

Results show that most common appeals found in print media, are “Popular”, “Ornamental”, “Effective”, “Convenient”, “Healthy”, “Neat”, “Mature” and “Modern”. Although comprehensive deductions cannot be made, two of the listed appeals are associated with masculine societies. The uncommon appeals identified in this study are: “Family”, “Common”, “Cheap”, “Untamed”, “Magic”, “Casual” and “Natural”. Although suggestive, the results must be addressed with caution due to the imbalanced sample of advertisements. For example, the presence of masculine appeals may be attributed to fact that one third of evaluated advertisements were of technological items that presume more masculine references. For previous reasons, the results identifying most common appeals must be used with caution.

Table 8 is presented in order to provide a more detailed overview of the research sample and determine which appeals are most prevalent. Albers-Miller and Gelb (1996) findings are presented simultaneously to best present the results. Positive markings “+” indicate the appeals were found to relate positively with certain cultural dimensions, whereas a negative “-“, indicates a negative or non-existent relationship. Similar markings are used to indicate the existence of an appeal over product categories. Appeals that are considered to be present in advertisements on the basis of receiving an average score higher than 1, are marked with “+”. Advertisements that are not deemed present to the necessary extent, are identified with “-“.

In reviewing the average scores awarded to advertising appeals over all product groups, patterns can be detected. For example, lowest average scores over all 110 evaluated advertisements were appointed to appeals such as “Community”, “Cheap”, “Untamed”, “Magic”, “Casual” and “Natural”. On the other hand, existence was most prominently distinguished for appeals such as “Ornamental”, “Vain”, “Effective”, “Neat” and “Mature”. “Ornamental” refers to advertisements being decorative and styled. The appeal was found present in all product categories, except for gadgets, where the average score awarded for the appeal was 0,9 (see appendix 6).

**Table 8.** Existence of Advertising Appeals in all Evaluated Product Categories for Study I Juxtaposed with Findings by Albers-Miller and Gelb (1996).

	Product category	IDV								PDI								UAI								MAS							
		+	+	+	-	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-				
A	Independence	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
C	Distinctive	+	-	+	+	+	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
F	Security	+	+	-	+	+	+	+	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
G	Popular	-	+	+	+	+	+	+	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
H	Affiliation	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
M	Family	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
P	Succorance	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
W	Community	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
X	Ornamental	+	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Vain	+	+	-	+	+	+	+	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Dear	+	+	-	+	+	+	+	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Status	+	+	-	+	+	+	+	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Cheap	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Humility	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Nurturance	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Plain	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Safety	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Tamed	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Durable	+	+	-	+	+	+	+	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Adventure	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Untamed	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Magic	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Youth	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Casual	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Effective	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Convenient	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Productivity	+	+	-	+	+	+	+	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Natural	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Frail	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Modesty	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Freedom	+	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Healthy	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Sexuality	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Wisdom	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Morality	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Neat	+	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Relaxation	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Enjoyment	+	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Traditional	-	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Mature	+	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Modern	+	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					
	Technological	+	+	+	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	+	+	+	-	-	-					

A – accessories; C – car; F – food; G – gadgets; H – hair care and make-up; M – medicine; P – perfume; W – wardrobe; X – alcohol

Source: (Composed by the Author).

Similar results were found in regards to “Neat”, which is communicated through orderliness and clean visuals and was only missing in alcoholic beverages’ category. As respondents were directed to evaluate the advertising content with regards to its visuals as well as the associations elicited by the products portrayed, the author deems appropriate to emphasise that appeals such as “Ornamental” and “Neat” could have been identified to characterise the visual aesthetics of advertisements.

Additionally, appeals such as “Popular”, “Durable”, and “Modern”, were clearly noted in the entire advertisement sample and in most product categories. By Pollay’s definition, advertisements by well-known brands which can be seen as universal or standard convey ideas of being “Popular” (Pollay 1983: 80). The appeal “Popular” was highly detected in all product categories except for accessories and perfumes.

An overview of most common appeals and also appeals that are not so widely used provides global marketers with an idea about what type of culture-specific elements are used in print advertisements published in Estonia. However, in order to gain insight how to use advertising appeals related to product category and cultural dimensions of Estonia, a more in-depth analysis is presented for each product category.

### **Accessories (A)**

This particular product category featured jewellery from brands such as Ti Siento, Pandora, Expressions, FreyWille and purses by Rolf Benz – none of which were considered to be luxury. Extensive product descriptions were not detected and reference to sales promotion was noted only in one occasion. Elements of sexuality were only noted for FreyWille advertisement that featured a male and female model portrayed in a gentle embrace.

Conclusions of the six advertisements featuring accessories are made based on 18 responses, out of which 12 feature the sample respondents and 6 are that of the control. The initial results show a distinctive presence (score of 2) of the following five appeals: “Ornamental”, “Vain”, “Dear”, “Productivity” and “Modern”. The most distinctively present appeal was “Dear”, which was found to clearly exist in 72% of responses. “Dear”

refers to what is highly regarded and extravagant; thereby further communicating the intended message of accessories' advertisements. As outlined in section 1.4, three of the above mentioned appeals link positively to PDI, suggesting a high PDI score for Estonia. Furthermore, appeals that have shown negative relations to PDI, have received low average scores in this study. For example, clear distinctions were made to the definite non-attendance of appeals such as, "Humility", "Plain" and "Cheap". Data collected from advertisements portrayed in the accessories product category is suggestive of a target audience that represents a society with high power distance. This however presents a contradictory situation, considering Hofstede's assessment of Estonia indicated a lower than averages score of 40. Regard must be given to the changes in society that might have occurred over the years, since Hofstede's evaluation took place, in addition to the fact that results from this study were collected from undergraduate students, whereas Hofstede's findings were composed of managerial reviews.

Similarities to previous research findings, outlined in section 1.4, were found in regard to the division of advertising appeals. Results show that two of the three appeals positively linked with IDV index show a higher than average existence score. 77% responses indicate the presence of "Distinctive" and more than 60% refer to the occurrence of "Security". However, the author would emphasise that 38% of responses indicate an absence of this particular appeal. Furthermore, appeals found by Albers-Miller and Gelb (1996) to be negatively linked with IDV, have found confirmation of presence within the present results. The findings provide insight that advertisements for accessories are targeted more towards the individual and defer from using romance or family associations to sell the goods. The results coincide with Estonian cultural room, which shows solid conviction of personal responsibility and individual achievement in order to be self-fulfilled. In addition, the majority of advertisements featured single individuals, which is consistent with individualistic tendencies. The results of this study coincide with Hofstede's evaluation of Estonia on the individualism dimension.

Appeals linking negatively with uncertainty avoidance and masculinity found confirmation in this research however, similarities between positively linking appeals were not identified

to the necessary extent. Based on these results it is difficult to make conclusions but having identified supportive data confirming Estonia's high UAI index and implying a high MAS index, the author suggests these dimensions are present. Low scores for "Natural", "Frail" and "Modesty" and an average score of 1.2 for "Productivity" in addition to an average score of 0.8 for "Convenient" and 0.9 for "Effective" suggest a high MAS index. These results however exert a variance with Hofstede's findings of Estonia being more of a feminine culture.

### **Vehicles (C)**

One of the biggest product groups evaluated featured advertisements of vehicles which also represent more industrial goods. Advertisements from this product category were gathered from 3 publications (none were present in *Cosmopolitan Eesti*). The advertisements were evaluated by 17 females and 21 males. All advertised products were classified durable and featured extensive product descriptions in 95% instances. Furthermore, all of the advertisements in this particular product group were in colour and only one advertisement no. 222 (see appendix 7) featured people – four foreign male celebrities. Five of the 19 advertisements featured luxury brands, such as Mercedes-Benz and Porsche. The assessment of luxury was done by the author who relied on the information provided by Frampton (2010: 29) and the definition of luxury, found in chapter 1.3. In regard to cultural adaptations, close to 80% of analysed advertisements used only Estonian language; the remaining 20% featured a combination of Estonian and English, which is characteristic of foreign brands.

The results of primary analysis show that vehicle advertisements feature two most distinctively recognised appeals. More than 50% of responses describe a distinct presence of "Modern" and "Technological" appeals. These appeals refer to the product as contemporary, improved, and progressive in addition to being engineered and manufactured. Neither of the appeals is related to cultural dimensions, and can therefore be considered as a characteristic of this particular product group.

Regarding Hofstede's PDI, no conclusive statements can be made, as only "Ornamental" received an average score of 1 indicating a definite presence. However, all other appeals linking positively with PDI, except for "Ornamental", received an average score of 0.9. Similarly to previous findings outlined in section 1.4, appeals negatively tied with PDI index, received low average scores in the present analysis. Similarly to findings for accessories' product category, an indication of high PDI contradicts with Hofstede's findings and suggests a shift in local cultural paradigm.

High scores of existence were received by two appeals found to link positively with IDV: "Independence" and "Security". In addition, more than 66% of respondents found three appeals negatively linked with IDV not to be present. Thus, it may be suggested that Estonia possesses more individualistic qualities. On the other hand, existence of appeals was also noted for appeals suggested in previous findings to link negatively with IDV. For example, high scores for "Popular" and "Affiliation" lead the author to question whether findings by Albers-Miller and Gelb (1996) can be universally applied and are valid in individual cultures. The current results may suggest a need for a repeated research to test the validity of previous findings that can be applied to Estonia.

Definitive presence of "Durable" is indication of a society with higher regard for uncertainty avoidance. Furthermore, detailed arguments and price information found in advertisements are typical to countries with high uncertainty avoidance index, such as Estonia, where according to Hofstede (2013a) people may be careful about taking risks. For example, 68% of the advertisements analysed made direct references to product availability locations; 15 advertisements showed the product's price, however only 1/3 of advertisements with price information contained sales promotional context. All appeals suggested by previous findings to link negatively with UAI, were also noted missing from evaluated advertisements in this research. However, due to low scores awarded to appeals "Safety" and "Tamed", the author defers from making definitive claims regarding the existence of high UAI.

Definite confirmation was found for the presence of appeals such as “Convenient”, “Productivity” and the absence of “Frail” and “Modesty”, which according to previous findings refer to a masculine society. However, these results contradict with Hofstede’s findings, which indicate that with a score of 30 on the MAS index, Estonia is more of a feminine society. However, it is important to recognise that various cultural dimensions can appear differently in different product categories. Advertisements of vehicles are expected to be of masculine nature and may therefore lack softer images in visuals.

### **Food (F)**

Advertisements for food items were the rarest in this research. With a total of two advertisements, no resolute conclusions should be made in regard to this product category. Advertisements by Rannamõisa and Rakvere Lihakombinaat were included in the research - meat products were depicted in both advertisements. Apparent similarities can be detected by both advertisements portraying male individuals and not featuring any information regarding product availability, sales promotion, or price. This implies low uncertainty avoidance. Furthermore, no extensive product information including comparative info was detected, nor was the presence of any sexual elements. In addition, no comparative features were present and the language presented in both ads was Estonian.

Due to the scattered nature of results for this particular product category, no distinctive comparisons can be drawn to previous research results. For example, six out of eight appeals related to the individualism dimensions were found to be existent, however Albers-Miller and Gelb (1996: 62) indicate that only three should relate positively, and five appeals negatively. Similar results can be detected for all cultural dimensions.

The author highlights that there are a number of appeals found only to be present in advertisements related to food items: “Family”, “Community”, “Nurturance”, “Natural”, “Modesty” and “Morality”. In this particular category, “Enjoyment” received a unanimous vote for existence. Results provide similar conclusions to those presented in the theoretical section of this thesis (see chapter 1.4), where outcomes of previous research indicate that “Enjoyment” is an appeal often used in food and beverage advertisements, confirming that



individualistic appeals can be more visible among advertisements of a certain product category.

In regard to appeals such as, “Nurturance”, “Natural” and “Frail” it was found that the results are divided in a misleading manner implying that given scores were divided equally between absence and definite existence. For this reason, both advertisements were individually observed and the cause of confusion was detected. Due to the visual differences between the advertisements, the responses appeared misleading. Advertisement no. 126 (see appendix 8) portrayed a food item and received highest scores on “Natural”. On the other hand, advertisement no. 469 (see appendix 9) entailed a more ambiguous image and received unanimous scores on both “Nurturance” and “Frail” appeals.

### **Gadgets (G)**

Advertisements featuring electronic gadgets originated mainly from three publications. 50% of advertisements were published in Eesti Ekspress. 29% were taken from Director and 21% from Anne&Stiil. Most prevalent advertisements featured photo cameras, in addition to iPads, telephones, household electronics, and computers. All advertisements categorised as gadgets were in colour and in one instance a luxury brand was identified. A Leica camera was considered to be a luxury item; therefore the advertisement content was targeted at a narrow group who appreciate higher than average quality. Language used in advertisements for this particular product category was predominantly Estonian, however in two instances a combination of English and Estonian was noted.

Results show that only one of eight appeals associated with PDI is present in the evaluated advertisements of gadgets. Therefore, the author prefers not to draw definitive conclusions regarding appeals relating to PDI. In regard to previous findings presented by Albers-Miller and Gelb (1996: 62), no consistencies were found with IDV appeals. All appeals that were deemed to link positively with IDV, received lower than averages scores in the current research, whereas appeals such as “Popular” and “Affiliation”, that linked negatively, have received high scores of existence. People were identified in 4 advertisements, whereby two advertisements featured individual men, one of whom was classified as a foreign celebrity.

Referring to chapter 1.2, the use of celebrities in advertisements may suggest a more collectivist culture. In addition, groups of women were identified in advertisements for household electronics, such as washing machines, as well as cameras. Indications of a collectivistic society contradict with Hofstede's findings. Therefore, the author deems appropriate to agree with previous researches such as Realo (2003: 62), who subscribes to the coexistence of collectivistic and individualistic characteristics in all cultures.

Again due to lack of definitive results regarding advertising appeals, the author prefers not to make claims regarding the level of UAI in Estonia. However, among the 14 gadget advertisements evaluated three featured extensive product descriptions. All of the advertisements indicated product availability; in six instances the advertisements featured sales promotions and on three of those occasions, the exact price was noted; a further three advertisements showcased just the price. The presence of extensive product information is suggestive of high uncertainty avoidance in a society, although it can be representative of this particular product category, which is why the author defers from making claims regarding the presence of UAI.

Although rare similarities were found with previous findings presented by Albers-Miller and Gelb (1996), appeals referring to masculinity were identified to have a strong presence in this product category. High scores were received by "Effective" and "Convenient" and low ratings were awarded to all appeals relating negatively with MAS. Although suggestive of high MAS index, which contradicts with Hofstede's findings, this singularity may be caused by the unique characteristics of the product category as is been implied by works explained in the first section of this thesis.

### **Hair care and make-up (H)**

More than 80% of advertisements were taken from women's magazines. L'Oreal was identified as the biggest advertiser of hair care and make-up products found in the advertisements gathered within the six month period. All items within this product category were considered non-durable due to the limited use time of cosmetics and perishability of

several other products. None of the advertised goods were classified as luxury items, as all of the products can be obtained in Estonia from department stores such as Kaubamaja.

For example, high scores of existence for appeals such as “Ornamental”, “Vain” and relatively high scores for “Dear” linking positively with PDI appeals suggest Estonia has a higher than average level on power distance. This is affirmed by findings indicating low scores for negatively linking appeals. However, textual content and clear visuals found in advertisements is suggestive of cultures with lower power distance indicators. A low score of PDI is also awarded to Estonia by Hofstede.

