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*How does culture influence advertising: A
content analysis of magazine
advertisements*

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Abstract

Advertising and cross culture is an area that has been widely studied. Many researchers and publications have raised a debate on whether advertising should be standardized to lessen the influence of culture on advertising. On the other hand, some researchers such as Markie De Mooij and Geert Hofstede are certain that culture has an impact on consumers' perception and behaviour. Hofstede's five cultural dimensions have been used differently to position several advertising related comparative analysis studies. The researchers have not only prioritized on the comparative study of some countries more frequently ignoring others, but have also focused mostly on countries that are completely different in terms of lifestyle and economic status. This exemption might unfold a different view on how culture influence advertising.

The purpose of this study is to find out how culture influence advertising in countries where economic problem is not really an issue. This research is a content analysis of magazine advertisement. The study elucidates the reflection of cultural values in magazine advertisements between Norway, United States and the United Kingdom.

Quantitative approach employing correspondence analysis was chosen for the research and the empirical study was carried out through coding.

The study reveals that culture still influence advertising in countries that are economically stable. Marketers should concentrate on adapting to the local cultures instead of facilitating standardization by converging consumers' needs, tastes and preferences to gain economies of scale. Furthermore, Hofstede's dimensions of national culture is still a very useful framework for cross-cultural comparative studies, but it will be more appropriate to have an updated version of Hofstede's dimensions because time have changed since Hofstede did his research around thirty years ago.

This master thesis contributes to the literature on cross-culture and advertising and provides a practical implication for the marketing managers intending to extend their business activities internationally.

Key words: Culture, cultural values, advertisements, magazines, Hofstede's dimensions,

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Chapter 1.0 Introduction

1.1 Background of the study

Globalization has made it easier for businesses to extend their activities across nations. This calls for an urgent need for businesses intending to join the international markets to apply De Mooij's paradox of "think globally and act locally", which emphasizes that businesses should consider adapting to the local culture because consumers attitude and behaviour are driven by own cultural values (De Mooij, 2013). Internationalization process comes with a responsibility of the businesses to be able to efficiently and effectively communicate about the products or services features, to reach the consumers with different buying habits, perceptions, values and lifestyles across the globe.

Advertising is a very important and most popular marketing tool towards developing a successful business in today's competitive business world (Sethuramen et al., 2011). Advertising is basically a means of communicating information to consumers about products or services (Sethuramen et al., 2011). Business uses advertising to efficiently compete for attention of buyers by creating and strengthening consumers' impression of a brand (Ogden and Rarick, 2010). Developing a great product alone does not make a business successful, but a well detailed communication about the product availability and its features among other factors does (Ogden and Rarick, 2010).

International marketing requires a very deliberate advertising plan that consists of transparent details on who the targeted audience are, and clear presentation of what the business is communicating about a product or a brand (Ogden and Rarick, 2010). Advertisements are delivered through media such as television, magazines, cinema, newspaper, billboards, radio, internet or any other preferable means on where the information about the product or service will reach the targeted consumers (Wallace and Wallace, 2001).

Advertising have been the mode of communication via identifiable sources through which various businesses have used to communicate the value, functions and the unique components of their brands (Wursten & Fadrhonc, 2012). Businesses intend to reach their consumers and enhance the possibility of satisfying consumers' well-being with their products by meeting the consumers' various needs (Dahlen & Rosengren, 2016). Different scholars have defined advertising in different ways. Ogden and Rarick (2010) defined advertising as "*a tactic that is used by marketers to communicate messages to their customers and other stakeholders*" (p.1).

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Advertising is a phenomenon that has been existing for years. Media has influenced the advertising pattern and formats over the decades hence resulting to changes in function behaviours related to advertising (Dahlen & Rosengren, 2016). Advertisements that existed during the Middle Ages were short and simplified (Ogden and Rarick, 2010). Technological innovation, creativity, economic, social and political forces have led to tremendous changes in the marketing field, hence modern and complex advertisements of all kinds, but the content is still based on the same early concept of creating awareness and informing consumers about various benefits and features of a product (De Mooij, 2013; Mueller, 2011). Advertising has been the most famous model that businesses have used to reach mass audience across the globe and introduce, remind and reinforce the main features of the products or services (De Mooij, 2010).

The purchasing decision and choice of every person in life has been influenced by advertisements to some extent (Abey, 2016). For a successful advertisement hence increase in sales, the consumers are considered important. Therefore, most businesses present the advertisements in a way that is more appealing to the customers to catch their attention instantly. The message being communicated to customers are most likely to be blended with emotions, ethics, efficiency, economy, love, health, wealth, pride, luxury, sex, and nostalgia (Abey, 2016). This is done with an intention of engaging the mind and touching the hearts of the targeted audience and eventually motivate a response.

For an advertisement to succeed it should meet certain criteria. First, it should get people's attention and influence them to respond in some way by purchasing the product or show interest (Sethuramen et al., 2011). Secondly, it should differentiate the product or the brand from the competitors in the consumers' mind (Sethuramen et al., 2011). Thirdly, the influence from the advertisement should be reflected in consumers' behaviour (Sethuramen et al., 2011). The increase in market share and sales (primary demand), which can be short term (current) and long term (current and future) can reflect the effectiveness of advertising (Sethuramen et al., 2011).

Business environment is very diverse. Therefore, an exchange of culture understanding is significant to facilitate sales and prosperity of the business. De Mooij (2013) emphasizes on Geert Hofstede's statement that individual feelings and sequence of thoughts are much influenced by the social environment where one grew up. The buyer's preferences are as well influenced by culture among other factors (De Mooij, 2013). On the other hand, "Software of

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the Minds” which is also referred to as culture model emphasize that “people and nations think, act and feel differently around the globe” (De Mooij, 2013).

A better understanding of cross-cultural differences is a necessity required to creatively communicate and relate to people of diverse backgrounds (Biswa et al., 1992). Most successful marketing communication strategies are as a result of prior planned and implemented advertisements that are congruent with the cultural values of the targeted consumers. Consideration of culture when a business is considering joining an international market is a very important success strategy to contemplate, because things like language, beliefs and values varies across the globe and a marketing advertising strategy that is laced with what the residents can relate with culturally is the first step towards facilitating and increasing sales hence a successful business (Wiles et al., 1995).

1.2 Problem statement and research purpose

Diversity of standardized world markets with consumers from different geographical locations and different cultures but shares similarities in preferences, has made it so challenging for businesses to develop an effective advertising strategy (Yeniyurt & Townsend, 2003). Businesses have been on a dilemma on whether to use a universal message to communicate to the consumers. De Mooij (2013) argues that, with globalization in mind, many researches and publications are debating on whether the products and advertising should be standardized to reduce the influence of national cultures in advertisements. Similar advertising across nations can work well as a cost reduction strategy as well as to create a unified image for a brand hence the benefits of economies of scale (Biswa et al., 1992).

Geert Hofstede and Markie de Mooij among other authors are certain that national culture plays an important role when it comes to developing consumers’ perceptions, thinking and behaviours (De Mooij, 2010). Biswa et al. (1992) argue that, despite the transparent benefits that are associated with standardized advertising, cultural barriers are still an issue yet to be dealt with.

Researchers such as Schwartz, 1992; Hofstede, 1980; Rokeach, 1973 and Kluckhohn and Strodtbeck, 1961 have made efforts to establish comprehensive values that can distinguish and characterize cultures (Chan, 2004). Among these researchers, Hofstede’s (1980) six cultural dimensions (individualism vs collectivism, masculinity vs femininity, uncertainty avoidance, power distance and indulgence vs restraint) is one of the most commonly used framework in understanding the cross-cultural differences that exist around the world. It also presents an

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insight on how culture influences the values of people in a society and how these values impact behaviours (De Mooij & Hofstede, 2010). The validity of Hofstede's typology to analyse culture has been questioned, but the frequent application of the model in cross-cultural related studies for example; studies on advertising, global branding and consumer behaviour have verified that the Hofstede's typology is still valid and there is a necessity of further applications in other countries.

Saleem & Larimo (2016) in their literature assessment on advertising and culture journal, the choice of countries to be studied seemed to be very unbalanced since some countries have been featured in more comparative studies while others have been understudied or not even considered at all. For example, out of the total of 183 countries that have been featured in comparative studies related to advertising, American culture has been featured in approximately 43 different studies, United Kingdom has only been featured in 6 different studies and countries like Norway has not been studied at all (Saleem & Larimo, 2016).

Most of the previous researchers interested in cross-cultural advertising research have used Hofstede's dimensions to position their studies, and have mostly focused on comparing countries that are completely distant in terms of region, culture and economic status, such as Eastern countries and Western countries (Dahl, 2004). For example; Sweden and Pakistan (De Mooij, 2010); United States and Arab world (Al-Olayan & Karande, 2000); United States and China (Cheng and Schweitzer, 1996); Japan and United States (Lin, 1993). Dahl (2004) noted that a comparative study between countries where the cultural differences is not obvious or rather predictable may provide a different comprehension on how even small cultural differences influences advertising and even provide a different view on the issue of standardized advertising. This is opposed to comparative study in advertising comparing completely distant cultures since most of these countries differs in lifestyle and income and therefore the observed differences may not be very surprising (Dahl, 2004).

The world is changing, but it is not transforming in to one large village, it still consists of a hundred and ninety-five countries with thousands of markets each with its own consumers, lifestyle and economies (Wang et al., 1997). Business that intend to make their brand stick in consumers' mind and prosper cannot ignore cultural differences that exists between nations. Cultural values are viewed as the most integrated elements when it comes to analysing an overview of consumers' character since culture influences both thinking and behaviours (Hofstede et al., 2010).

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As businesses are creating marketing and advertising decisions to successfully penetrate in to the international markets, cultural difference is a factor that cannot be ignored at any level. Therefore, in this research I want to provide a new insight and make a clear practical understanding of the research problem: “How does culture influence advertising”. The main focus will be in countries where economic problem is not really an issue which is an area that most researchers who have done cross-culture research related to advertising have not paid much attention to (Dahl,2004). I will use three of the Hofstede’s national cultural dimensions to position this study.

To provide a new insight on how culture influence advertising in countries where economic problem is not really an issue, this study aims at investigating the research questions;

How does the differences and similarities between Norwegian, American and the culture influence magazine advertising?

This study is a content analysis of magazine advertisements. I chose to base this study on magazine advertisements because magazines express culture through a collective meaning in form of exemplified stories covering different aspects of life such as fashion, narratives and recipes (Davis 1994). My approach builds on an assumption that the journals follow an adaptation strategy in the advertising where they adopt to the national culture. If the journals follow a standardization strategy or some mixture of the two strategies (adaptation and standardization), it is therefore difficult to know the degree the advertisements are impacted by the strategies of adaptation and standardization.

The content of magazine is more unique as it contains wide coverage of products and commodities, which reflects on readers identity and preferences. Magazine advertisements seems to express cultural differences in a more extend way compared to other media. In the latest assessment on advertising research literature magazine print advertisement has been analysed the most compared to other media at 57.1% (Saleem & Larimo, 2016).

The analysis of this study was done using a multiple correspondence analysis (MCA) alongside researchers own coding scheme. Therefore, this study makes contribution to the findings of advertising and cross-culture related research since most previous studies related to advertising and Hofstede’s cultural dimensions have adopted Cheng and Schweitzer’s (1996) framework in their coding, which is originally from Mueller (1987, 2011) and Pollay (1983).

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This study makes contributions to the already existing comparative analysis studies, because not so much is known about advertising in the United Kingdom and Norway in relation to the number of comparative analysis research done previously. It will also portray Norwegian cultural values in relation to advertisements and add knowledge to the limited understanding of the important factors that differentiates or integrates Norway, United Kingdom and the United States as far as magazine advertising is concerned. These three countries are both western countries meaning, the rate of development and lifestyle is almost similar. Comparing these three countries will reveal to what extent cultural values influences magazine advertising in countries where economic development is not really an issue.

This study will be beneficial for the current and future investors who are interested in extending their businesses to these countries (Norway, United States and United Kingdom). It will extend the cross-cultural knowledge that can stimulate a successful advertising strategy through a clear understanding on what extent culture influence advertising in countries that are politically and economically stable.

1.4 Structure of the thesis

Chapter two of this thesis entails the theoretical perspective which entails different knowledge from different scientific articles and literature reviews in relation to culture and advertising. This chapter first introduces how different scholars defines culture, the relationship between cultural values and consumer behaviour covering; consumer self and personality and the consumers mental and social processes, the relationship between advertising and cultural values, Hofstede's cultural values and Hofstede's three cultural dimensions (individualism/collectivism, femininity/masculinity and high/low uncertainty avoidance) which are considered more relevant in cross-cultural studies related to advertising.

Chapter three the research methodology focuses on the choice of research design, research method, sampling design, sampling and unitizing, selection of journals and measurements.

Chapter four covered the data analysis, results, dimensions and magazine advertisement appeals, comparison of magazines in advertisements and discussion of the results.

Chapter five finalizes the study with conclusion, managerial implications, limitations and further research.

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Chapter 2.0 Theoretical perspective

2.1 Culture

Culture has been defined differently by different authors to provide an elaboration of what constitutes components of a culture. This is due to different values that distinguishes one culture from another. Definition of culture is a necessity to provide a clear distinction of what is important from one culture to another, because what might be significant or valuable in one culture might not be the same for the other (De Mooij, 2010). This distinction has affected marketing behaviour and resulted to the need of business to promote their products and services in relation to specific cultural values depending with the location (De Mooij, 2010; Hovland, 2014)

The most popular definition of culture that has been used in the recent times originates from Grete Hofstede's work. He defined culture as "collective programming of the mind which distinguishes the members of one group or category of people from others, it manifests itself not only in values, but in more superficial ways: in symbols, heroes, and rituals." (Hofstede et al., 2010, p.5). On the globe study related to culture, leadership and organization, culture was defined as "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 et al., 2004). Tylor & Okazaki (2006) defined culture as "complex whole which includes knowledge, beliefs, art, morals, law, customs and any other capabilities and habits acquired by man as member of society" (p.9). Yenyurt & Townsend (2003) argues that in most cases nationality constitutes culture since people from the same nation have a similarity in language, religion and history. Nations with a diversity of cultures share a general agreement built on similar values and beliefs that enhance understanding among all members (Yenyurt & Townsend, 2003).

