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**Cultural differences in advertising and their influence on advertising  
attractiveness**

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**Cultural differences in advertising and their influence on advertising  
attractiveness**

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## **Abstract**

### **Cultural differences in advertising and their influence on advertising attractiveness**

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This study compares the cultural values that manifest themselves in beer-centered television advertisements in Russia and in the United States. The study intends to give an exploratory overview of the main appeals employed in the advertisements and discusses the observed differences and similarities found within. The purpose of my research is to discover whether the more culturally congruent advertisements are more attractive to the consumers than advertisements with unique foreign values. Individual values are taken into consideration. Lists of most common advertising appeals have been identified. The findings are not generalizable to report a significant positive relationship between cultural congruency and advertising effectiveness. However, the study provides rigorous description of a few cases offering deep insight for possible advertising strategies in multicultural advertising environments.

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## INTRODUCTION

The role that culture plays in international commercial communications cannot be underestimated. Multiple research publications have shown how advertising practice serves a reflection of the culture in which it appears (Kalliny et al., 2011). Given today's highly interconnected global environment, addressing various kinds of consumers in different cultures has become an increasingly challenging task (Albers-Miller, 1999). Marketing practitioners and researchers have long debated different approaches to intercultural advertising. The main question addressed has been whether advertising messages ought to be standardized across cultures, customized to a specific country, or represent a balanced mixture of both (Tai & Wong, 1998).

Since 1983, when Theodore Levitt claimed that the "globalization of markets" is causing consumers around the world to tend towards homogenization and marketing efforts should be standardized across cultures; there has been a heated discussion about whether marketers should tailor their ads to a specific culture or take advantage from standardization and economies of scale, saving resources on local advertising testing and adaptation (Dahl, 2004). Though Levitt's claim was initially well supported, it was soon challenged by a number of researchers offering substantial evidence to the contrary. For example, studies by Culter & Rajshekhar (1992), Cheng & Schweitzer (1996), Shavitt & Zhang (2004), Monga & John (2007) have proved that advertising effectiveness is dependent on cultural specificity (as cited in Emery & Tian, 2010).

The controversy surrounding Levitt's claim underscores the importance of understanding the influence of cultural differences in international advertising. To come to a more thorough understanding of the differences that advertising perception plays in culturally distinct countries, this paper seeks to compare how cultural

congruency/incongruence of ads relates to the attractiveness of advertisements to consumers in the United States and Russia. Specifically, this study describes and analyzes how various cultural dimensions do not merely reflect the differences between countries, but how those dimensions expressed in advertising messages influence advertising attractiveness and, ultimately, the preference of one advertisement over the other. To that end, this study intentionally focuses on consumer reactions rather than content differences to consumer reactions in order to highlight and explain the cultural differences within one given product category in one communication medium. For this study we have selected the category of beer and the medium of television.

As a culturally bound product, beer is a surpassingly interesting category for cross-cultural advertising research (Giges, 1988). Global beer consumption constituted 182.69 million kiloliters (roughly 48 billion gallons) in 2010, marking a 2.4% increase from the previous year, and the 25th consecutive increase (Global beer consumption by country in 2010, 2011). In the recent years the global dynamics of per capita beer consumption has changed drastically by the emergence of consumers in economies such as China, Brazil, and Russia (Colen & Swinnen, 2010). The Russian market is particularly interesting because the growth in per capita consumption has been strongest in Russia, almost quadrupling between 1995 and 2005 (Ebneith, 2006). Volume sales in the U.S. market on the other hand, have been declining for the third consecutive year in 2010, which a Mintel report attributes to the influence of several factors: “poor economy, growth of craft beer, popularity of wine, product innovation, and the creative marketing of spirits companies” (Beer: The Market - US, 2011). Key market indicators for both countries are presented in the Table 1.

Table 1: Market indicators, 2010<sup>1</sup>

Attribute, 2010	The United States	Russia
Total annual beer consumption	24,138 thousand kilolitres	9,389 thousand kiloliters
Beer per capita consumption	78.2 liters	66.2 liters
Beer per capita consumption: rank in the world	12	26
Beer market volume	\$73 billion	\$19.9 billion
Beer market volume rank	2	4
Share if global market	13.2	5.1
Main market players and their shares <sup>2</sup>	47.9% - Anheuser-Busch InBev 30.0% - MillerCoors 5.5% - Crown Imports 4.0% - Heineken USA 1.9% - Pabst Brewing 1.2% - Diageo-Guinness	40.1% - Carlsberg 18.6% - Anheuser-Busch InBev 11% - Heineken 10.3% - Efes 6.4% - SABMiller

Advertising regulation plays a significant role in the product marketing practices for beer in both the United States and Russia. Beer production, distribution, and sales in the U.S. are subject to government regulation on a federal, state, and in some cases, local level (Goldammer, 2008). On the federal level Federal Trade Commission (FTC) prohibits advertisers from making false and misleading statements, and The Federal Alcohol Administration Act gives the Alcohol and Tobacco Tax and Trade Bureau its authority to regulate the advertising of alcohol beverage products (Alcohol Beverage Advertising, 2008). The beer market is also restricted by voluntary self-regulatory industry codes of good practice such as the Beer Institute Advertising and Marketing

<sup>1</sup> Based on the data from Global beer consumption by country in 2010, 2011; Schultz, 2012; Ebneith, 2006; Russia: results of 2010, forecast for 2011, 2011; Carlsberg Group Interim Results, 2010.

<sup>2</sup> For the list of major brands, please see Appendix B.

Code, enforced by trade associations, media companies, and businesses themselves (Jernigan & O'Hara, 2004). The major provisions prohibit the use of false or untrue claims, statements that are inconsistent with approved product labels, false or misleading disparagements of a competitor's product, false or misleading health-related statements, and misleading guarantees (Alcohol Beverage Advertising, 2008).

Russian beer advertising truly took off after the ruble crisis and devaluation in 1998, following the movement from global to local enforcement by the abovementioned economic and societal changes (Morris, 2005). The Russian alcoholic market is highly regulated both in terms of sales and advertising. Aside from the advertising to minors restrictions, Federal Law "On Advertising" sets up multiple restrictions on other aspects of alcohol advertising<sup>3</sup>. According to this law, as of January 1, 2005 it was prohibited to use people or animals (including animation) in beer ads. Beer advertising was also confined to the time slot between 10 pm and 7am on television, and from 12am to 9am on the radio. Other restrictions include banning beer advertisements on the front and back covers of newspapers and magazines. As a part of President Dmitry Medvedev's anti-alcoholism initiative, the legislation imposed a new limitation. The new edition of the law will completely ban beer advertising on television starting July 2012. Effective January 2013, beer will not be sold at Russian airports, bus stops, railway stations, and certain other public places. Brewers and marketers consider this a major change that will transform the way beer advertisers formulate their advertisement strategies, as advertising for this category concentrates online and print media (Schultz, 2012).

With a population of 138 million people (Russia, 2012), the Russian market has enormous potential for beer manufacturers. Additionally, Russia represents a unique case

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<sup>3</sup> For selected chapters from the Federal Law "On Advertising", please see Appendix D.

since beer consumption growth has stimulated a massive consumer sea change, encapsulated by the slogan “from vodka to Baltika” (i.e. the most popular beer in Russia) (Deconinck & Swinnen, 2011). For these reasons and many more, it is of the utmost importance for marketers to study international advertising practices within the Russian beer market.

## **PURPOSE OF RESEARCH AND SIGNIFICANCE**

The purpose of this paper is to investigate the influence of cultural differences on advertising attractiveness. Our understanding of cultural differences—in the context of advertising—have been enriched by a great bulk of literature. Among researchers, two common research paradigms have come to extensively influence the dialogue. The first, model concentrates on content analysis that aims to understand the values depicted in ads, subsequently analyzing the dominance of various themes/appeals across different cultures (e.g., Albers-Miller & Gelb, 1996; Cho, Kwon, Gentry, Jun, & Kropp, 1999; Zandpour et al., 1994; Zandpour & Harich, 1996, as cited in Chang, 2006). The second model is based on the proposition that cultural factors influence individual self-constructions, resulting in processing differences, which ultimately affect ad perceptions and attitudes (Markus & Kitayama, 1991; Han & Shavitt, 1994, as cited in Chang, 2006).

This study, being exploratory by design, mainly uses the first approach, adding additional emphasis upon the convergence of individual and cultural values. At first, it aims to investigate TV advertising in the United States of America and Russia within a specific product category (alcoholic, beer beverages). The main objective is to identify the dominant appeals and their relation to culture. Then, the outlined themes are analyzed for possible differences and similarities. It has been found that advertising research greatly benefits from cross-cultural studies within one chosen particular product category, since such comparisons yield more concise, detailed results compared to general advertising analysis (Dahl, 2004).

Further deriving from this analysis, this paper intends to examine not just the different features of ads, but also the consumer reactions to ads and the perceived advertising attractiveness in a cross-cultural comparison. The current state of knowledge

has been mainly informed by exploring the impact that cultural values make on advertising attractiveness at a national level, whereas the ad self-congruence with personal values has often been taken out of the consideration (Chang, 2006). So, the next stage of research will try to investigate the possible relationship between core cultural and individual values inherent in the societies of both countries and their attitudes to advertising.

To date, most of the cultural research that has been conducted outside the United States and Western Europe has been done in the Far East (Maheswaran & Shavitt, 2000, as cited in Rhodes & Emery, 2003). In 2002 Rhodes & Emery analyzed cross-cultural advertising and marketing studies published in thirteen advertising and marketing periodicals between 1980 and 2001. They found that only two papers looked at the differences of US-Russian cultural values, but the relationship between the Russian culture and advertising appeals had not been taken into the consideration. So, researchers have overlooked the effect of Russia's cultural values on advertising effectiveness, even though many studies have been dedicated to Russia's market potential (Rhodes & Emery, 2003).

Little is known about the application of Russian cultural values in the advertising industry. This paper looks to examine consumer responses to advertising and its perceived attractiveness in order to determine how Russia's cultural values offer insight for effective advertising strategies, if indeed they do. The scarcity of empirical data on the subject makes findings valuable for advertising practitioners doing business in Russia. The managerial implications of these findings may be more valuable for the Russian market, given its unique character, high growth rate, and vast potential.

## **THEORETICAL BACKGROUND**

### **Role of culture**

To obtain a clear definition of culture this study, will use Project GLOBE's definition of cross-cultural research: *culture* is the "shared motives, values, beliefs, identities, and interpretations or meanings of significant events that result from common experiences of members of collectives that are transmitted across generations" (House & Javidan, 2004, as cited in House et al., 2010, p.114). The further operationalization of culture, i.e the choice of criteria used in cross-cultural comparisons (or cultural dimensions), depends on the specific research purpose and investigator's discipline and/or preferences (House et al., 2010). *Cultural values* have been the most studied topic area in cross-cultural advertising research (Okazaki & Mueller, 2007), and this paper will focus on this critical dimension of operationalization.

### **International advertising**

Increased competition forces advertisers around the world to seek new business opportunities outside of their existing markets. For this reason developing economies offer the enticing first-mover advantage of large market shares and market dominance (Rhodes & Emery, 2003).

Cross-cultural researchers have argued that effective advertising communication "...must appeal to values that are salient in the culture of its intended audience" (Belk et al., 1985, p.11), and that the most prevalent appeals will vary across different cultures (Albers-Miller, 1997). For example, Tai & Wong (1998) have found that firms of different country of origin treat advertising standardization in terms of decision-making across various cultures differently. American companies have been found to standardize

decisions on a strategic level, but to apply differentiated approach for tactical solutions. Japanese firms use differentiated approach to strategies, whereas European companies use both. Specifically for the Eastern European markets, the experience of many global companies has proven that Western frameworks and approaches do not always work in Eastern Europe (cases of Poland, Lepkowska-White, 2003; and Ukraine, Wolburg & Venger, 2009).

The level of standardization/differentiation determines the approach to advertising in different cultures. To define the conceptual framework, we will use a system of definitions created by Tai & Wong and based on multicultural advertising practices in Asia (1998). The table below demonstrates the four main approaches, with one axis representing the degree of standardization, and the other – the degree of centralization.