Individualism is confirmed by compositions of advertisement in most cases featuring a single individual. Existence of “Independence” and “Security” in addition to lower scores awarded to the remaining appeals associated with IDV, further suggest that Estonia is a more individualistic culture. Individualistic tendencies are confirmed by 88% of advertisements featuring single women. All together individuals were identified in 16 out of 17 advertisements, and in 100% of instances the individuals portrayed were women.

More than 40% of advertisements featured extensive product information regarding product benefits and suggestions for use, while only 12% featured detailed information regarding product availability. Furthermore, none of the advertisements from this particular category made any reference to sales promotions or gave price information. This implies a lower UAI index, which is also found by other authors as seen in chapter 2.1.

Furthermore, research results suggest a presence of masculinity due to identified presence of “Effective” and the low scores awarded to all negatively linking appeals. However this cannot be said definitively after analysing the visuals of advertisements. For example, graph 8 shows an example of an advertisement that portrays distinctive characteristics of feminine culture through softer visuals of laughing people.



**Graph 8.** Advertisement Portraying Softer Visuals (Composed by the Author).

### Medicinal (M)

Eleven advertisements were categorised under a product group combined of advertisements predominantly featuring skin care products that are not available in supermarkets, but can only be obtained from pharmacies or beauty salons. Furthermore, advertisements of medicines and vitamins were also included on the basis that all products under this category imply the consumer must specifically seek out the product. Brands showcased in this category include: Vichy, Ainhua, Eucerin and Sanofi-Aventis. All advertisements for medicinal products were obtained from women's publications. Predominant language used in the advertisements was Estonian.

Research findings show the presence of “Ornamental” and “Vain” – two appeals found to link with PDI (see chapter 1.4). However, presence was also indicated for “Humility”, an appeal that from previous findings is said to have no connection with PDI. Therefore, the author defers from making any claims regarding PDI based on this product category. Furthermore, based on other research results, no definitive conclusions can be drawn in regard individualism either. Although most remedies' advertisements featured a single individual, no positively linking appeals were identified. Furthermore, 66% of respondents

identified the presence of “Ornamental”, which is found by previous research to link negatively with IDV.

With some level of yield, the author feels confident to claim that advertisements of medicinal products communicate a higher tendency for uncertainty avoidance. This is confirmed by data showing that more than 80% of remedies advertisements featured extensive product descriptions such as purpose of use and healing agents. However, attention must be given to the fact that remedies’ advertisements are regulated by the Estonian Medicinal Act posing requirements for objective presentation of information regarding product attributes. Sales location was identified in two occasions and price in one. In addition, more that 60% responses indicate the presence of “Durable” which is said to link positively with UAI, additionally all appeals identified to link negatively with UAI are missing from advertisements of medicinal products.

The presence of “Effective” and “Convenient” refer to a more masculine society. However, “Frail” said to link negatively with MAS, was found present in this study. Although a slight tendency of MAS is identified through appeals, the author prefers not to make any definite judgements. Especially, as portrayals of women in most advertisements indicate dominant features of feminine values and therefore suggest a more feminine culture. This is further supported by evidence of softer images of smiling individuals shown appendix 10.

### **Perfumes (P)**

Forty eight responses were collected for perfume advertisements that featured world-known luxury brands such as Versace, Chloe, Hugo Boss and Moschino. Sexual connotations were identified in 80% of advertisements, receiving the highest score of existence within the perfume advertisement category.

Research results provide a clear indication regarding PDI. High scores for appeals such as “Ornamental”, “Vain”, “Dear” and “Status”, suggest the presence of high power distance, which is accurate for this particular product category due to the concentration of symbolic

messages. In addition, all appeals found to link negatively with PDI by previous results obtained similar results in this research further certifying the high degree of PDI.

Similar results were found for appeals associated with IDV. “Independence”, “Distinctive” and “Security” received high average scores of existence. Additionally, low indication of presence was noted for appeals linking negatively with IDV, which is suitable for an individualistic society. These findings are supported by the visuals of evaluated advertisements. For example, single individuals are portrayed in most advertisement. However, in eight instances people featured in advertisements were foreign celebrities, suggesting collectivistic trends. However, this may also suggest disappearing values of individualism (see chapter 1.3). Furthermore, several advertisements featuring both male and female models implied collectivism. Interestingly, 50% advertisements portraying a combination of man and woman were also viewed as arising connotations of sexuality providing an obvious marker with chosen clothing.

Unfortunately none of the appeals linked with UAI in previous findings (see chapter 1.4) were identified in perfume advertisements. Therefore, no judgements based on advertising appeals can be made. On the other hand, no reference in perfume advertisement category was made to product price, sales promotions, extensive product description, and information regarding product availability. These findings suggest a low level of UAI. However, the lack of information presented in advertisements can stem from perfume advertisements being strongly based on visuals and often relying on pictorial elements alone while products simply contextualise the advertising message.

Appeals linking positively with MAS were not identified in this research for perfume advertisements. On the other hand, “Frail” which is found to link negatively with MAS was deemed present. Due to indistinct results, the author prefers not to draw any conclusions regarding MAS based on advertising appeals. Aesthetic visuals found in perfume advertisements are suggestive of a feminine society, although this observation is not sufficient to make any statements.

## **Clothes (W)**

Advertisements featuring apparel included work clothes, casual clothing, lingerie, and footwear for both children and grownups. This product group featured brands such as Okaidi, Tamrex, Guess, Baltman and Adidas to name a few. Okaidi was the only brand targeted at children.

Clear visuals of both genders and accompanying textual content found present in most clothing related advertisements refers to a society characterised by low power distance. In contrast, given evaluations for appeals related to PDI propose a mild tendency for power distance due to higher than average scores awarded to “Ornamental” and “Vain”. High PDI is further affirmed by the absence of four advertising appeals identified to link negatively with PDI (see chapter 1.4). These results are contradictory with Hofstede’s findings according to which Estonia portrays a lower than average level of PDI.

A strong presence of “Independence” and “Security” appeals was identified, which is suggestive of an individualistic society. However, “Popular”, an appeal found by Albers-Miller and Gelb (1996: 63) to link negatively with IDV was also found present in the research. Therefore, the author only feels comfortable with suggesting an inclination of an individualistic culture, rather than stating anything definitively.

The majority of appeals linked with UAI failed to receive similar results identified by previous research. Existence was only identified for two appeals: “Durable” and “Youth”, later of which is found to link negatively with UAI. On the other hand, characteristics of societies with high UAI were found in product descriptions and availability information identified in clothing advertisements. In addition, direct reference to price or sales promotions was found in 1/3 of the advertisements, which further upholds Hofstede’s claims.

Subtle tendencies of a masculine society were detected from analysed advertisements based on evaluations given to advertising appeals. Although not identified to be existent to the necessary extent, the distribution of appeals matched that of Albers-Miller and Gelb (1996).

Although, Hofstede categorises Estonia as more of a feminine society, it is important to recognise that various cultural dimensions can appear differently in different product categories. Similarly, variations can be detected regarding advertisements targeted towards male and female audiences. As the current product category featured advertisements were targeted at both genders, in addition to the respondents being both male and female, the results are balanced and therefore may not portray gender specific results.

### **Alcohol (X)**

The brands featured in alcoholic beverages category included Smirnoff, Camus, Saaremaa and Freixenet. Both strong and light alcohol beverages were identified. A high average score was given to “Relaxation” and “Enjoyment”. Furthermore, more than 80% of responses indicate a strong presence of “Traditional”, which is only found present in advertisements for this product category. “Traditional” refers to long-standing customs of a culture. Although not further discussed in this thesis, exhibited respect for traditions can imply a short-term orientated society (see chapter 2.1).

Advertisements of alcoholic products account for the lowest number of the 42 advertising appeals identified. For example, only two out of the six existent appeals relating to any of the cultural dimensions were noted to be existent. High average scores for “Ornamental” and uniformly awarded averages scores for the remaining appeals, suggest a tendency towards higher power distance society, however, symbolic messages and ornate visuals can be characteristic of all promotional visuals. Therefore, no definitive statements regarding Estonia’s PDI index should be made.

People were presented in more than a third of advertisements. A social group enjoying a light alcoholic beverage was the norm - social elements were added to most advertisements, especially those with lower pure alcohol content. These types of visuals communicate a sense of collectivism through emphasis on group harmony. However no conclusive statements can be made on the basis of advertising appeals relating to Hofstede’s IDV dimension.



None of the appeals linked with UAI or MAS were found present in the current research. However, uncertainty avoidance can be perceived from several advertisements stipulating exact product information. Additionally, 25% of alcohol advertisements made reference to the limitations regarding product availability, which may be a direct result of Estonian advertising law prohibiting alcohol advertisements to hold direct appeal to buy or consume alcohol.

In total two product categories provided distinctive results regarding all four of Hofstede's cultural dimensions. Advertisements for accessories and cars featured appeals that indicate high scores on all four cultural dimensions. These results however contradict with Hofstede's assessment of Estonia, according to which high scores are received only for IDV and UAI index. For several product categories no definitive results were found as scattered results did not comply with Albers-Miller and Gelb's (1996) findings regarding the ties between appeals and cultural dimensions. Results agreeable to those of Hofstede's were registered for hair care and make-up products, perfumes and apparel product categories, which identified an individualistic society; and medicinal products' advertisements that held appeals referring to high uncertainty avoidance. The majority of product categories analysed suggest Estonia is a more individualistic country with higher power distance and masculine tendencies.

Table 9 shows which cultural dimensions were identified in this research based on advertising appeals found. All appeals found to exist are marked with '+', to provide a better comparison with previous findings.

The top half of the table indicates Hofstede's assessment of Estonia (outlined in chapter 2.1). Due to lack of identifiable results, no definitive conclusions are made regarding cultural dimensions based on advertisements from various product categories, identified in the below table with “.”.

**Table 9.** Cultural Dimensions Identified by Study I.

Hofstede		IDV	PDI	UAI	MAS
		+	-	+	-
Study I	A	+	+	+	+
	C	+	+	+	+
	F	.	.	.	.
	G	.	.	.	+
	H	+	+	.	+
	M	.	.	+	+
	P	+	+	.	.
	W	+	+	.	.
	X	.	.	.	.

A – accessories; C – car; F – food; G – gadgets; H – hair care and make-up; M – medicine; P – perfume; W – wardrobe; X – alcohol

Source: (Composed by the Author).

The fairly contradictory results of the first empirical study may be attributed to several factors. First, use of young people in research regarding cultural values may be questionable in a transitional region, where cultural paradigm shifts are occurring. Secondly, due to the extensive attention needed from the respondents, the results are easily subject to shortcomings of the human element and may therefore lose their value. Thirdly, due to the scattered results, the presence of any cultural dimension have been difficult to measure. Additionally, the reliability of previous cultural assessments of Estonia may be outdated due to variance of attitudes identified. Furthermore, the reliance on previous research findings on the subject may be questioned due to their scope of research. For example, Hofstede's assessment of Estonia relies more on expert opinions and is therefore simplified. In addition, the relationship between national cultures and advertising appeals identified by Albers-Miller and Gelb (1996) is found on the basis of a sample of countries very different in their history and attitudes to that of Estonia. Lastly, the reason why several discrepancies were found in research data can result from the deliberate actions of advertisers. Finding out if and to which extent advertisements are adapted to transition regions, such as Estonia, could be the task of further studies.

## 2.4. Additional Analysis and Conclusions from Empirical Analysis of Culture-Specific Elements in Estonian Print Media

To further analyse the collected data from the primary study, response patterns were evaluated through Pearson correlation coefficients found by using Microsoft Excel (Microsoft Office 2010). Results of the analysis are shown in table 10. This was done to find similarities between the presence of advertisement appeals in various product categories. The results help draw more comprehensive conclusions regarding the manifestation of culture-specific elements in advertisements over all evaluated product categories. Relevant positive correlations were deemed by the author of this thesis to be higher than 0.7 (strong correlation) and lower than 0.3 (weak or missing correlation). In addition, the statistical significance of the correlation coefficients was assessed.

**Table 10.** Correlations Between Response Patterns for Product Categories – Study I.

<b>AC</b>	0,63														
<b>AF</b>	0,22	<b>CF</b>	0,17												
<b>AG</b>	0,51	<b>CG</b>	0,81	<b>FG</b>	0,18										
<b>AH</b>	0,68	<b>CH</b>	0,50	<b>FH</b>	0,35	<b>GH</b>	0,43								
<b>AM</b>	0,35	<b>CM</b>	0,38	<b>FM</b>	0,30	<b>GM</b>	0,49	<b>HM</b>	0,63						
<b>AP</b>	0,75	<b>CP</b>	0,35	<b>FP</b>	0,14	<b>GP</b>	0,13	<b>HP</b>	0,79	<b>MP</b>	0,25				
<b>AW</b>	0,61	<b>CW</b>	0,67	<b>FW</b>	0,30	<b>GW</b>	0,58	<b>HW</b>	0,83	<b>MW</b>	0,69	<b>PW</b>	0,60		
<b>AX</b>	0,31	<b>CX</b>	0,38	<b>FX</b>	0,37	<b>GX</b>	0,25	<b>HX</b>	0,31	<b>MX</b>	0,22	<b>PX</b>	0,27	<b>WX</b>	0,33

A – accessories; C – car; F – food; G – gadgets; H – hair care and make-up; M – medicine; P – perfume; W – wardrobe; X – alcohol

Source: (Composed by the Author).

Table 11, shows the statistical significance for Pearson correlation coefficients found for study I. P-value lower than 0.05 was considered to be statistically significant.

Strong positive statistically significant correlation coefficients were found between cars and gadgets (0.81,  $p=0.00$ ). Biggest similarities between appeals present in both advertisement categories were found amongst appeals not related to cultural dimensions. “Modern” and “Technological” were the highest regarded appeals, followed by “Popular”, “Affiliation”, “Durable”, “Convenient” and “Neat”.

**Table 11.** Statistical Significance of Pearson Correlation Coefficients – Study I.

<b>AC</b>	0,00														
<b>AF</b>	0,17	<b>CF</b>	0,28												
<b>AG</b>	0,00	<b>CG</b>	0,00	<b>FG</b>	0,26										
<b>AH</b>	0,00	<b>CH</b>	0,00	<b>FH</b>	0,02	<b>GH</b>	0,00								
<b>AM</b>	0,02	<b>CM</b>	0,01	<b>FM</b>	0,05	<b>GM</b>	0,00	<b>HM</b>	0,00						
<b>AP</b>	0,00	<b>CP</b>	0,02	<b>FP</b>	0,38	<b>GP</b>	0,41	<b>HP</b>	0,00	<b>MP</b>	0,11				
<b>AW</b>	0,00	<b>CW</b>	0,00	<b>FW</b>	0,05	<b>GW</b>	0,00	<b>HW</b>	0,00	<b>MW</b>	0,00	<b>PW</b>	0,00		
<b>AX</b>	0,04	<b>CX</b>	0,01	<b>FX</b>	0,02	<b>GX</b>	0,11	<b>HX</b>	0,05	<b>MX</b>	0,15	<b>PX</b>	0,08	<b>WX</b>	0,03

A – accessories; C – car; F – food; G – gadgets; H – hair care and make-up; M – medicine; P – perfume; W – wardrobe; X – alcohol

Source: (Composed by the Author).

The distinct similarities between identified appeals for both gadgets and vehicles stem from the analogy of the two product categories in regard to technology, durability, and modernisation. Furthermore, similarities between the two categories can be found in advertisement content: advertisements from both categories featured a substantial amount of information regarding product attributes and availability. Furthermore, only about a quarter of advertisements for both categories featured people.