Different scholars have different definition of what constitute culture. All the definitions presented enhances that culture is a unifying component that is shared among a group of people and its characterized more by similarities among the group rather than differences. De Mooij (2010) noted that culture is learned, and it is derivative in a social environment and not necessarily genetically inherited since each culture contains different gender roles, dressing code, and different habits define a group of people. Identification of culture can vary from age

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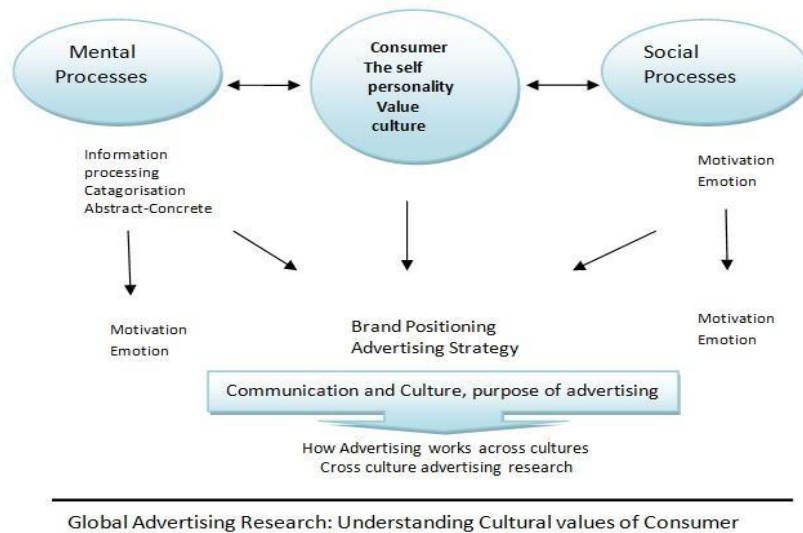
culture, corporate culture or national culture depending on the area of the study (Hofstede, 2003; De Mooij, 1998).

2.2 Cultural values and consumer behaviour

For businesses to develop an effective advertising strategy, consumer must be central. Advertisements are meant to influence consumers to purchase goods and services and at the same time attract new consumers (Asemah & Edegoh, 2017). Consumers' personalities are defined by culture, cultural values differ significantly from one market to the other and they are considered one of the most influential factors of consumers purchasing decision and behaviour (De Mooij, 2010). Therefore, it is very important for businesses intending to extend their activities in the international markets to merge advertising and consumer behaviour because consumers attitude towards the product and purchase behaviour are influenced by consumers values (Kim et al., 2002).

Consumers from different cultures behave differently and understanding of the consumers cultural values is a process. De Mooij (2010) defined the process as “the study of process involved when people select, purchase, use, dispose of products, services, ideas, or experiences to satisfy needs and desires” (p.93). Consumers' values have been viewed as the result of culture and ethnicity. Therefore, certain types of values regarded as important by one cultural group may not be so important to another. Figure 2.1 shows various components which are involved in the process of consumer behaviour.

Figure 2. 1: Cultural values and consumers behaviour model



Source: (De Mooij, 2010)

2.2.1 Consumer self and personality

From figure 2.1 cultural values and consumer model, each consumer holds the concept of “self” that formulates their identity and personality which distinguishes behaviour, thinking and feeling. De Mooij & Hofstede (2010) argued that cultural values are very significant in the formulation of consumer self since they define the self and the personality of the consumers. De Mooij & Hofstede (2010) defined personality as “sum of qualities and characteristics of being a person” (p.97). People from different culture tend to have different personalities traits (De Mooij, 2010). The concept of self and personality is derived from an individualistic worldview where it is defined as an “autonomous entity”, and each person holds a distinctive set of traits, qualities and process which formulates a person’s behaviour (De Mooij & Hofstede, 2010). In individualistic cultures people develop an identity of self-focus and that of their immediate families and tends to function independently (Hofstede, 2010).

Each individual coexists in a society and that’s calls upon the discussion of the collectivistic model. In the collectivistic cultures the concept of self is considered as “interdependent entity” and cannot be disconnected from the others and the social context (De Mooij & Hofstede, 2010). Being part of a society influences an individual personality and makes an individual behaviour situational (De Mooij & Hofstede, 2010). In a societal context an individual personality is characterized by internal and external factors such as values, traits and motives

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(De Mooij, 2010). Therefore, how someone behaves depends on a particular situation an individual finds him or herself at a particular point in time.

2.2.2 Consumers' mental and social processes

Consumers' behaviour is often influenced by their mental processes and social processes. Mental process entails peoples' worldview, how they think, process information and interact with others (De Mooij & Hofstede, 2010). The interaction between self and the society results to the development of different motives and emotions. Understanding of consumers motivations and emotions is a necessity for businesses intending to develop a successful advertising strategy and brand positioning in different markets internationally, because consumer behaviours contains emotions and motivations bounded by culture (De Mooij & Hofstede, 2010).

It is very important for businesses to understand what motivates people across cultures since this would help the businesses to develop advertising appeals that consumers can not only relate with, but also understand because the advertisements will be communicating to the consumers through their values (De Mooij, 2010). Psychologists have argued that emotions such as anger, joy and sadness are considered universal across the globe, but the application, meaning and the intensity of these emotions vary across cultures (De Mooij & Hofstede, 2010). For example, East Asians tend to control negative emotions such as anger and sadness and only display positive emotions such as joy and happiness. On the other hand, the Japanese focus more on the eyes in their interpretation while the Americans focus on the mouth (De Mooij & Hofstede, 2010). It is therefore very important for businesses intending to use images as part of their advertisements to understand the interpretation of emotions from different cultures because, same expression may be interpreted completely different by another culture hence resulting to misunderstanding and confusion of the advertisement content.

2.3 Advertising and cultural values

In international marketing, a deeper understanding of cultural values is a very important aspect to consider when a business intends to execute a deliberate marketing strategy. Understanding culture differences paves a way towards understanding preferences and needs of particular group of people that resides in a nation. Culture consists of shared values, beliefs, habits and laws that distinguish a specific group or society from another (Hofstede et al., 2010). A deep understanding of culture is a very important element when designing a successful advertising

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strategy because, it is important for business to create and communicate a brand that the targeted consumers will be able to relate with in terms of their values and perception (Chang et al., 2009). Advertisements that emphasizes mostly on symbols, rituals, and heroes are more likely to influence the purchasing behaviour of the consumers than the value based advertisements (Wiles et al., 1995). This is because, people from different societies are likely to share similar value but rituals, beliefs, symbols and heroes can only represent a particular group of people (Wiles et al., 1995).

Understanding of the consumers' cultural values is one of the very important elements in a competitive global market. Advertising and culture are to some extent entwined and culture is in most cases reflected through advertisement images. For example, David et al. (1989) in the study on consumer behaviour noted that advertisements that portrays creativity in Hong Kong has shifted from hard sells to soft sells to be relevant with the local culture.

Lerman & Callow (2004) argued that advertising images and texts can be interpreted differently across cultures and what might be appealing to one culture might not be so appealing to the other. For example, Taylor et al. (2006) in a comparison study between America and Japanese noted that Americans prefer detailed advertisements more than the Japanese who prefer high context advertisement. Cultural values are more often viewed as traits that helps to define the personality of the consumers and most decisions are always shaped by culture (De Mooij & Hofstede, 2010). We are all born alike and the values we hold in life depends on our social upbringing (De Mooij, 1998). Culture is not something that can be inherited, it describes a group of people who were raised up in the same social environment and shared the same life experiences and education (Lerman & Callow, 2004).

De Mooij (2010)) provided a distinction of understanding culture through human nature. Human nature entails different feelings and emotions such as anger, love, fear, happiness and sadness. These are feelings that are common in all human beings no matter where you are or where you come from. Consumers experience these feelings as a way of expressing or responding to daily emotions depending on the situation (De Mooij, 2010). A successful advertising strategy cannot be based only on human nature. Cultural values should be distinguishable from human nature and individual personality since culture is a unique generalizing component and does not describe a specific individual (De Mooij, 2010). People who come from different cultures have different values that they carry with them and can easily be differentiate from people of different culture than theirs (De Mooij, 2010).

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For companies to set up a successful advertising strategy it is important to consider the values, language, religion, and tradition of the targeted group because, these factors affect the consumer behaviour and therefore, will determine the type of product, mode of communication and the advertising strategy that is appropriate and suits a particular group of people (Belch & Belch, 2004).

2.4 Hofstede's cultural values

Researchers such as Schwartz (1992), Kluckhohn and Strodtbeck (1961) and Hofstede (1980; 2001) have made effort to develop universal values that can characterize and differentiate cultures (Moon & Chan 2004). In the process, various typologies have been proposed and used in the content analysis of cross cultural related studies (Moon & Chan, 2004). Among the mentioned researchers, Hofstede's cultural dimensions have been widely used to compare and study culture differences among nations. (Moon & Chan, 2004). Hofstede developed interest in national cultural differences during the 1960s (Hofstede et al., 2010). Geert Hofstede's dimensions were first applicable between 1976 and 1973 on a study involving IMB employees in 72 countries and in 20 languages (De Mooij, 2004).

The application of Hofstede's dimensions has been questioned and criticised and it cannot be assumed that Hofstede's dimensions completely exhaust the differences that exists between cultures. Although the generalizability of the Hofstede's cultural dimensions has been questioned (La Ferle et al., 2002), business researchers have continuously applied Hofstede's framework in various studies making it the dominant culture paradigm. The rate of Duplications of the model in relation to different studies is a sign that the ranking of the countries provided by Hofstede's data and in relation to the dimensions is still considered valid (De Mooij & Hofstede, 2010).

Hofstede's cultural framework has been used frequently to explore the impacts of culture in advertising (Okazaki & Mueller, 2007; Chang et al., 2009; Lee & Yao, 2012). Hofstede's model has been used to extend cross-cultural studies in areas such as: portrayal of gender roles in advertising (Paek et al., 2011), advertising appeals (Han & Shavitt, 1994; Cheng & Schweitzer, 1996; Martenson, 1987; Weinberger & Spotts 1989; Albers-Miller & Gelb, 1996) and effectiveness of comparative advertising (Polyorat & Alden, 2005). Hofstede's six cultural dimensions (individualism vs collectivism, masculinity vs femininity, uncertainty avoidance, power distance, long-/short term orientation and indulgence vs restraint) are assigned indexes

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ranging from 0-100 providing scores for dimensions of 76 countries (De Mooij & Hofstede, 2010). Each dimension provides an insight and it is linked the geographical, political and economic stand of each country (Saleem & Larimo, 2016).

The choice of Hofstede's national cultural dimensions to extend on this study and scrutinize how culture influence advertising stems from the documented evidence of its clarity and simplicity in measuring culture differences (Saleem & Larimo, 2016). Hofstede's cultural dimensions have been used to conduct 57 studies between 1992 and 2012. The published articles and journals have various topics related to business and marketing with an aim of understanding consumers' behaviours and difference in consumption value as far as culture is concerned (Moon & Chan, 2004). The titles have ranged from; marketing in general, advertising, psychology, cross-cultural and communication (Saleem & Larimo, 2016).

Out of the Hofstede's six cultural dimensions: (individualism vs collectivism, masculinity vs femininity, uncertainty avoidance, power distance, long-/short term orientation and indulgence vs restraint), I chose to develop this study using three of Hofstede's cultural dimensions (individualism/collectivism, masculinity/femininity and uncertainty avoidance). This is because most researchers have acknowledged that these three dimensions are able to predict cultural values better than the other three dimensions (power distance, long-/short term orientation and indulgence vs restraint), and have been the most prioritized and frequently used in cross-cultural and advertising related research (Saleem & Larimo, 2016).

2.5 Hofstede's cultural dimensions and advertising appeals

2.5.1 Individualism/collectivism

The distinction between individualism/ collectivism can be elaborated as a society with people who favours independent relationships, meaning loose ties between individuals who mostly mind about themselves and their immediate family members, have desires for personal goals versus the society that is connected and everyone aspires for interdependent relationships, looks and care after each other as a symbol of loyalty (Han & Shavitt,1994; Yenyurt & Townsend, 2003; De Mooij & Hofstede, 2010; Nelson et al., 2006).

Individualism self-image is in most cases defined and represented by "I"- conscious. People focus more on self-fulfilment, beauty, independence achievements, self-determination and competition (De Mooij, 2004). Han & Shavitt (1994) noted that in individualistic countries

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people are likely to advocate statements such as “I enjoy being unique and different from others in many ways and what happens to me is my own doing” (p.45). On the other hand, in collectivistic cultures people are “we”- conscious and they conduct their lives with characters of togetherness, family security, cooperation and harmony (Han & Shavitt, 1994; De Mooij & Hofstede, 2010).

The classification of people as individualistic or collectivistic in a cultural context is in most cases due to the differences in social perceptions and social behaviours that are noticeable from the people of a certain society to the other (Han & Shavitt, 1994). Hofstede et al. (2010) noted that the individualistic cultural characteristics are in most cases common in North America, Northern and Western Europe, while collectivistic cultural characteristics is common in Africa, Asia, Latin America and the Pacific (Han & Shavitt, 1994; Hofstede et al., 2010). De Mooij (2004) noted that richer and more developed countries tend fall under individualistic category, whereas the poor and developing countries are more on the collectivistic side. The classification of independence and interdependence is based on how these two groups interact with in-group members of the society denoted as “self” which consists of family and or ethnic identity (Han & Shavitt, 1994).

Classification of countries according to the Hofstede’s model of individualism and collectivism depends on the choice of countries to be compared at specific point in time. Han & Shavitt (1994) stated that according to the study conducted comparing American and Korean culture based on individualism/collectivism revealed that America is highly individualistic, while South Korea is collectivistic with the score of 91 and 18 respectively.

Advertisements being presented in different countries is in most cases laced with the individualistic or collectivistic characteristics (Han & Shavitt, 1994). The presentation depends on the culture and the mode of communication in form of persuasion style which varies from one country to another (Han & Shavitt, 1994). Individualistic cultures are low-context communication cultures and therefore, they prefer a more generalizing persuasive style in their communication founded on inductive reasoning and trust (Taylor & Wilson, 2012; Han & Shavitt, 1994), whereas collectivistic cultures are high-context communication cultures and hence prefers to base their persuasion ability on intuitive style in their communication by being more rational, effective and fact based due to step by step process associated with intuitive decision making (Cho et al., 1999; Han & Shavitt, 1994). Low-context cultures favours advertising messages that are brief and directly provides clear information about the product,

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whereas advertisements that are indirect and create emotions through pictures are preferable by the high-context cultures (Koeszegi et al., 2004).

Product characteristics classified as shared and personal products has a variability in sales in individualistic and collectivistic cultures (Han & Shavitt, 1994). Individualistic cultures seem to rely more on purchase pattern, family or friends when it comes to making decisions regarding the purchase of shared products such as furniture and home appliances. This is never the same for decision to buy a personal product such as clothing and cosmetics (Han & Shavitt, 1994). In collectivistic cultures, personal products are more likely to be promoted with elements of individual benefits and not necessary with a group benefit mentality since they are meant for personal use and benefits rather than collective use (Han & Shavitt, 1994).

Individualistic societies are characterized by uniqueness and differentiation due to the desire of self-development and fulfilment while collectivistic societies value social network and unified relationships (Yeniyurt & Townsend, 2003). Han & Shavitt (1994) argued that advertising that emphasizes on self-improvement, individual benefit and success are likely to be more appealing to the individualistic cultures. Smith and Hume (2005) added that this dimension can be helpful in structuring an advertising strategy based on simple decisions on whether to include a group of people or a single person in an advertisement campaign through an analysis of the country's character and values.