Table 2: Approaches to international advertising by Tai & Wong (1998)

	Centralization	
Standardization	<p><b>Glocal Approach</b> (Decentralized Process, Standardized Approach): headquarters create overall campaigns for major brands, but following those strategies is not compulsory for local subsidiaries. Usually the headquarters directs product positioning, key message and creative implementation, whereas target audience, advertising goals and the language used are the local choice.</p>	<p><b>Global Approach</b> (Centralized Decision Process, Standardized Advertising Approach): all strategic elements of advertising are uniform throughout multiple markets, but such aspects as human resources, language used and media buying practices, vary.</p>
	<p><b>Local Approach</b> (Decentralized Process, Differentiated Approach): subsidiaries either make decisions in collaboration with the headquarters, or at least receive their final approval. As a result, all the advertising elements except for advertising goals and the key message, are different (e.g., positioning, target audience, creative execution, etc).</p>	<p><b>Regcal Approach</b> (Centralized Process, Regional Approach): employs a “local adaptation on a regional basis” (Tai &amp;Wong, 1998). All advertising elements use a regional strategy.</p>

These various approaches applied by major multicultural companies are relevant for other businesses that are seeking to understand the cultural reasons why specific advertising practices tend to be successful in relation to particular cultures. Adapting to consumer influences is a critical aspect of branding and marketing, increasingly important on a global arena. Only those advertisers who adapt quickly to different consumer needs stand to be successful in the modern interconnected environment, as inappropriate advertising decisions might not only be extremely costly for the company but may also significantly affect the brand value.

### **Cultural dimensions**

Various cross-cultural studies have looked at the influence that cultural values have on advertising effectiveness. Consumers have been found to favor ad messages that portray values congruent with their own (e.g., Wang & Mowen, 1997).

The most commonly accepted framework used to describe cultural dimensions in cross-cultural advertising research is Hofstede's seminal study (Hofstede, 1980) and Hall's cultural context theory (Hall, 1976).

#### **HOFSTEDE CULTURAL DIMENSIONS**

Hofstede concluded that a country's value system could be described using six main constructs: Power Distance, Uncertainty Avoidance, Individualism versus Collectivism, Masculinity versus Femininity, Long-Term Orientation, and Indulgence versus Restraint. The foundation of his multidimensional cultural model originated from a study based on 116,000 survey questionnaires distributed among IBM employees in 72 countries in the 1970's (Minkov & Hofstede, 2011). At that time, only the first four dimensions were identified. The doctrine has evolved over the time, and the last addition was made by Minkov in the late 2000's after he analyzed Inglehart's World Values

Survey data. Based on this research, Hofstede’s model was updated to include the sixth dimension Indulgence/restraint and scores for 93 countries (Minkov & Hofstede, 2011). The table below summarizes the scores ascribed to Russia and the United States in each of the dimension (Hofstede & Minkov, 2010), followed by a brief discussion.

Table 3: Hofstede’s cultural dimensions scores, Russia and the United States

Country/Dimension	Power Distance	Individualism	Masculinity	Uncertainty Avoidance	Long-Term Orientation	Indulgence versus Restraint
Russia	93	39	36	95	81	20
U.S.A.	40	91	62	46	26	68

*Power distance* is described as the extent to which the less powerful members of organizations and institutions accept the distribution of power inequality, and it is based on a proposition that “a society's level of inequality is endorsed by the followers as much as by the leaders” (Hofstede, n.d.). Russia has one of the highest scores on the *power distance* in the world, most often explained by the country’s extreme level of centralization: the majority of investment and businesses are concentrated in Moscow (What about Russia?,n.d.). The large income discrepancy also forces a lot of people to aspire higher status, and with that being the case, status roles are repeatedly reinforced in various aspects of social life (What about Russia?, n.d.). U.S. culture on the other side, is characterized with informal, participative style of business communication, perceived accessibility of senior management to lower level employees, and lack of informal hierarchy (What about the USA?, n.d.). This low score (40) could also explained by the society’s stand on equality and social justice for everyone.

*Uncertainty avoidance* is a degree to which a society is sensitive for uncertainty and unpredictability, indicating “to what extent a culture programs its members to feel either uncomfortable or comfortable in unstructured situations” (Hofstede, n.d.). In uncertainty avoiding cultures people are often intimidated by ambiguous unstructured future so they prefer to rely on laws and regulations, as well as background/contextual information, and plan out in advance (What about Russia?, n.d.; Learning from Hofstede: BRIC, 2009). The opposite type, uncertainty accepting cultures, are more tolerant of opinions different from what they are used to; they try to have as few rules as possible, and “on the philosophical and religious level they are relativist and allow many currents to flow side by side” (Hofstede, n.d.). Russia scores high (95) on uncertainty avoidance, possibly due to the tradition, and also because of the recent political instability of the 1990’s. Americans are much more receptive to uncertainty (score 46). This could be attributed to the fact that U.S. culture fosters modernity, and is highly tolerant to the diversity. This might make Americans at large more easily adapted to the possibility of change.

*Individualism/collectivism* is descriptive of the relationship between the individual and the group in a society. In individualist cultures the ties between people are very loose, whereas collectivist values determine strong integration of an individual into close tied groups, often extended families that offer protection in exchange for strong commitment (Hofstede, n.d.). Individualism/collectivism has been the most frequently discussed dimension of culture in the social sciences (Chang, 2006). Historically very dissimilar, Russia and the United States differ significantly on this dimension. Whereas Americans are quite often highly independent self-starters looking after themselves and their immediate social circles, Russians tend to rely a lot on society bonds at multiple levels: family, friends, colleagues, etc. Relationships in Russian society are essential not

only for personal life, but also as a way of achieving goals in business negotiation: Russians prefer a “soft” communication style, and emphasize the quality and authenticity of the connection rather than its practicality (What about Russia?, n.d.).

*Masculinity/femininity* reflects the nature of emotional roles’ arrangement between the genders. According to Hofstede’s (n.d.) model, “(a) women's values differ less among societies than men's values; (b) men's values from one country to another contain a dimension from very assertive and competitive and maximally different from women's values, to modest and caring and similar to women's values”. As follows Hofstede (n.d) has put masculine cultures on the assertive pole, while feminine being on the modest, caring side. The masculine countries show a bigger gap between men's values and women's values (Hofstede, n.d.). The United States score 62 on the masculinity/femininity dimension, which allows us to consider it a masculine society. People strive for success defined as “being the best”, “being the winner” (What about the USA?, n.d.). Russian society, surprisingly ranks quite low (36) on this masculinity given its high status aspiration orientation noted earlier. However, dominant aggressive behavior is not widely accepted among the peers in Russian society, which makes the way people speak about their achievements more modestly (What about Russia?, n.d.).

*Long-term orientation* describes how the culture treats the unpredictability of the future (What about the USA?, n.d.). Long-term oriented societies value pragmatic qualities oriented towards future rewards, namely perseverance and adaptation (Lere & Portz, 2005). Short-term oriented cultures on the other hand, pay greater attention to the attributes related to the past and present: national pride, respect for tradition, preservation of "face", and fulfilling social obligations (Hofstede, n.d.). Russia is a very long-term oriented culture (scores 81), possibly because traditionally they have been valuing perseverance and achievement through labor. Americans on the other side seem to be

extremely short-term oriented: scoring 26 they tend to rely on social obligations and rituals, and establish more short-term goals, i.e. profit-based goals (Lere & Portz, 2005).

*Indulgence/restraint.* For this dimension, the first aspect is characteristic for a society that “allows relatively free gratification of basic and natural human drives related to enjoying life and having fun” (Hofstede, n.d.), whereas restraint “stands for a society that suppresses gratification of needs and regulates it by means of strict social norms” (Hofstede, n.d.). Russia ranks very low on this aspect (20), when the United States scores comparatively high (68). This might be explained by the fact that U.S. culture being younger is more receptive to the values of fun and youthfulness, whereas Russian tradition usually puts the hard work and the general welfare in front of individual happiness.

The provided comparison demonstrates that the two cultures score quite the opposite on all the dimensions. It signifies that the two countries are significantly culturally different, to the point that they represent almost the opposing poles. As Dahl noted (2004), although the research focus on culturally dissimilar countries has been dominant, it does not suggest that in culturally close countries advertising is absolutely similar. Moreover, comparison of such culturally close countries could present more significant evidence against the ‘globalization of culture’ and standardization of advertising claims (Dahl, 2000; 2004). The scope of this paper, however doesn’t allow for culturally close comparisons, leaving this topic open for future research.

#### **HALL’S “HIGH-CONTEXT” AND “LOW-CONTEXT” CULTURES**

Another cultural dimension often used by researchers as a base for cultural comparison, is anthropologist Hall’s cultural context theory. According to this theory, *cultural context* plays a significant role in advertising effectiveness (Hall, 1976; Emery &

Tian, 2010). As Hall has noted, “meaning and context are inextricably bound up with each other” (2000, p. 36). That implies that in order to understand communication, one should pay attention to non-verbal aspects and implicit meanings, not only to the wording itself (Würtz, 2005).

From that, Hall concluded that different societies tend to employ one approach over the other. “High-context” cultures place greater significance on information “in the physical context or internalized in the person” (Hall, 1976, p. 79), whereas communication in “low-context” cultures was identified as more “direct, precise, dramatic, open, and based on feelings or true intentions” (Würtz, 2005). In “high-context” cultures the messages are more covert and metaphorical, the locus of control is inner, reactions are more reserved and inward, group affiliation is stronger, and the relationships are more important than the task (Hall's cultural factors, n.d.). “Low-context” societies on the other hand, are characterized by more overt messages, outer locus of control, open and visible reactions, flexible group bonds and low commitment to relationship (Hall's cultural factors, n.d.). A more detailed description of Hall’s cultural context variables is available in the Appendix E.

Thus, “high-context” cultures (such as collectivist Japan and China) pay as much attention to the context of communication (mood, imagery, situation etc.) as to the content itself, whereas “low-context” cultures as the United States, contrariwise, expect the message to be more informational, providing adequate details about the product and thus satisfying the need for content (Emery & Tian, 2010). Russia, unlike the U.S. has been considered a “high-context” culture due to the presence of multiple implicit patterns that define communication and serve as important background effortlessly perceived by the native culture carrier, but hard to explaining to a newcomer (Dumetz, n.d.).

Analyzing this dimension is important for this study because it will provide additional insight for the cultural comparison. Since the two countries belong to the opposite poles, including the context aspect would contribute to a deeper understanding of the impact of cultural differences on advertising effectiveness.

### **ROLE OF INDIVIDUAL VALUES**

Interestingly, cross-cultural advertising research has traditionally emphasized the role of overall cultural value orientation, taking individual values and preferences out of consideration (i.e., Zhang & Neelankavil, 1997). However, national cultural values are not the only major factor effecting ad perception: individual values also play a great role in consumer responses to advertising. Firstly, not trying to underscore the importance of national cultural values for advertising research, Minkov & Hofstede (2011) have emphasized that these dimensions are social constructs, not existing independently from the human minds. Secondly, as Chang has found in his cross-cultural study in the United States and Taiwan, “affective response, ad liking, perceived ad believability, and brand attitudes were all positively associated with ad-self congruency, but not with ad-culture congruency” (2006, p.445). His research was based upon the proposition that consumers within one culture might vary significantly by their individual values, as no society is culturally homogenous or characterized by uniform values. Thus, it is important take the individual values into consideration while examining advertising attractiveness.

## **Advertising appeals in a cultural context**

### **ADVERTISING APPEALS**

Another important step in cross-cultural advertising research is understanding a society’s sensitivity to advertising appeals (Rhodes & Emery, 2003). “Advertising appeals are the specific approaches advertisers use to communicate how their products

will satisfy customer needs by embedding a culture's values, norms, and characteristics” (Arens & Bovee, 1994, as cited in Rhodes & Emery, 2003, p.93). Cultural values are the core of advertising messages, thus typically advertisements affirm and promote cultural values (Pollay & Gallagher, 1990). Evidence indicates that different cultures seem to emphasize different advertising appeals (Rhodes & Emery, 2003).

Clearly identifying the elements constituting advertising attractiveness is central to understanding the effective marketing communication. In case of international advertising, standardized or localized, the message needs to be successfully decoded by the consumer in his/her own cultural environment, and in order to understand this process in the target market, it will be essential to study not only advertising appeals, but also the product perceptions and product's place in the target audience (Dahl, 2004). Dahl has identified the *product usage occasion* as one of the important indicators of product perception in the target audience (2004), so this element will be utilized in further data collection and analysis. Additionally, as an increasing number of researchers have noted, it is crucial to not only study cultural differences of advertising in general, but scrutinize this phenomena within a given product category (Caillat & Mueller, 1996, as cited in Dahl, 2004).

#### **BEER AS A PRODUCT IN RUSSIA**

As mentioned earlier, beer is part of a culturally grounded product category (Giges, 1988), and thus is quite distinctively influenced by product usage and understanding in a specific market. For example, Stephan Dahl who studied beer advertising in Germany and UK noted that advertising styles differences in these two countries are mainly shaped by the different cultural significance of beer in northern and southern Europe (Dahl, 2000). In Russia, as Morris (2007) noted, for a long time beer has

not been a staple consumer product—not ubiquitously available. He also pointed out that during Soviet era, unlike vodka, which was consumed on various occasions by very diverse groups of people, beer was attributed to a very specific drinking culture: brewed for special events (i.e. festivals) and not considered an everyday drink. “The pub, *kabak* or *pivnushka*, was viewed as a socially and morally ambiguous space, often reserved for the least savoury, and therefore least visible members of society” (Morris, 2007).