Additionally, both product categories give clear indications of masculine characteristics, which contradict Hofstede’s findings. Drawing from previous research findings outlined in section 1.4, the author recognises that the manifestation of cultural dimensions in advertising appeals can be subject to various motives including product category. The author proposes further in-depth analysis regarding the manifestation of advertising appeals in various product categories. This should be done to definitively argue the limitations of accepting Hofstede’s cultural assessments.

High correlation was also found for accessories and perfumes (0.75,  $p=0.00$ ). This can be associated with the element of enhancing one’s appearance. Highest average scores for both product categories were awarded to “Dear”, which refers to luxury and extravagance – notions associated with jewellery and perfumes in the author’s opinion. In addition, appeals such as “Distinctive”, “Security”, “Ornamental”, “Vain”, “Status”, “Freedom”, “Neat”, and

“Mature”, were found to have received similar scores of existence, whereas “Cheap” and “Natural”, were not found in either product category.

Findings from both categories suggest similar evaluations for appeals referring to individualism and power distance dimensions. Although IDV finds confirmation, results referring to a higher index for power distance, contradict with findings presented by Hofstede (2013a). In the author’s opinion, this is specific to product categories, which communicate the essence of status through more symbolic messaging. In regard to UAI and MAS index, similarities, however faint, were detected between the two product category advertisements.

In addition, positive correlations were also found for hair care and make-up products and perfumes (0.79,  $p=0.00$ ), and apparel (0.83,  $p=0.00$ ). Product groups H and W show distinct similarities in the presence of most advertising appeals relating to cultural dimensions, except for “Durable”, which is more characteristic of product category H. Furthermore, out of the twelve remaining appeals “Freedom”, “Modern” and “Mature” were identified for the apparel product category. Previous appeals were also found present for product category P. Similarly to product category H, advertisements for perfumes communicate greater power distance. On the other hand, product category H implies a more masculine society, which contradicts findings presented by Hofstede (2013a).

The lowest correlations were found for food, alcohol, and perfume categories; however the results are statistically insignificant. Nevertheless, the distinct originality of the product advertisements for each category can be explained by the existence of advertising appeals not common to other product categories. For example, “Enjoyment” received highest regard in advertisements relating to food items. “Sexuality” however was found to be present only advertisements for perfume. Advertisements for alcoholic beverages featured appeals such as “Traditional” and “Mature”, which received little if any mention in other product categories.

The following paragraphs feature results of the second study that followed the same methodological steps as the first study in regard to data collection. However in this instance evaluations were carried out for the five product categories highlighted in methodology.

A summary is presented to avoid lengthy descriptions regarding existence of appeals in product categories, such as cars, hair care and make-up, perfumes, alcohol, and medicine. As seen from the table, findings from the second study provide more distinct and generalizable results regarding the appearance of Pollay's appeals in advertisements. The results show that several appeals receiving insufficient average scores of existence in the first study have also been found missing in the second one. However encouraging, it is important to keep in mind that only one particular advertisement from each product category was evaluated and therefore the results may be subjective to that particular advertisement. For example, in the second study "Independence" was not deemed existent in several product categories, however distinct presence was found in majority of advertisements evaluated in the first study. However, in most instances, same appeals were found present in both studies. The previous suggests that the results of the research are reliable and may be used to characterise the extent of manifestation of culture-specific appeals in Estonian print media.

Evaluations of single advertisements by a larger sample of respondents show a greater amount on appeals identified compared to results from the first study. This can be explained by the lower than expected similarity of advertisements of a singular product category, or attributed to the specific nature of advertisements used in the second study. The only product category, where fewer advertising appeals were identified is medicine. On the other hand, 1/3 of the appeals noted, were also found to be present in advertisements evaluated in study I. Table 12 contrasts findings from the first study, with results of the second study that are more generalizable.

**Table 12.** Comparison of Research Results From Study I and II.

Product category		Studies	IDV						PDI						UAI						MAS																								
			Independence	Distinctive	Security	Popular	Affiliation	Family	Succorance	Community	Ornamental	Vain	Dear	Status	Cheap	Humility	Nurturance	Plain	Safety	Tamed	Durable	Adventure	Untamed	Magic	Youth	Casual	Effective	Convenient	Productivity	Natural	Frail	Modesty	Freedom	Healthy	Sexuality	Wisdom	Morality	Neat	Relaxation	Enjoyment	Traditional	Mature	Modern	Technological	
C	I	+	+	-	+	+	+	+	+	+	-	-	-	-	-	-	-	-	-	+	-	-	-	-	-	-	-	+	+	+	-	-	-	-	-	-	+	-	-	-	-	+	+	+	
	II	-	-	+	-	+	-	-	-	+	+	+	+	-	-	-	-	-	-	+	+	-	-	+	-	-	+	+	+	-	-	-	-	-	+	+	-	-	-	-	-	-	+	+	+
H	I	+	-	-	+	+	-	-	-	+	+	-	-	-	-	-	-	-	-	+	-	-	+	-	-	-	+	-	-	-	-	-	-	-	-	+	-	-	-	-	-	-	-	-	-
	II	-	-	+	-	+	-	-	-	+	+	+	+	-	-	+	-	-	-	+	+	-	-	+	-	-	-	-	-	+	+	+	-	-	-	+	+	-	-	-	-	-	-	-	-
P	I	+	+	+	-	-	-	-	-	+	+	+	+	-	-	-	-	-	-	-	+	-	-	-	-	-	-	-	-	-	+	-	-	+	+	+	-	-	-	-	+	+	+	-	-
	II	-	-	+	-	-	-	-	-	+	+	+	+	-	-	-	-	-	-	+	+	+	-	-	-	-	-	-	+	+	+	+	+	-	-	-	-	+	+	+	+	+	+	-	-
X	I	-	-	-	+	-	-	-	-	+	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	+	+	+	+	+	-	-	
	II	+	+	-	+	+	-	-	+	+	+	-	+	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	+	+	+	+	+	+	+	+	+	+	-	-
M	I	-	-	-	+	-	-	-	-	+	+	-	-	+	-	-	-	-	-	+	-	-	-	-	-	-	+	+	-	-	+	-	-	-	-	-	+	+	-	-	-	-	-	-	-
	II	-	-	-	-	-	-	-	-	-	-	-	+	+	+	-	-	-	-	-	-	-	-	-	-	+	+	-	-	-	-	-	-	-	-	+	+	-	-	-	-	-	-	+	+

C – car; H – hair care and make-up; M – medicine; P – perfume; X - alcohol

Source: (Composed by the Author).

Similarly to presenting findings for the first study, table 13 shows which cultural dimensions were identified.

**Table 13.** Cultural Dimensions Identified for Study II.

Hofstede		IDV	PDI	UAI	MAS
		+	-	+	-
Study II	C	.	+	.	+
	H	.	+	.	.
	P	.	+	.	.
	X	+	+	.	.
	M	.	.	.	+

C – car; H – hair care and make-up; P – perfume; X – alcohol; M – medicine

Source: (Composed by the Author).

Research results show that again, in most instances advertising appeals found in Estonian print media indicate a high degree on power distance. Furthermore, evaluations of two advertisements acknowledge the presence of masculine characteristics. Whether the contradictory results can be explained by peculiarities of product categories is something future research studies can provide answers to. Furthermore, the author of this thesis suggests an overview of Hofstede's findings for Estonia.

Similarly to study I, response patterns were identified for study II. Table 14, provides an overview of all correlation coefficients. Coefficients over 0.7 and below 0.3 were deemed important in case of statistical significance.

**Table 14.** Correlations Between Response Patterns for Product Categories – Study II.

<b>CH</b>	0,68						
<b>CP</b>	0,58	<b>HP</b>	0,76				
<b>CX</b>	0,31	<b>HX</b>	0,38	<b>PX</b>	0,36		
<b>CM</b>	0,06	<b>HM</b>	-0,11	<b>PM</b>	-0,24	<b>XM</b>	-0,02

C – car; H – hair care and make-up; M – medicine; P – perfume; X – alcohol

Source: (Composed by the Author).

In addition, the statistical significance of the correlation coefficients, shown in table 15, was assessed; p-value lower than 0.05 was considered to be statistically significant.



**Table 15.** Statistical Significance of Pearson Correlation Coefficients – Study II.

<b>CH</b>	0,00						
<b>CP</b>	0,00	<b>HP</b>	0,00				
<b>CX</b>	0,05	<b>HX</b>	0,01	<b>PX</b>	0,02		
<b>CM</b>	0,72	<b>HM</b>	0,50	<b>PM</b>	0,13	<b>XM</b>	0,92

C – car; H – hair care and make-up; M – medicine; P – perfume; X - alcohol

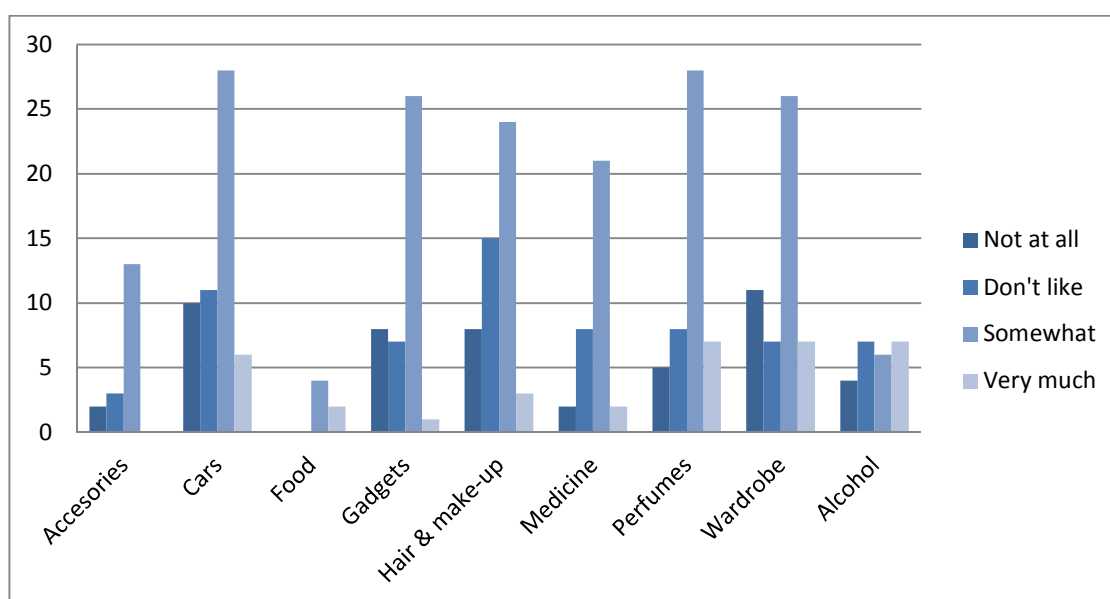
Source: (Composed by the Author).

Biggest similarities were identified for hair care/make-up products and perfume advertisements. As can be detected from table of average scores presented for study II in appendix 11, for both advertisements respondents distinctly identified the presence of “Security”, “Ornamental”, “Vain”, “Dear”, “Status”, “Mature” and “Modern”. Similarities were also found in regard to advertising appeals that were noted missing from the visuals: “Family”, “Community”, “Cheap”, “Natural” and “Technological”. Diverging from perfume advertisements, “Affiliation”, “Nurturance” and “Neat” were unique to advertisements for toiletries, whereas “Adventure”, “Untamed”, “Freedom”, “Healthy”, “Enjoyment” and “Sexuality” were identified for perfume advertisements.

The most distinctive responses were identified for advertisement for medicinal products for which only singular appeals were detected to correlate with other categories. Most similarities with medicinal advertisements were found for vehicle advertisements. “Effective”, “Convenient” and “Technological” appeared distinctly in both advertisement groups. However, all correlation coefficients found for medicinal advertisements were found to be statistically insignificant.

In addition to assessing the presence of advertising appeals, the author gathered information regarding the likeability of evaluated advertisements in addition to the respondents’ preferences of products portrayed in advertisements. In most instances respondents saw the advertisements for the first time. Furthermore, it was found that most respondents had had no previous experience with the products, which suggests their responses are not bias.

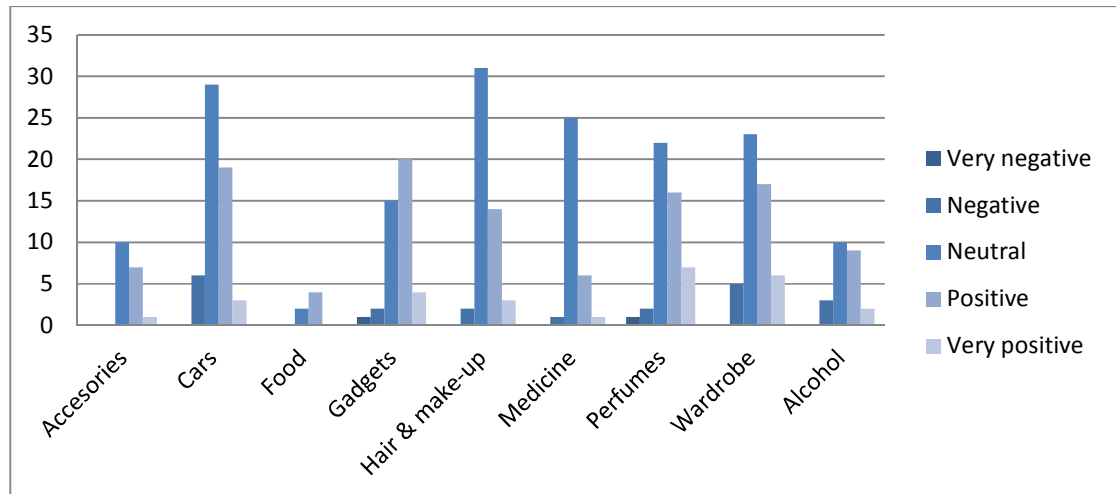
All advertisements presented in this research received overall high reviews in regard to their appeal. Different number of advertisements from all product categories were evaluated, thus the results are harder to compare. However, a uniform trend referring to the advertisements as being rather likeable was identified for all categories except for food and alcoholic beverages, where responses were divided more evenly, as seen in graph 9. In most instances, a number of respondents expressed particular keenness for the advertisement except for accessories' advertisements.



**Graph 9.** Responses to Questions „Do you like the advertisement?“ (Composed by the Author).

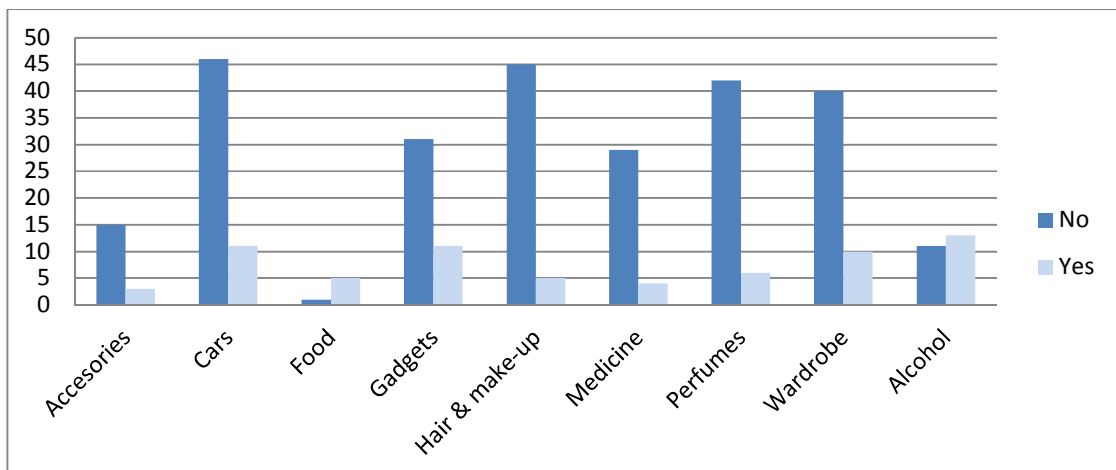
It was further investigated whether respondents had had any prior experience with the product in order to determine whether their feelings towards the advertisements are affected by any preconceived notions. The results show that in the majority of instances products advertised were unfamiliar to the respondents – they had no previous experience. Furthermore, results shown in graph 10 further validate that the advertisements were analysed objectively. Very positive associations were identified in few occasions. The majority of respondents assessed the associations with evaluated advertisements to be neutral. With regards to product categories, most positive associations were identified for vehicle and perfume advertisements. Very negative associations were noted in only two

occasions. This may suggest previous experience with the brand or with the product featured in the advertisement.