Hofstede's individualism and collectivism dimension can help in understanding the effective and efficient communication model that will help a product, or a service sell by determining whether to build trust in case it is a collectivistic culture or to be persuasive when communicating a product in the case of individualistic cultures (De Mooij & Hofstede, 2011). Individualistic cultures prefer a more direct style of communication while collectivistic cultures prefer an indirect style of communication. Collectivistic societies are more persuasive, and their communication aims at influencing behaviour while in individualistic societies their communication aims at representing, creating and celebrating common beliefs (Biswa et al., 1992). In collectivistic cultures, advertisements that use celebrities as the face of the brand are more likely to be appealing to consumers. For example, the new Kanye West Adidas Yeezy boots and Fenty beauty makeup line by Rihanna.

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2.5.2 Masculinity/femininity

A masculine culture or society is dominated or driven by values of achievement, competition, materialism, ambition and success (De Mooij & Hofstede, 2011; 2010). These values which are considered as male values are generalised and are applicable to the entire society in general which is never the case in feminine cultures (De Mooij, 2010). In masculine cultures, it is very easy to notice the gender differences between the roles associated with the male and the female in relation to how these roles are differentiated among them. Women are associated with being modest, nurturing and focused on attaining a quality life while the men are associated with assertiveness, being tough, focused and successful (De Mooij, 2010). These characteristics are in most cases demonstrated in a visible way to symbolise success or achievements (Nelson et al., 2006).

In masculinity cultures success is in most cases portrayed through career, achievement as a result of hard work, money and high egos (De Mooij & Hofstede, 2011). In the business context, for example; people from the masculine society are known to value uniquely branded products that enhance an element of success such as expensive brands of clothing and jewellery (De Mooij & Hofstede, 2011; 2002; De Mooij 2010). Masculinity and femininity model was found relevant to advertising in such a way that, in masculine culture, non-fictional advertisements are more preferred as well as advertisements that expressed achievements, competitiveness, aggressive topologies, dreams and brands (De Mooij & Hofstede, 2010). Possessing the latest and novel products symbolises the level of success, achievement and how the culture is open for innovativeness. Nelson et al. (2006) added that in masculine culture, the values of achievements as a result of hard work hence wealth and personal happiness can be reflected on advertisement messages such as “you have earned it, now enjoy it”.

Masculinity and femininity index score that was revealed for 76 countries portrayed that masculinity was high in countries such as Japan, Germany and Latin countries while moderate in Western English-speaking countries but low in the Nordic countries (Hofstede et al., 2010). Countries with high index score on masculinity can be associated with traits of competitiveness which in most cases facilitates the mentality to win and encourages a result oriented personality (De Mooij, 2010; Hofstede et al., 2010). Feminine cultures can be characterized with the urge of working towards attaining a quality life through being service oriented rather than being winners or successful (De Mooij, 2010). Nelson et al. (2006) argued that in feminine cultures both genders are more likely to focus on charity related appeals that symbolizes caring or

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nurturing rather than self-focused appeals. Therefore, it is quite transparent that the feminine cultures are not status or success oriented like the masculine cultures.

Feminine culture is known to be dominated by the passion to care for others, modesty and actions that desire or facilitates a quality life. In feminine cultures, the term “feminine” symbolises both the female and the male gender and the roles are overlapping (De Mooij, 2010). The females are not associated with only household roles since they are shared equally among the genders and they are entitled to high career related roles as well (De Mooij & Hofstede 2011; 2010; 2002). The elements of modesty, tenderness, nurturance and caring about quality of life was a role to be demonstrated by both genders (De Mooij, 2010; Hofstede et al., 2010; Nelson et al., 2006). In feminine cultures, fictional advertisements as well as advertisements that expressed or portrayed more of safety, care and protection are more preferred (De Mooij & Hofstede et al., 2010).

2.5.3 Uncertainty avoidance

To be realistic, it is generally uncertain for everyone to know exactly what tomorrow might bring. Uncertainty avoidance is the degree to which people can deal with ambiguity and vagueness of not knowing what the future holds (Hofstede et al., 2010). Cultures that score low in uncertainty avoidance are characterized with creativity and innovation due to the availability of room to explore possibilities because of the unstructured way of life and curiosity (De Mooij & Hofstede, 2011). On the other hand, cultures with high score in uncertainty avoidance are restricted with rules, regulations, security and safety hence a structured life that minimizes their ability to explore opportunities (De Mooij & Hofstede, 2011).

Uncertainty avoidance has an impact on advertising. De Mooij (2004) argued that advertisements that are meant for high uncertainty avoidance cultures are more detailed, procedural and demonstrates how the product is used to achieve the result while low uncertainty avoidance countries advertisements focus more on the results. Characters portrayed in the advertisements are in most cases more presentable in terms of dress code and grooming with valuable accessories compared to the low uncertainty avoidance culture (De Mooij, 2004).

High uncertainty avoidance cultures value safety hence structure and procedural way of operating whether in the institutions or mutual relationships. This is because they highly value the ability to predict and interpret events beforehand and are likely to take risk that can enhance the possibility of escaping an ambiguous situation (De Mooij & Hofstede, 2011). In high

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uncertainty avoidance cultures, new products are in most cases considered a risk compared with the well-known established brands, because they are new in the market and not so much is known about them in terms of performance (Steenkamp, 1999). People in low uncertainty avoidance cultures are viewed as risk takers due to their eagerness of trying out new opportunities without seeing the bigger picture (De Mooij & Hofstede, 2011).

In a low uncertainty avoidance cultures, the product decision will be more focused on the end results of the product rather than the procedural ways on how the product works (De Mooij, 2010). For example, the difference is dental care advertisement between high and low uncertainty cultures, will focus in how the product works in the high uncertainty avoidance cultures and on low uncertainty avoidance cultures the advertisement will be directed to the end results of the product which is white teeth (De Mooij, 2010). Yenyurt & Townsend (2003) argued that, high uncertainty avoidance culture score low in consumer satisfaction due to low ability of creativity and innovation.

2.6 Cultures in comparison

In this study, I will focus on comparing Norway, United States and United Kingdom and the measurements of the three Hofstede's dimension (Individualism, Masculinity and Uncertainty avoidance).

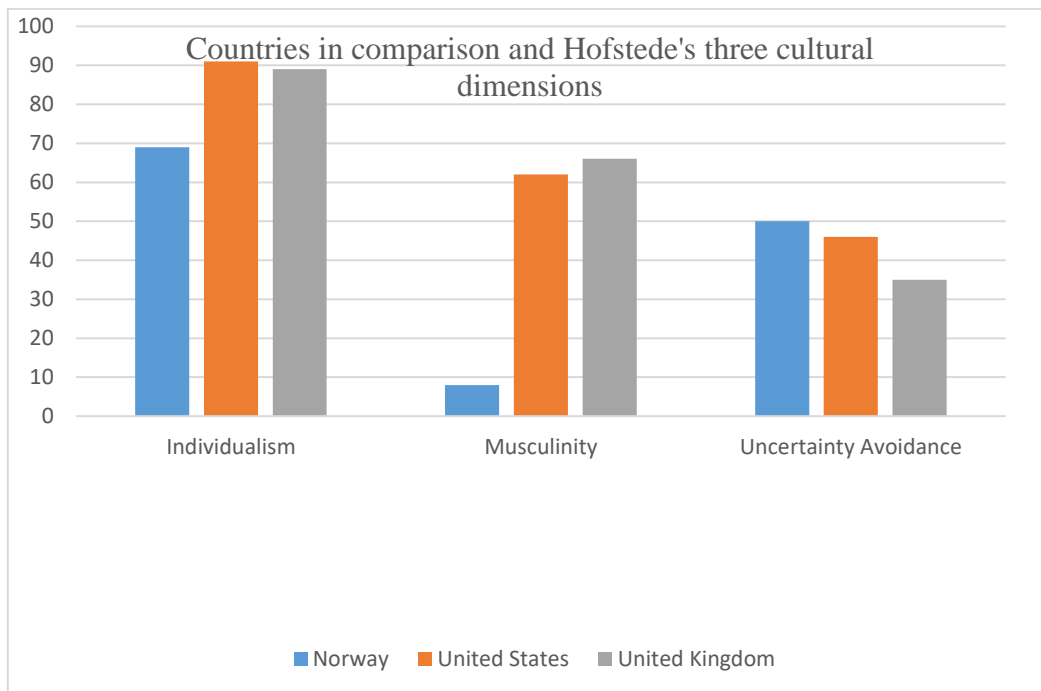
As I have mentioned in the introduction chapter, I chose to focus on these three countries due to the disparity of countries that have been featured in advertising and cross-cultural related studies. I thought these countries would be the perfect combination of cultures to study since the United States have been studied severally, which is not really the case for United Kingdom and Norway. In the recent assessment of the literature titled "Hofstede cultural framework and advertising research", American culture has been featured in approximately 43 different studies, United Kingdom has only been featured in 6 different studies and countries like Norway has not been studied at all (Saleem & Larimo, 2016).

According to Hofstede's cultural dimensions in figure 2.2, Norwegian culture is classified as a less individualistic, feminine and high uncertainty avoidance, the United States and the United Kingdom did not have that much differences between their indexes and are classified as high individualistic, masculine and low uncertainty avoidance. A higher score in Individualism indicates a more individualistic culture while a lower score indicates a more collectivistic culture. Norway is classified with 69 points, United States is classified with 91 points, while

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United Kingdom is classified with 89 points. Higher score in masculinity indicates a masculine culture while a lower score indicates a feminine culture. Under this category, Norway is classified with 8 points, United States is classified with 62 points, while United Kingdom is classified with 66 points. Higher score in uncertainty avoidance indicates a culture that prefers a structured life while a lower score indicates a culture that prefers unstructured way of life in terms of the ability to deal with ambiguity and vagueness. In this category, Norway is classified with 50 points, United States is classified with 46 points while United Kingdom is classified with 35 points.

Figure 2. 2: Countries in comparison according to Hofstede's three cultural dimensions



Source: (<https://www.hofstede-insights.com/product/compare-countries/>)

2.7 Summary

The world is evolving and so is the business strategies. This evolution enhances the internationalization process which is viewed by most businesses as an opportunity to enhance their market share. Most businesses need advertising as part of their marketing strategy. Therefore, understanding the cross-cultural advertising context is one of the areas that cannot

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be ignored if businesses are aspiring for success in the cultural diverse and competitive business world. Hofstede's three cultural dimensions (individualism/collectivism, masculinity/femininity, and high/low uncertainty avoidance) have been widely used over the years to understand the cross-cultural differences.

From the theoretical framework chapter which contains the contributions from different scholars who have developed an interest in the cultural and advertising studies, it is clear that advertising appeals and portrayals are very different from each culture group and the way information might be interpreted by one culture might not be the same to another. Different cultures have different values and that results to different interpretation and perception of the advertisement contents.

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Chapter 3.0 Research Methodology

In this chapter, I will provide a description of the research methodological approaches that were used. Therefore, this chapter entails the selection of appropriate research design, research method, sampling design, selection of journals, measurements, research credibility and reliability and the data analysis procedure that were used to gather detailed information to provide transparent relevance in relation to the research questions.

3.1 Choice of research design

Easterby-Smith et al. (2015) defined research design as “a statement written, often before any data is collected, which explains and justifies what data is to be gathered, how and where from. It also needs to explain how the data will be analysed and how this will provide answers to the central question of the research” (p.68).

To answer the research question, I needed information about how differences and similarities between Norwegian, American and the United Kingdom culture influence magazine advertising. Descriptive research design may be an appropriate research design for this study because it is a research design that is suitable to use for variables that the researcher is not able to account for their effects or control the unrelated variables (Creswell, 2013).

This research adopted a quantitative research method which entails the use of numbers to describe a phenomenon. Quantitative research is also suitable for simple comparison of occurrence of the phenomenon in different groups of people (Easterby-Smith et al., 2015). Muijs (2004) defined quantitative research as “explaining phenomena by collecting numerical data that are analysed using mathematically based methods (in particular statistics)” (p. 4). My reason for selecting to use quantitative data for this study is to be able to comprehend numerically and statistically the analysis of the advertising content of selected magazines in United Kingdom, United States and Norway with an aim of disclosing the differences and the similarities that exists in the magazine advertisements between these three cultures. The use of quantitative data alongside a content analysis research seems relevant, because content analysis research technique enhances the quantitative description that reveals the content of a particular mode of communication (Krippendorff, 2013).

Quantitative content analysis is a systematic and objective technique, based on statistical methods to provide clarity on the content of communication which has been categorized and

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analysed according to specific stated rules (Riff et al. 2014). Content analysis is considered appropriate research method for this particular study because, content analysis is used to examine important patterns and trends and to describe the “content” which is the main area being communicated in the research (Krippendorff, 2013). Krippendorff (2013) described the word “content” as a section inherited in a text, a property that is a source of a text or an occurrence of a researcher analysing a text related to a particular context. Content analysis is applicable in written texts like letters, textbooks, print advertising, articles whether digital or in print and visual media such as pictures and videos. In this research, my aim was to scrutinize the distinctive patterns and trends of advertisements in magazines with an aim of finding out if the portrayal in the advertisements are culturally centred or influenced by culture.

Content analysis studies analyse data within a specific content such as a group of people or culture with an intention of providing knowledge, new insight and finding the meaning attributed to them (Krippendorff, 2013). This study will analyse the content of magazine advertisements comparing how Norwegian culture, American culture and the United Kingdom culture influence how the commercials in magazines are portrayed and if the appeals in these advertisements reflects on the differences in culture.

Content analysis enables the possibility of analysing unstructured data in a structured way and the data is viewed as a presentation of parts of texts, expressions and images, which are classified through an application of systematic and structured coding scheme that are read, interpreted and meaning or conclusion derived out of them rather than a representation of physical events (Easterby-Smith et al., 2015). In this research, advertisements patterns and trends depicted in the magazines are used a long side sorted observation hence summation in coding which are interpreted in the analysis and conclusion on whether advertisement appeals and portrayals in Norwegian, American and United Kingdom magazines are influenced by the differences that exists between these three cultures.

Content analysis enables the researcher to explore the theoretical issues and enhances the understanding of the data, because the theoretical concept is significant during the analysis process and acts as a foundation of the research’s coding scheme (Easterby-Smith et al., 2015). In this study, Hofstede’s cultural dimensions which has been used widely in the analysis of cultural differences among nations formed the theoretical concept. I developed the thirteen-advertising appeals from the selected Geert Hofstede’s cultural dimensions (individualism vs

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collectivism, masculinity vs femininity and uncertainty avoidance) which formed the basis of the coding scheme.