Once short in supply, now beer has come into fashion as a casual, somewhat soft drink. Beer is an expanding market dominated by domestic brands though often owned by large multinational corporations, who were quick to jump into the business shortly after Perestroika and establish unique brand identities (Morris, 2007; for the market description see “Beer as a market category” section above). All these factors have contributed to the fact that beer has been traditionally marketed as a healthier alternative to strong spirits (International Markets Bureau, 2012), probably due to the fact that legislatively anything with less than 10% alcohol content was classified as “foodstuffs” and fell under different regulations than those affecting wine and spirits trade.

The two essential market driving forces in alcohol segment are price and perceived image, based on which domestic brands can be viewed more positively, since they are usually cheaper and generally produced with local ingredients that are considered healthier (International Markets Bureau, 2012). Also, with the income growth more international brands come in play as advertising and slight price decreases continue to shape consumer preference: interestingly, a lot of Russian consumers view beer simply as packaged goods purchased for home consumption: over 90% of beer consumption takes place off of commercial premises leaving bar culture quite undeveloped (International Markets Bureau, 2012).

## **BEER ADVERTISING IN RUSSIA**

Advertising appeals prevalent in a certain culture clearly are very dependent on historical prerequisites. Advertising history in Russia dates back to the opening of the first advertising office in Moscow in 1887 (Andrews, et al., 1994, as cited in Rhodes & Emery, 2003). During the Soviet period, however, advertising was strictly limited due to the censorship, interrupted with just a short revival in mid 1960's – mid 1980's when it primarily concentrated on industrial products for organizational buyers, and followed by the start of Perestroika in 1985, when the state control over media loosened, and competitive advertising somewhat started to reappear (Rhodes & Emery, 2003).

Given the historical background, quite expectedly Russian advertising style has been developing very distinctively. Beer advertising in particular, especially after 1998, has very frequently utilized images and slogans playing on notions of Russian national identity: using legendary heroes to create a sense of “historicity” and to emphasize the idea of “Russianness” and solidarity, or slogans mimicking the Soviet propagandist *plakat* language<sup>4</sup> (Morris, 2005). Among other commonly noticeable cultural signifiers occurring in Russian advertising are the conflict between “them” and “us” (Russians and foreigners, especially Americans); portrayal of post-Soviet realities; a fetishism of cultural symbols born as a result of nostalgia for the Soviet past, attaining the equivalence of a fairy tale; irony and skepticism towards advertising at large (Morris, 2005).

However, not only beer brands in Russia have been internationally owned and/or influenced. As Omelchenko & Bliudina mentioned (2002), large multinational advertising agencies made sure to tap into promising Russian market in the early 1990's and succeeded to establish a strong presence in terms of a core Russian staff and desire to

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<sup>4</sup> For example, “Beer brewed for you,” “Brewed in Russia so as to be closer to you”, “Together we are strong”, “There where Russia is” and the like (Morris, 2005).

control the market (Morris, 2007). As Morris notes in another work, advertising professionals in such agencies are often a “Europeanized urban elite who are openly disdainful of significant aspects of their society, but also remain optimistic and unshakably patriotic” (2005, p.645), but whether they reflect or impose the values of Russian national identity on the modern advertising remains the question (Morris, 2005).

All in all, Russian beer advertising very often reflects specific discourses that conceptualize the cultural persona: the national identity, social solidarity and nostalgia for the element of Soviet popular culture. As Morris (2007) writes, portraying these notions:

Russian advertising sometimes allows its aim of effectiveness in selling product to be at least detuned into foregrounding ‘effect’: the myth-making of cultural identity and difference that seeks to resonate with the members of an imagined community. Especially during the Putin period, these myths continue to be powerful enough for domestic producers (sometimes owned by foreign companies) and cultural workers (sometimes directed by foreign executives) to return again and again to stories about history, the nation and its identity (p. 1401-1402).

This view of Russian beer advertising offers a valuable framework for investigating cultural values in the context of advertising effectiveness in Russia. Lastly, it is necessary to admit that current advertising regulation quite significantly restraints Russian advertisers in terms of creative freedom and expression of major selling points. This makes this area even more interesting in terms of applied advertising research.

## **BEER ADVERTISING IN THE UNITED STATES**

American beer history dates back to the year 1587, when the first Virginia colonists started brewing ale by using corn, and ever since that time beer brewing continued to develop and grow (Chabotte, n.d.). The first authoritatively recorded brewery was found in the Massachusetts Bay Colony, under the control of Captain Sedgwick in 1637, and by the year 1850, there was over 430 breweries in the United States

producing 750,000 barrels per year (History of American beer, n.d.). Throughout the early years, beer was primarily advertised through pubs, inns, and ale houses, but as the society grew more decentralized, and the print media became more widely available, the brewing industry started a shift from locally owned to mass produced, creating a necessity for brewers to advertise their product since the importance of pubs and inns faded at a larger scale (Chabotte, n.d.). In 1887 Tuscarora Advertising Company was formed in Ohio to offer a variety of advertising items, in 1882 followed by Standard Advertising Company, who competed with Tuscarora in the same town of Coshocton, Ohio (History of American beer, n.d.).

In the 1940's, shortly after the Prohibition ended, the television era started. Beer advertisers started utilizing this medium: first, slowly and timidly, considering the recent Prohibition and mixed public opinions on TV beer advertising (Miller, 2002). But, the ability to target the beer drinker directly at the tavern (the first home of television in the United States), made more and more marketers recognize the new technology (Chabotte, n.d.; Miller, 2002). Additionally, due to the lack of quality programming on the TV stations, the medium was dominated by sporting events which consequentially established a link between beer advertising and sports (Miller, 2002; Chabotte, n.d.).

By the 1950's, beer television marketing had truly taken off: interestingly, TV's first beer pioneer advertisers were regional companies, promoting their products in a form of event sponsorship (Chabotte, n.d.; Miller, 2002). Later, various other genres (the testimonial, the mini-drama, the celebrity endorsement, the demonstration) have developed (Miller, 2002). The 1950-1960's marked an era of struggle for beer brand differentiation in advertising, until 1971 when Miller Brewing Co.'s launched their first national campaign, "If you've got the time, we've got the beer", which gave a start to a new genre of beer advertising (Miller, 2002). Large national market players gradually

displaced regional and local manufacturers from the TV screens (Miller, 2002), making them reach the consumer through other media and move towards more traditional, or digital media. The long history and rich practices of American beer advertising makes it an effective benchmark for a cross-cultural comparison.

## RESEARCH QUESTIONS

Theoretical framework discussed in the previous section provided a rationale for this study. As mentioned, the importance of culture in effective international advertising cannot be underestimated. It has been stated that successful marketing communication is impossible without embedding advertising appeals in the cultural context. This paper looks to examine the impact that cultural differences have on ad attractiveness. In line with the discussion provided in the theoretical background section, the following questions were put in forth in order to investigate whether cultural differences affect advertising effectiveness:

*RQ1:* What are the dominant advertising appeals used in Russian and American beer television advertising?

*RQ2:* What cultural values does beer television advertising in Russia and the United States emphasize? Can any differences/similarities be observed?

*RQ3:* Is more culturally congruent advertising more attractive to the consumers than commercials with foreign values?

*RQ4:* Are individual values playing a role in advertising attractiveness?

To address these research questions this paper will rely on the methodological framework discussed below.

## **METHOD**

Research design, especially in the intercultural terrain, largely influences the results and their interpretation. As Albers-Miller notes, “virtually all of the published cross-cultural studies have reported differences between cultures” (1996), but their significance relies greatly upon the methodological framework. The following section will describe the research framework and main objectives states by the author. This study is framed as an exploratory project, and research design will follow that layout.

As outlined in the introduction, the first purpose of this research is to explore advertising appeals used in beer television advertising in relation to cultural values prevalent in the respective societies. This project looks to investigate what are the main themes used in the beer commercials, and how they reflect the specific cultural values of each country. To address this objective, the method of *content analysis* is used. It will answer *RQ1* and *RQ2*.

The second part of the study is looking to compare advertising attractiveness of culturally congruent advertising to culturally foreign. Qualitative *in-depth interviews* were selected as a most insightful method of gaining a variety of perspectives and deep insights on the matter. This method will address *RQ3* and *RQ4*, also providing with additional insights for the *RQ2*.

### **Sample design & Data collection**

#### **CONTENT ANALYSIS**

A total of 12 unique television commercials were analyzed for common themes/appeals used. Half of this sample represented advertising produced in the United States for the domestic market, and another half was created in Russia for Russian beer

brands, respectively. The brand market share served as selection criteria. Three top brands (as of year 2011) were selected in each country, and two commercials of each brand were randomly chosen through a key word (brand name + year) search on YouTube.com. The investigator made sure that all the commercials were actually aired on the respective countries' television channels and were not banned from being broadcasted. The commercials date from 2009 to 2011. For more details please see Appendix A. The commercials were then qualitatively content analyzed to establish the dominant appeal used in each commercial. A list of Pollay's advertising appeals (1983) was used as a rough guide in identifying prevailing themes. For the full list of appeals by Pollay see Appendix F. Although the sample in this study is fairly small, the purpose is not to be generalizable, but rather to achieve thick detail and description of a few cases.

## **INTERVIEWS**

The second part of the projected involved in-depth interviews with participants from two countries: Russia and United States. Target population consisted of adult men and women from both countries, aged over 21 years old (minimum drinking age in the U.S.). The participants were native speakers of the respective languages and have been living in the respective country for the most part of their lives. The pool of the participants was limited to people who are exposed to beer advertising of at least one of the two countries quite regularly and/or consume alcoholic beverages of that kind.

Participants were recruited through convenience sampling, with the researcher relying on her own social networks. A total of 12 participants took part in this study (6 respondents from each country). Interviews took place in person-to-person conversations, or via Skype. Participant demographic information is summarized in Table 4.

Table 4: Participant population

Factor / Participant	Age	Gender	Occupation	Nationality	Beer Drinker
1	22	M	Legal practitioner	Russian	Yes
2	24	M	Musician	American	Yes
3	31	M	IT specialist	American	Yes
4	24	F	Graduate student	Russian	Yes
5	25	F	Graduate student	Russian	Yes
6	28	F	Graduate student	Russian	Yes
7	25	F	Marketing professional	Russian	Yes
8	25	M	Graduate student	American	Yes
9	23	F	Undergraduate student	American	Yes
10	21	F	Photographer	American	Yes
11	25	F	Graduate student	Russian	Yes
12	26	F	Advertising practitioner	American	Yes

On average, the interviews lasted between 45 min to 1 hour 35 minutes. Since the researcher is a native Russian also fluent in English, the interviews with Russian participants were hold in Russian, and with the U.S. participants – in English. All the interviews were audio-recorded in order to capture the insights and opinions in full.

The main topics covered during the interviews include overall societal values in the country, individual values of the respondents, their attitudes to advertising in general and beer advertising in particular. After discussing these major themes, the respondents were shown the twelve selected commercials (the same as used for content analysis). Foreign commercials were dubbed to non-native speakers by the researcher for both languages. Respondents were asked to express their opinions, attitudes, and overall

impression on the demonstrated advertising pieces. The last stage of the interview asked the participants to evaluate the advertising attractiveness of the commercials and identify their preference, if applicable, for the ads of one country over the ads of the other. Interview sample question guide (in English) could be found in Appendix C.

## **RESULTS**

### **ADVERTISING APPEALS & CULTURAL VALUES**

The major “advertising appeal” trends that prevail among beer commercials are summarized and discussed below. Pollay’s (1983) list of advertising appeals was used as a baseline for the content analysis. Besides, as outlined in the rationale, product usage occasion is an important identifier of the product perception in consumers. Since product perception affects the consumer interpretation of the advertising messages (Dahl, 2004), the aspect of usage occasion was included in the analysis. Additional comments are made for themes not included in his classification, but rather appearing in the advertisements.