**Graph 10.** Responses to Questions „Do you have any associations with the product?“ (Composed by the Author).

As the majority of respondents had no previous experience with the advertised products, it was also investigated whether their intent to try the goods had increased after being introduced to the advertisements (see graph 11). In two occasions, responses suggested an increase in the intent to try the product – food and alcoholic beverages.



**Graph 11.** Responses to Questions „Plan to use the product?“ (Composed by the Author).

Data gathered from the evaluation sheets, shows that most respondents had no previous experience with the products advertised and in majority had not seen the advertisements they were evaluating. Neutral associations further suggest objectivity of the research results. In addition, the impact of advertisements on potential consumers can be deemed modest, as the intent to use the products featured in advertisements only increased for alcoholic beverages.

Based on the results of this study, main implications for international marketers stem from cultural differences that derive from historical background and demographic composition of nations. A well-planned marketing strategy should be devised for transitional countries experiencing cultural paradigm shifts. This is proven by most common appeals found in Estonian print media that do not relate definitively with the most widely recognised assessment of cultures.

The results of this study have highlighted that national culture is becoming more and more diverse, whereby the use of structured marketing strategies may be insufficient. Therefore, the use of advertising appeals suited for a specific culture in addition to emphasising peculiarities of advertised products is important. Thus it is necessary for international marketers to recognise more variables than standard marketing strategies when designing advertising campaigns. The use of culture-specific elements in print advertising for transitional countries can prove to be beneficial in influencing consumer interpretations and associations. However, results of this study prove that attention should be given to the advertised products, in addition to taking into consideration cultural, economic, legal, and language differences. Standardisation of advertisements could be successful in more homogenous markets, which share similarities regarding history and ethnic composition, whereas adaptation strategies should be considered for more varied segments.

The main implication for marketers from this research stems from the notion that primary cultural approaches used globally may not hold true for Estonia. Discrepancies were found with both Hofstede's cultural dimensions and Albers-Miller and Gelb's (1996) division of advertising appeals. The author does however assert that the results of this study are first to

analyse advertising content in Estonian print media and are therefore subject to improvements.

Limitations of this research are further acknowledged in Albers-Miller and Gelb's (1996) division of advertising appeals that might be specific to the region the research was conducted in. For this reason, future possibilities could be found in determining how to divide the 12 discarded advertising appeals. Furthermore, Hofstede's cultural evaluations of Estonia could be renewed or the indicators of cultural dimensions replaced by comparable measures derived from ESS Round 5 data (ESS... 2012). The author emphasises, that although valid, the results of this study are limited to the current thesis and therefore prevent any generalisations. Furthermore, future research can expand on the research sample to provide more generalizable results. Opportunities can be found in improving on the value indicators in order to prevent subjectivity of results. In addition, the author proposes future research to analyse a variance of publications and respondents. This research could serve as a theoretical basis for future investigations in this area.

## SUMMARY

International advertisers often face dilemmas when introducing brands into foreign markets: should they adopt a standardised or localised strategy, and to what extent if they choose either of the two? To answer these questions, international advertisers need to understand how their target consumers from various parts of the world are affected by culture and how they respond to different advertising strategies.

In this thesis, suggestions are made for multinational organisations, which will help them generate advertising campaigns that reflect cultural values. Purpose of the research was achieved by carrying out the following tasks that provided an overview of various theories relating to cross-cultural marketing strategies, culture and advertising. Culture-specific elements were introduced and defined. For the purpose of this research print media advertisements were collected from four publications. The research focused on elements of cultural advertising from both the theoretical and managerial point of view. The current thesis carried out a study gathering initial information regarding Estonia and analysed the relationship between national culture and advertising appeals.

Marketing strategies, such as standardisation and adaption were explained. Both theories provide a basis for analysis of the possibilities of using culture-specific elements in advertising. Standardisation assumes an increase of homogeneous needs and tastes of consumers, whilst adaptation strategies imply the continuous diversification of regions and cultures. Most commonly found in advertising were used to set a basis for this research. In addition, cultural dimensions were reviewed in regard to their application to global branding and advertising strategy. The research analysed the relationship between

advertising appeals and cultural dimensions in addition to providing examples regarding how advertising appeals are translated into advertisements.

The most common advertising appeals found in print media, were “Popular”, “Ornamental”, “Effective”, “Convenient”, “Healthy”, “Neat”, “Mature” and “Modern”. The least present appeals identified in this study are: “Family”, “Common”, “Cheap”, “Untamed”, “Magic”, “Casual” and “Natural”.

Products identified in advertisements were divided into nine categories: vehicles, gadgets accessories, clothes, perfumes, hair care and make-up products, food, alcohol and medicinal products. In the first study, product categories for accessories and cars provided distinctive results regarding all four cultural dimensions. However, these results were found to contradict with previous assessment of Estonia, whereby high scores are received only for the IDV and UAI indexes. For several product categories no definitive results were found as scattered results did not comply with previous findings regarding the link between appeals and cultural dimensions. Agreeable results coinciding with the division of advertising appeals between cultural dimensions were registered for hair care and make-up products, perfumes and apparel product category, which identified an individualistic society; advertisements for medicinal products contained appeals referring to high uncertainty avoidance. The majority of product categories identified Estonia as a more individualistic and higher power culture with masculine tendencies.

Findings from the second study provide more distinct and generalizable results regarding the appearance advertising appeals. In majority, same appeals were found present in both studies. Results show that several appeals receiving insufficient average scores of existence in the first study have also been found missing in the second one. However encouraging, it is important to keep in mind that only one particular advertisement from each product category was evaluated and therefore the results may be subjective to that particular example. Nevertheless, uniform findings suggest that the results of this research are reliable and may be used to characterise the manifestation of culture-specific appeals in Estonian print media.

In addition to analysing the presence of advertising appeals, similarities between response patterns were investigated. Strongest statistically significant positive correlations in the first study were found between cars and gadgets, and accessories and perfumes. The lowest correlations, however insignificant, were found for food, alcohol, and perfume categories, which may imply the distinct originality of certain products advertised.

Biggest similarities in response patterns in the second study were identified for hair care/make-up products and perfume advertisements. In addition, similarities were found in regard to advertising appeals that were noted missing from the visuals. The most distinctive responses were identified for advertisement for medicinal products for which only singular appeals were detected to correlate with other categories.

Based on the results of this study, main implications for international marketers stem from cultural differences that derive from historical background and demographic composition of nations, especially for transitional countries. Therefore, the use of advertising appeals suited for a specific culture in addition to paying attention to peculiarities of advertised products could prove to be beneficial. In addition characteristics of target audience segments must be noted. Thus it is important for international marketers to recognise more variables than standard marketing strategies. Emphasis should be given to the utilisation of culture-specific elements in order to influence consumers' print media interpretations and associations.

In addition to assessing the presence of advertising appeals, information regarding the likeability of evaluated advertisements and respondents' preferences of products portrayed in advertisements was gathered. In most instances consumers saw the advertisements for the first time and had no previous experience with the products portrayed in the advertisements. A uniform trend referring to the advertisements as being somewhat likeable was identified for all categories except for food and alcoholic beverages. Furthermore, in most instances, a number of respondents expressed liking of the advertisements. However, positive associations with the advertisements were identified in very few occasions. The



majority of respondents assessed the associations with evaluated advertisements to be neutral. Very negative associations were noted in only two occasions.

During the research, some shortcomings were defined. Firstly, the use of student respondents may affect the research in regard to generalizability of results. Furthermore, the use of findings from previous studies to analyse the data, sets limitations deriving from the variance of research goals and methods used in previous works. The author does however assert that the results of this study are first to analyse advertising content in Estonian print media and are therefore subject to improvements. The author emphasises, that although valid, the results of this study are limited to the current thesis and therefore prevent any generalisations.

Further research should be undertaken to determine the approach of advertisers regarding standardisation and adaptation strategies in transitional regions. Additionally, by expanding the research sample, more generalizable results could be provided. Furthermore, future opportunities can be found in improving on the value indicators in order to prevent subjectivity of results. The author proposes future research to analyse variance over publications and respondents. This research could serve as a theoretical basis for future research this area.

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## APPENDICIES

### Appendix 1. Pollay`s 42 Advertising Appeals Listed

<u>Appeal</u>	<u>Description</u>
<b>Effective</b>	Feasible, workable, useful, pragmatic, appropriate, functional, consistent, efficient, helpful, Comfortable (clothes), tasty (food), strength, longevity of effect
<b>Durable</b>	Long-lasting, permanent, stable, enduring, strong, powerful, hearty, tough
<b>Convenient</b>	Handy, time-saving, quick, easy, suitable, accessible, versatile
<b>Ornamental</b>	Beautiful, decorative, ornate, adorned, embellished, detailed, designed, styled
<b>Cheap</b>	Economical, inexpensive, bargain, cut-rate, penny-pinching, discounted, at cost, undervalued, a good value
<b>Dear</b>	Expensive, rich, valuable, highly regarded, costly, extravagant, exorbitant, luxurious, priceless
<b>Distinctive</b>	Rare, unique, unusual, scarce, infrequent, exclusive, tasteful, elegant, subtle, esoteric, hand-crafted
<b>Popular</b>	Commonplace, customary, well-known, conventional, regular, usual, ordinary, normal, standard, typical, universal, general, everyday
<b>Traditional</b>	Classic, historical, antique, legendary, time-honoured, long-standing, venerable, nostalgic
<b>Modern</b>	Contemporary, modern, new, improved, progressive, advanced introducing, announcing
<b>Natural</b>	References to the elements, animals, vegetables, minerals, farming, unadulterated, purity (of product), organic, grown, nutritious

<b>Technological</b>	Engineered, fabricated, formulated, manufactured, constructed, processed, resulting from science, invention, discovery, research, containing secret ingredients
<b>Wisdom</b>	Knowledge, education, awareness, intelligence, curiosity, satisfaction, comprehension, sagacity, expertise, judgment, experience
<b>Magic</b>	Miracles, magic, mysticism, mystery, witchcraft, wizardry, superstitions, occult sciences, mythic characters, to mesmerize, astonish, bewitch, fill with wonder
<b>Productivity</b>	References to achievement, accomplishment, ambition, success, careers, self-development, being skilled, accomplished, proficient, pulling your weight, contributing, doing your share
<b>Relaxation</b>	Rest, retire, retreat, loaf, contentment, be at ease, be laid-back, vacations, holiday, to observe
<b>Enjoyment</b>	To have fun, laugh, be happy, celebrate, to enjoy games, parties, feasts and festivities, to participate
<b>Maturity</b>	Being adult, grown-up, middle-aged, senior, elderly, having associated insight, wisdom, mellowness, adjustment, references to aging, death, retirement, or age-related disabilities or compensations
<b>Youth</b>	Being young or rejuvenated, children, kids, immature, underdeveloped, junior, adolescent
<b>Safety</b>	Security (from external threat), carefulness, caution, stability, absence of hazards, potential injury, or other risks, guarantees, warranties, manufacturers' reassurances
<b>Tamed</b>	Docile, civilized, restrained, obedient, compliant, faithful, reliable, responsible, domesticated, sacrificing, self-denying
<b>Morality</b>	Humane, just, fair, honest, ethical, reputable, principled, religious, devoted, spiritual
<b>Modesty</b>	Being modest, naive, demure, innocent, inhibited, bashful, reserved, timid, coy, virtuous, pure, shy, virginal

<b>Humility</b>	Unaffected, unassuming, unobtrusive, patient, fate-accepting, resigned, meek, plain-folk, down-to-earth
<b>Plain</b>	Unaffected, natural, prosaic, homespun, simple, artless, unpretentious
<b>Frail</b>	Delicate, frail, dainty, sensitive, tender, susceptible, vulnerable, soft, genteel
<b>Adventure</b>	Boldness, daring, bravery, courage, seeking adventure, thrills, or excitement
<b>Untamed</b>	Primitive, untamed, fierce, course, rowdy, ribald, obscene, voracious, gluttonous, frenzied, uncontrolled, unreliable, corrupt, deceitful, savage
<b>Freedom</b>	Spontaneous, carefree, abandoned, indulgent, at liberty, uninhibited, passionate
<b>Casual</b>	Unkempt, dishevelled, messy, disordered, untidy, rugged, rumpled, sloppy, casual, irregular, not compulsive, imperfect
<b>Vain</b>	Having a socially desirable appearance, being beautiful, pretty, handsome, being fashionable, well-groomed, tailored, graceful, glamorous
<b>Sexuality</b>	Erotic relations: holding hands, kissing, embracing between lovers, dating, romance, intense sensuality, feeling sexual, erotic behaviour, lust, earthiness, indecency, attractiveness of clearly sexual nature
<b>Independence</b>	Self-sufficiency, self-reliance, autonomy, unattached, to do-it-yourself, to do your own thing, original, unconventional, singular, nonconformist
<b>Security</b>	Confident, secure, possessing dignity, self-worth, self-esteem, self-respect, peace of mind
<b>Status</b>	Envy, social status or competitiveness, conceit, boasting, prestige, power, dominance, exhibitionism, pride in ownership, wealth (including the sudden wealth of prizes), trend-setting, to seek compliments
<b>Affiliation</b>	To be accepted, liked by peers, colleagues, and community at large, to associate or gather with, to be social, to join, unite, or otherwise bond in friendship, fellowship, companionship, cooperation,

	reciprocity, to conform to social customs, have manners, social graces and decorum, tact and finesse
<b>Nurturance</b>	To give gifts, especially sympathy, help love, charity, support, comfort, protection, nursing, consolation, or otherwise care for the weak, disabled, inexperienced, tired, young, elderly, etc.
<b>Succorance</b>	To receive expressions of love (all expressions except sexuality), gratitude, pats on the back, to feel deserving
<b>Family</b>	Nurturance within the family, having a home, being at home, family privacy, companionship of siblings, kinship, getting married
<b>Community</b>	Relating to community, state, national publics, public spiritedness, group unity, national identity, society, patriotism, civic and community organizations or other than social organization
<b>Healthy</b>	Fitness, vim, vigour, vitality, strength, heartiness, to be active, athletic, robust, peppy, free from disease, illness, infection, or addiction
<b>Neat</b>	Orderly, neat, precise, tidy, clean, spotless, unsoiled, sweet-smelling, bright, free from dirt, refuse, pests, vermin, stains and smells, sanitary

Source: (Pollay 1983: 80-84).