The aim of using a quantitative content analysis design is to enable the researcher to draw ideas from the already existing content, through a thorough scrutiny in search of specific variables that can be assumed influences the research question and generate meanings and relationships from them (Riff et al. (2014). These ideas are in most cases generated from already existing theories or hypotheses and therefore, a content analysis can be used to code a textual material as well as build on the theoretical literature and analyse the content and it is feature of any kind for example; word, picture and text and present the content in an objective and quantitative manner (Sin et al., 2002).

3.2 Sampling design

This research is a quantitative approach to content analysis based on magazine advertisements from Norway, United States and United Kingdom. An inference has to be drawn from the sample of magazines which in this case is the content or the sampling unit in order to enable the researcher to draw conclusions and make statements about the magazines from the evidence (Easterby-Smith et al., 2015).

Judgemental or purposive sampling which is a form of non-probability sampling design is considered appropriate for this type of research. Non-probability sampling designs is preferred by the researcher in cases where not all the elements have equal chances of being selected (Majumdar, 2007). This might be due to the nature of the research or problems the researcher came across during the research process. Therefore, by considering judgemental sampling design the researcher can beat the odds of costs and other difficulties associated with collection of data and meet the requirement of big enough sample easily (Majumdar, 2007). Judgement sampling is an improvement on convenient sampling and it comprises the selection of sample units based on the researchers own conscious judgement on the usefulness of the sample selected and how easily accessible they are (Folgerman & Comber, 2007).

I intend to scrutinize the print advertisements between Norway, United States and United Kingdom with an intention of finding out if there exists a cultural influence on how advertisements are presented and to justify that the appeals and portrayals are influenced by the differences that exist between the cultures in accordance with the three of Hofstede's cultural dimensions (individualism/collectivism, femininity/masculinity, high/low uncertainty

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avoidance). The existence of wide genre of magazines and poor circulation of magazines from other cultures in Norway as well as the time located for a master thesis contributed to the use of judgemental sampling design as an appropriate research design for this study.

3.3 Sampling and unitizing

According to White & Marsh (2006) a quantitative content analysis research and a selection of data via a sampling design is in most cases followed by the researcher identifying the coding unit, development of a coding scheme, data collection and or re-use of already existing coding schemes. The coding process enhances the test of reliability and validity. The magazines selected for this particular study are a type of sample units which are drawn from the units of available data. The sampling unit makes it possible for the researcher to draw a statistically representation of sample from the population of possibly available data such as newspaper's issues, essays and advertisements (Krippendorff, 2013).

In this study, the coding unit is represented in form of advertisements in print magazines which are distinguishable for separate portrayal and transcription (Krippendorff, 2013). The unit may be in different forms such as physical unit of analysis. A Physical unit may consist of a word and an image (Krippendorff, 2013). Since this study is based on the content of magazine advertisements, physical unit is the most appropriate unit to consider because the advertisements in the magazines are presents in form of images, words or sentences to communicate to the consumers about the features of the products and services. Therefore, my sample unit for this study involved the selection of magazines that are similar from Norway, United States and United Kingdom but are also considered popular among other nations.

3.4 Selection of journals

At the beginning of this study my interest was to compare at least two similar magazines each from Norway, United States and United Kingdom. The most popular fashion magazines that I considered comparing included VOGUE, COSMOPOLITAN and ELLE. I visited Narvesen which is the most popular magazine outlet in Norway and contain varieties of magazines from other countries as well. During my visits and consultations with the manager of Narvesen Glasshuset Bodø. I was informed that the Norwegian version of the COSMOPOLITAN magazine stopped being published in 2013. VOGUE was available in the US version but unfortunately the Norwegian version did not exist. ELLE was available in the Norwegian

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version, but the US version was only available on the internet and it was only accessible to the customers who were willing to make a yearly subscription only (Bladkongen, 2017).

I did not stop my search of the magazines I wanted at Narvesen. I got in touch with the Norwegian national Library “Nasjonalbiblioteket” which I was told had a collection of ELLE Norwegian version from 1997-2017 and COOSMOPOLITAN Norwegian version from 2005-2013 but unfortunately, they did not have any international magazines. They referred me to a library in Høgskolen i Oslo og Akershus and the librarians there told me they only have the magazines in the Norwegian version. The only option I was left with was the ELLE magazine in Norwegian and UK version which was available in Narvesen. The US version which was not available in Norway had to be brought from the US via a friend and sent to Norway.

Considering the time frame given of writing the master thesis, costs, and this study being a single person’s work. I consulted with my supervisor and decided to compare the ELLE magazine from Norway, United Kingdom and United States. The ELLE magazine is among the most popular international magazines. Therefore, the ELLE magazine from Norway, United Kingdom and United States seemed the most appropriate to compare and find out how different or similar the advertisements were in regard to the cultures. This study being conducted in Norway limited the availability of magazines from different countries and avails the availability of Norwegian magazines because the language of operation in Norway is mostly Norwegian and not English.

The magazines of choice were categorised under the genre; fashion and lifestyle. My selection of fashion and lifestyle magazines for this study, stems from their popularity on the latest expensive trends and fashions ranging from clothing, cosmetics, personal care products and fragrances. I considered the magazines appropriate for this study because fashion symbolizes culture in visual and implicit ways through depiction of various fashion codes such as pattern, colour, texture, fabric, volume which might be expressed differently from culture to culture (Davis, 1994). Fashion magazines express culture through a collective meaning in form of exemplified stories covering different aspects of life, recipes, narratives and different experiential models specifically in the domain of fashion and beauty which reflects on the readers’ identity and preferences (Moeran, 2006). The preference of certain fashion codes over the other, provides a clear relevance of who we are or what we want to be taken as (Davis, 1994).

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Besides fashion magazines containing wide coverage of cultural products and commodities, they act as an intermediary between suppliers and consumers and covers the larger part of advertisements that are considered relevant to almost all the age groups (young and old) and both genders (male and female). Moeran (2006) stated that fashion and lifestyle magazines advertisements do not have a very wide distinction from other media productions such as television, newspaper and radio but instead the content is more unique in comparable with other print advertisements such as newspaper because they intend to be attractive and presentable in terms of colour, content and the hardcover extends the magazines shelf lives.

The specific categories of fashion and lifestyle magazines included a selection of the most popular international magazine; ELLE Norway (May 2017), ELLE United States (May 2017) and ELLE United Kingdom (May 2017). I chose ELLE magazine because it is the world's largest fashion magazine with the latest trends on fashion, travel and beauty (Bladkongen, 2017).

The task of selecting appropriate magazines for this study has been very challenging because there is a wide variety of magazines ranging from different categories such as; fashion and lifestyle, interior, sports, economy, health, family and weekly magazines just to mention a few (Bladkongen, 2017). My decision for basing the selection in the similar year and month of publication is because the content of most fashion and lifestyles magazines are very similar depending on the country, and reflects on the season of the years such as summer, winter or fall. Another reason is that most stores that sell magazines only avails the valid magazines in terms of the month and year of publication because new magazines are released every month and the previous ones taken away for recycling.

3.5 Measurements

With reference to the Hofstede's three cultural dimensions (individualism/collectivism, femininity/masculinity, high/low uncertainty avoidance) that seems relevant to culture and advertising I will now create some measurements on these three dimensions with response to the research question "How does the differences and similarities between between Norwegian, American and the United Kingdom culture influence magazine advertising?"

To provide a new insight on how magazine advertisements appeals are influenced by the differences that exists between Norwegian, American and the United Kingdom culture, I developed 11 advertising appeals (creative photo, information, people, products popularity, beauty products, gender, age, colour, size and personalized headlines) specifically for this study

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that represents the relationship between magazine advertisement appeals and portrayals in relation to the Hofstede's typologies. The 11 advertising appeals presented by their definitions in figure 3.1 formed the basis of my coding scheme as shown in figure 3.2. The coding scheme was used to independently analyse advertisements from ELLE Norway (May 2017), ELLE USA (May 2017) and ELLE UK (May 2017). The categories were measured in a four-point categorical scale from 0 = none, and 3 = extreme/very unless for the product titled categories such as; product popularity, beauty products, best value and personalized headlines.

It was necessary to develop a coding scheme relevant for this study because most researchers conducting cross-cultural studies related to Hofstede's dimensions and culture have adopted Cheng and Schweitzer's (1996) framework in their coding, which is originally from Mueller (1987, 2011) and Pollay (1983) studies. De Mooij & Hofstede (2010) stated that the adoption of the previous coding scheme may not provide clear insights on how culture influences advertising, because the coding scheme was first developed in the United States and some of the appeals may not be applicable to other cultures. In addition, Albers-Miller & Gelb (1996) noted that most researchers for example, Zandpour et al. (1992); Weinberger & Spotts (1989); and Cutler & Javalgi (1992) have used products categories to examine the differences in cultures whereas, the preliminary assessments of the previous cross-cultural studies indicate that the advertisements of the products vary from country to country since different products are meant for different benefits. Therefore, these variations may contribute to the differences observed in the advertisement appeals.

Table 3. 1: Operational definitions of the eleven advertising appeals

Creative photo	The emphasis here is on the presentation of the advertisement, the amount of energy shown by the characters in the advertisement and the correlation between the product being advertised and the picture presentation e.g. a model walking on horse while it's the dress she is wearing that is being advertised.
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Information	The emphasis here is on the amount of information present alongside the product. The information can be based on the use of the product, where to find it, what to expect etc.
Celebrity	It can be a model (local, international) or any person who is famous.
People	This stresses on the amount of people present in an advertisement.
Product popularity	The emphasis here is on how well the product is known i.e. local, new, product, international or best seller.
Beauty products	This refers to product category such as make up, hair or skin products, accessories (shoes, handbags, jewelleries) and miscellaneous which represents the rest categories of the products.
Best value	A product labelled “best/ leader”, “# 1”, and “100%”
Gender	The sex presenting the advertisement; male or female
Colour	This suggests the colourfulness on the advertisement page/pages
Size	This is represented that by the number of pages used per advertisement.
Personalized Headline	An advert containing you, your, we or they in the headline.

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Table 3. 2: Coding scheme

The 11 categories were measured from a four-point Likert scale 0-3 where 0 =none and 3=extreme/very unless stated otherwise for categories 5(Product popularity), 6(Beauty products), 7(Best value), and 10(personalized Headlines).

Advert name	Product	Magazine	Page no.	
1. Creative photo				
	Not creative <input type="checkbox"/> [CP0]	Somewhat creative <input type="checkbox"/> [CP1]	Creative <input type="checkbox"/> [CP2]	Very creative <input type="checkbox"/> [CP3]
2. Information				
	No information <input type="checkbox"/> [Inf0]	Little information <input type="checkbox"/> [Inf1]	Moderate information <input type="checkbox"/> [Inf2]	Long information <input type="checkbox"/> [Inf3]
3. Celebrity				
	No celebrity <input type="checkbox"/> [Ce0]	Maybe <input type="checkbox"/> [Ce1]	Local celebrity <input type="checkbox"/> [Ce2]	Global celebrity <input type="checkbox"/> [Ce3]
4. People				
	None <input type="checkbox"/> [Pe0]	One person <input type="checkbox"/> [Pe1]	Few people <input type="checkbox"/> [Pe2]	Many people <input type="checkbox"/> [Pe3]
5. Product popularity				
	New product <input type="checkbox"/> [PP0]	Local product <input type="checkbox"/> [PP1]	International brand <input type="checkbox"/> [PP2]	Global brand <input type="checkbox"/> [PP3]
6. Beauty Products				
	Make up <input type="checkbox"/> [BP0]	Hair/ Skin <input type="checkbox"/> [BP1]	Accessories <input type="checkbox"/> [BP2]	Miscellaneous <input type="checkbox"/> [BP3]
7. Best value				
	None <input type="checkbox"/> [BV0]	Mark “Best”/ “leader” <input type="checkbox"/> [BV1]	Mark “No. 1” <input type="checkbox"/> [BV2]	Mark “100%” <input type="checkbox"/> [BV3]

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8. Gender

None [Ge0] Male [Ge1] Female [Ge2] Male/ female [Ge3]

9. Colour

One colour [Co0] Black and white [Co1] Moderate [Co2] Many colour [Co3]

10. Size

Half a page [Si0] One page [Si1] Two pages [Si2] More than two pages [Si3]

11. Personalized Headlines

None [PH0] You [PH1] We [PH2] They [PH3]

The relationship between operational definitions of the eleven advertising appeals in table 3.1 and coding scheme Table 3. 2

Table 3.1 displays the operational definitions of the eleven advertising appeals that were derived from other scholars' views on which advertisement appeals or characteristics are likely to constitute different cultures as classified by Hofstede's dimensions of national culture. The eleven advertising appeals were developed specifically in accordance to what individualistic/collectivistic, feminine/masculine, high/low uncertainty avoidance are likely to find appealing.

Table 3.2 which is the coding scheme used to independently analyse each selected magazine shows how these eleven categories were measured using a four-point categorical scale 0-3 where 0 = none and 3 = extreme or very unless stated otherwise as for categories 5 (Product popularity), 6 (Beauty products), 7 (Best value), and 10 (personalized Headlines).

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Eleven advertising appeal were generated by examining how the advertisements appeals and portrayals are connected to the Hofstede's dimensions (individualistic/collectivistic, masculinity/ femininity, low uncertainty avoidance/ high uncertainty avoidance). To measure individualistic culture characteristics, I will be looking at information and specifically brief or no information in the advertisement content denoted as (Inf0) and (Inf1), number of people (one person) denoted as (Pe1), personalized headlines (none) and (you) denoted as (PH0) and (PH1) respectively, Beauty products (make up) denoted as (BP0), size of an advertisement per page denoted as (Si1) for one page advertisement and (Si2) for two pages advertisements and colour denoted as (Co0) which represented one colour per advertisement.

For collectivistic culture characteristics I will be looking at the number of people in the advertisement. Many people to represent the collectivistic nature denoted by "Pe3", personalized headlines (we) and (they) denoted as (PH2) and (PH3) respectively, detailed information in the advertisement content denoted by (Inf3) representing long information, celebrity used in the advertisement as the face of the product or brand denoted by (Ce2) and (Ce3) representing local and global celebrity respectively, and product popularity which emphasizes how well the product is known was denoted by (PP2) which represents International brand

To measure masculinity, I will be looking at accessories under the category of beauty products denoted as (BP2), gender representation denoted by (Ge1) male and (Ge2) female and best value mark on the advertisement to symbolize the effectiveness of the product denoted as (BV1), (BV2) and (BV3) representing product marked best/leader, No. 1 and 100%.

To measure femininity, I will be paying attention to detailed information denoted as (Inf3) and gender representation. Much focus will be on male gender and the representation of male and female in one advertisement. Gender male is denoted by (Ge1) and gender male and female are denoted by (Ge3).

To measure high uncertainty avoidance, I will be looking at detailed information denoted as (Inf3), local product denoted as (PP1) under the category product popularity.

To measure low uncertainty avoidance, I will be looking at the level of creativity in the advertisement photos denoted by (CP1) somewhat creative, (CP2) creative and (CP3) very creative.