Table 5: Findings on advertising appeals

U.S.	Commercial name	Appeals	Product Usage Occasion	Other
1	Budweiser - Wild West	Community; Stable; Enjoyment; Natural (animals); Freedom; Independence; Traditional	Everyday	Wild West; Irony; Unexpected; Singing
2	Budweiser – Return of the King	Affiliation; Community; Dear; Enjoyment; Popular; Safety; Traditional; Morality	Special occasion	U.S. History; Relief; Celebration
3	Bud Light - Kitchen Makeover	Family; Enjoyment; Effective; Plain; Popular; Convenient; Untamed (?)	Everyday	Good time; Fun
4	Bud Light - Dog Sitter	Nature (animals); Enjoyment; Relaxation; Sexual; Convenient; Popular; Vain	Special occasion	Good time; Fun
5	Heineken - Wrong Seats	Enjoyment; Relaxation; Sexual; Casual; Distinctive; Status; Popular; Morality	Special occasion	Sports; Virtue is awarded
6	Heineken - Lady Music	Wisdom; Sexual; Status; Popular; Vain; Effective	Everyday	
<b>Russia</b>				
1	Baltika Cooler - Trouble makers	Adventure; Productivity; Enjoyment; Youth	Everyday	
2	Baltika 7 - Strive for the best!	Productivity; Adventure; Freedom; Status; Community	N/A	
3	Klinskoe - Introducing Klinskoe Ultra Light	Modern; Relaxation; Affiliation; Community; Enjoyment; Healthy; Youth	Everyday	
4	Klinskoe - Communication in K-style	Affiliation; Community; Relaxation; Enjoyment; Youth	Everyday	
5	Arsenalnoe - Bar "Arsenal"	Affiliation; Adventure; Community; Relaxation; Tradition; Durable	Everyday	Very male oriented
6	Arsenalnoe - Jeep	Affiliation; Community; Enjoyment; Tradition; Nature; Relaxation; Durable	Everyday	Very male oriented; National music

In an overall comparison of Russian and American commercials, the first thing that becomes evident is the impact that the absence of characters makes on Russian advertising. Restrained by federal regulation, the images of people or animals (neither real nor animated) are banned in beer commercials. This clearly affects the creative content of the commercial by largely determining the kinds of imagery and symbols used.

The effect that it has on persuasion and advertising effectiveness will be discussed in the Interviews section.

The second main observation shows that beer advertising in both countries portray beer consumption in a similar way: the theme of “enjoyment,” “feeling at ease” and “having a good time” prevails in both countries. Among the most common themes “Enjoyment” is the most prevalent theme found to be equal between both countries (present in 84% of American and in 84% of Russian ads). Beer drinking is definitely promoted with a positive connotation. These positive values can be visualized differently, including: by being a part of the whole saloon signing together (Budweiser – Wild West), enjoying VIP seats at the basketball tournament (Heineken – Wrong Seats), or even being yourself in a company of good friends any time of day (Klinskoe – Communication in K-Style; Klinskoe – Introducing Klinskoe Ultra Light). However, the same idea is being conveyed: with our beer, good times and better life quality is guaranteed.

Quite similar on the “Enjoyment” motif, however, Russian and American beer TV advertisements differ significantly by the attributes necessary to achieve enjoyment. In Russia, having a good time is always a shared act: in all but one of analyzed commercials, the communal feeling and the “Affiliation” was emphasized. “Have a good time with your friends”, “Anyone is welcome”, “Let’s help the neighbor”, “This is OUR style of relaxation” – these slogans clearly indicate the Russian cooperative character. This aligns well with Russia’s score of 39 on Hofstede’s Individualism/Collectivism cultural dimension. The United States is quite the opposite, even when reinforcing the “Community” component, there is no emphasis made on cultural distinctiveness of “us” versus “them”. Unlike American ads, “Community” and “Enjoyment” are equally present motifs in Russian commercials – viewed in 84% of ads. “Affiliation” (found in 67% of ads) and “Relaxation” (67% as well) appear to be the second most popular themes.

Unlike Russian commercials, where the characters are implied to act together as one, a character in American ads remains an individually driven force even in a group of people. In the U.S., “Popular” is considered the second most used theme (67% of ads), followed by “Sexual” (50% of ads), American beer commercials more often focus on the appeal of “Popularity” and “Sexual” than Russian advertisements.

Another common value often highlighted in Russian beer commercials is the power of tradition. Both Klinskoe and Arsenalnoe ads reinforce the importance and joy of habitual friendly gatherings, such as establishing social circles of which everyone has been a respected member for some substantial period of time. At first glance, this notion is quite inconsistent with Hofstede’s Long-Term Orientation definition, but makes sense under further scrutiny. Russia scored 81 on this parameter, indicating orientation towards future rewards, in particular savings, persistence, and adaptation to changing circumstances. On the opposite pole of Hofstede’s analysis, those cultures who cherish tradition and look at the virtues of the past and present are short-term oriented. In the case of Russia, this does not seem to create a contradiction. Russian traditionalism is a long-lived and historically precipitated trait determining the baseline orientation for commitment and perseverance. The United States’ use Traditional appeal less frequently, and if do, accentuate a historical aspect of it. This finding supports the U.S. short-term cultural orientation (score 26 on Hofstede’s scale).

Half of the Russian commercials exhibited calling the audience to action (Adventure theme). Hardly any of the examined U.S. commercials employed the same appeal. This is an interesting finding given the entrepreneurial and exploratory nature of American spirit. Some Russian commercials (Arsenalnoe) also demonstrate a strongly articulated male orientation. Nothing comparable was found in American commercials. It also contradicts the Russian-American stands on the scale of Hofstede’s cultural

Masculinity/Femininity. It seems like the sample in this case is too small for the consistent results to be reported.

The interview findings on main advertising appeals and culture values portrayed in the commercials support the main conclusions we made through the content analysis. The main themes described by the interview participants mirror the appeals unveiled through the content analysis: Enjoyment; Community; Relaxation; Affiliation; Popularity; Convenience; Tradition; etc. Though, the respondents also identified several important aspects that are distinctive of advertising in each country but were not identified through our content analysis.

Whereas content analysis more helped us answer the *RQ1* and *RQ2* on dominant advertising appeals and cultural values reflected in Russian and American beer television advertising, the results of twelve in-depth interviews primarily addressed *RQ3*: “Are culturally congruent advertising approaches more attractive to the consumers than commercials with foreign values?” The secondary purpose, in line with *RQ4*, was to examine individual values and their potential influence on advertising attractiveness. The main topics important for the analysis include: perceived country’s cultural values and individual life values; attitude towards advertising in general; and advertising attractiveness. The overview of selected quotes uncovering main insights collected during the interviews can be found in Appendix G.

#### **PERCEIVED CULTURAL VALUES AND INDIVIDUAL LIFE VALUES**

As two respondents mentioned, it is hard to describe cultural values of a whole country that is actually large and fragmented with diverse groups holding multiple opinions. However, a generalized attempt was made to look at the basic descriptors of each country’s societal values. Certain differences and similarities have been revealed.

The following were the most common cultural values expressed by U.S. respondents: hard work comes before everything else; the importance of having a family; wealth and success are equal with material gain; individualism, independence and freedom; health and security and having successful social relationships.

At a first glance, quite similar values seem to be expanding across Russian society. Interview participants note the importance of family and hard work. Significant differences, however, characterize the Russian common value system. Family is most often viewed as a top priority to professional life and hard work and success remain secondary.

Other values that stand apart from the U.S. system include: a more collectivist, communal orientation; the great role of interpersonal relationships (e.g. a strong friendship); importance of culture and of spiritual/inner-self component; social status and appearance.

On a large scale, Russian individual values are often consistent with the greater cultural values dominant in Russian society. This relationship is especially vivid when it comes to family. For the majority of respondents family comes before anything else, including material gain or professional accomplishment. Interestingly, many interviewed Americans have expressed a conflict between the values of career as a priority and family importance. High individualism can cause an increased disconnectedness among people and is often viewed as an undesirable side effect of a highly individualistic society, such as the United States.

#### **PRODUCT USAGE OCCASION**

An analysis of the “beer drinking occasion” suggests the establishment of certain market categories, including: an everyday event (including beer consumption at a bar,

casually at home, while watching TV, or while spending time with friends), a special occasion (drinking as a special reward, or at an even such as a party, or other kind of celebration), or not available (not clearly identified as one or the other, or drinking occasion is not presented). A comparison of U.S. and Russian advertisements via this criterion yield very interesting results. Five out of six Russian ads *implied* casual beer consumption, while only half of the American ads showed the same. The second half of U.S. commercials portrays some different celebratory experience, even if casual and still standing out of everyday routine. Such differences might be due to the fact that beer drinking culture is comparatively new to the Russian society and, as a result, has developed quite peculiarly. As mentioned earlier, beer is legally considered “foodstuffs” and, more importantly, is marketed as a lighter and healthier alternative to vodka beer has quickly become a “casual” drink, consumed in Russia more casually than in other cultures.

#### **ATTITUDE TOWARDS ADVERTISING**

In general, attitudes to advertising seem to be linked with consumers’ perceptions of the brand and purchase intention and precede the attitudes to specific ads (Rao, 2001). General attitudes to the phenomena of advertising in the interviews can be presented in a continuum of analysis from “doesn’t take any place in life” to “mostly annoys me” to “neutral, it’s always there, just like the air” to “positive” and “fascinating and valuable.” However, it is necessary to realize that the convenience sample included several advertising professionals, which may have distorted the results.

All the U.S. participants agreed that advertising determines their consumer choices to a certain extent whereas half of the Russian participants felt that advertising does not influence their consumer behavior except on very rare special occasions.

## CULTURAL DIFFERENCES & ADVERTISING ATTRACTIVENESS

After the respondents answered basic questions about cultural and individual values, they were shown twelve unique beer commercials from Russia and the United States (six from each countries), and then were asked to indicate their preferences between the ads of the two countries. Results are summarized in Table 6.

Table 6: Preference of Russian and American advertising attractiveness

Respondent	Preference		
	U.S. ads	Russian ads	No strong preference
American 1	1		
American 2			1
American 3	1		
American 4			1
American 5	1		
American 6		1	
Subtotal	3	1	2
Percentage among Americans	50%	17%	33%
Russian 1		1	
Russian 2	1		
Russian 3			1
Russian 4			1
Russian 5	1		
Russian 6			1
Subtotal	2	1	3
Percentage among Russians	33%	17%	50%
<b>Total</b>	<b>5</b>	<b>2</b>	<b>5</b>
<b>Percentage among all</b>	<b>42%</b>	<b>17%</b>	<b>42%</b>

Culturally congruent advertising is rated as more attractive only in the case of the United States (50% of respondents preferred it to Russian advertising). As for Russians, 33% of them preferred American commercials, and 50% had no clearly identifiable

preference. Overall, U.S. advertising was rated more attractive by 42% of total number of respondents, and another 42% had no strong preference.

When asked to name the commercials that stood out the most, the respondents' opinions varied greatly. Many interviewees from both countries named Bud Light "Dog Sitter" commercial as their favorite because of the humor and use of animals, but a large percent of respondents across the two countries considered it "dumb", or "stupid". Budweiser "Wild West" came up quite frequently with positive associations, followed by Russian Arsenalnoe "Jeep". No clearly identifiable culture-congruent positive reaction had been observed.

The results of both methods used in the study suggest that different values are used to promote the same product in two culturally distinct markets. The most relevant insights will be provided in this chapter.

Firstly, Russian advertising is clearly less preferable than American advertising due to the legislative regulation constraining the usage of characters (people, animals, etc.). The majority of the respondents agreed that this absence of human interactions limits the creative freedom and the ability to use narratives to tell a story:

Russian commercials don't have any story, that's why they are less memorable and less likeable. Bottles and the beer itself are always portrayed, that is boring and repeating.

(Russian #6)

Despite the absence of meaningful relationships between advertising attractiveness and cultural congruency, some respondents have clearly expressed the presence (and significance) of foreign cultural values in advertising as a factor impacting "attractiveness":

Russian ads did not do anything for me. The reason: cultural trends and advertising restrictions, also the language. Russian ads are targeting a very different markets than American ads do.

(American #5)

In Russian, there were more cultural values. To understand the ads you have to have some cultural background, beer is not for the family, but sharing and helping the neighbor.

You have to have a deeper understanding of what's going on because it's not just partying partying partying. <...> Russians were all different, promoting a different value behind it: beer as a product category is for different situations, it's not just for party: building a relationship with your neighbor, understanding other people's emotions and moods, something more present in a culture, doesn't mean just party.

(Russian #1)

The study has also proved that individual values, beliefs and orientations influence advertising attractiveness. One of the American respondents explicitly stated a more positive association with Russian Baltika Cooler commercial than any other simply because it was promoting the feeling of Adventure, Travel and Activeness – something as the respondent said absent in American ads.

Moreover, most of the respondents noted that Arsenalnoe has a distinctive style and is definitely in-line with specific Russian values of Community, Solidarity, love to (Russian) Nature and the “strong man” persona, such as in Russian historical epos:

The values conveyed in the Arsenalnoe ad, are more relevant with me.