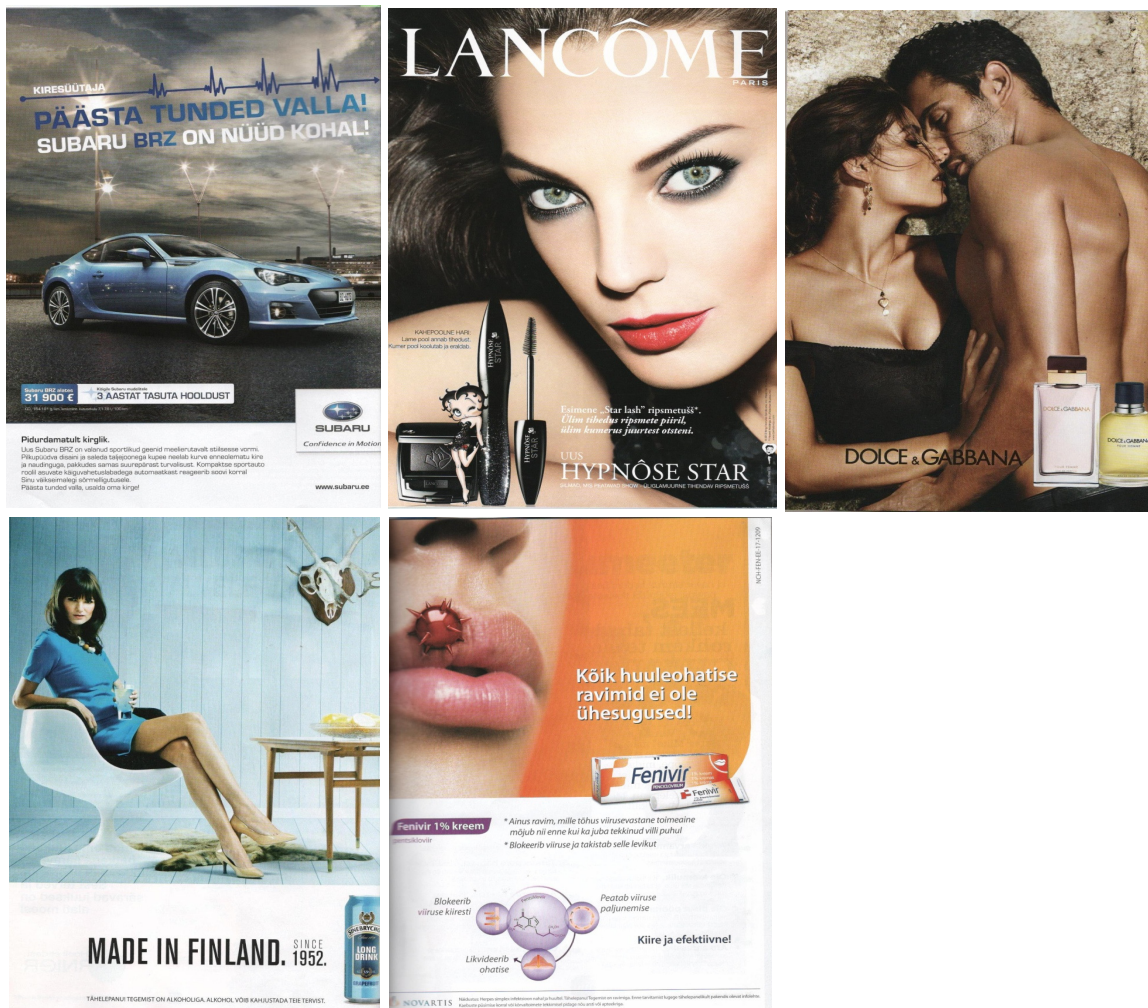
## Appendix 2. Coding Legend

Country of research					
Finland	1				
Estonia	2				
Type of Journal					
Eesti Ekspress (general)	1				
Director (business)	2				
Anne&Stiil (women's)	3				
Men's	4				
Cosmopolitan (women's)	5				
Origin of Company					
Local	1				
Foreign	2				
Product class					
Durable	1				
Non-durable	2				
Service	3				
Product in advertisement					
Food	1				
Technical (vehicles, technological)	2				
Cosmetics/beautician	3				
Clothes	4				
Accessories	5				
Healthcare	6				
Banking	7				
Insurance	8				
Travel	9				
Others	10				
Product availability and Promotion information					
	Luxury product	Extensive product info	Product availability	Sales promotion	Price
No	1	1	1	1	1
Yes	2	2	2	2	2
Black and white/coloured					
Black and white	1				
Colour	2				
	Comp. Feat.	Sex	Celeb.	Persons	
No	1	1	1	1	
Yes	2	2	2	2	
Celebrity					
Local	1				
Foreign	2				

<b>Persons</b>					
	<b>If yes: Men</b>	<b>If yes: Women</b>	<b>If yes: children</b>		
one	1	1	1		
two	2	2	2		
three	3	3	3		
more	4	4	4		
<b>If yes: Mixture</b>					
one M & one W	1				
one M & two W	2				
one W & two M	3				
two M & two W	4				
more M & W	5				
one child & M & W	6				
one child & one W	7				
one child & one M	8				
two children & one W	9				
two children & one M	10				
one child & two or more W	11				
one child & two or more M	12				
more children & W or M	13				
<b>Language</b>					
Local	1				
English	2				
Combination	3				
Other language	4				

Source: (Composed by the Author).

### Appendix 3. Advertisements Used in Study II



Source: (Composed by the Author).

#### Appendix 4. 110 Advertisements of Study I

AD. CODED	Country of research	Type of Journal	Nr of Issue	Page nr in Issue	Company in ad. (name)	Origin of company			Product	Product class	Product in ad.	Luxury	Extensive product description	Product availability	Sales promotion	Price	Black and white/ coloured	Comparative features	Sex	Celebrity	Origin of celeb.	Persons	If yes: Men	If yes: Women	If yes: children	If yes: Mixture	Language
162	2	1	46	79	Rolf Benz	2		a	Fashion brand	1	5	1	1	2	1	1	2	1	1	1		2				1	3
284	2	2	12	7	Freywille	2		a	accessories	1	5	1	1	2	1	1	2	1	2	1		2				1	1
362	2	3	9	147	Pandora	2		a	Jewellery	1	5	1	1	2	2	1	2	1	1	1		2		1			1
472	2	3	12	121	Expressions	2		a	Accessories	1	5	1	1	2	1	1	2	1	1	2	1	2		1			1
547	2	5	10	23	Ti Sento	2		a	Jewellery	1	5	1	1	1	1	1	2	1	1	1		2		1			1
608	2	5	12	23	Pandora	2		a	Jewellery	1	5	1	1	2	1	1	2	1	1	1		1					1
74	2	1	37	19	Subaru	2		c	XV	1	2	1	2	1	1	2	2	1	1	1		1					1
76	2	1	37	63	TopAuto	1	Seat	c	Seat Ibiza	1	2	1	2	2	1	2	2	1	1	1		1					1
79	2	1	38	2	United Motors	1	BMW	c	3 series	1	2	2	2	2	1	2	2	1	1	1		1					1
80	2	1	38	7	Moller Auto	2	Volkswagen	c	Passat	1	2	1	2	2	1	2	2	1	1	1		1					1
92	2	1	40	2	Nissan	2		c	Murano	1	2	1	2	1	1	1	2	1	1	1		1					1
167	2	1	47	20	Volkswagen	2		c	Golf	1	2	1	2	1	1	1	2	1	1	1		1					1
181	2	1	48	69	Volvo	2		c	All models (cars)	1	2	2	2	2	1	2	2	1	1	1		1					1
222	2	2	6	0	Hyunday	2		c	Cars	1	2	1	1	2	1	1	2	1	1	2	2	2	4				3
233	2	2	9	0	Subaru	2		c	Subaru BRZ	1	2	1	2	1	1	2	2	1	1	1		1					3
237	2	2	9	21	Mercedes Benz	2		c	GLK	1	2	2	2	2	1	1	2	1	1	1		1					1
241	2	2	9	49	Peugeot	2		c	4008	1	2	1	2	1	2	2	2	1	1	1		1					3
248	2	2	10	7	Moller Auto	2	VW	c	Passat	1	2	1	2	2	2	2	2	1	1	1		1					1
257	2	2	10	49	Silber Auto	1	Jeep	c	Overland	1	2	1	2	2	2	2	2	1	1	1		1					1
282	2	2	12	2	Amserv; Topauto	1	Hyundai	c	i40 (car)	1	2	1	2	2	1	2	2	1	1	1		1					3
290	2	2	12	39	Nissan	2		c	X-trail (car)	1	2	1	2	2	2	2	2	1	1	1		1					1
292	2	2	12	45	Porsche	2		c	Panamera GTS	1	2	2	2	2	1	2	2	1	1	1		1					1

358	2	3	9	115	Nissan	2		c	Leaf	1	2	1	2	2	1	2	2	1	1	1		1					1
368	2	3	10	6	Mercedes Benz	2		c	A Class	1	2	2	2	2	2	2	2	1	1	1		1					1
420	2	3	11	55	Nissan	2		c	Juke	1	2	1	2	1	2	2	2	1	1	1		1					1
126	2	1	43	65	Rannamõisa	2		f	Chicken	2	1	1	1	1	1	1	2	1	1	1		2	1				1
469	2	3	12	112	Rakvere Lihakombinaat	1		f	Smoked sausage	2	1	1	1	1	1	1	2	1	1	1		2	1				1
42	2	1	34	1	Nikon	2		g	Camera Nikon 1J2	1	2	1	1	2	1	1	2	1	1	1		1					1
45	2	1	34	15	Euronics	1	Apple	g	Laptop, Magic Mouse Bluetooth	1	2	1	1	2	1	2	2	1	1	1		1					1
51	2	1	35	2	Miele	2		g	S8 Vacuum	1	2	1	1	2	1	1	2	1	1	1		1					1
62	2	1	36	13	Elisa	1	Samsung	g	Galaxy Note N7000	1	2	1	1	2	1	2	2	1	1	1		2	1				1
112	2	1	42	2	iDeal	1	Apple	g	IT products	1	2	1	1	2	2	1	2	1	1	1		1					1
116	2	1	42	20	IM Arvutid	1	Apple	g	iPad	1	2	1	1	2	1	2	2	1	1	1		1					1
137	2	1	45	7	Miele	2		g	Washing machine	1	2	1	1	2	2	1	2	1	1	1		2		4			1
246	2	2	10	0	Fotoluks AS	1	Fujifilm	g	Camera X10	1	2	1	2	2	1	1	2	1	1	1		1					1
283	2	2	12	5	emt	1	HTC	g	Windows phone	1	2	1	1	2	2	2	2	1	1	1		1					1
287	2	2	12	17	Fotoluks AS	2	Leica	g	Leica X2 camera	1	2	2	1	2	1	1	2	1	1	1		1					1
289	2	2	12	26	Jura	2		g	Impressa F7	1	2	1	1	2	1	1	2	1	1	2	2	2	1				3
311	2	3	7	93	Klick	1	Olympus	g	PEN mini	1	2	1	2	2	2	2	2	1	1	1		1					1
312	2	3	7	115	Elion	1	Canon	g	EOS1100D	1	2	1	1	2	2	2	2	1	1	1		2		3			1
476	2	3	12	139	Nikon	2		g	Coolpix S3300	1	2	1	2	2	2	1	2	1	1	1		1					3
120	2	1	43	2	Wella	2		h	Brilliance (shampoo, conditioner)	2	3	1	2	2	1	1	2	1	1	1		2		1			1
208	2	1	51	2	L'Oreal	2		h	Huile Extraordinaire (hair)	2	3	1	1	1	1	1	2	1	1	2	2	2		1			3
307	2	3	7	60	SpaRitual	2		h	Nail polish	2	3	1	1	2	1	1	2	1	1	1		2		1			1
313	2	3	7	116	L'Oreal	2		h	Mythic Oil (hair oil)	2	3	1	1	2	1	1	2	1	1	1		1					1
383	2	3	10	52	Nivea	2		h	Face cream	2	3	1	1	1	1	1	2	1	1	1		2		1			1
384	2	3	10	57	Maybelline	2		h	Colossal Volume (mascara)	2	3	1	2	1	1	1	2	1	1	1		2		1			1
421	2	3	11	57	IsaDora	2		h	Make up	2	3	1	1	1	1	1	2	1	1	1		2		2			1
448	2	3	12	20	Nivea	2		h	Q10 (face cream)	2	3	1	2	1	1	1	2	1	1	1		2		2			1

485	2	5	7	21	Garnier	2		h	Hair dye	2	3	1	1	1	1	1	2	1	1	1		2		1			1
515	2	5	8	100	MaxFactor	2		h	Eye brightening (mascara)	2	3	1	2	1	1	1	2	1	2	1		2		1			1
520	2	5	9	15	Bourjois	2		h	Beauty Full Volume (mascara)	2	3	1	1	1	1	1	2	1	2	1		2		1			1
540	2	5	10	5	L'Oreal	2		h	True Match (Foundation)	2	3	1	1	1	1	1	2	1	1	2	2	2		1			1
548	2	5	10	25	O.P.I.	2		h	Nail polish	2	3	1	2	1	1	1	2	1	1	1		2		1			1
555	2	5	10	53	Bourjois	2		h	Perfect Foundation	2	3	1	2	1	1	1	2	1	1	1		2		1			1
575	2	5	11	9	L'Oreal	2		h	Lumi Magique (foundation)	2	3	1	2	1	1	1	2	1	1	2	2	2		1			1
581	2	5	11	47	L'Oreal	2		h	Revitalift (face care)	2	3	1	2	1	1	1	2	1	1	2	2	2		1			1
634	2	5	12	132	O.P.I.	2		h	Nail polish	2	3	1	1	1	1	1	2	1	1	2	2	2		1			1
301	2	3	7	5	Ainhua	2		m	Face serum	2	6	1	1	2	2	2	2	1	1	1		2		1			1
389	2	3	10	87	Vichy	2		m	Face Serum	2	6	1	2	1	1	1	2	1	1	1		2		1			1
391	2	3	10	92	Guinot	2		m	Face care	2	6	1	2	1	1	1	2	1	1	1		1					3
399	2	3	10	152	Merz Aesthetics	2	Radiesse	m	Medical treatment	2	6	1	2	1	1	1	2	1	1	1		2		1			1
419	2	3	11	49	Vichy	2		m	Face cream	2	6	1	2	2	1	1	2	1	1	1		2		1			1
428	2	3	11	83	Ainhua	2		m	Face care	2	6	1	2	1	2	1	2	1	1	1		2		1			3
561	2	5	10	57	Eucerin	2		m	Face care	2	6	1	2	1	1	1	2	1	1	1		2		1			1
577	2	5	11	21	Oriola	2	Blistex	m	Lip balm	2	6	1	1	2	1	1	2	1	1	1		2		1			1
590	2	5	11	100	Sanofi-Aventis Estonia OÜ	2	No-Spa	m	Pain relief	2	6	1	2	1	1	1	2	1	1	1		2		1			1
620	2	5	12	55	Ainhua	2		m	Cover correction cream	2	6	1	2	1	1	1	2	1	1	1		2		1			1
623	2	5	12	67	UAB Actavis Baltics	2	Geritamin Neo	m	Vitamins	2	6	1	2	2	1	1	2	1	1	1		2		1			1
251	2	2	10	19	Baldessarini	2		p	Perfume	2	3	1	1	1	1	1	2	1	1	1		2	1				3
334	2	3	9	7	Gucci	2		p	Premiere (fragrance)	2	3	2	1	1	1	1	1	1	1	2	2	2		1			1
371	2	3	10	15	Calvin Klein	2		p	Euphoria (fragrance)	2	3	1	1	1	1	1	2	1	1	1		2		2			1
377	2	3	10	23	Dsquared	2		p	Potion (fragrance)	2	3	1	1	1	1	1	2	1	2	1		2				1	2
381	2	3	10	35	Mexx	2		p	Pure (fragrance)	2	3	1	1	1	1	1	2	1	1	2	2	2				1	2
407	2	3	11	13	Roberto Cavalli	2		p	Fragrance	2	3	2	1	1	1	1	2	1	2	1		2		1			1
413	2	3	11	27	Juicy Couture	2		p	Viva La Juicy (fragrance)	2	3	1	1	1	1	1	2	1	2	1		2		1			1