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Eleven advertising appeals that were categorized in the coding scheme presented in figure 3.2 was used to code 50 advertisements from ELLE Norway (May 2017), 50 advertisements from ELLE USA (May 2017) and 50 advertisements from ELLE UK (May 2017). The reason for selecting 50 advertisements from each magazine was because 50 was the safest quantity in relation to the contents of the chosen magazines. ELLE USA May 2017 and ELLE UK May 2017 had 292 and 226 pages respectively while the ELLE Norway May 2017 had 186 pages. Not all pages in the magazine contain advertisements. Therefore, accessibility of 50 advertisements was much more guaranteed. The advertisements were coded in the language of publication which was English and Norwegian. I did not need an interpreter of any of the languages since I am proficient. Tse et al. (1989) recommended the use of original language to code advertisements to avoid misinterpretations. The selected advertisements were coded using the random numbers presented in appendix 3 under instructions that the advertisements were to be coded systematically according to how the numbers were provided for each magazine. Any page that did not have an advertisement was to be skipped to the next immediate page.

Table 3.3: Observed frequencies of the coded advertising appeals from ELLE Norway, ELLE USA and ELLE UK

	N	UK	US	Avrg	N	UK	US	Avrg	N	UK	US	Avrg	N	UK	US	avrg
1: Creative photo (CP)	<i>Not creative</i>				<i>Somewhat creative</i>				<i>Creative</i>				<i>Very creative</i>			
	46	41	40	42	4	8	7	6,3	0	0	3	1	0	1	0	0,3
2: Information (Inf)	<i>No information</i>				<i>Little information</i>				<i>Moderate information</i>				<i>Long information</i>			
	6	16	10	11	20	13	14	16	12	15	13	13	12	6	13	10
3: Celebrity (Ce)	<i>No celebrity</i>				<i>Maybe</i>				<i>Local celebrity</i>				<i>Global celebrity</i>			
	19	5	10	11	24	30	27	27	7	13	13	11	0	2	0	0,7
4: People (pe)	<i>None</i>				<i>One person</i>				<i>Few people</i>				<i>Many people</i>			
	17	6	12	12	28	40	32	33	2	3	4	3	3	1	2	2
5: Product popularity (PP)	<i>New product</i>				<i>Local product</i>				<i>International brand</i>				<i>Global brand</i>			
	3	7	4	4,7	13	4	0	5,7	30	37	37	35	4	2	9	5
6: Beauty products (BP)	<i>Make up</i>				<i>Hair/ Skin</i>				<i>Accessories</i>				<i>Miscellaneous</i>			
	12	6	4	7,3	7	4	9	6,7	20	38	33	30	11	2	4	5,7
7: Best value (BV)	<i>None</i>				<i>Mark 'Best'/'leader'</i>				<i>Mark 'No. 1'</i>				<i>Mark '100%'</i>			
	46	45	45	45	1	0	1	0,7	0	3	2	1,7	3	2	2	2,3

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8: Gender (Ge)	<i>None</i>				<i>Male</i>				<i>Female</i>				<i>Male/female</i>			
	18	6	12	12	1	1	1	1	28	43	34	35	3	0	3	2
9: Colour (Co)	<i>One colour</i>				<i>Black and white</i>				<i>Moderate</i>				<i>Many colours</i>			
	3	3	3	3	4	2	3	3	42	44	43	43	1	1	1	1
10: Size (Si)	<i>Half a page</i>				<i>One page</i>				<i>Two pages</i>				<i>More than two pages</i>			
	1	3	3	2,3	32	29	29	30	13	14	17	15	4	4	1	3
11: Personalized Headlines (PH)	<i>None</i>				<i>You</i>				<i>We</i>				<i>They</i>			
	37	43	38	39	7	7	9	7,7	6	0	3	3	0	0	0	0

Table 3.3 displays the observed frequencies of the eleven categorical variables which are the advertisement appeals derived from the selected fifty advertisements from ELLE Norway (May 2017), ELLE USA (May 2017) and ELLE UK (May 2017). The advertisement appeals were classified in to four inherent scale ranging from a categorical scale of 0-3. Advertisement in the magazine was classified in to four categories according to how the advertisement was presented in relation to a specific variable. For example; an advertisement photo was observed and coded in a creative scale of not creative, somewhat creative, creative and very creative for all the three magazines and the total average adds up to 50. The eleven categories which are divided in to intervals was displayed graphically in the multiple correspondence analysis map.

3.5.1 Intercoder reliability and credibility

Coding for this research was done by one person. Daymon & Hallway (2002) stated that one person's coding can be very challenging because things like researcher's culture and background can in most cases influence the results and the interpretation if the process is not monitored beforehand. Samiee & Jeong (1996) argued that in cross-cultural study, it is very important to include analysts from various cultures or representatives from each culture being studied to be part of the coding process and reach agreement on the coding categories to enhance the credibility of the research.

To ensure that the selected categories were suitable for this research and to strengthen the credibility and validity of the research, a test of the categories was done in the presence of three professors (Tor Korneliussen from Nord University, Michael Greenacre from Barcelona graduate school of economics and Oleg Nenadić from George-August University Germany) who ensured a better consistency in the coding process and how I was going to relate the eleven advertising appeals (creativity (CP), information (Inf), celebrity (Ce), people (Pe), product

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popularity (PP), beauty products (BP), best value (BV), gender (Ge), colour (Co), size (Si) and personalized headlines (PH)) with the three of the Hofstede's cultural dimensions (individualistic/collectivistic, feminine/ masculine, high/low uncertainty avoidance).

Various disagreement and misconception were discussed and resolved among myself and the three professors. One of the disagreements was for example; how to code an advertisement as not luxurious, luxurious, somewhat luxurious and very luxurious. We did a practical test with an advertisement from a magazine and came to a conclusion that it was not the best variable since different people have very different perception of what they might consider to be luxurious. The agreement was made that I should examine the selected advertisements using the randomized numbers in appendix 3 to avoid selecting the advertisements that I personally prefer, and I should not take more than a minute to examine one advertisement to avoid the manipulation of the coding process by reasoning through an advertisement picture but instead just code what I see not what I think it should be.

3.6 Data Analysis

To show how the differences and similarities between Norwegian, American and the United Kingdom culture influence magazine advertisements, a multiple correspondence analysis (MCA) was performed. Correspondence analysis is a statistical method in multivariate analysis which enables the possibility of examining categorized variables graphically in a multidimensional space (Greenacre & Blasius, 2006). Correspondence analysis was considered an appropriate method of analysis for this study because it is based on multivariate techniques which offer better understanding of differences among cultures (Sin & Cheung, 2002; Samiee & Jeong, 1996).

Correspondence analysis converts recurring frequencies in to distances which are thereafter plotted with respect to horizontal axis and vertical axis also known as x-axis and y-axis respectively (Glynn, 2012). This helps to disclose the relationship between the variables being measured, showing graphically in form of biplots how close or far they are from each other in a two or three-dimensional visualization. The biplots displays rows and columns points which distinguishes structured relationship in terms of similarities and differences between the categorized variables through a visual map ready for interpretation (Glynn, 2012).

Correspondence analysis is a very detailed analysis method to use to distinguish the differences and identify similarities in the data since it not only shows the relationship between rows and

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columns but also the relationship between categories of either the row or the columns (Greenacre, 2007). The data points are usually transformed in to a multidimensional space captured in dimensions 1 and dimension 2, with dimension 1 occupying the largest variability (Greenacre & Blasius, 2006). Each dimension presents a percentage of data variation also known as inertia.

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Chapter 4.0 Results and discussion

A multiple correspondence analysis (MCA) was used to map the existing correlation between the categorized advertisement appeals and portrayals from ELLE Norway, ELLE USA and ELLE UK with an intention of exploring how different advertisement appeals are influenced by culture. Correspondence analysis converts recurring frequencies into distances which are thereafter plotted with respect to horizontal axis and vertical axis also known as x-axis and y-axis respectively (Glynn, 2012). This helps to disclose the relationship between the variables being measured, showing graphically in form of biplots how close or far they are from each other in a two or three-dimensional visualization.

The biplots displays rows and columns points which distinguishes structured relationship in terms of similarities and differences between the categorized variables through a visual map ready for interpretation (Glynn, 2012). The map shows the visualization of the two major dimensions which presents the relationship between advertisement appeals and the magazines. On each of the two axes there is a percentage which indicates the amount of inertia accounted for by each of the dimensions.

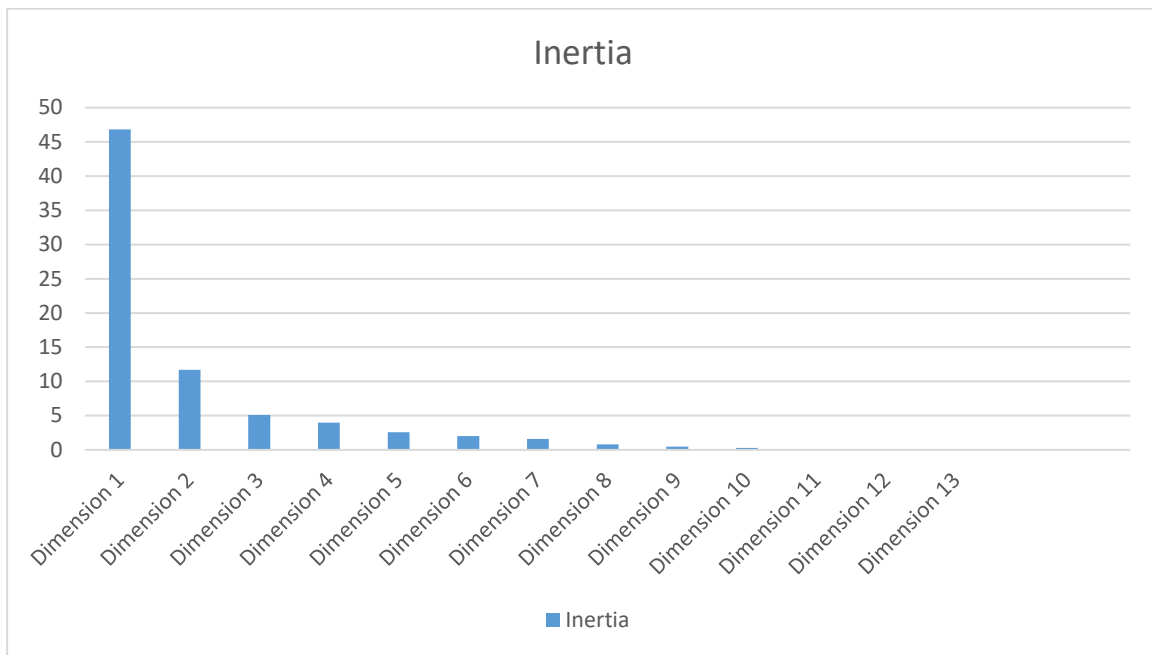
4.1 Results

Figure 4.1 shows the principal inertia explained variance of the multiple correspondence analysis. The scree plot of the principal inertias displays the number of dimensions required to explain the variation of the data. Scree plot shows the dimensions that are relative to the other and makes a strong or weak contribution to the total inertia (Greenacre, 2007). The biplots visualizations of the outcomes of the multiple correspondence analysis portrays the first and the second dimension.

In this study, the first and the second dimension explains 58.5% of the total inertia with the first and the second dimension respectively accounting for 46.8% and 11.7% of the inertia. I will only consider the first two dimensions in the interpretation of this multiple correspondence analysis. In addition, the interpretation of the multiple correspondence analysis is in most cases restricted to the first two dimensions (Glynn, 2012; Greenacre, 2007).

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Figure 4. 1 Principle inertia of multiple correspondence analysis



Principal inertias of a multiple correspondence analysis contain very significant information that helps with the understanding of the multiple correspondence analysis structure. It shows the dimensions listed from 1-13 which are converted in to percentages of explained variation. The principal inertias (eigenvalues), which is the figure that shows the exact percentages from each dimension is presented in appendix 1.

Table 4.1 the inertia contribution of the categorical variables presents the numerical output of a multiple correspondence analysis in a more comprehensive and informative manner (Greenacre 2007). A more detailed and comprehensive version of table 4.1 which displays the information for the columns of contingency table is presented in appendix 2. Table 4.1 the inertia contribution table which forms the basis of the analysis shows the level of correlation in terms of how strong or weak the categorical variables relate to a particular country, and the analysis done in relation to the Hofstede's three cultural dimensions; Individualism/collectivism, Masculinity/femininity and Uncertainty avoidance.

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Table 4. 1: Inertia contribution of advertising appeals

Variables	Total inertia (%)	Inertia dim1 (%)	Inertia dim2 (%)
Creative photo (CP)	7.9	4.4	5.4
Information (Inf)	9.2	4.5	23.3
Celebrity (Ce)	11.6	21.9	8.9
People (Pe)	10.9	22.8	10.6
Product popularity (PP)	8.3	4.5	0.1
Beauty products (BP)	9.2	8.5	9.7
Best value (BP)	7.6	0.5	4.2
Gender (Ge)	11.9	22.7	14.7
Colour (Co)	7.5	1.6	2.6
Size (Si)	9.3	8.1	9.6
Personal headlines (PH)	5.4	0.6	11.1

Table 4.1 displays the inertia contribution of the eleven advertising appeals (creativity (CP), information (Inf), celebrity (Ce), people (Pe), product popularity (PP), beauty products (BP), best value (BV), gender (Ge), colour (Co), size (Si) and personalized headlines (PH)) showing the total inertia for each variable and the inertia contribution for dimension 1 and dimension 2 all in percentages. From the total percentage inertia column, the major contributors are gender (11.9%), celebrity (11.6%) and people (10.9%) respectively. From the inertia for dimension 1 column the major contributors are celebrity (21.9%), people (22.8%) and gender (22.7%) respectively. The major contributors for the inertia for dimension 2 column are information (23.3%), gender (14.7%) and people (10.6%) respectively.