(Russian #6)

Russians are quite similar, only Arsenalnoe "Jeep" stood out. Funny wordplay, very soulful and kind-hearted, famous voice-over who worked on many well-

known and good TV shows. “Lubeh”<sup>5</sup> national music plays its role, and the country-house aesthetics so dear to a Russian heart. Atmosphere of help and support. The voice also creates the feeling of "ourness", something close and dear, only understood by Russian people.

(Russian #2)

Liked comradeship and collectiveness, pass my time with my friends and my buddies and my home buddies.

(Russian #4)

This is also congruent with Hofstede’s general analysis and the labeling of Russian high collectivism orientation.

Also, Russian beer advertising portrays everyday life. The historical consumption model and an authentic beer culture determine this trend.

[Russian ads] Portray more casual, everyday life.

(American #1)

[Russian commercials] weren’t promoting idea or togetherness, just something that happens.

(American #4)

One of the American interviewees pointed out one important factor: Russian advertising does not seem to promote binge drinking. Through implying a sharing style by emphasizing the large pack size or communal feeling, it helps avoid the overconsumption issue.

I liked how Russian commercials do not portray binge drinking (Arsenalnoe large pack to share). Noted that if Americans buy a large pack, it’s for oneself.

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<sup>5</sup> Lubeh is a Russian band, a song of which is featured in the Arsenalnoe “Jeep” commercial. “Lubeh's bard music combine traditional Russian folk music and present elements of Western rock and roll, and soviet military music” (Lubeh, n.d.).

(American #6)

For example, in Arsenalnoe “Jeep” a 2,5 liter bottle is “enough for everyone”. Though signaling that anyone can join this party, it clearly states that the supply is limited. Author suggests that this might a good way to convey the advertising ethicality.

Lastly, the context analysis supports the Hall’s classification of high- and low-context cultures. American advertising has been reported rather simple to understand: the situation, the storyline, and the meaning to be conveyed proved to be quite easy to understand and interpret for the most respondents in both countries. Russian ads were reported as “weird” and “odd” even after participants were provided with the background information (American #4; American #5).

These findings help us conclude that beer advertising is reflective of cultural values and that different values are used in product advertising in two distinct cultures. As a result of this project, this author was able to identify the dominant advertising appeals used in Russian and American beer television advertising. A list of most prevalent cultural values has been developed. It identified certain differences and similarities between beer advertising in two countries. The claim that culturally congruent advertising is more attractive to the consumer has not received a strong support. However, some evidence of such a preference has been collected. Lastly, it has been concluded that individual values do not always reflect the major societal belief, such as influencing the scrutinized relationship. It is commonly accepted that individual values also affect advertising effectiveness.

## LIMITATIONS

Several limitations should be considered while interpreting the results of this study.

Firstly, *sample size* for both content analysis and interviews could be increased in order to yield more generalizable results. However, exploratory studies benefit from the rich detail that depth interviews provide. A probability-based survey with a large sample size would miss these nuanced consumer responses and insights.

Secondly, a *convenience sampling technique* was used to recruit participants for the study. It resulted in obtaining a sample significantly skewing towards the young college-educated population. As mentioned in the research design section, all the participants were men and women aged 21-31. Although the findings provide a valuable insight into the cross-cultural differences in beer advertising, the sample could benefit by including a more demographically and psycho-graphically diverse populations. However, these results are still important. Young, college-aged individuals are prime consumers of beer and represent a relevant subpopulation for this study.

Thirdly, while analyzing cross-cultural data one should be aware of the *language aspect*. A study by Gerritsen & Nickerson (2010) has found that the use of English compared to the use of the local language neither impacts product image nor price, nor the attitude towards the text, but in 39% of cases does affect the comprehension of the text. This led authors to the conclusion that global advertising is more effective if created in the local language. For this particular study, it is important to realize that the language aspect can affect comprehension and, as a result, distort the results. “Back translation” of commercials and questionnaires is suggested for the future.

Besides, the author was the only individual coding the content of the TV ads, conducting the interviews and interpreting the responses. This might skew the results due to the subjectivity of interpretation. It is suggested to increase the number of investigators in order to ensure objectivity of the future research.

Additionally, brand *familiarity* influence the interpretation of findings. Especially relevant in the case of American consumers with Russian brands, prior brand awareness could alter the results towards lesser advertising attractiveness, as reported by one of the American respondents.

Lastly, as noticed by both the author and the majority of interview participants, *absence of characters* in Russian commercials inevitably influences the makeup of the commercial, altering ad perception and, ultimately, ad attractiveness. For example, it has been found the U.S. commercials utilize the appeals of Popularity and Sex more frequently than Russian ads. But the interpretation of this finding is limited due to the legal restrictions regulating Russian beer advertising. This major factor cannot be overlooked in results analysis and application.

## **MANAGERIAL IMPLICATIONS**

In the age when cultural segmentation becomes increasingly important, applying a simple standardized approach to advertising might not be beneficial for the marketing research and practice. Supporting the claim that cultural differences play a significant role in establishing the right advertising communication, we have found that along with ad cultural congruency, ad self-congruency influences advertising attractiveness in both American and Russian cultures. National cultural values still remain a key predictor of effective ad appeals, however the importance for scholars lies in the fact that the study helped mark an important terrain of convergence between country's cultural values and individual values in respect of advertising attractiveness.

Despite the limitations, this research could be useful not only for advertising scholars but also for marketing and communications professionals on the international arena, specifically seeking to do business in Russia. A broad range of advertisers and ad agencies could benefit from incorporating the knowledge about cultural differences into their advertising campaigns. Several practical applications could be obtained from the analysis of our findings.

Cultural differences between the societies pertain to exist and to influence advertising attractiveness. At a higher level, choice of the marketing management approach (local, glocal, regcal, etc.) should be informed by society's prevalent cultural values, most common themes, communication styles embedded in the culture. At the level of message construction, it is crucial to account for successful appeals congruent not only with the national values, but personally relevant to the desired audience. The more careful psycho-graphic targeting could help identify personality traits and individual values influencing consumers' ad liking and preference.

Beer advertisers planning to operate on the Russian market are recommended to tap the huge potential of the expanding online media market. As Roberts and Ko (2001) noticed, the knowledge of cultural diversity is necessary and as pertinent to interactive advertising as it is to traditional media. The diverse set of rich media tools offers prospects for effective brand positioning and differentiation.

Finally, the study also provides an important implication for the Russian government. Russia's less attractive commercials—according to both American and Russian respondents—may signify that current restriction on the usage of human or animated characters in beer advertising has proven to be an effective policy in an anti-alcoholic campaign. Small sample size does not allow for an unequivocal confirmation of this statement and leaves the area for future research.

## **FUTURE RESEARCH**

The first direction of future research is to increase the sample. Recruiting more interview participants from diverse social backgrounds will serve an excellent prerequisite for gaining a better understanding of the target market and specific intended audiences.

Likewise, increasing the number content of analysis items could help develop a more extensive and rich classification of effective advertising appeals for each respective market.

Furthermore, as Dahl concluded (2004), comparing two culturally dissimilar countries yields less valuable results than comparing two culturally similar countries. The findings of the current study should not be disparaged as they provide a valuable insight for Western and domestic advertisers in the expanding Russian market. Future research, however, would benefit from more culturally close paired comparisons. It is suggested that similar research framework should be applied to such Eastern European countries as Romania & Bulgaria.

Additionally, beer is a very culturally bound product category and is especially interesting for cross-cultural research. However, the current advertising regulations significantly limit the scale of result interpretation, as well as the practical application of the findings. Morris (2005), however, notes that alcohol and tobacco advertising in Russia bear some significant commonality in terms of values portrayed and appeals used. In particular, the notions of national identity and social solidarity have repeatedly been projected in tobacco advertisements. As far as advertising regulation goes, tobacco advertising is banned on television, radio and on outdoor billboards, as well as front and

back cover of all newspapers and magazines, according to the Federal Law on Advertising, №38-FZ (see Appendix D).

Lastly, both product categories represent the so-called “vice” goods, usually defined as those that consumers are likely to over-consume at the consumption stage, although they would later regret doing so (Jain, 2012). Such commonality in all three aspects justifies the use of a similar methodology and will hopefully provide valuable results applicable for a larger number of “vice” goods.

## APPENDICES

### Appendix A

#### LIST OF COMMERCIALS USED FOR THE CONTENT ANALYSIS AND INTERVIEWS

Television commercials from the United States were the following:

1. Budweiser – Wild West



Figure 1: Budweiser “Wild West” commercial.

The ad takes place in the Wild West. A cowboy enters a bar and asks for a Bud.

Source: Wolfhunter1992. (2011, February 6). *Budweiser - Wild West - 2011 Super Bowl Commercial Ad*. Retrieved March 1, 2012, from <http://www.youtube.com/watch?v=bWdKse5nKqE>

## 2. Bud Light – Return of the King



Figure 2: Budweiser “Return of the King” commercial.

The Prohibition is over, the bars open, people celebrate with Budweiser.

Source: Budweiser. (2012, February 3). *Budweiser - Return of the King*. Retrieved March 1, 2012, from [http://www.youtube.com/watch?v=OTztd4I\\_rzA&feature=plcp](http://www.youtube.com/watch?v=OTztd4I_rzA&feature=plcp)

### 3. Bud Light – Dog Sitter



Figure 3: Bud Light “Dog Sitter” commercial.

A friend asks the main character to watch his dogs while he is away, and leaves a lot of Bud Light in the fridge.

Source: SperBowl2k11. (2011, February 6). *Bud Light - Dog Sitter - 2011 Super Bowl Commercial Ad*. Retrieved March 1, 2012, from <http://www.youtube.com/watch?v=qcN4S0jSYI0>

#### 4. Bud Light – Kitchen



Figure 4. Bud Light “Kitchen” commercial.

A parody on a kitchen make-over show.

Source: Bestsuperbowlads. (2011, February 6). *Super Bowl Bud Light kitchen commercial 2011*. Retrieved March 1, 2012, from <http://www.youtube.com/watch?v=yPdIDIEYfh8>

## 5. Heineken Light – Wrong Seats



Figure 5: Heineken Light “Wrong Seats” commercial.

Two men unexpectedly get the VIP seats at a basketball game.

Source: HeinekenUSA (2009, July 2). *Heineken Light | Wrong Seats (HD)*. Retrieved March 1, 2012, from <http://www.youtube.com/watch?v=4HBvshGcAqw>

## 6. Heineken Light – Lady Music



Figure 6: Heineken Light “Lady Music” commercial.

The “Ladies’ Man” Maurice explains the secret of his success with women.

Source: HeinekenUSA. (2010, May 20). *Heineken Light | Lady Music (HD)*. Retrieved March 1, 2012, from <http://www.youtube.com/watch?v=M0rWe6HYx18>

Television commercials from Russia were the following:

7. Baltika Cooler – Trouble makers (Возмутители спокойствия)



Figure 7: Baltika Cooler “Trouble Makers” commercial.

The ad illustrates the contest held by Baltika Cooler, and allowing to win a photo class, a pool lesson, or bartender master class in different places around the world.

Source: Baltikabrewery. (2011, September 11). *Возмутители спокойствия возвращаются.mpg*. Retrieved March 2, 2012, from <http://www.youtube.com/watch?v=s-exFZsV4Y8&feature=related>

8. Baltika 7 – Strive for the best! (Стремись к лучшему!)



Figure 8: Baltika 7 “Strive for the Best!” commercial.

The ad tells about brand achievements, and calls to always strive for the best.

Source: Baltikabrewery. (2011, June 30). *Балтика 7 - стремись к лучшему!* Retrieved March 2, 2012, from <http://www.youtube.com/watch?v=M09hQxcVh-s>

9. Klinskoe – Introducing Klinskoe Ultra Light (Клинское Ультра Лайт)



Figure 9: Klinskoe “Ultra Light” commercial.

The ad introduces the new beer – Klinskoe Ultra Light, and depicts why it is a beer for an easy communication.