443	2	3	12	9	Hugo Boss	2		p	Boss Nuit (fragrance)	2	3	2	1	1	1	1	2	1	1	2	2	2		1			1
455	2	3	12	52	Antonio Banderas	2		p	Her Secret (perfume)	2	3	1	1	2	1	1	2	1	1	2	2	2				1	1
477	2	3	12	140	Dior	2		p	Jadore (fragrance)	2	3	2	1	1	1	1	2	1	1	2	2	2		1			4
541	2	5	10	7	Lady Gaga	2		p	Perfume FAME	2	3	1	1	1	1	1	2	1	2	2	2	2				5	1
571	2	5	10	130	Vercace	2		p	Vanitas (fragrance)	2	3	2	1	1	1	1	2	1	1	1		2		1			1
576	2	5	11	13	Chloe	2		p	Chloe (perfume)	2	3	1	1	1	1	1	2	1	1	1		2		1			1
580	2	5	11	43	Christina Aguilera	2		p	Red Sin (fragrance)	2	3	1	1	1	1	1	2	1	1	2	2	2		1			1
595	2	5	11	124	Moschino	2		p	Pink Bouquet	2	3	2	1	1	1	1	2	1	2	1		2		1			1
605	2	5	12	19	Justin Bieber	2		p	Someday (fragrance)	2	3	1	1	1	1	1	2	1	2	2	2	2				1	1
43	2	1	34	2	Okaidi	2		w	Children clothes	1	4	1	1	2	1	1	2	1	1	1		2			4		1
140	2	1	45	20	Rademar	1	Columbia	w	Winter clothes	1	4	1	1	2	1	1	2	1	1	1		1					1
243	2	2	9	65	Tamrex	1		w	Working clothes	1	4	1	2	2	2	2	2	1	1	1		2	1				1
247	2	2	10	5	Baltman	1		w	Clothes	1	4	1	1	1	1	1	2	1	1	1		2	1				1
267	2	2	11	5	Hugo Boss	2		w	Clothes	1	4	2	1	2	1	1	2	1	1	1		2				1	1
275	2	2	11	37	Tamrex	1		w	Winter clothes	1	4	1	2	2	2	2	2	1	1	1		2				1	1
341	2	3	9	23	Didriksons 1913	2		w	Clothes	1	4	1	2	2	1	1	2	1	1	1		2		1			1
345	2	3	9	31	Adidas	2		w	Training clothes	1	4	1	1	1	1	1	2	1	1	2	1	2		4			1
348	2	3	9	56	Change	2		w	Lingerie	1	4	1	2	2	2	1	2	1	2	1		2		4			1
369	2	3	10	9	Stradivarius	2		w	Clothes	1	4	1	1	1	1	1	2	1	1	1		1					1
382	2	3	10	51	Rademar	1	Röhnisch	w	Clothes	1	4	1	1	2	1	1	2	1	1	1		2		2			1
385	2	3	10	62	Salamander	2	Ara	w	Footwear	1	4	1	1	2	1	1	2	1	1	1		2		1			1
401	2	3	10	156	Max&Co	2		w	Clothes	1	4	1	1	2	1	1	2	1	1	1		2		2			1
412	2	3	11	24	Rademar	1	Röhnisch	w	Sports clothes	1	4	1	1	2	1	1	2	1	1	1		2		1			1
458	2	3	12	65	Next	2		w	Clothes	1	4	1	1	2	2	1	2	1	1	1		2		1			1
553	2	5	10	42	Pull&Bear	2		w	Clothes store	1	4	1	1	2	1	1	2	1	1	1		2				2	1
609	2	5	12	27	Guess	2		w	Clothes	1	4	2	1	2	1	1	2	1	2	1		2		1			1
10	2	1	28	2	Karksi	1		x	Beer	2	1	1	2	1	1	1	2	1	1	1		1					1

<b>44</b>	2	1	34	7	Aurinko	1		x	Travel destinations	2	1	1	2	2	2	2	2	1	1	1		2				1	1
<b>213</b>	2	1	51	26	Avallone	2		x	Wine	2	1	1	1	1	1	1	2	1	1	1		1					3
<b>271</b>	2	2	11	19	Prike AS	1	Smirnoff	x	Alcohol	2	1	1	2	1	1	1	2	1	1	1		1					1
<b>276</b>	2	2	11	41	Liviko AS	1	Camus	x	Alcohol	2	1	2	2	2	1	1	2	1	1	1		1					3
<b>295</b>	2	2	12	65	Freixenet	2		x	champagne	2	1	2	1	1	1	1	2	1	1	1		2				4	3
<b>302</b>	2	3	7	8	Kiss	1		x	Cider	2	1	1	1	1	1	1	2	1	1	1		1					1
<b>303</b>	2	3	7	17	Saaremaa	1		x	Spritzer	2	1	1	1	1	1	1	2	1	1	1		2				4	1

Source: (Composed by the Author).



## Appendix 5. Research Evaluation Sheet

Ad no:

Appeal		Ad1	Ad2	Ad3	Ad4	Ad5	Ad6	Ad7	Ad8	Ad9	Ad10
<b>Distinctive</b>	Rare (haruldane), unique (uniklaane), unusual (ebatavaline), scarce (raskesti kättesaadav), infrequent (harv), exclusive (eksklusiivne), tasteful (maitsekas), elegant (elegantne), subtle (õrn), esoteric (esoteeriline), hand-crafted (käsitsi tehtud)										
<b>Freedom</b>	Spontaneous (spontaanne), carefree (muretu), abandoned (mahajäetud), indulgent (leplik), at liberty (vabaduses), uninhibited (vaba), passionate (kirglik)										
<b>Independence</b>	Self-sufficiency (isemajandav), self-reliance (enesetunnetus), autonomy (autonoomsus), unattached (mitesetud), to do-it-yourself (ise tegema), to do your own thing (oma asja ajama), original (originaalne), unconventional (omapärane), singular (ainulaadne), nonconformist (teisitimõtleja)										
<b>Popular</b>	Commonplace (argine), customary (harilik), well-known (tuntud), conventional (harjumuspärane), regular (igapäevane), usual (tavaline), ordinary (tüüpiline), normal (normaalne), standard (tavaline), typical (tüüpiline), universal (universaalne), general (üldjooneline), everyday (argine)										
<b>Succorance</b>	To receive expressions of love (all expressions except sexuality) (hoolivust ja armastust vastu võtma va. seksuaalse alatooniga), gratitude (tänuikkus), pats on the back (tunnustus), to feel deserving (tundma ennast väärilisena)										
<b>Family</b>	Nurturance within the family (pere hool), having a home (kodu olemasolu), being at home (kodus olemine), family privacy (pere võimalus omaette olla), companionship of siblings (õdede/vendade selts), kinship (sugulus), getting married (abielluma)										
<b>Community</b>	Relating to community (ühiskonnaga samastumine), state (riik), national publics (riigi rahvas), public spiritedness (avalik südikus), group unity (grupi üksmeel), national identity (rahvuslik identiteet), society (ühiskond), patriotism (patriotism), civic and community organizations or other than social organization (ühiskondlikud organisatsioonid)										
<b>Affiliation</b>	To be accepted (aksepteeritud), liked by peers, colleagues and community at large (omasugustele, kolleegidele ja üldsusele laiemalt meeldima), to associate or gather with (seostama), to be social (sotsiaale olema), to join (liituma), unite (ühendama), or otherwise bond in friendship (sõprust looma), fellowship (vendlus), companionship (kaaslus), cooperation (koostöö), reciprocity (vastastikkus), to conform to social customs (kohanduma sotsiaalsete tavadega), have manners (kombekus), social graces and decorum (sündsus), tact and finesse (taktitunne ja peenus)										
<b>Ornamental</b>	Beautiful (kaunis), decorative (dekoratiivne), ornate (kaunistatud), adorned (ilustatud), embellished (ilustatud), detailed (detailne), designed (kujundatud), styled (stiliseeritud)										

<b>Dear</b>	Expensive (kallis), rich (rikkalik), valuable (väärtuslik), highly regarded (kõrgelt hinnatud), costly (kulukas), extravagant (ekstravagantne), exorbitant (ülemäärane), luxurious (luksuslik), priceless (hindamatu)											
<b>Vain</b>	Having a socially desirable appearance (esinduslik välja nägema), being beautiful (ilus olema), pretty (kaunis), handsome (nägus), Being fashionable (moetadlik), well-groomed (hoolitsetud), tailored (vormiv), graceful (graatsiline), glamorous (glamuurne)											
<b>Status</b>	Envy (kadedus), social status or competitiveness (sotsiaalne staatus või reivlemine), conceit (enesekindlus), boasting (kiitlev), prestige (luhupeetavus), power (võim), dominance (üleolek), exhibitionism (ekshibitsionism), pride in ownership (omandiuhkus), wealth (including the sudden wealth of prizes) (rikkus, k.a. lotovõit), trend-setting (trendi loov), to seek compliments (komplimentse otsiv)											
<b>Healthy</b>	Fitness (vorm), vim (jõulisus), vigour (tugevus), vitality (elujõulisus), strength (vastupidavus), heartiness (jõulisus), to be active (aktiivsus), athletic (atleetiline), robust (robustne), peppy (ergas), free from disease (terve), illness (haigus), infection (põletik), or addiction (sõltuvus)											
<b>Sexuality</b>	Erotic relations (erootilised suhted): holding hands (käest kinni hoidmine), kissing (suudlemine), embracing between lovers (embamine), dating (kohtamas käimine), romance (romantika), intense sensuality (tugev sensuaalsus), feeling sexual (seksuaalne), erotic behaviour (erootiline käitumine), lust (iha), earthiness (maalähedus), indecency (siivutus), attractiveness of clearly sexual nature (seksuaalne veetus)											
<b>Cheap</b>	Economical (ökoonoomne), inexpensive (odav), bargain (soodne), cut-rate (odav), penny-pinching (kokkuhoidlik), discounted (allhinnatud), at cost (omahinnaga), undervalued (alaväärtustatud), a good value (soodne)											
<b>Humility</b>	Unaffected (siiras), unassuming (tagasihoidlik), unobtrusive (mittepealetikkuv), patient (kannatlik), fate-accepting (saatust aksepteeriv), resigned (alistunud), meek (malbe), plain-folk (tavaline inimene), down-to-earth (maalähedane)											
<b>Wisdom</b>	Knowledge (teadmus), education (haridus), awareness (teadlikkus), intelligence (intelligentsus), curiosity (teadmisjahu), satisfaction (rahulolu), comprehension (mõistmine), sagacity (tarkus), expertise (asjatundlikkus), judgment (eksptiis), experience (kogemus)											
<b>Morality</b>	Humane (humaanne), just (õiglane), fair (õiglane), honest (aus), ethical (eetiline), reputable (luhupeetud), principled (põhimõtteline), religious (usklik), devoted (põhendunud), spiritual (hingeline)											
<b>Nurturance</b>	To give gifts (kingitusi tegema), especially sympathy (mõistmine), help (abi), love (armastust), charity (almus), support (tuge), comfort (lohutuse), protection (kaitset), nursing (hooldamine), consolation (lohutuse), or otherwise care for the (hoolitsemine) weak (nõrkade), disabled (puudega), inexperienced (kogenematud), tired (väsinud), young (noorte), elderly (vanurite eest), etc.											

<b>Safety</b>	Security (from external threat) (julgeolek), carefulness (hoolikus), caution (ettevaatlikkus), stability (püsivus), absence of manufacturers' reassurances (tootja kinnituse puudumine)											
<b>Tamed</b>	Docile (alistuv), civilized (tsiviliseeritud), restrained (vaoshoitud), obedient (kuulekas), compliant (vastutulelik), faithful (ustav), reliable (usaldatav), responsible (kohusetundlik), domesticated (kodustatud), sacrificing (ohverdav), self-denying (ennastohverdav)											
<b>Neat</b>	Orderly (korrapärane), neat (korralik), precise (täpne), tidy (korras), clean (puhas), spotless (laitmatult puhas), unsoiled (mitte määrdunud), sweet-smelling (hästilõhnav), bright (ere), free from dirt (mustuse-), refuse (jäätmete-), pests/vermin (kahjurit-), stains (plekkide-) and smells (ja lõhnava), sanitary (sanitaarne)											
<b>Casual</b>	Unkempt (räpane), dishevelled (korratu), messy (räpane), disordered (korrastamata), untidy (korratu), rugged (karmi väljanägemisega), rumpled (sasiitud), sloppy (lohakas), casual (hooletu), irregular (korrapäratu), not compulsive (ennastunustav), imperfect (ebatäiuslik)											
<b>Adventure</b>	Boldness (kartmatus), daring (hulljulge), bravery (vaprus), courage (julgus), seeking adventure (seiklusi otsiv), thrills (põnevus), or excitement (elevus)											
<b>Untamed</b>	Primitive (ürgne), untamed (taltsutamata), fierce (raevukas), course (jäge), rowdy (käratsev), ribald (rõve), obscene (siivutu), voracious (ahne), gluttonous (täitmatu), frenzied (meeletu), uncontrolled (kontrollimatu), unreliable (ebausutav), corrupt (korrumpeerunud), deceitful (võlts), savage (metsik)											
<b>Magic</b>	Miracles (ime), magic (nõiakunst), mysticism (müstisism), mystery (müsteerium), witchcraft (nõidus), wizardry (nõiavägi), superstitions (ebausk), occult sciences (salateadus), mythic characters (müütilised tegeleased), to mesmerize (hüpnootiseeriv), astonish (üllatama), bewitch (lummama), fill with wonder (imestama)											
<b>Youth</b>	Being young or rejuvenated (nooruslik, uuendatud), children (lapsed), kids (põngerjas), immature (ebaküps), underdeveloped (alaarenenud), junior (noorem), adolescent of hazards (nooruki hulljulgus), potential injury (võimalik vigastus), or other risks (riskid), guarantees (kindlus), warranties (garantii)											
<b>Effective</b>	Feasible (teostatav), workable (realiseeritav), useful (kasulik), pragmatic (praegmaatiline), appropriate (sobilik), functional (toimiv), consistent (järjepidev), efficient (tõhus), helpful (kasulik), Comfortable (clothes) (mugavad riided), tasty (food) (maitsev toit), strength (tugevus), longevity of effect (tulemuse pikaajaline mõju)											
<b>Durable</b>	Long-lasting (kauakestev), permanent (püsiv), stable (stabiilne), enduring (vastupidav), strong (tugev), powerful (võimas), hearty (jõuline), tough (karm)											
<b>Convenient</b>	Handy (käepärane), time-saving (ajasäästlik), quick (kiire), easy (lihtne), suitable (sobiv), accessible (ligipääsetav), versatile (mitmekülgne)											