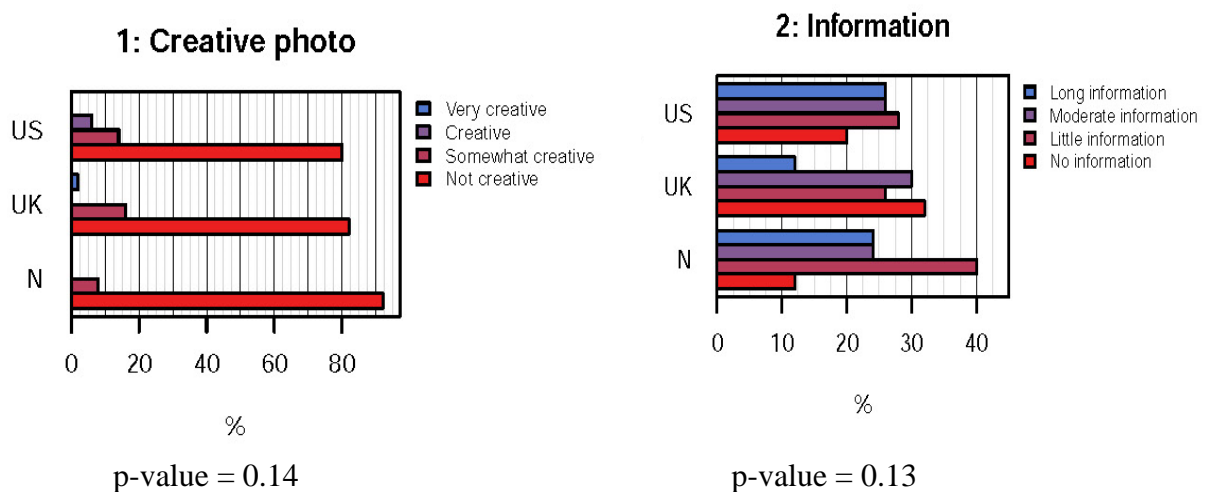
Therefore, the main advertising appeals that shows the differences between the magazine advertisements from Norway, United States and the United Kingdom is the representation of celebrity, people and gender in the magazine advertisements. These three advertising appeals are the highest contributors to the total inertia percentage and to the inertia percentage of dimension 1 which accounts for 46.8% of the total inertia compared to dimension 2 which accounts for 11.7% of the total inertia.

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Figure 4.2 displays barplots summary of each of the eleven advertising appeals in percentages showing how each category was represented in ELLE magazine from Norway (N), United Kingdom (UK) and United States (US). Using the observed frequencies figures as displayed in table 3.3, Fishers exact test shown in appendix 4 was used to calculate the p-values of each of the eleven advertising appeals to find out which of the variables were very significant in the advertisements from ELLE Norway (May 2017), ELLE UK (May 2017) and ELLE US (May 2017).

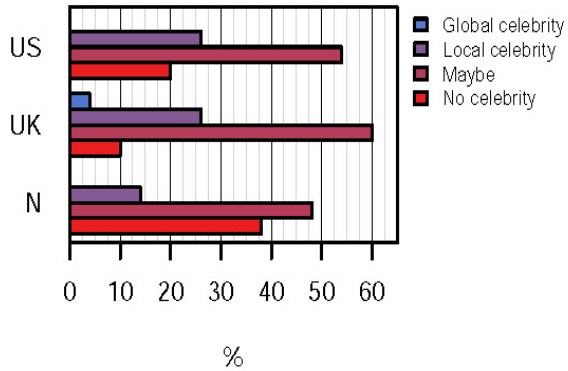
Celebrity, product popularity, beauty products and gender appeared to be the most significant variables with the p-value less than or equal to 0.05. Celebrity and gender has p-values of 0.01 while product popularity and beauty products have a p-value of 0.00. Table 4.1 shows that celebrity and gender appeared to be the variables with the highest contribution to the total inertia with the values of 11.6 and 11.9 respectively. Therefore, from the results displayed in Table 4.1 and figure 4.2 it seems that the major advertising appeals that outlines the differences between advertisements from ELLE Norway (May 2017), ELLE UK (May 2017) and ELLE US (May 2017) is the representation of advertisements that include people (which is also represented by the variables gender and celebrity) as the face of a brand and advertisements that only displays the product being advertised.

Figure 4. 2: Barplots displaying a summary of the 11 advertisement appeals and Fisher's exact test on contingency tables



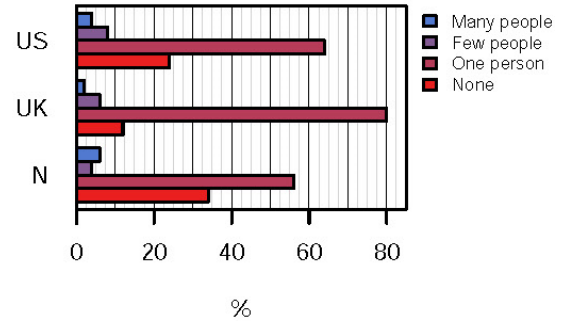
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3: Celebrity



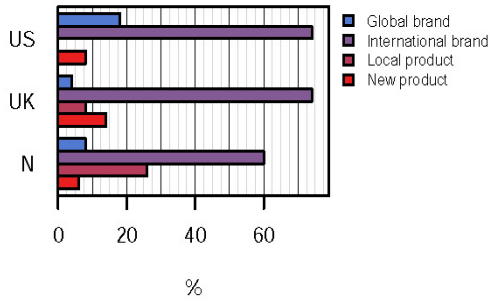
p-value = 0.13

4: People



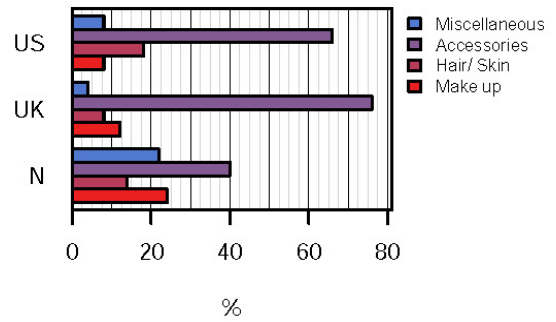
p-value = 0.01

5: Product popularity



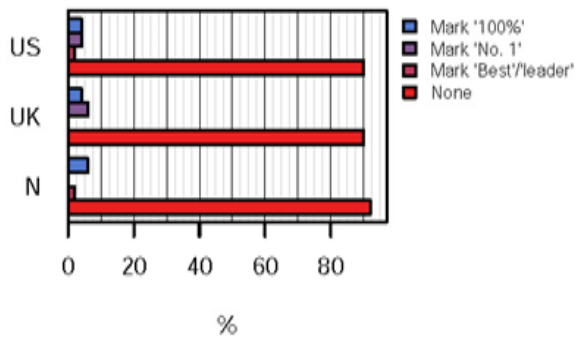
p-value = 0.00

6: Beauty products



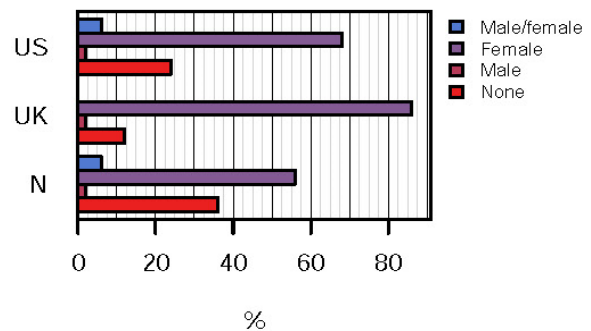
p-value = 0.00

7: Best value



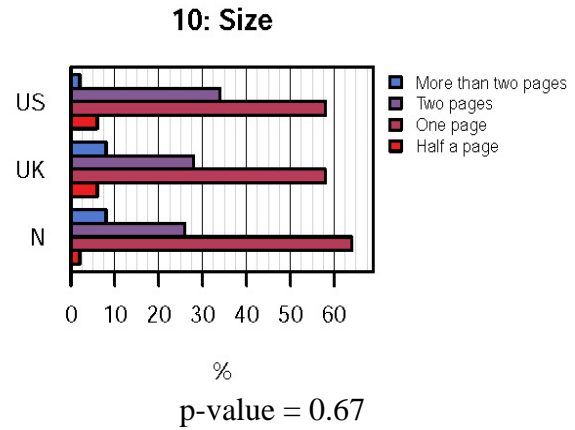
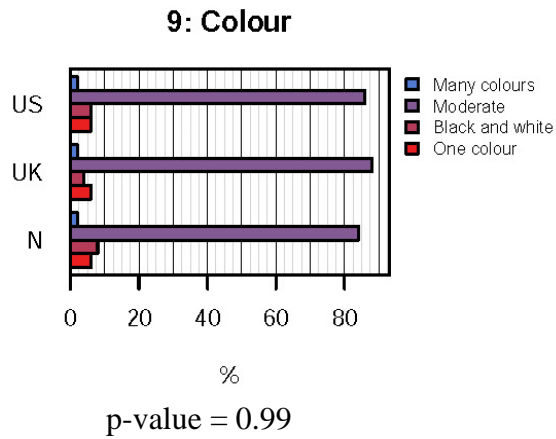
p-value = 0.67

8: Gender

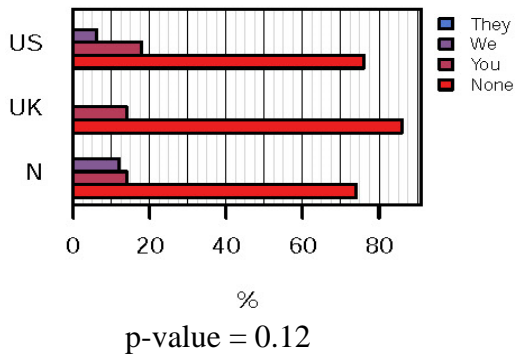


p-value = 0.01

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11: Personalized Headlines



Source: (Agresti, 2002)

4.2 Dimensions and magazine advertisement appeals.

The differences and similarities between ELLE Norway, ELLE USA and ELLE UK can be interpreted by how the positioning of the magazine advertisements appeals categories are plotted in figure 4.3. The interpretation of the positions of the profiles relative to the vertices can be based on measuring the distance between the profile and the vertex (Greenacre, 2007).

Figure 4. 3: Multiple correspondence analysis map of the eleven advertising appeals

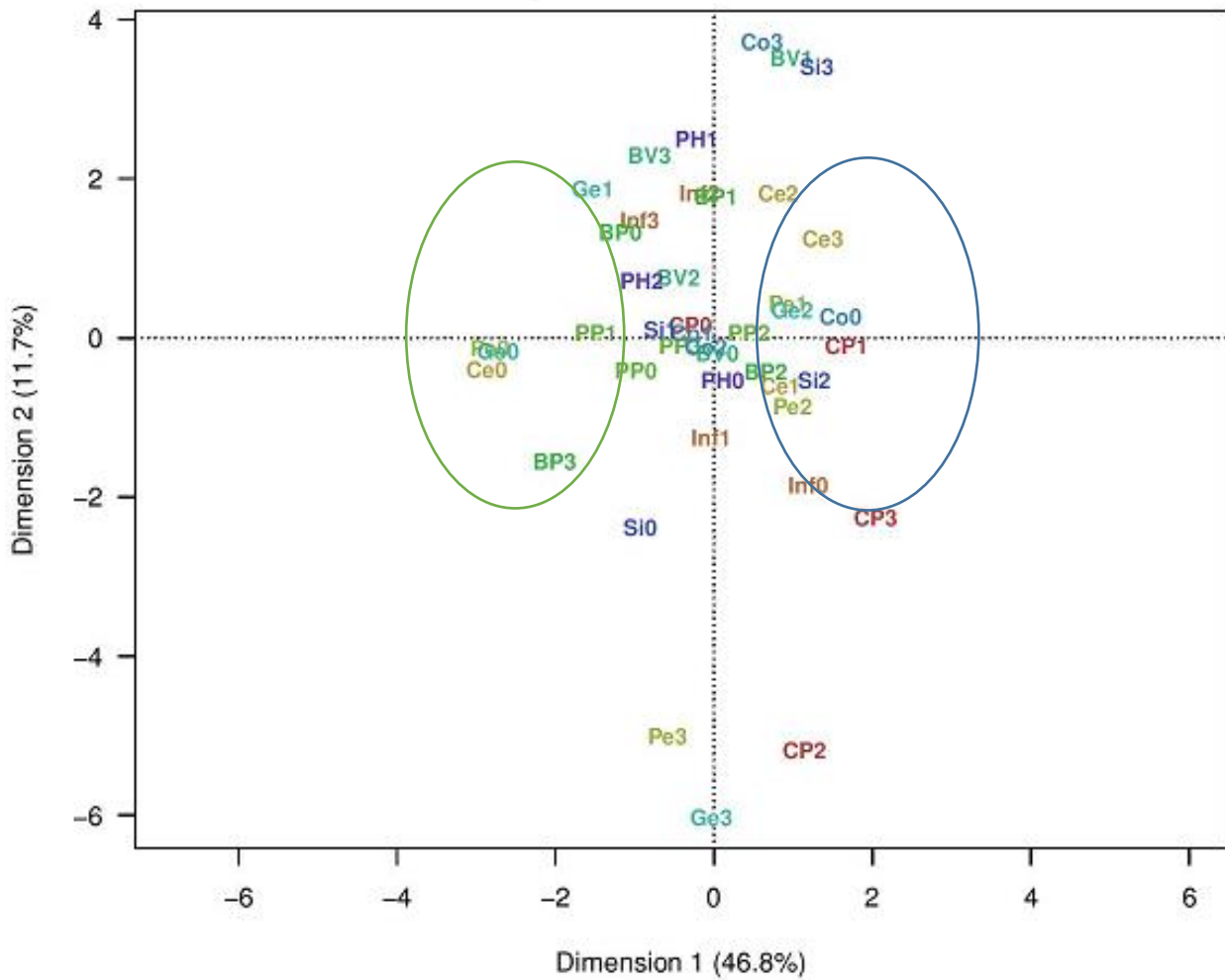


Figure 4.3, which is a MCA map, shows a visualization of the two dimensions (dimension 1 and dimension 2) presenting where the advertisements appeal categories lies on the MCA map. The map shows the projection of four vertex points representing the eleven advertising appeals, (creativity (CP), information (Inf), celebrity (Ce), people (Pe), product popularity (PP), beauty products (BP), best value (BV), gender (Ge), colour (Co), size (Si) and personalized headlines (PH)) putting the most influential categories on the extreme. The first horizontal axis defines the first dimension and the second vertical axis defines the second dimension. From the MCA map in figure 4.3, the advertising appeals categories did not differ so much vertically as horizontally. This confirms the differences in the percentage of inertia as dimension 1 explains

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46.8% of the variation and dimension 2 explains 11.7% of the variation accounting for a total percentage inertia of 58.5%.

The first dimension (the horizontal axis) determines the positioning of no people (Pe0), no gender (Ge0), no celebrity (Ce0), product popularity local products (PP1) and beauty products (Miscellaneous) (BP3) which lies more on the left side of the MCA map, versus the category appeals of no colour (Co0), somewhat creative photo (CP1), global celebrity (Ce3), very creative (CP3), one person (Pe1), gender female (GE2) and size two pages (Si2) which lies more on the right side of the MCA map. The first dimension appears to be a dimension contrasting advertisement appeals that contain products being advertised only versus advertisement appeals that contain people and products. In this case “people” refers to celebrities and models that are used in the advertisements as the face of a product and can be associated with the product being advertised.

Most advertisements that contain people as the face of the product or the brand lies more on the right side of the map. These appeals are categorized as one person (Pe1), gender female (GE2) and global celebrity (Ce3). On the left side of map, most advertisements seem to contain only the product being advertised without any personal image being associated with the product. This explains the category appeals of no people (Pe0), no gender (Ge0), and no celebrity (Ce0) which lies on the left side of the map. Therefore, I label this dimension *product people appeals*.