Source: Ace7King. (2011, July 19). *Клинское Ультра Лайт - Klinskoe Ultra Light*. Retrieved March 2, 2012, from <http://www.youtube.com/watch?v=HUccE0cYhko>

10. Klinskoe – Communication in K-style (Общение в стиле Ка)

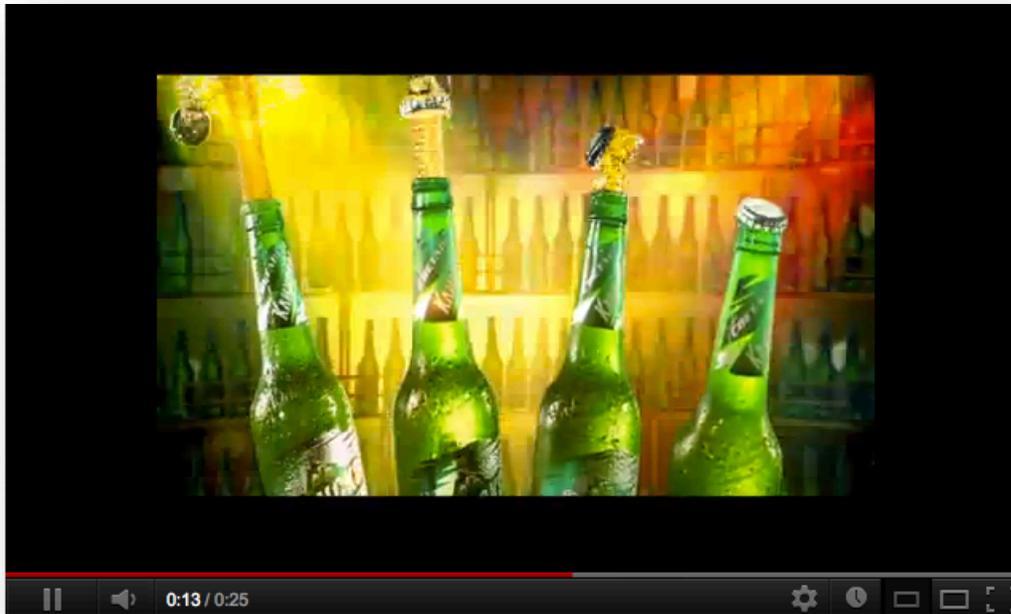


Figure 10. Klinskoe “Communication in K-style” commercial.

The ad describes what “communication in K-Style” means.

Source: KlinskoeBeer. (2011, February 8). *Klinskoe 2011*. Retrieved March 2, 2012, from <http://www.youtube.com/watch?v=FhSUeHLCGAM&NR=1&feature=endscreen>

## 11. Arsenalnoe – Bar (Бар)



Figure 11. Arsenalnoe “Bar” commercial.

Depicts how a group of men spends time in their favorite bar “Arsenal” with Arsenaloe beer.

Source: Inkvisitor. (2009, September 12). *Арсенальное "Бар "Арсенал"*. Retrieved March 2, 2012, from <http://www.youtube.com/watch?v=am1AfYVz-6Q>

## 12. Arsenalnoe – Jeep (Джип)



Figure 12: Arsenalnoe “Jeep” commercial.

The ad portrays how a group of men spend time drinking “Arsenalnoe” in the countryside.

Source: Inkvisitor. (2009, September 12). *Арсенальное "Джип"*. Retrieved March 2, 2012, from <http://www.youtube.com/watch?v=OCNbDSAhmGQ>

## Appendix B

### TOP BEER BRANDS, 2011

According to Cohen (2011), in 2011 top 10 U.S. beer brands were the following:

Top brands	Brand value
Budweiser	8,805
Bud Light	7,148
Heineken	6,577
Corona	5,458
Skol	4,579
Stella Artois	4,534
Guinness	3,446
Miller Lite	2,539
Brahma	1,996
Beck's	1,936

Source: Cohen, J. (May 10, 2011). Top 10 Beer Brands of 2011. Retrieved from <http://www.beer-universe.com/beer-education-article/2011-05-10/Top-10-Beer-Brands-of-2011/>

According to Euromonitor data cited by the International Markets Bureau, the following were the top beer brands in Russia in 2011:

Top brands	Total volume sales, %
Baltika	16
Klinskoe	5.3
Arsenalnoe	4.4
Tuborg	3.5
Gold Mine Beer	3.4
Sibirskaya Korona	3.4
Yarpivo	3
Bolshaya Kruzhka	3
Okhota	2.7
Belyi Medved	2.7
Zolotaya Bochka	3
Tolstyak	2.4
Ochakovo	2.4

Bagbier	2.3
Stary Melnik	2.2

Source: International Markets Bureau. (2012). Consumer trends: Wine, beer and spirits in Russia. Retrieved from [http://publications.gc.ca/collections/collection\\_2012/agr/A74-1-51-2012-eng.pdf](http://publications.gc.ca/collections/collection_2012/agr/A74-1-51-2012-eng.pdf)

## Appendix C

### SAMPLE INTERVIEW QUESTIONS

The overall purpose of this study will be investigate the relationship of culture congruence and advertising effectiveness. The major culture dimensions critical to advertising attractiveness will be identified.

The participants will be selected based on their familiarity with beer advertising and/or beer consumption. The interview guide is subject to fluctuate around themes listed.

Each person will get a general introduction to what the study is about, and why such information is needed. They will be explained the value of the information they share for advertising research.

1. What country are you from? How would you describe values that dominate in your society? Which are the most prevalent? How are they similar to or different from one other countries? In the United States in particular?
2. Please describe your personal attitudes to these values. Do they align with your personal beliefs and opinion about life? What is personally relevant to you in life?
3. How do you perceive advertising in general? What roles does it play in your life? Would you agree it determines your consumer choices?
4. What role does advertising play in the culture of your country? Does it influence any aspects?
5. Do you think that culture reflects advertising? If yes, in what ways?
6. How regularly do you watch TV? Do you notice beer commercials? What do you pay attention to?
7. Please describe your attitude towards beer advertising in general. What is your opinion on advertising in this category. Are ethical issues important?
8. What comprises advertising attractiveness to you? Do you distinguish between attractive and not attractive advertising? Is some advertising more preferable than the other for you?

*After being presented with sample commercial:*

9. Please describe the attractiveness of sample TV spots. What stood out? Which ones you liked and which ones you didn't?
10. How would you compare the TV spots from Russia to TV spots from the United States. Do you see any similarities/differences? Do you have a preference?

## Appendix D

### RUSSIAN FEDERAL LAW ON ADVERTISING<sup>6</sup>

*FEDERAL LAW NO. 38-FZ OF MARCH 13, 2006 ON ADVERTISING (with the Amendments and Additions of December 18, 2006, February 9, April 12, July 21, December 1, 2007, May 13, October 27, 2008, May 7, September 27, December 17, 27, 2009)*

*Adopted by the State Duma on February 22, 2006  
Approved by the Federation Council on March 3, 2006  
Chapter 3. The Details of Advertising of Specific Types of Goods*

#### **Article 21. Advertising Alcohol Products**

##### **1. An advertisement of an alcohol product shall not:**

- 1) contain the assertion that the consumption of alcohol products is important for the purpose of achieving public recognition, professional, sporting or personal success or that it assists in improving physical or emotional condition;
- 2) contain a disapproval of abstinence from alcohol product consumption;
- 3) contain the assertion that alcohol products are harmless or are beneficial for human health;
- 4) contain the statement that the consumption of alcohol products is a means of quenching one's thirst;
- 5) be addressed to minors;
- 6) be using images of minors.

##### **2. An advertisement of an alcohol product shall not be placed:**

- 1) on the first and last pages of newspapers or on the first and last pages and covers of magazines;
- 2) in printed publications, audio and video products intended for minors;
- 3) in television and radio programmes, or when cinema and video services are being provided;
- 4) on all types of public vehicles;
- 5) through the use of technically stable territorial placement facilities (advertising structure) erected and positioned on roofs, exterior walls and other structural elements of houses, buildings, structures or outside of them;
- 6) in child, educational, medical, sanatorium and health resort, health-

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<sup>6</sup> This translation is not official. Source: Tobacco Control Laws. (n.d.). Retrieved from <http://www.tobaccocontrolaws.org/files/live/Russia/Russia%20-%20Law%20No.%2038-FZ.pdf>

rehabilitation and military organisations, in theatres, circuses, museums, in "culture houses and palaces", concert and exhibition halls, libraries, lecture-halls, planetariums and at a distance less than 100 metres from the houses, buildings and structures they occupy;

7) in physical education and health rehabilitation facilities, sporting structures and at a distance less than 100 metres from such facilities/structures;

**3.** In each case, an advertisement of an alcohol product shall be accompanied by a warning of the harm of its excessive consumption, each such warning being given at least ten per cent of the advertising area (space).

**4.** Advertising events involving the handing out of alcohol product specimens are only admissible in alcohol product retail organisations, given the observance of requirements established by the legislation of the Russian Federation on advertising. In this case it is prohibited to invite minors to dispense alcohol product specimens or to offer such specimens to minors.

#### **Article 22.** Advertising Beer and Beer-Based Beverages

**1.** An advertisements of beer or beer-based beverages shall not:

1) contain the assertion that the consumption of beer or beer-based beverages is important for achieving public recognition, professional, sport or personal success or assists in improving physical or emotional condition;

2) disapprove of abstinence from consumption of beer or beer-based beverages is concerned;

3) contain the assertion that beer or beer-based beverages are harmless or are useful for health;

4) contain the statement that the consumption of beer or beer-based beverages is a means of quenching one's thirst;

5) be addressed to minors;

6) use images of people and animals, in particular those made by means of animated cartoon techniques.

**2.** An advertisement of beer or beer-based beverages shall not be placed:

1) in television programmes from 7 a.m. to 10 p.m. local time and in radio programmes from 9 a.m. to 12 p.m. local time;

2) in printed publications, radio and television broadcasts, audio and video products intended for minors;

3) when cinema and video services are provided from 7 a.m. to 8 p.m. local time;

4) on the first and last pages of newspapers or on the first and last pages and covers of magazines;

5) in the mass media registered as specialising in matters of ecology, education or public health;

6) in child, educational, medical, sanatorium and health resort, health

rehabilitation and military organisations, in circuses, theatres, museums, "culture houses and palaces", concert and exhibition halls, libraries, lecture halls, planetariums, and at a distance of less than 100 metres from the houses, buildings and structures they occupy;

7) in physical education and health rehabilitation, sport facilities and at a distance of less than 100 metres from such facilities.

3. In each case an advertisement of beer and beer-based beverages shall be accompanied by a warning of the harm of excessive consumption of beer and beer-based beverages. The duration of such a warning shall be equal to at least three seconds in an advertisement distributed in radio programmes, to at least five seconds in an advertisement distributed in television programmes or when cinema and video services are provided, such a warning occupying at least seven per cent of the frame area, and at least to ten per cent of advertising area (space) in an advertisement distributed by other means.

4. It is prohibited to conduct advertising events accompanied by the handing out of beer and beer-based beverage specimens in organisations or places where beer and beer-based beverage retailing is prohibited. When advertising events accompanied by the handing out of beer and beer-based beverage specimens are conducted in other organisations or places it is prohibited to either invite minors to take part in dispensing such specimens or offer such specimens to minors.

**Article 23. Advertising of Tobacco, Tobacco Products, and Smoking Requisites**

1. Advertising of tobacco, tobacco products, and smoking requisites, including pipes, hookahs, cigarette papers, lighters, and other similar products should not:

1) contain any assertion that smoking is important for public recognition, professional, athletic or personal success or that it contributes to improved physical or emotional state;

2) criticize any withdrawal from smoking;

3) address to minors;

4) use images of minors;

2. Advertising of tobacco, tobacco products, and smoking requisites, including pipes, hookahs, cigarette papers, lighters, and other similar products should not be placed:

1) in TV and radio programs, videos and movies,

2) printed publications, audio and video products designed for minors;

3) on the first and last pages of newspapers, as well as the first and last pages and covers of magazines;

Paragraph 4 of Clause 2 of Article 23 has entered into force as of January 1, 2007 (Clause 2 of Article 39 of the present document).

4) by using technical means of stationary spatial placement (advertising constructions) installed and placed on roofs, exterior walls, and other constructive elements of buildings, constructions, structures or outside of them;

5) on all public transportation means;

6) in organizations for children, educational, medical, resort, health, and military organizations, theaters, circuses, museums, houses, and recreation centers, concert and exhibition halls, libraries, auditoriums, planetariums and at distance less than hundred meters from the areas occupied by such buildings, constructions, structures;

7) in health, athletic facilities and at distance less than hundred meters from such facilities.

**3.** In each case advertising of tobacco and tobacco products should contain a warning regarding the hazards of smoking, and such warning should occupy no less than ten per cent of the advertising area (advertising space).

**4.** Organization of advertising events, including distribution of samples of tobacco products may not be held in organizations or places where any retail sale of such products or any types of such products is prohibited. Upon conducting advertising events, including distribution of samples of tobacco, tobacco products, and smoking requisites, any involvement of minors in such distribution or any offering to minors of such samples is prohibited.