<b>Security</b>	Confident (enesekindel), secure (kaitstud), possessing (omama) dignity (au), self-worth (väärikus), self-esteem (ennastlugupidav), self-respect (eneseaustus), peace of mind (hingerahu )										
<b>Productivity</b>	References to achievement (viide saavutusele), accomplishment (teostus), ambition (ambitsioon), success (edu), careers (karjäär), self-development (enesearendus), being skilled (oskuslik), accomplished (tubli), proficient (osav), pulling your weight (oma osa tegema), contributing (panustama), doing your share (oma osa tegema)										
<b>Relaxation</b>	Rest (puhkus), retire (tagasi tõmbuma), retreat (taanduma), loaf (logelema), contentment (nauding), be at ease (vabalt võtma), be laid-back (rahulik olema), vacations (vaheaeg), holiday (puhkus), to observe (vaatlema)										
<b>Enjoyment</b>	To have fun (lõbusasti aega veetma), laugh (naerma), be happy (õnnelik olema), celebrate (tähistama), to enjoy games (mänge nautima), parties (peod), feasts and festivities (pidustused), to participate (osa võtma)										
<b>Frail</b>	Delicate (peen), frail (habras), dainty (õrn), sensitive (tundlik), tender (pehme), susceptible (õmatundeline), vulnerable (haavatav), soft (leebe), genteel (peen)										
<b>Natural</b>	References to the elements (viide elementidele), animals (loomad), vegetables (köögivilj), minerals (mineraalne), farming (põllumajandus), unadulterated (saastamata), purity (of product) (toote ehedus), organic (orgaaniline), grown (kasvatatud), nutritious (toitev)										
<b>Modesty</b>	Being modest (vähenõudlik), naive (naiivne), demure (tagasihoidlik), innocent (rikkumatu), inhibited (pärsitud), bashful (häbelik), reserved (vaos hoitud), timid (pelglik), coy (uje), virtuous (võruslik), pure (rikkumatu), shy (arg), virginal (neitsilik)										
<b>Plain</b>	Unaffected (mõjutamata), natural (ilmne), prosaic (igapäevane), homespun (kodukootud), simple (lihtne), artless (sundimatu), unpretentious (vähenõudlik)										
<b>Traditional</b>	Classic (klassikaline), historical (ajalooline), antique (antiikne), legendary (legendaarne), time-honoured (ajas väärtustunud), long-standing (kauaaegne), venerable (auväärne), nostalgic (nostalgiline)										
<b>Mature</b>	Being adult (täiskasvanulik), grown-up (täisealine), middle-aged (keskealine), senior (vanur), elderly (eakas), having associated insight (mõistmine), wisdom (kogemus), mellowness (küpsus), adjustment (kohanemine), references to aging (viited vananemisele), death (surm), retirement (pension), or age-related disabilities or compensations (vanusest tulenev võimetus või kompenseerimine)										
<b>Modern</b>	Contemporary (kaasaegne), modern (moderne), new (uus), improved (täiustatud), progressive (edumeelne), advanced introducing (tutvustav), announcing (kuulutav)										

<b>Technological</b>	Engineered (tehniline), fabricated (sepiatud), formulated (formuleeritud), manufactured (vabrikus valmistatud), constructed (ehitatud), processed (töödeldud), resulting from science (teaduse tulemus), invention (leiutus), discovery (avastus), research (uurimus), containing secret ingredients (sisaldama salajasi komponente)										
<b>No appeals</b>											

**Järgnevatele küsimustele vastates märgistage reklaamile vastav kast.**

- 1. Do you like the advertisement? (Kas reklaam meeldib?)**  
1= not at all (üldse mitte); 2= don't like (ei meeldi); 3= somewhat (meeldib); 4= very much (väga meeldib)
- 2. Have you see the advertisement before ? (Kas oled reklaami varem näinud?)**  
1=not (ei ole); 2=yes (jah, olen); 3=I am not sure (ei ole kindel)
- 3. Have you used the product? (Kas oled toodet kasutanud?)**  
1=not (ei ole); 2=yes, once (jah, üks kord); 3=yes, several times (jah, mitmel korral)
- 4. Do you plan to use the product? ( Kas plaanid toodet kasutada?)**  
1= not (ei), 2= yes (jah)
- 5. Do you have any associations with the product? (Millised assotsiatsioonid on sul tootega?)**  
1=very negative (väga halvad); 2=negative (halvad); 3=neutral (neutraalsed); 4=positive (positiivsed); 5= very poitive (väga positiivsed)

Ad1	Ad2	Ad3	Ad4	Ad5	Ad6	Ad7	Ad8	Ad9	Ad10

**Respondent:** \_\_\_\_\_

Source: (Composed by the Author).

## Appendix 6. Average Scores of Existence for Advertisements Evaluated in Study I

Product category	IDV								PDI								UAI								MAS																	
	+	+	+	-	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	-	-	+	+	+	-	-	-												
	Independence	Distinctive	Security	Popular	Affiliation	Family	Succorance	Community	Ornamental	Vain	Dear	Status	Cheap	Humility	Nurturance	Plain	Safety	Tamed	Durable	Adventure	Untamed	Magic	Youth	Casual	Effective	Convenient	Productivity	Natural	Frail	Modesty	Freedom	Healthy	Sexuality	Wisdom	Morality	Neat	Relaxation	Enjoyment	Traditional	Mature	Modern	Technological
A	0.8	1.2	1.0	0.6	0.4	0.4	0.8	0.0	1.4	1.3	1.6	1.2	0.1	0.4	0.8	0.3	0.4	0.7	1.2	0.7	0.2	0.2	0.6	0.1	0.9	0.8	1.2	0.3	0.7	0.2	1.0	0.8	0.6	0.7	0.3	1.2	0.6	1.1	0.6	1.1	1.4	1.1
C	1.0	0.6	1.1	1.2	1.0	0.4	0.4	0.4	1.0	0.9	0.9	0.9	0.6	0.3	0.2	0.5	0.7	0.5	1.1	0.9	0.5	0.3	0.8	0.2	0.9	1.1	1.1	0.4	0.3	0.2	0.8	1.0	0.1	0.7	0.3	1.1	0.9	0.8	0.6	0.9	1.3	1.7
F	1.2	1.5	0.8	1.3	1.7	1.5	0.7	1.0	1.3	1.7	0.5	1.0	0.8	1.3	1.0	0.7	0.3	0.8	1.0	0.7	0.7	0.3	1.3	0.0	1.5	0.7	1.5	1.0	1.0	1.0	0.7	0.7	0.0	0.5	1.3	1.2	1.3	2.0	0.7	1.5	0.3	0.5
G	0.8	0.5	0.9	1.2	1.0	0.5	0.4	0.5	0.9	0.7	1.1	0.5	0.6	0.6	0.6	0.9	0.5	0.6	1.3	0.7	0.1	0.1	0.6	0.3	1.2	1.5	0.9	0.3	0.5	0.4	0.6	0.5	0.2	0.9	0.4	1.2	0.7	0.8	0.8	0.6	1.1	1.5
H	1.0	0.7	1.1	1.0	0.9	0.2	0.9	0.3	1.4	1.4	1.0	0.8	0.4	0.8	0.6	0.5	0.5	0.4	1.0	0.9	0.4	0.3	1.0	0.2	1.2	1.0	0.7	0.4	0.9	0.6	0.9	1.0	0.8	0.5	0.7	1.3	0.7	0.8	0.4	0.9	0.8	0.5
M	0.7	0.5	0.9	1.1	0.7	0.3	0.5	0.3	1.1	1.1	0.5	0.4	0.4	1.0	0.5	0.8	0.8	0.7	1.0	0.2	0.0	0.2	0.8	0.0	1.3	1.0	0.3	0.8	1.1	0.9	0.6	1.2	0.4	1.0	0.7	1.2	0.8	0.5	0.6	1.0	0.8	0.7
P	1.1	1.2	1.0	0.6	0.9	0.1	0.6	0.3	1.4	1.4	1.3	1.2	0.1	0.5	0.8	0.3	0.4	0.5	0.9	0.9	0.6	0.4	0.9	0.2	0.7	0.6	0.8	0.1	1.1	0.4	1.1	1.2	1.4	0.5	0.4	1.0	0.6	0.8	0.5	1.1	1.0	0.4
W	1.0	0.6	1.1	1.1	0.8	0.4	0.7	0.5	1.0	1.2	0.7	0.8	0.4	0.7	0.5	0.9	0.6	0.6	1.0	0.6	0.3	0.2	1.1	0.3	1.2	0.9	0.7	0.1	0.6	0.6	1.2	1.3	0.5	0.7	0.6	1.2	0.9	0.7	0.6	1.0	1.1	0.7
X	0.5	0.9	0.6	1.0	0.9	0.2	0.1	0.4	1.0	0.8	0.6	0.4	0.5	0.2	0.1	0.4	0.4	0.4	0.3	0.8	0.5	0.5	0.5	0.3	0.8	0.7	0.5	0.7	0.4	0.4	0.8	0.7	0.3	0.7	0.6	0.7	1.2	1.2	1.4	1.4	0.9	0.2

A – accessories; C – car; F – food; G – gadgets; H – hair care and make-up; M – medicine; P – perfume; W – wardrobe; X - alcohol

Source: (Composed by the author).

**Appendix 7. Advertisement no. 222**



Source: (Composed by the Author).

**Appendix 8.** Advertisement no. 126

The advertisement is divided into two main sections. The top section shows a chef in a white uniform and hat, standing in a kitchen and preparing a large, raw bird (likely a chicken or turkey) on a wooden cutting board. The bottom section features a close-up of a roasted chicken, golden-brown and garnished with fresh green herbs and red berries, served on a white, scalloped-edge plate.

”  
KUI VALMISTAD  
LINNULIHAST,  
VALI RANNAMÕISA!

Maitsev toit saab alguse värskest tootmisest. Rannamõisa poleub sulle  
võimaliku broileri-, kalkuni- ja pardeliga valikut, ja seda juba 10 aastat!

Ants Uusitalu, Chef de Cuisine

*Uusitalu*

10  
RANNAMÕISA  
LINNULIHA EKSPERT

Vaata ka facebook/Rannamõisa-Linnuliha

Päigu häid retsepte linnuliha-st leiad [www.linnuliha.ee](http://www.linnuliha.ee)

Source: (Composed by the Author).



**Appendix 9.** Advertisement no. 469



Source: (Composed by the Author).

## Appendix 10. Examples of the Use of Softer Images in Advertising



Source: (Composed by the Author).

## Appendix 11. Average Scores of Existence for Advertisements Evaluated in Study II

	Product category	IDV								PDI								UAI								MAS																	
		+	+	+	-	-	-	-	-	+	+	+	+	-	-	-	-	+	+	+	-	-	-	-	-	+	+	+	-	-	-												
		Independence	Distinctive	Security	Popular	Affiliation	Family	Succorance	Community	Ornamental	Vain	Dear	Status	Cheap	Humility	Nurturance	Plain	Safety	Tamed	Durable	Adventure	Untamed	Magic	Youth	Casual	Effective	Convenient	Productivity	Natural	Frail	Modesty	Freedom	Healthy	Sexuality	Wisdom	Morality	Neat	Relaxation	Enjoyment	Traditional	Mature	Modern	Technological
C		0.9	0.8	1.4	0.8	1.0	0.1	0.2	0.1	1.6	1.8	1.8	1.8	0.0	0.2	0.3	0.2	0.9	0.3	1.6	1.8	0.7	0.5	1.1	0.2	1.2	1.0	1.4	0.0	0.6	0.3	1.1	1.3	0.4	0.7	0.3	1.3	0.8	1.2	0.8	1.2	1.7	1.8
H		0.9	0.8	1.3	0.8	1.1	0.2	0.9	0.1	1.8	1.8	1.5	1.5	0.2	0.4	1.2	0.4	0.5	0.5	1.0	0.8	0.7	0.7	1.0	0.0	0.8	0.9	1.2	0.3	1.3	0.6	0.9	0.9	1.2	0.7	0.5	1.3	0.5	0.9	0.5	1.3	1.3	0.4
P		0.8	0.9	1.3	0.8	0.9	0.1	0.8	0.2	1.4	1.5	1.5	1.5	0.1	0.4	0.9	0.4	0.4	0.5	1.0	1.3	1.3	0.5	0.9	0.6	0.8	0.8	1.0	0.3	1.1	0.3	1.8	1.6	2.0	0.5	0.5	0.9	1.0	1.3	0.4	1.3	1.0	0.3
X		1.1	1.0	0.9	1.1	1.2	0.5	0.5	1.2	1.5	1.3	0.7	1.0	0.7	0.8	0.5	0.8	0.3	0.6	0.4	0.7	0.4	0.3	0.6	0.2	0.7	0.8	0.6	0.5	0.8	0.5	1.3	0.8	0.5	0.9	0.6	1.5	1.8	1.3	0.8	1.3	1.2	0.3
M		0.3	0.4	0.8	0.9	0.5	0.2	0.2	0.3	0.5	0.4	0.1	0.1	1.0	1.0	0.5	0.9	0.6	0.6	0.8	0.1	0.5	0.1	0.5	0.5	1.3	1.3	0.4	0.1	0.6	0.5	0.0	1.3	0.2	0.8	0.5	0.7	0.3	0.2	0.4	0.6	0.9	1.0

A – accessories; C – car; F – food; G – gadgets; H – hair care and make-up; M – medicine; P – perfume; W – wardrobe; X – alcohol

Source: (Composed by the Author).

## RESÜMEE

### KULTUURISPETSIIFILISTE ELEMENTIDE ANALÜÜS EESTI TRÜKIMEEDIA NÄITEL

Kadi Ummik

Globaalselt tegutsevad ettevõtted panustavad järjest aktiivsemalt ja sihipärasemalt rahvusvaheliste turundustegevuste elluviimisesse, et seeläbi oma toodete ja/või teenuste tuntust tõsta ning tarbijate kasvavatele nõudmistele ja tihedale konkurentsile vastata. Just konkurents sunnib ettevõtteid otsustama, kas valitud sihtturgudel kasumlikkuse saavutamiseks kasutada ühtset või eelistada turgudele kohandatud turundusstrateegiat. Selleks vajavad ettevõtted sihtturgude kohta põhjalikku informatsiooni, millele tuginedes need kaardistada. Kindlasti on seejuures oluliseks aspektiks, millised on konkreetse riigi kultuuri mõjud tarbijatele. Eelnev kinnitab käesoleva magistritöö aktuaalsust.

Turundusstrateegiatest on standardiseerimine ja adapteerimine olnud päevakorral aastakümneid. Standardiseerimist pooldavad autorid on veendunud, et tarbijate soovid ja eelistused muutuvad aja jooksul aina homogeensemaks, mistõttu väheneb vajadus oma pakkumisi riigiti eristada. Adapteerimisstrateegia pooldajad väidavad aga vastupidiselt, et pidevalt muutuv maailmas on just kultuuridepõhised erinevused nagu näiteks keel, väärtused ja ka ostu ajendid need, mis takistavad edukat pakumiste standardiseerimist. Turundusstrateegiast hoolimata on valitud sihtturgude tundmine ettevõttele edu saavutamisel tähtis, sest kultuuridevahelised ja -sised erinevused mõjutavad otseselt reklaamide efektiivsust.