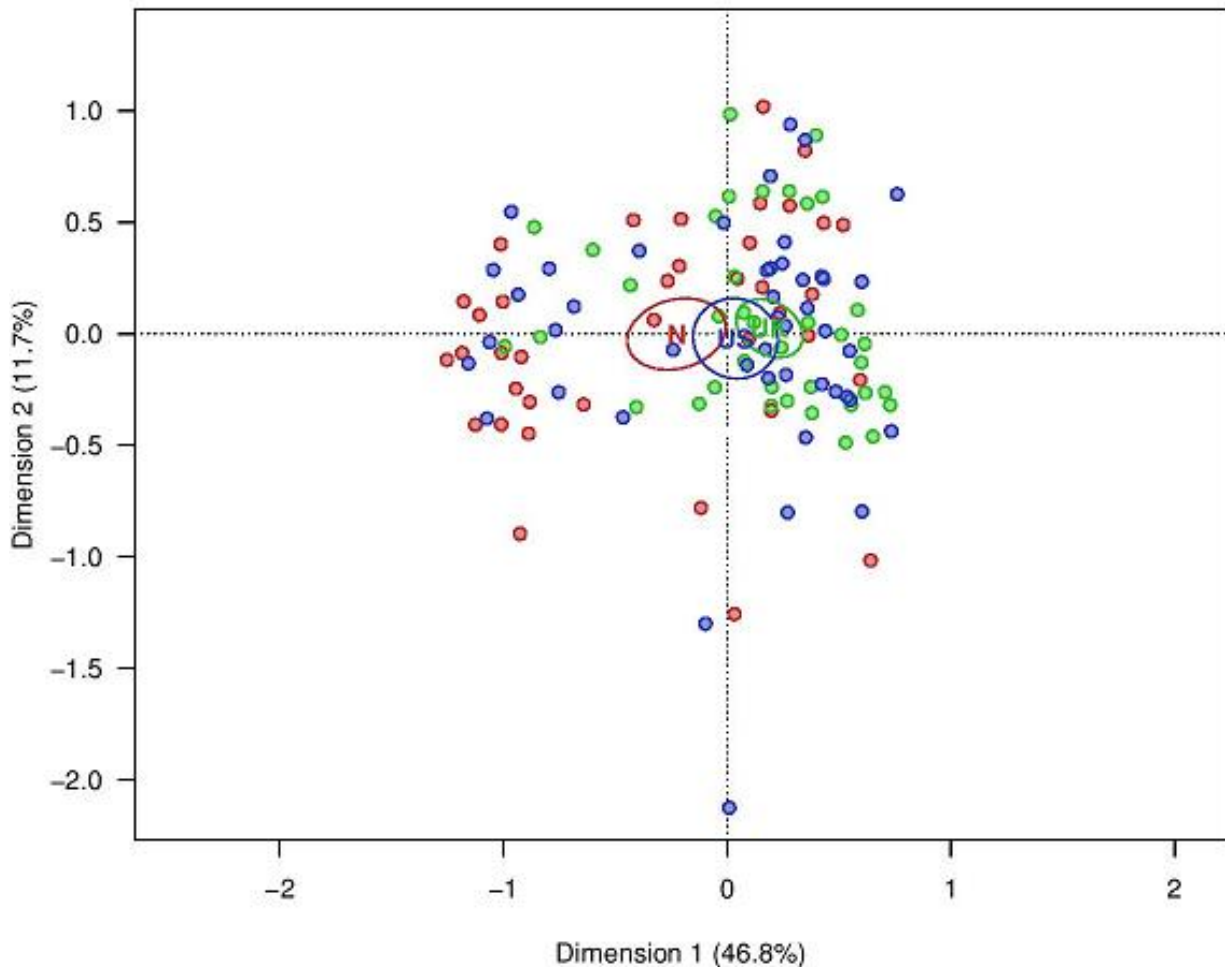
The second dimension (the vertical principal axis) pulls apart advertisement appeals that expose the differences between the advertisement appeal categories on where they are positioned on the map. From the MCA map in figure 4.3, the advertisement appeals categories did not differ as much vertically as horizontally.

Figure 4.4 which is the same map (axes) as figure 4.3 shows the MCA map of the three magazines in comparison which in this case are ELLE Norway (May 2017), ELLE US (May 2017) and ELLE UK May (2017). The small coloured dots represent fifty advertisements that were corded from ELLE Norway (May 2017), ELLE UK (May 2017) and ELLE USA (May 2017). The red dots represent advertisements from ELLE Norway (May 2017), the purples dots represent advertisements from ELLE USA (May 2017) and the green dots represents advertisements from ELLE UK (May 2017). From the MCA maps in figure 4.4 ELLE Norway (May 2017) and ELLE UK (May 2017) are different from each other in a statistically significant way while the ELLE USA (May 2017) remains indistinct and preliminary similar to the ELLE UK (May 2017). The advertisements that outlines the differences between ELLE Norway (May

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2017) and ELLE UK (May 2017) are positioned respectively on the extreme left and right side of the map. The red dots that signifies the advertisements from ELLE Norway May 2017 are mostly clustered on the left side of the map while the green dots signifying the ELLE UK (May 2017) advertisements are mostly clustered on the right side of the map.

Figure 4. 4: Multiple correspondence analysis map displaying the 50 advertisements from ELLE Norway, ELLE US and ELLE UK



4.3 Comparison of magazine advertisements.

From the MCA map in figure 4.3, it is very clear that the categories that differentiates ELLE Norway (May 2017) and ELLE UK (May 2017) does not accurately correspond to the way the Norwegian culture and the United Kingdom culture are classified by the Hofstede's dimensions of national culture indexes.

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According to Hofstede (2017) the Norwegian culture is characterized as less individualistic with an index score of 69 points. The United Kingdom culture is characterized as more individualistic with an index score of 89 points. The Norwegian culture is characterized to be more feminine with an index score of 8 points while the United Kingdom culture is characterized to be more masculine with an index score of 66 points. Lastly, Norway is considered to be a high uncertainty avoidance culture with an index score of 50 points while United Kingdom is considered to be a low uncertainty avoidance with an index score of 35 points (Hofstede, 2017). Based on this, the print advertisement appeals from Norway and the UK are highly expected to portray these cultural values.

The categories appeal of no people (Pe0), no gender (Ge0) and no celebrity (Ce0), beauty products (Miscellaneous) (BP3) rule out the characterization of Norwegian culture by the Hofstede's dimensions of national cultural indexes to contain more values of collectivism, feminine and high uncertainty avoidance. In collectivistic cultures people are "we"-conscious and they conduct their lives with characters of togetherness, family security, cooperation and harmony (Han & Shavitt, 1994; De Mooij & Hofstede, 2010). The application of collectivism concept in the print advertisements is in most cases represented by the group of people depicted in the print advertisements, portrayal of celebrities and the detailed advertisement content (Smith and Hume, 2005; Han & Shavitt, 1994).

The values of femininity are likely to be depicted through overlapping genders roles and equality. The application of femininity in the print advertisements is the use of both genders equally in the advertisements and detailed advertisements to enhance safety and quality (De Mooij & Hofstede, 2010).

High uncertainty avoidance characterizes cultures that prefers structured life and are restricted with rules, regulations, security and safety. The application of high uncertainty avoidance cultures in the print advertisements includes advertisements that are detailed and promotes already known products (De Mooij & Hofstede, 2011).

The categories appeal of no colour (Co0), somewhat creative photo (CP1), global celebrity (Ce3), very creative (CP3), one person (Pe1), gender female (GE2) and size two pages (Si2) lies more on the UK side. According to Hofstede's dimensions of national cultural indexes the United Kingdom culture contains more values of individualism, masculinity, and low uncertainty avoidance (Hofstede, 2010). Individualism self-image is in most cases defined and

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represented by “I”- conscious. People focus more on self-fulfilment, beauty, independence achievements, self-determination and competition (De Mooij, 2004).

The application of individualism concept in the print advertisements is in most cases measured by the number of people depicted in the print advertisements, and the portrayal of products that emphasizes on personal benefits, beauty and success (Smith and Hume, 2005). One-person (Pe1) category shows that most of the advertisements in the ELLE UK version contains a single person. This fulfils the Hofstede’s characterizations of UK as a more individualistic culture, when it comes to observing the representation of the number of people in the advertisement, but not really on the products that emphasizes personal benefits and beauty, because the advertisement appeals make up (BP0) and hair/skin (BP1) categorized under beauty product does not lie on the right side of the MCA map.

A masculine culture is characterized to be driven by values of achievement, competition, materialism, ambition and success (De Mooij, 1998). These values are considered male values, are applicable to the entire society and the gender roles between male and female are very separate (Hofstede, 2001). The application of masculinity in the print advertisements entails the use of male characters in the advertisements and emphasis on the value of the products. Gender female “GE2” category portrays that most of the advertisements in the ELLE UK version contains the female gender. This contradicts the results from Hofstede’s dimensions of national culture indexes and the values that are expected from print advertisements in the masculine culture.

Low uncertainty avoidance cultures prefer unstructured way of life hence a higher capacity of creativity and innovation (De Mooij, 2010). The application of low uncertainty avoidance cultural values in the print advertisements, entails advertisements that portrays high level of creativity and concentrates on the end results of the products. The category appeals of somewhat creative photo “CP1” and very creative “CP3” portrays that most of the advertisements in the ELLE UK version portrays creativity in the advertisements. This fulfils the Hofstede’s characterization of UK as a low uncertainty avoidance culture and creativity as an important value in the print advertisements for low uncertainty avoidance cultures.

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4.4 Discussion

This study aims to present an overview of how Norwegian, American and the United Kingdom culture influences magazine advertisements. The results from this study reveals that among the eleven-advertising appeals used to show the differences and similarities between ELLE Norway, ELLE USA and ELLE UK, the use of celebrities or models which also symbolizes the use of people in the magazine advertisements and the advertisements that contain only the product being advertised seems to be the most important variables.

The function of the celebrities and the models used in the advertisements is to give a face to the brand in the markets with similar products and attributes (De Mooij, 2010). The Norwegian magazine advertisements seems to be based more on the product being advertised only. Apart from the advertising appeals of no people (Pe0), no gender (Ge0) and no celebrity (Ce0) on the left side of the map there are also variables of product popularity (PP1) which represents the local products and beauty product (BP3) which represents miscellaneous.

The United Kingdom advertisements seems to associate the product to an image of a model or a celebrity and this can be elaborated with the advertising appeals that lies on the left side of the map and these includes; gender female (Ge2), global celebrity (Ce3) one person (Pe1), creative photo (CP1) and (CP3) which represents somewhat creative and very creative respectively, colour none (Co0) and size (Si2) which represents two pages.

The results from this study did not exactly reflect how Hofstede's three dimensions of national culture (individualism/collectivism, masculinity/femininity and low/high uncertainty avoidance) has classified these three countries (Norway, United Kingdom and United States) in relation to their indexes. There was no clear categorization of any of the ELLE magazines to be representing an individualistic, collectivistic, masculine, feminine, low uncertainty avoidance high uncertainty avoidance culture.

ELLE USA and ELLE UK were found to be quite similar in terms of their positioning on the MCA map while ELLE Norway and ELLE UK were very different as ELLE Norway was positioned on the far left of the MCA map and ELLE UK on the far right of the MCA map with ELLE USA in the middle. With reference to the Hofstede's indexes, United Kingdom and United States does not have that much difference between their indexes. The advertisement appeals categories showed different results in relation to how the countries are categorized by Hofstede's dimensions. The contrary of the results between these two countries provides an empirical evidence of the impact of value contradictions on advertising.

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There might be various reasons why Hofstede's framework does not explain the differences and similarities between ELLE Norway, ELLE USA and the ELLE UK. Hofstede's dimensions were first developed to compare work related values in IBM research and the indexes are based on data collected 30 years ago. The world has changed very much since then, globalization and technological advancement play a big part of the change. The business environment has also transformed since the 1980's and most countries have opened their trade barriers to foreign markets which might to some extent play a part in converging the cultural values. Therefore, cultural values that were derived from Hofstede's first research were specific to the employees of that company which was an American based and might not be directly transferable to the general population across the globe.

The content of this research was based on ELLE magazine May 2017 version from Norway, UK and the USA. Magazines are meant to communicate to one person at a time "the ideal reader" rather than several people at once, hence direct communication with the reader and most importantly the content of the product being advertised. This might explain why the use of people represented as celebrities and models alongside the product being advertised and the use of the product being advertised only has been the most important variable in this study for explaining the differences between advertisements in ELLE Norway (May 2017), ELLE USA (May 2017) and ELLE UK (May 2017).

Magazine advertisements are meant to address individual who is the reader and usually have one person demonstrating the product (Han and Shavitt,1994). Moon (2004) argued that the role of advertising is to appeal to the individual on the basis of their choice portraying what is desired than what is considered desirable at a societal level. The concept of the value of paradox states that advertisement appeals that are coinciding with the society cultural values (desirable values) may not be superior compared to the advertisement appeals that contradicts societal value (desired values) in countries that are politically and economically stable (De Mooij, 2010).

Advertisements from ELLE Norway, ELLE USA and ELLE UK exhibited more desired values because the advertisement appeals did not reflect how Norwegian, American and the United Kingdom culture is classified by Hofstede's dimensions of national culture (desirable values) but instead revealed contradicting results. Norwegian culture is classified as less individualistic, feminine and high uncertainty avoidance culture, while the American culture and the United Kingdom culture are classified as more individualistic, masculine and low uncertainty

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avoidance. Advertisement appeals like the use of celebrities is related to collectivistic culture (De Mooij, 2010). ELLE magazine the UK version contained more advertisements that portrays the use celebrities and people in the advertisements which was not really the case in ELLE magazine the Norwegian version despite its classification by Hofstede as a less individualistic culture.

ELLE magazine in general covers issues of beauty, style and trends and the main ideal readers are women. Therefore, the cultural values portrayed from the advertisements in ELLE Norway, ELLE USA and ELLE UK may not be a clear representation of the Norwegian, American and the United Kingdom culture, since the content of the ELLE magazine does not include a reflection or representation of important societal values such as healthcare, politics and the economy. In addition, the magazine does not reflect the values of the opposite sex as far as magazine advertisements is concerned. This might be an additional reason why advertisements from ELLE Norway, ELLE USA and ELLE UK did not reflect on how Norwegian, American and the United Kingdom culture is classified by Hofstede's dimensions of national culture.