## Appendix E

### MAIN FACTORS OF HALL'S CULTURAL CONTEXT THEORY

Factor	High-context culture	Low-context culture
<b>Overtness of messages</b>	Many covert and implicit messages, with use of metaphor and reading between the lines.	Many overt and explicit messages that are simple and clear.
<b>Locus of control and attribution for failure</b>	Inner locus of control and personal acceptance for failure	Outer locus of control and blame of others for failure
<b>Use of non-verbal communication</b>	Much nonverbal communication	More focus on verbal communication than body language
<b>Expression of reaction</b>	Reserved, inward reactions	Visible, external, outward reaction
<b>Cohesion and separation of groups</b>	Strong distinction between ingroup and outgroup. Strong sense of family.	Flexible and open grouping patterns, changing as needed
<b>People bonds</b>	Strong people bonds with affiliation to family and community	Fragile bonds between people with little sense of loyalty.
<b>Level of commitment to relationships</b>	High commitment to long-term relationships. Relationship more important than task.	Low commitment to relationship. Task more important than relationships.
<b>Flexibility of time</b>	Time is open and flexible. Process is more important than product	Time is highly organized. Product is more important than process

Source: Hall's cultural factors (n.d.). Changing minds. Retrieved from [http://changingminds.org/explanations/culture/hall\\_culture.htm](http://changingminds.org/explanations/culture/hall_culture.htm)

## Appendix F

### POLLAY'S ADVERTISING APPEALS

Pollay Appeals	Description
Adventure	Boldness, daring, bravery, courage, seeking adventure, thrills, or excitement
Affiliation	To be accepted, liked by peers, colleagues and community at large, to associate or gather with, to be social, to join, unite or otherwise bond in friendship, fellowship, companionship, co-operation, reciprocity, to conform to social customs, have manners, social graces and decorum, tact and finesse
Casual	Unkempt, dishevelled, messy, disordered, untidy, rugged, rumpled, sloppy, casual, irregular, noncompulsive, imperfect
Cheap	Economical, inexpensive, bargain, cut-rate, penny pinching, discounted, at cost, undervalued, a good value
Community	Relating to community, state, national publics, public spiritedness, group unity, national identity, society, patriotism, civic and community organisations or other social organisations
Convenient	Handy, time-saving, quick, easy, suitable, accessible, versatile
Dear	Expensive, rich, valuable, highly regarded, costly, extravagant, exorbitant, luxurious, priceless
Distinctive	Rare, unique, unusual, scarce, infrequent, exclusive, tasteful, elegant, subtle, esoteric, hand-crafted
Durable	Long-lasting, permanent, stable, enduring, strong, powerful, hearty, tough
Effective	Feasible, workable, useful, pragmatic, appropriate, functional, consistent, efficient, helpful, comfortable (clothes), tasty (food), strength, longevity of effect
Enjoyment	To have fun, laugh, be happy, celebrate, to enjoy games, parties, feasts and festivities, to participate
Family	Nurturance within the family, having a home, being at home, family privacy, companionship of siblings, kinship, getting married
Frail	Delicate, frail, dainty, sensitive, tender, susceptible, vulnerable, soft, genteel
Freedom	Spontaneous, carefree, abandoned, indulgent, at liberty, uninhibited, passionate
Healthy	Fitness, vim, vigour, vitality, strength, heartiness, to be active, athletic, robust, peppy, free from disease, illness, infection, or addiction
Humility	Unaffected, unassuming, unobtrusive, patient, fate-accepting, resigned, meek, plain-folk, down-to earth
Independence	Self-sufficiency, self-reliance, autonomy, unattached, to-do-it yourself, to do your own thing, original, unconventional, singular, nonconformist
Magic	Miracles, magic, mysticism, mystery, witchcraft, wizardry, superstitions, occult sciences, mythic characters, to mesmerise, astonish, bewitch, fill with wonder
Maturity	Being adult, grown-up, middle aged, senior, elderly, having associated insight, wisdom, mellowness, adjustment, references to ageing, death, retirement, or age related disabilities or compensations.
Modern	Contemporary, modern, new, improved, progressive, advanced introducing, announcing...
Modesty	Being modest, naïve, demure, innocent, inhibited, bashful, reserved, timid, coy, virtuous, pure, shy, Virginal
Morality	Humane, just, fair, honest, ethical, reputable, principled, religious, devoted, spiritual

<b>Natural</b>	References to the elements, animals, vegetables, minerals, farming, unadulterated, purity (of product), organic, grown, nutritious
<b>Neat</b>	Orderly, neat, precise, tidy, clean, spotless, unsoiled, sweet-smelling, bright, free from dirt, refuse, pests, vermin, stains and smells, sanitary
<b>Nurturance</b>	To give gifts, especially sympathy, help love, charity, support, comfort, protection, nursing, consolation, or otherwise care for the weak, disabled, inexperienced, tried, young, elderly, etc.
<b>Ornamental</b>	Beautiful, decorative, ornate, adorned, embellished, detailed, designed, styled
<b>Plain</b>	Unaffected, natural, prosaic, homespun, simple, artless, unpretentious
<b>Popular</b>	Commonplace, customary, wellknown, conventional, regular, usual, ordinary, normal standard, typical, universal, general, everyday
<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>Safety</b>	Security (from external threat), carefulness, caution, stability, absence of hazards, potential injury or other risks, guarantees, warranties, manufacturers' reassurances
<b>Security</b>	Confident, secure, possessing dignity, self-worth, self-esteem, self-respect, peace of mind
<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>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>Succorance</b>	To receive expressions of love (all expressions except sexuality), gratitude, pats on the back, to feel deserving
<b>Tamed</b>	Docile, civilized, restrained, obedient, compliant, faithful, reliable, responsible, domesticated, sacrificing, self-denying
<b>Technological</b>	Engineered, fabricated, formulated, manufactured, constructed, processed, resulting from science, invention, discovery, research, containing secret ingredients
<b>Traditional</b>	Classic, historical, antique, legendary, time-honored, longstanding, venerable, nostalgic
<b>Untamed</b>	Primitive, untamed, fierce, coarse, rowdy, ribald, obscene, voracious, gluttonous, frenzied, uncontrolled, unreliable, corrupt, obscene, deceitful, savage
<b>Vain</b>	Having a socially desirable appearance, being beautiful, pretty, handsome, being fashionable, well groomed, tailored, graceful, glamorous
<b>Wisdom</b>	Knowledge, education, awareness, intelligence, curiosity, satisfaction, comprehension, sagacity, expertise, judgment, experience
<b>Youth</b>	Being young or rejuvenated, children, kids, immature, underdeveloped, junior, adolescent generation is shown through

Source: Pollay, R.W. (1983). Measuring the cultural values manifest in advertising. In Leigh, J.H. & Martin, C.R.Jr., (Ed.), *Current Issues and Research in Advertising*, (pp. 72-92), Ann Arbor: Graduate School of Business, Division of Research, University of Michigan.

## Appendix G

### INTERVIEW SCRIPTS: SELECTED QUOTES FROM THE INFORMANTS

Table 7: Perceived country's cultural values and individual life values

	Perceived cultural values	Individual life values
<b>The United States</b>		
1	Fulfillment of basic needs: food, shelter, sex, and entertainment.	I seek the same things.
2	<p>The American dream: to be successful in your career, be wealthy, be healthy, have a good family, things like that.</p> <p>The most prevalent is attaining wealth, to make money. We equate wealth for happiness in this country for some reason.</p> <p>Other countries have different values, but for the most part everyone wants to healthy and happy, but they achieve that in different ways.</p>	<p>It's hard block that trend, you are surrounded by the media, showing cars and clothes, all the nice things, so it's hard to escape, sometimes you just have to stand back for a while to realize what you really value in life. But I don't hate the game, it's just the way it is here. You just go with the flow.</p> <p>There is a conflict at times: do I really need what I am buying or do I just want that? Etemal struggle.</p>
3	<p>Individualism; Flaunting that be being the center of attention.</p> <p>Success equaled with material gain.</p> <p>Youth, that façade that you are having good time.</p> <p>Work comes before everything, but any westernized country is the same.</p> <p>Puerto-Rico Is probably the same, but I would I add the tendency to make sure your car is nice, pretty common for Latin America.</p>	<p>Like living in individualist country: your actions reflect on your family in other countries, freedom to be individual, but people are disconnected from each other, hard to seek help.</p> <p>Success=material gain, I don't like that. In my own life if I am not making money, I don't feel successful.</p> <p>Definition of success now - being able not to live off my parents.</p> <p>Youth as a façade – I always felt 85 since I was 13.</p> <p>Yolo syndrome - you only live once</p> <p>Work above all else. Takes away importance of family or personal sanity, it takes away from other aspects of your life, leads to deterioration.</p>
4	<p>Upwardly mobile &amp; Independent - have to have. A lot to have a successful social relationship as well as successful working environment.</p>	<p>America is moving away from it given job situation.</p> <p>Crisis made it that background and income class are more important now just because its more who you know instead of what you do now.</p> <p>Could be bad: not fostering your faith in work, but more emphasis on networking – another way of developing a skill set.</p> <p>American values are not what they said they are gonna be</p> <p>American dream is struggling, so much out of control.</p>

5	<p>Impossible to accurately describe: large and fragmented, many colorful groups with values system.</p> <p>Traditionally associated, do not actually reflect the actual stuff of the citizens, those are perceived to be, generic: Freedom, equality, justice, diversity, hard work. Individuals within country think they are values, but not necessarily true.</p>	<p>Those are very important, influenced my perception of the world, personal relationship with them which is different and weird.</p> <p>Freedom influenced by Nietzsche, derives from that.</p>
6	<p>Concerned of family, everybody has kids, tries to get married.</p> <p>Work and career is more important than family.</p> <p>Education is very important.</p>	<p>Family is important but not like I need to start one.</p> <p>Make sure a good job first that allows me to travel.</p>
<b>Russia</b>		
1	<p>Hard work.</p> <p>Family is very rooted in the culture, very deep and not superficial. More valued than in the U.S., e.g. you build family once you are older and have a better understanding what that is. As in any older culture, Russian values care more of psychology or body. If I am stressed, I have to stop and do something different.</p> <p>Not blinded by the work.</p>	<p>I am a hard worker, work a lot, but I know when my body and my brain is reaching its limit. I am not risking my mental and physical health for work.</p> <p>Stop and do something different. Believe in karma when it comes to work – in terms of finding a right job for you.</p> <p>When it comes to family: it is extremely important, but I am not planning to start my own family any time soon (like not within a year), I am almost 25, I have plenty of time. I want kids and all that but I still need to find my position in the world (work) before that. Need stability, especially economically in your life before starting a family.</p>
2	<p>Everyone is looking for making money, more basic things get overlooked: respect for the older people, for example..</p> <p>There is no basic perception of values: in the U.S. it's the American dream, and we don't have any.</p> <p>Human values: in Russia we value personal/spiritual success, not professional</p> <p>Russians are a more sociable, friendly nation.</p> <p>Despite the fact, that people in the street look like they are aiming to do something bad to you, in a closer communication they share information, whereas Americans and Europeans would only share with a shrink, or psychiatrist.</p>	<p>Family in the first place.</p> <p>Honesty.</p> <p>Kind-heartedness.</p> <p>Russian values are very diverse.</p> <p>The most universal ones are respect to the veterans and the like.</p> <p>Russian people are different by their personability (spiritualness) and ease at communication.</p>
3	<p>Family - especially in our time.</p> <p>Culture is very important, especially in contrast to the U.S.</p> <p>Education - schools, and they form a human, a school in Russia straightforward and stricter, harder.</p> <p>Relationship between people - such strong friendships do not exist in America.</p> <p>US values entertainment a lot, Russia, not as much.</p> <p>Here mass media, pop culture, in Russia -nature</p>	<p>Like the relationship between people, family, etc.</p> <p>Somehow it's easier to relate to others than with Americans. We can meet for the first time and in 5 min be talking about everything in the world, directly and open mindedly.</p> <p>Like family relationships - not the in the U.S. where a person grows up and becomes totally independent.</p> <p>Jobs - in Russia people work for the sake of money, and sometimes carelessly, which influences the society a lot.</p>

	with friends, or a walk through the city center etc.	In Russia less than a professional attitude to their work - especially in the shop.
4	<p>Marriage, appearance (for women) and manliness and accomplishment (for men) are important.</p> <p>Have children so they can support you when you are old.</p> <p>Russia is a more collectivist society, friends form a support network unlike the U.S. where you are independent.</p> <p>Russians have a more careless attitude toward natural resources.</p>	<p>Friendship is very important, in the U.S. people don't have real friendships.</p> <p>I don't like that there is a pressure to get married cause everybody minds your business.</p> <p>I like that jobs behavior is way more organized and structured, work takes up way more time and comprised the goal of life in the U.S.</p>
5	<p>Family – on the first place, and support your family member.</p> <p>Social status – deviating are viewed as laggards</p> <p>Friendly support (comes from Soviet times).</p> <p>If people have to choose between career and saving their relationship, they will pick relationship, in the U.S. career is more important than the family.</p> <p>U.S. and Russia often have exactly opposite values.</p> <p>Individualism in the U.S., Collectivism and communal feeling in Russia.</p> <p>Russia a small group of people are privileged and no one else can achieve what they can achieve, and don't even think of that. Russia is more traditional in terms of feminist values.</p>	<p>Conflicting values: materialism versus immaterial benefits.</p> <p>Family is more important than career.</p>
6	<p>Family, kids, interpersonal communication.</p> <p>Job – but Russian people are not hardcore careerists.</p> <p>Taking care of the inner self/spiritual component</p> <p>Most of the people are oriented on the society, a group of people, on the surrounding environment, in Europe – on oneself.</p> <p>More stereotypes and prejudices than in Europe, i.e. the attitude to the body is much more open in Europe.</p>	<p>Didn't go to far from Russian ones, family is before everything, also self-realization, but family is still more important.</p>