Käesoleva magistritöö eesmärgiks on määratleda reklaami mõjutegurite ilmingud Eesti trükimeedias ning täpsustada kasutatud reklaami mõjutegurite ja kohaliku rahvuskultuuri vahelisi suhteid. Reklaami mõjutegurid on kultuuriväärtusi kirjeldavad elemendid, mida

reklaamijad kasutavad sihipäraselt kliendi poolehoiu võitmiseks. Antud töö keskendub trükimeediale, kuna selle kasutamine annab võimaluse valitud sihtturgudel soovitud sihtgrupile efektiivselt turundussõnumit edastada, trükimeedia kasutamine on reklaamijate seas jätkuvalt populaarne ning lisaks on tarbijatele trükimeediaga mugav tutvuda. Töö eesmärgi saavutamine võimaldab turundajatel luua üleminekumaadele paremini sobivaid trükimeedia reklaame. Üleminekumaad on siinkohal defineeritud kui riigid, kus tulenevalt ajaloolistest või looduslikest põhjustest on kogetud väga olulisi poliitilisi või majandusliku keskkonna muutusi. Täiendavalt on nendes toimunud märkimisväärsed muutused ka kultuurilistes väärtustes ja töökspidamistes. Kuna sarnast uurimust ei ole Eestis varem läbi viidud, siis loovad käesoleva töö tulemused esmase ülevaate kultuurispetsiifiliste elementide ilmingutest Eesti trükimeedias. Magistritöö eesmärk saavutatakse järgmiste uurimisülesannete täitmisel:

- anda ülevaade kultuuridevaheliste turundusstrateegiate teoreetilistest käsitlustest;
- defineerida kultuurispetsiifilised elemendid;
- kirjeldada erinevaid kultuurikäsitluste teoreetilisi lähenemisi;
- selgitada ja anda ülevaade trükireklaami struktuurist;
- identifitseerida teoreetiliste käsitluste alusel reklaami mõjutegurid;
- koguda ja kodeerida uuringu läbiviimiseks trükimeedia reklaamid;
- välja töötada uurimusküsimustik;
- läbi viia uuring;
- selgitada saadud uurimustulemusi ja võrrelda neid varasemate uurimuste tulemustega;
- anda soovitusi kuidas luua reklaame, mis aitavad edukamalt kutsuda esile oodatud tarbijate reaktsiooni.

Käesolev magistritöö on jaotatud kaheks peatükiks, millest mõlemad koosnevad neljast alapeatükist. Teoreetilises osas on välja toodud kahe põhimõtteliselt vastandliku koolkonna erinevused rahvusvahelises turunduses, kus ühed eelistavad turunduse standardiseerimist, teised adapteerimist. Nende teooriate kaudu selgitatakse kultuurispetsiifiliste elementide kasutamise võimalusi reklaamides. Standardiseerimisstrateegiat käsitletakse siinses töös

eelkõige Levitti ja adapteerimist de Mooij'i poolt avaldatud käsitluste alusel. Standardiseerimine tähendab sarnaste vajaduste ja eelistuste domineerimist, samas kui adapteerimisstrateegia põhineb erinevate piirkondade ja kultuuride vahelisel mitmekesisustumisel.

Töö teoreetilises osas on selgitatud ka rahvuskultuuri mõiste, selle olemust ning defineeritud kultuurispetsiifilised elemendid. Esitatud on ka ülevaade teooriatest, mis käsitlevad kultuuri mõistet ja püüavad lahti seletada selle olemust. Näiteks on selgitatud Halli kultuuride jaotust kõrge ja madala kontekstiga kultuurideks ning kultuuride jagunemist mono- ja polükroonilisteks. Täiendavalt antakse ülevaade Schwartzi tüpoloogiast, mille alusel on esitatud rahvusi eristavad kultuuridimensioonid. On välja toodud maailmas tuntum ja tunnustatum Hofstede'i kultuurikäsitlus. Hofstede eristab nelja kultuuridimensiooni, mille põhjal saab riikide kultuuridele omaseid eripärasid võrrelda: individualism-kollektivism, võimukaugus, mehelikkus-naiselikkus ja ebakindluse vältimine.

Töös on selgitatud ka GLOBE'i mudelit, mis toob välja üheksa dimensiooni kultuuride ja väärtuste hindamiseks. Sinna juurde on võrreldud Hofstede'i ja GLOBE'i mudelit. Tulenevalt asjaolust, et reklaami kontekstis kultuuri analüüsivaid artikleid on Eesti kohta väga vähe avaldatud, on töö empiirilises osas võetud kasutusele just Hofstede kultuuridimensioonide hinnangud. Lisaks võimaldab see võrreldavust tulevaste uuringutega. Samuti on selgitatud reklaami struktuurielemente ning on välja toodud reklaami mõjutegurid. Arusaam kultuurist ja kultuurispetsiifilistest elementidest põhineb tarbija teadmistel kaubamärgi kohta ja kogemusel kaubamärgiga. Eelnevast sõltuvad tarbija tõlgendused ja assotsiatsioonid reklaami põhielementidega. Traditsioonilise veenmise teooriad AIDA ja DAGMAR on tööd välja toodud just selleks, et kirjeldada reklaami eesmärke, mis mõjutavad omakorda reklaami sisu ja disaini.

Teoreetilise osa lõpus on määratletud raamistik, mille alusel on töö empiirilises osas uuring läbi viidud. Uuringu alusena kasutati Pollay 42 reklaami mõjutegurit. Eelnevalt analüüsiti

Albers-Miller ja Gelbi uurimustöö tulemusi, et leida ja tõlgendada reklaami mõjutegurite ja Hofstede'i kultuuridimensioonide vahelist suhet.

Magistritöö empiirilises osas on analüüsitud reklaami mõjutegurite ilminguid Eesti trükimeedia näitel. Kodeeritud reklaamid jagati tootekategooriate lõikes üheksasse gruppi, mis jagunesid järgnevalt: 19 sõidukite reklaami, 14 elektrooniliste seadmete, 17 juuksehooldusvahendite ja kosmeetika reklaami, 11 ravimite, 6 aksessuaaride, 17 rõivaste reklaami, 16 parfüümi-, 2 toidu- ja 8 alkoholireklaami. Töös uuritakse ja püütakse välja selgitada, millised on korrapärasused erinevate reklaamide mõjutegurite ning Eesti kultuuridimensioonide vahel. Töö empiirilises osas on sõnastatud magistritöö uurimisküsimused ja koostatud uurimisküsimustik uurimuse läbiviimiseks. Töö raames viidi läbi uuring. Magistritöös kasutatud trükimeedia alusandmed on kogutud autori poolt iseseisvalt perioodil november 2012 kuni jaanuar 2013. Uuring, mille raames hinnati kokku 115 reklaami 634st kodeeritud reklaamist, viidi läbi 2013. aasta veebruaris. Küsitletuteks olid 22 Tartu Ülikooli majandusteaduskonna tudengit, kellel paluti hinnata reklaami mõjutegurite avaldumist esitletud reklaamide valimis. Uuring viidi läbi kahes osas, kus esmalt hindasid üksteist tudengipaari 110 reklaami. Hinnangute valideerimiseks hindas sama valimi reklaame hiljem ka kontrollhindaja. Teises uurimuse osas hindasid kõik õpilased iseseisvalt 5 reklaami. Kokku koguti kahe uurimuse osaga 440 hinnangut reklaamide mõjutegurite avaldumisele, mida seejärel analüüsiti kasutades Microsoft Excelit (Microsoft Office 2010).

Magistritöö eesmärgi täitmiseks püstitati järgmised uurimisküsimused:

- Millised on peamised Eesti trükimeedias avalduvad reklaami mõjutegurid?
- Kuidas on reklaami mõjutegurid seotud Eesti kultuuridimensioonidega?
- Millised on uuringust tulenevad soovitusel rahvusvahelistele organisatsioonidele?

Käesoleva magistritöö raames läbiviidud uuringu esimese etapi põhjal on enamesinevad trükimeedia reklaami mõjutegurid Eestis järgmised: „populaarne“, „dekoratiivne“, „efektiivne“, „mugav“, „tervislik“, „kena“, „täiskasvanulik“ ja „modernne“. Kõige vähem

leidsid kasutust järgmised reklaami mõjutegurid: „perekond“, „tavaline“, „odav“, „taltsutamata“, „maagiline“, „mitteametlik“ ja „naturaalne“.

Viiel korral ühildusid uurimistulemused ja Hofstede'i hinnang Eesti kultuuriruumile. Aksessuaaride, sõidukite, juuksehooldusvahendite ja kosmeetika, parfüümide ning rõivaste kategooria reklaamidele antud hinnangud kinnitavad individualistlikku käitumist Eestis. Lisaks võimaldavad kogutud uurimistulemused kinnitada Eesti ebakindluse vältimise kõrget taset aksessuaaride, sõidukite ja ravimite tootekategooria reklaamide alusel.

Vastuolulised tulemused leiti võimukauguse ja maskuliinsus-feminiinsuse osas. Aksessuaaride, sõidukite, juuksehooldusvahendite ja kosmeetika, parfüümide ning rõivaste kategoorias tuvastati kõrge võimukaugus. Kõrgem maskuliinsuse tase leiti esinevat aksessuaaride, sõidukite, elektrooniliste seadeldiste, juuksehooldusvahendite ja kosmeetika ning ravimite tootekategooriate reklaamide alusel.

Uurimuse tulemused viitavad Eestile kui maskuliinsusele kalduvale individualistlikule riigile, kus esineb suur võimukaugus. Mitmete tootekategooriate puhul ei leitud hajutatud tulemuste tõttu üheselt mõistetavaid sarnasusi Albers-Miller ja Gelbi poolt välja toodud reklaamimõjutegurite ja kultuuridimensioonide vahelise seosega.

Uurimuse teise etapi käigus kogutud andmete põhjal leidis Hofstede'i kultuuridimensioonide hinnang Eestile kinnitust ühel korral - avaldus Eesti kõrge individualismi tase. Sarnaselt esimese etapi tulemustele, leiti ka teise etapi uurimuse puhul, et hajutatud hinnangute tõttu on keeruline selgitada nii Eesti ebakindluse vältimise kui ka maskuliinsus-feminiinsuse taset. Üllatuslikult viitavad uurimuse teise etapi tulemused selgelt suurele võimukaugusele ning seda enamiku tootekategooriate lõikes.

Uurimuse teise etapi tulemused pakuvad reklaami mõjutegurite ilmnemise suhtes selgemaid ja üldistatavamaid tulemusi. Teisalt peab meeles pidama, et hinnati igast tootekategooriast vaid üht reklaami. Ühtsed tulemused kahest etapist viitavad asjaolule, et käesoleva töö tulemused on usaldusväärsed ja sobivad kultuurispetsiifiliste elementide ja reklaami mõjutegurite hindamiseks Eesti trükimeedias. Uurimuse tulemusena selgub, et



reklaamihinnangute kohaselt on Eesti pigem suure võimukaugusega maskuliinne riik, kus enamikul juhtudel on tuvastatud vähene ebakindluse vältimine ja individualistlikud tendentsid. Saadud tulemused on mitmetel juhtudel vastuolus varasemate Hofstede'i kultuuridimensiooni hinnangutega.

Täiendavalt uuriti erinevate tootekategooriavaheliste hinnangute sarnasust/erinevust. Esimeses uuringus avaldus selgelt statistiliselt oluline positiivne korrelatsioon sõidukite ja elektrooniliste tarvikute (0,81,  $p = 0,00$ ) ning aksessuaaride ja parfüümide (0,75,  $p = 0,00$ ) vahel. Selge sarnasus elektroonsete kaupade ja sõidukite tootekategooriate vahel tuleneb kahe tootegrupi analoogiast tehnoloogiliste, kestvuse ja modernsuse aspektidega. Lisaks kultuuridimensioonidega seonduvatele reklaamielementide sarnasele esinemisele, leiti sarnasus ka Albers-Miller ja Gelbi töös välja jäetud reklaami mõjutegurite vahel.

Peale selle leiti positiivne korrelatsioon ka juuksehooldusvahendite ja kosmeetikatoodete ning parfüümide (0,79,  $p = 0,00$ ) ja rõivaste (0,83,  $p = 0,00$ ) vahel. Madalaimad korrelatsioonid leiti toidu, alkoholi ja parfüümi kategooriate vahel, mis osutusid samas siiski statistiliselt ebaoluliseks. Antud eripärasus viitab reklaamitavate toodete originaalsusele. Sellest tulenevalt esines eelmainitud tootekategooriates reklaami mõjutegureid, mida teistest kategooriatest ei leitud. Näiteks "nauding" leiti esinevat toiduainete tootekategoorias, "seksuaalsus" aga esines ainult parfüümide reklaamides. Alkohoolsete jookide reklaamid sisaldasid reklaami mõjutegurit "traditsiooniline", mis leidis väga vähe kajastust teistes tootekategooriates.

Lisaks reklaami mõjutegurite hindamisele uuriti ka uuringus osalenud vastajate personaalset kogemust hinnatud reklaamidega, reklaami meeldivust ja reklaamitavate toodete eelistust selle kasutamise osas. Enamikul juhtudel nägid vastajad uurimuses hinnatud reklaame esmakordselt ega omanud toodete eelnevat kasutamise või tarbimise kogemust. Seetõttu võib väita, et uurimuses antud hinnangud reklaami mõjuteguritele on erapooletud. Enamik uurimuses osalenud reklaamidest said vastajatelt visuaalse väljanägemise osas kõrge hinnangu.

Tuginedes uuringu tulemustele on peamised mõjud rahvusvahelistele turundajatele seotud kultuurierinevustega, mis tulenevad eri riikide, eriti üleminekuriikide, ajaloolisest taustast ning demograafilisest näitajatest. Seetõttu võib reklaami mõjutegurite kasutamine vastavalt kultuurist tulenevatele erinevustele, mis on välja toodud mitmete uuringute põhjal, olla iganenud ning reklaamijad peavad reklaamitavate toodete ning sihttarbijate eripärasusi tõsiselt võtma. Seetõttu on oluline kaasata reklaami loomisesse kultuurispetsiifilisi elemente, mis on võimelised mõjutama tarbija trükimeedia tõlgendusi ja tekkinud assotsiatsioone.

Käesoleva magistritöö tulemused on eelkõige kasulikud ning kindlasti huvipakkuvad nii Eesti kultuuri uurijatele kui ka ettevõtetele ning reklaamiagentuuridele. Antud töö tulemuste kasutamisel on samas väga oluline arvestada järgnevate piirangutega. Uuringus kasutati tudengeid, mis vähendab tulemuste üldistamisvõimet kultuuripõhiste väärtuste kontekstis. Varasemate tulemustega sisuline võrdlemine on piiratud, kuna erinevate tööde eesmärgid on olnud erinevad ja tulemused saadud erinevatelt aluselt lähtuvate uuringute tulemusel. Näiteks on Hofstede'i kultuuridimensioonide hinnangud Eesti kultuurile avaldatud aastaid tagasi ning Albers-Miller ja Gelbi poolt uuritud valim kultuuridimensioonide ja reklaami mõjutegurite sidumiseks ei hõlma üleminekuriike.

Käsitletud teemat on võimalik mitmeti edasi uurida. Esiteks selgitades välja, millised on ettevõtete lähenemised turundusstrateegiatele üleminekuriikides. Lisaks on üldistavamate tulemuste saavutamiseks võimalik valimit laiendada. Täiendavalt on soovituslik üle hinnata ja läbi töötada uurimusküsimustiku väärtusnäidikud, mille abil vältida valimi poolt antud hinnangute subjektiivsust. Autor peab oluliseks ka suuremal hulgal erinevate väljaannete kaasamist uuringusse.

**Lihtlitsents lõputöö reprodutseerimiseks ja lõputöö üldsusele kättesaadavaks tegemiseks**

Mina, Kadi Ummik (sünnikuupäev: 16/01/1988)

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