Table 8: Attitude Towards Advertising

	Attitudes towards advertising in general	Determines consumer choices
<b>The United States</b>		
1	A lot of time it annoys me. Sometimes the ways they are trying to advertise is like: Really? Maybe it's because they actually advertise something that people don't need instead of putting resources towards useful constructive things.	Determines consumer choices not entirely, but in some way. What I know is available, I will put in my consideration set.
2	I don't think about it at all, it's just there. It's like air, it's all around us. It is what it is and it's accepted.	To a certain extent. The purpose of advertising is to give information about the product, if you don't know about it you can't buy it. That's how it affects me, cause it's there. As far as making choices – no it doesn't affect me. I know what I want, I will do my homework on it through research. If advertising is very clever and leans towards me, I will be more inclined to buy that product than a similar one, but that's very rare, doesn't happen very often. I.e. Coke versus Pepsi: I think they taste the same, but I like Coke better just cause they have cooler commercials I think, Pepsi just seems kind of lame, not as cool.
3	I am way more informed about advertising than a lot of people Reflects and influences my life and opinions. A lot of problems in advertising. Annoys cleaning product advertising. Advertising banks too much on those stereotypes.	Definitely determines consumer choices, I use it to weed out something I don't like. Can't think of any time I used it other way around. Disappoints me with brands to the extent I can stop buying from these brands.
4	The most influential adv is on beer labels which I don't view as advertising, view as an art and ideas. Normal advertising I usually don't enjoy. More influenced not with TV, but with interactive and more than a culture, less than trying to sell you something.	Determines your consumer choices, but not as much now.
5	For the majority of my life felt negative, but since grew familiar consider it a fascinating and valuable field, negative connotation is undeserved.	Influences, exposure – can make more or less inclined to buy something depending on the quality of ads, and the kind of product.
6	Don't watch TV which cuts out a lot of advertising. Online is mostly just annoying – not relevant to me personally. Don't like advertisement online, try to turn it off as soon as I see it.	Any kind of ad that's funny, billboards. If there something catchy: phrase or song, it grabs attention.
<b>Russia</b>		

1	<p>Have strong opinions on what I want and what. Need to see what's new, but if I like the product by itself I will buy it.</p> <p>It does influence my consumer choice. Not too much, cause for consumer goods you have specific needs. But for superficial goods it does.</p>	<p>Does it create the needs? Not advertising for consumer goods, but for products addressing superficial needs, and needs to be an emotional appeal. An example would be cars, or new iPhone.</p>
2	<p>It doesn't take any relevant place in life.</p> <p>I have negative associations when the movies are interrupted by commercials, but if the ad is good, to association with it is positive.</p> <p>Almost no interesting commercials in Russian market, go to YouTube.com for something creative.</p>	<p>Does not determine: judge by brand history, usage history and whether I have a positive association.</p> <p>When I watch TV, try to skip advertising. Aware of SuperBowl ads, tries to follow.</p>
3	<p>Bad advertising annoy me, poorly made pisses me off. People need interesting advertising, or telling about the product, and if there is a message and the ad is interesting, it's a pleasure to watch I always watch ads when in Russia. In States always turn off – too loud. Do not like radio in the States Do not like it when lying, trying to sell, over the top. Don't like insincere / not authentic.</p>	<p>Does not determine choices: I usually do not buy things that are common, if I'm looking for something specific, and I see an ad, I will try it. If I know the brand, it does not affect.</p>
4	<p>I don't watch TV, so only context advertising.</p> <p>Targeted specifically tailor to my interest influences: can click if it's relevant.</p>	<p>If I need the particular product at this moment, it can determine consumer choice.</p>
5	<p>Used to like advertising, but after Advertising course in college started to look at advertising with interest, in terms of what makes it attractive for consumers.</p> <p>Negative attitudes towards tobacco and alcohol advertising</p> <p>Didn't like women's personal hygiene products.</p> <p>After advertising started to entertain me.</p> <p>Like family values portrayed in advertising.</p>	<p>Informs about new brands, if I have a mood, could try out a new brand.</p> <p>In terms of everyday goods I am very conservative, quite rarely try out new. As for uncommon goods, could try out something new.</p>
6	<p>I treat it more critically due to the professional background, it would be stupid to deny that it doesn't influence us.</p> <p>My attitude is more positive or neutral, there is no negative feeling because you understand that you have to work with it, and also because people somehow need to sell their products.</p> <p>It's good when advertising is relevant and engaging.</p>	<p>It plays a great role, and determines consumer choices just because it at least informs.</p>

Table 9: Advertising attractiveness of the demonstrated pieces

Country /Topic	Advertising Attractiveness of the Demonstrated Pieces		Preference of Russian and American Advertising Attractiveness
The U.S.	U.S. commercials	Russian Commercials	
1	The U.S. commercials are better done. Values that are portrayed: American ones are more like status and stuff, try to set the class, the person who drinks this beer is this kind of person, will be badass. My favorite was the dogs (Bud Light – Dog sitter).	Russians can't use people or animal, that's a negative thing. Secondly they are not really funny, more like informational. Russian: crazy, look at all this beer! Portray more casual, everyday life. Baltika was more like commercials here, in a Western style.	Definitely the U.S.
2	Bud Light are kind of dumb, Heineken convey the "feel the upgrade" idea.	It's interesting how Russian advertising has no people in them. I almost say Russian are better just cause they are simpler, they don't try to beat you on the head. But I can't tell them apart, maybe that's because it is in Russian. If I saw them at the store, I wouldn't tell the difference cause I don't know the brands. Except for the manly one (Arsenalnoe), it kind of stands out in terms of style of advertising. The K-style and the first one kind of blend together.	Almost like Russian ones better.
3	American ads show. Though a lot of ads pissed me off but I would still be more attracted to watching them because of people.	Russian ads tell, felt more neutral towards them.	American, definitely. Due limitation of regulation not showing people.

4	Heineken were a little odd, e.g. Lady Music – promoting lifestyle not beer, didn't make it memorable. US is not trying to sell you any kind of promises: except for luxury lifestyle Heineken. U.S ads convey very far reaching broad sense of community, anyone can enter that community (wpmen are in all, even dogs are in them).	Except for Arsenalnoe, others were a bit odd, weren't promoting idea or togetherness, just something that happens. Other Russian – magical bottles flying everywhere, too overt, telling me what the beer's promise was versus integrating it into the culture. Russian commercials say: This what you are gonna get. Also, it's hard to enter this community.	Equally liked 2 Budweiser ads, and 2 Arsenalnoe ads because they were telling a story, i.e. beer is trying to defeat it's to fight something. Liked that they incorporated of the story, and beer was a character, difference maker, responsible for all this time, a main critical cause and effect. Clearly, there are different wants in different cultures. Also, liked Budweiser: personality package, sense of community, shared experience, funny ridiculousness.
5	a. Budweiser: I don't care about Prohibition. I kinda liked the cowboy cause I like cowboys but they lost me when they started singing Tiny Dancer. b. Heineken are alright, talking too much about circumstances rather than what Heineken gives you. c. Dog Sitter – trying too had to have something random and funny, something that's not naturally funny.	a. Russian ads are weird b. First (Baltika Cooler) reminded of the ones I hate, like Budweiser Spring Break ones "Win a fantastic break..." c. Arsenalnoe the only that has cross cultural appeal, if you put people there and change some aspects, the idea that beer and manliness go hand in hand. d. Klinskoe – more interesting and creepy, a lot of bottles moving but no one is touching them.	Definitely the U.S. Russian ads did not do anything for me. i. The reason: cultural trends and advertising restrictions, also the language. Russian ads are targeting a very different market than American ads do. Explosions, or "win a chance to go to NYC to take professional photographs" - you don't buy American dudes like that
6	Out of the American ones, Cowboy (Budweiser Wild West) was the best: beautiful and funny.	Liked the message of adventure, the "go do something" approach, activeness. Liked the Baltika Cooler commercial. Liked how Russian commercials do not portray binge drinking (Arsenalnoe large pack to share). Noted that if Americans buy a large pack, it's for oneself.	Liked Russian commercials better – positive message, drinking doesn't have to turn into binge drinking, it can be just going out and having a god time, not just sitting home and being an alcoholic.
Russia			

1	<p>In American ads they are really promoting having a good time and party, and when you are drinking you are getting into that state. Everybody can relate to these ads cause everybody wants to have a good time, everybody understands the concept of partying and drinking beer. American more structured, in a way they are building a longer story. American were all the same. It was one thing: partying. Even in the cowboy ads – in the end they were partying. It was a cool ad, but it became exactly as the other ones. Still, beer equals party.</p>	<p>In Russian, there were more cultural values. To understand the ads you have to have some cultural background, beer is not for the family, but sharing and helping the neighbor. You have to have a deeper understanding of what's going on because it's not just partying partying partying. Noticed that there was no people but didn't pay too much attention, but thought maybe it's the concept behind. Russian were all different, promoting a different value behind it: beer as a product category is for different situations, it's not just for party: building a relationship with your neighbor, understanding other people's emotions and moods, something more present in a culture, doesn't mean just party.</p>	<p>I prefer Russian.</p>
2	<p>Heineken were the funniest, Budweiser is well-made but quite boring maybe because very long.</p>	<p>Russians are quite similar, only Arsenalnoe "Jeep" stood out. Funny wordplay, very soulful and kind-hearted, famous voice-over who worked on many well-known and good TV shows. Lube national music plays its role, and the country-house aesthetics so dear to a Russian heart. Atmosphere of help and support. The voice also creates the feeling of "ourness", something close and dear, only understood by Russian people.</p>	<p>Preferred American ads, Russian are very one-sided, monotonous, no narrative, no story line, as a result: American ads are more engaging. Only American ads always reflect the cultural specificity (history, sports, parties), Russian - in one Arsenalnoe ad ("Jeep"). The rest cannot portray anything except for skyscrapers and sprinkling beer because of advertising regulations,</p>
3	<p>Well-made, especially the Superbowl ones. Didn't like "Lady Music" (Heineken), the rest are okay, liked the dogs in Dog Sitter (Bud Light). In the States a single person can be drinking beer, that's not okay.</p>	<p>Like when something important and relevant for Russians is portrayed: country house, men's gathering, emphasis on a friend circle, community</p>	<p>No strong preference, would prefer Russian out of two equally well-made ads. But generally U.S. advertisers invest more time and money into commercials, so that situation is quite unlikely. Also absence of people</p>

			has a negative impact on ad liking.
4	Liked Heineken - Eva Longoria, celebrity endorsement is relevant. Budweiser - hard to understand, does not resonate with me. Dogs (Bud Light, "Dog Sitter") are very dumb. American party style implied: you are at the party but you are on your own. Could enjoy it or not depending on the situation: if I am with my friends. It's easier to meet people in American ads, more open community.	But Russian ads lose their advantage due to lack of characters Liked the "Bar" ad (Arsenalnoe), it resonates with Russian party style and the way people drink in public places. Did not like: simplified imagery and technology Liked comradeship and collectiveness, pass my time with my friends and my dudes and my home buddies. But do not like the idea of hanging out with a bunch of drunk Russian men	No preference, depends on what resonates with me and when.
5	It is made more professionally, with more time and effort invested. Based upon American values, everything is obviously foreign, would like to try to see what is American beer. Historical or sports themes are not relevant for me, but dogs were engaging (Bud Light «Dog Sitter»), will pay more attention to it. Like what is more relevant to me.	Russian advertising either doesn't care to try harder (flying bottles), or portray nature, village, and a strong man which is in Russian tradition. Would recommend it to my boyfriend, but wouldn't try myself because this beer is «with male character» (tagline)	American.
6	American ads are more pleasing aesthetically. The Prohibition (Budweiser "Return of the King") commercial was beautiful, but boring. Also remember the dog ad (Bud Light "Dog Sitter"), of course.	Russian commercials don't have any story, that's why they are less memorable and less likeable. Bottles and the beer itself are always portrayed, that is boring and repeated. Though, the values conveyed in the Arsenalnoe ad, are more relevant with me, and the "Jeep" ad especially stood out.	Hard to make a preference.

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