In general, this study revealed very interesting results because apart from the above discussed variables of celebrity and people, many other advertising appeals seem to be clustered in the middle of the axis. These are variables that represent averages and we cannot really use them to make any clear comparison as far as culture between Norway, United States and United Kingdom is concerned because their positioning on the map is not very clear on which culture they represent best. This might be as a result of the sample unit used for this study. ELLE magazine is an international magazine, Norway, United States and The United Kingdom are developed countries which can simply be interpreted as a "similar" magazines targeting "similar" group of people from similar environment and consumer demand. Therefore, the differences between the culture are expected to be very small because the cultures are not very different and locally adjusted magazine advertisements might not really assure extreme difference.

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Chapter 5.0 Conclusion, implications and further research

5.1 Conclusion

The objective of this study was to investigate how culture influence advertising using content analysis of magazine advertisement. I examined the following research question

How does the differences and similarities between Norwegian, American and the United Kingdom culture influence magazine advertising?

The literature review was based on Hofstede's national cultural dimensions which have been used widely in cross-cultural related studies. Therefore, I adopted Hofstede's framework with the emphasis of getting a clear insight on how the differences in culture affects how advertisement appeals are portrayed in Norway, America and the United States. This research adopted a descriptive research design and the judgemental sampling design was used to select appropriate magazines suitable for this study.

The data was collected through a coding system where the advertisements from ELLE UK ELLE USA and ELLE Norway was coded systematically through a total of 11 categories that I developed myself. The data was analysed using a multiple correspondence analysis method displaying the results from the analysis on the multiple correspondence analysis map ready for interpretation.

I chose to focus on cultures that are all economically developed to rule out the chances that economic differences might contribute to how advertisements are presented in the print advertisements. This study has identified very interesting results on the differences that exist between Norwegian, American and United Kingdom magazine advertisements with respect to the following advertisement appeals; creativity, information content, celebrities used in the advertisements, the number of people present per advertisement, product popularity, gender, colour, advertisements size beauty products and personalized headlines.

According to Hofstede's dimensions United Kingdom and United States are not so far apart which may explain why there was not so much difference in what is entailed in the ELLE magazine advertisement from both countries. Another reason might be because United Kingdom and the United States are both Anglo American countries with English being the main language as compared to Norway where Norwegian is the main language.

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From the findings, it seems that culture influences magazine advertisements to some extent giving a transparent reason to why a similar genre of magazine in this case ELLE magazine published the same month is very different both in the content and the language targeting certain group of people from different cultures. The results from this study showed that different magazines portray different advertisement appeals. There was no clear categorization of any of the ELLE magazines to be representing an individualistic, collectivistic, masculine, feminine, low uncertainty avoidance high uncertainty avoidance culture, but it revealed that individualism versus collectivism is a very important dimension to consider in cross-cultural studies related to advertising. Therefore, this study seems to support the view that homogenisation of advertising culture is not happening yet (Dahl, 2004).

5.2 Managerial Implications

For a business to succeed in a competitive international market there has to be a deliberate understanding of consumers' needs and preferences hence the development of a successful marketing strategy.

Based on the results from this study, the marketing managers intending to join the international markets should be very cautious in the application of Hofstede's typologies in cross-culture advertising related decisions. In relation to the three dimensions (individualism/collectivism, masculinity/femininity and low/high uncertainty avoidance) this study was based on, it is transparent that the dimensions were partially not able to operationalize the relationship between the dimensions and the appeals in the magazine advertisements.

The analysis of this study revealed that from the three ELLE magazines from Norway, United Kingdom and United States that was compared, advertisements from ELLE Norway mostly contained only the product being advertised and advertisements from ELLE UK mostly contained the celebrities and models as the face of the products being advertised and ELLE US appeared to be very similar to ELLE UK. Therefore, the marketing managers designing advertisements targeting Norway, United States and United Kingdom can implement the use of celebrities and people in advertisements targeting the United States and the United Kingdom markets.

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The advertisements from ELLE Norway and ELLE UK were found to be very different. Apart from people and product advertisement appeals that differentiated the magazine advertisements from ELLE Norway and ELLE UK, magazine advertisements that portrays local products was found to be appealing to the Norwegian culture and advertisement appeals that portray creative photos was found to be appealing to the United Kingdom culture. Therefore, the marketing managers targeting the Norwegian and the United Kingdom markets should consider focusing on designing advertisements that are suitable to the local culture being targeted since the advertisements targeting the UK and the Norwegian culture cannot be homogenized.

ELLE magazine is an international magazine targeting woman. Therefore, the results from this study might be well associated to a particular target group and not a general reflection of what the entire population might find appealing. Marketing managers should therefore consider focusing on marketing segmentation to identify advertisement appeals that are suitable for different target groups and rather than generalizing an advertisement content as a reflection of the entire

Results from this study enable the advertisers to understand how to strategize their advertisement with the mentality that an advertisement of a product from one country cannot be standardized or the advertisement techniques directly transferred to another country.

5.3 Limitations and further research

This study has revealed very interesting results on how differences and similarities between Norwegian, American and the United Kingdom culture influences magazine advertisements. Based on the content of this study, the results should be interpreted considering certain limitations. First, in this study I only considered one advertising mode which is the magazine and with a limited sample of ELLE (May 2017) fashion magazine. Therefore, it will be fruitful for researchers considering a study in the cross-cultural advertising to study other media of advertising such as radio, internet, billboards, cinema, newspaper etc. In the case of the magazine advertising, future research should probably consider the study of other genre of magazine such as parents, health, men, sports, lifestyle etc. to enhance the generalizability of these types of research.

This study only compared three countries (Norway, United States and the United Kingdom). For more meaningful results in advertising cross-cultural related studies, future research should consider the inclusions of varieties of cultures, especially in countries which are geographically,

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culturally and economically closer to each other since such studies might unfold different views on how culture influence advertising. For example, the developing countries to enhance the generalizability of the results which can be very useful for businesses and organizations that are intending to extend their activities in the international markets.

The eleven advertising appeals that were classified in to three of the Hofstede's dimensions and used in this study was developed by the researcher to provide a new insight on how differences and similarities between Norwegian, American and the United Kingdom culture influences magazine advertising. Therefore, these advertisement appeals might not be applicable to all cross-cultural studies related to advertising and it is advisable for future research to consider advertising appeals that are relevant to their area of study.

In this study, I only considered coding of advertisements from ELLE Norway, ELLE UK and ELLE USA all published in May 2017. Therefore, I will recommend other researchers to consider studies that covers longer time frame to find out if different seasons at which the magazines are published influences how advertisements are depicted from different cultures.

The theoretical part of this study was built on Hofstede's three dimensions which were also extended to the empirical part of this study. The results from this study did not approve the categorization of Norwegian, American and the United Kingdom culture as classified by the mentioned Hofstede's dimensions. Therefore, future researchers should focus on other Hofstede's dimensions (power distance, long/short-term orientation, and indulgence/restrain) to examine their effect on advertising as they might contribute to the observed effects and reveal useful results.

Hofstede's dimensions of national culture have been very useful model in cross- cultural related studies and still is. In regard to the changes that has taken place in the world as a result of globalization and technological advancement, it would be very interesting if he performs another exact research like the one he did around 30 years. This would be very useful to the researcher intending to conduct more cross-cultural studies related to advertising since they will be using a model that is applicable to the current consumers across the globe.

Regardless of the limitations in this study, it has contributed to the literature of advertising cross-cultural related research.

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List of Appendices

Appendix 1: Principal inertias (eigenvalues)

dim	value	%	cum%	scree plot
1	0.063025	46.8	46.8	*****
2	0.015709	11.7	58.5	****
3	0.006823	5.1	63.5	**

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4	0.005384	4.0	67.5	*
5	0.003486	2.6	70.1	*
6	0.002677	2.0	72.1	*
7	0.002212	1.6	73.7	*
8	0.001106	0.8	74.6	
9	0.000622	0.5	75.0	
10	0.000360	0.3	75.3	
11	0.000142	0.1	75.4	
12	7.1e-050	0.1	75.5	
13	1.9e-050	0.0	75.5	

Total: 0.134672

Appendix 2: Inertia contributions of the categorical variables

Columns:

	name	mass	qlt	inr	k=1	cor	ctr	k=2	cor	ctr
1	CP: Not creative	77	694	5	-73	649	7	19	46	2
2	CP: Somewhat creative	12	681	26	418	680	32	-13	1	0
3	CP: Creative	2	431	26	288	71	2	-649	360	49
4	CP: Very creative	1	428	22	513	328	3	-282	100	3

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5	Inf.: No information	19	623	27	298	388	27	-232	235	67	
6	Inf.: Little information	28	433	18	-9	1	0	-157	431	45	
7	Inf.: Moderate information	24	501	22	-46	20	1	227	481	80	
8	Inf.: Long information	19	506	25	-235	313	17	185	193	41	
9	Ce: No celebrity	21	790	48	-719	786	169	-49	4	3	
10	Ce: Maybe	49	608	19	211	538	35	-76	70	18	
11	Ce: Local celebrity	20	445	26	203	197	13	228	248	66	
12	Ce: Global celebrity	1	194	23	345	161	2	156	33	2	
13	Pe: None	21	776	49	-709	776	169	-17	0	0	
14	Pe: One person	61	769	18	235	731	53	53	38	11	
15	Pe: Few people	5	337	23	248	283	5	-108	54	4	
16	Pe: Many people	4	403	29	-146	21	1	-628	383	91	
17	PP: New product	8	359	23	-248	344	8	-52	15	1	
18	PP: Local product	10	474	26	-374	474	23	8	0	0	
19	PP: International brand	63	557	10	110	554	12	8	3	0	
20	PP: Global brand	9	49	24	-107	48	2	-13	1	0	
21	BP: Make up	13	539	25	-298	411	19	166	129	24	
22	BP: Hair/ Skin	12	184	26	8	0	0	222	184	38	
23	BP: Accessories	55	658	14	164	597	24	-53	61	10	
24	BP: Miscellaneous	10	748	28	-505	651	42	-194	96	25	
25	BV: None	82	272	3	11	45	0	-25	227	3	
26	BV: Mark 'Best'/'leader'	1	147	26	247	35	1	441	112	15	
27	BV: Mark 'No. 1'	3	67	23	-112	39	1	95	28	2	
28	BV: Mark '100%'	4	343	24	-205	115	3	287	227	22	
29	Ge: None	22	781	47	-685	780	162	-21	1	1	
30	Ge: Male	2	280	24	-385	204	4	235	76	6	
31	Ge: Female	64	794	18	246	770	61	44	24	8	

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32	Ge: Male/female	4	535	30	-9	0	0	-755	535	132
33	Co: One colour	5	541	24	402	537	14	34	4	0
34	Co: Black and white	5	26	23	-71	26	0	8	0	0
35	Co: Moderate	78	292	4	-27	230	1	-14	62	1
36	Co: Many colours	2	296	24	152	28	1	466	267	25
37	Si: Half a page	4	314	25	-233	119	4	-299	195	24
38	Si: One page	55	711	14	-170	707	25	13	4	1
39	Si: Two pages	27	683	25	317	654	43	-67	29	8
40	Si: More than two pages	5	403	29	326	149	9	427	254	63
41	PH: None	72	497	6	28	71	1	-68	426	21
42	PH: You	14	527	24	-53	15	1	312	512	87
43	PH: We	5	207	24	-227	179	4	89	28	3

Appendix 3: Randomized selection of magazine pages to investigate

ELLE Norway page numbers

> sample(1:186)

```
[1] 21 15 34 62 171 137 59 150 89 60 7 145 72 184 40 13 92
[18] 160 42 153 182 91 106 51 35 108 170 99 52 96 70 161 81 136
[35] 167 48 175 17 102 49 71 172 41 19 28 126 74 152 139 63 14
[52] 38 166 94 109 66 144 31 143 176 73 107 164 114 185 132 90 174
[69] 58 158 168 141 23 69 97 43 105 67 1 119 112 110 88 159 127
[86] 56 117 181 3 93 180 26 33 98 46 124 30 125 10 12 183 80
[103] 84 104 135 75 155 61 178 121 133 162 20 45 140 82 165 54 156
[120] 157 29 177 83 123 16 24 55 111 32 173 76 129 115 149 118 113
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[137] 131 103 78 11 147 65 100 120 128 87 37 27 116 18 122 57 53
[154] 25 179 138 50 86 36 85 8 5 22 101 4 6 142 79 154 146
[171] 77 151 169 9 47 39 163 148 134 2 44 95 130 186 64 68
```

ELLE UK page numbers

> sample(1:226)

```
[1] 38 182 87 74 134 222 28 65 126 137 111 109 115 119
[15] 184 176 24 148 187 58 48 4 27 19 206 160 120 225
[29] 216 149 75 73 34 88 50 219 170 39 215 189 53 146
[43] 32 105 77 49 9 203 56 142 41 226 153 172 185 156
[57] 81 175 22 47 136 10 132 18 125 192 124 86 207 15
[71] 213 118 140 209 79 83 25 150 117 198 214 95 55 2
[85] 166 171 30 69 193 127 143 37 59 147 173 33 43 40
[99] 210 224 97 159 26 138 223 42 5 202 165 135 169 155
[113] 163 114 103 78 91 195 128 161 76 217 162 21 62 44
[127] 64 121 183 212 31 167 218 112 199 107 180 164 51 145
[141] 99 220 158 72 70 168 181 66 98 16 221 89 152 23
[155] 133 179 12 8 154 3 100 194 108 178 151 102 54 11
[169] 46 94 85 6 57 141 196 63 191 208 52 204 186 14
[183] 139 200 106 157 35 130 45 82 17 68 104 71 188 13
[197] 197 61 174 101 20 190 90 123 131 122 211 96 92 1
[211] 60 29 93 67 36 110 129 177 144 201 116 80 7 205
[225] 113 84
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ELLE US page numbers

> sample(1:292)

```
[1] 172 3 86 81 235 75 208 259 270 21 213 289 29 267
[15] 116 127 269 161 264 286 195 271 137 132 174 222 129 224
[29] 136 140 149 63 229 170 125 250 118 159 99 2 237 61
[43] 142 46 225 283 279 219 177 138 95 180 215 194 272 100
[57] 42 41 209 268 131 17 197 210 52 143 16 278 181 217
[71] 77 263 91 76 241 150 70 242 57 280 239 223 121 192
[85] 188 13 10 203 236 189 40 26 108 55 71 231 151 87
[99] 8 274 49 260 51 101 89 200 258 202 218 262 190 73
[113] 53 273 135 220 78 139 255 207 25 68 146 45 226 191
[127] 163 34 244 214 67 31 56 30 266 175 110 43 162 253
[141] 290 102 48 257 292 65 84 183 111 64 182 6 285 134
[155] 35 117 282 38 147 104 119 124 54 44 37 206 9 20
[169] 19 93 12 74 148 60 168 1 287 28 211 281 122 171
[183] 24 98 251 27 176 115 79 254 50 92 252 156 105 69
[197] 113 169 128 126 216 265 288 33 32 141 185 204 158 4
[211] 83 167 245 196 187 58 11 14 82 234 114 249 199 247
[225] 205 94 90 275 233 62 85 228 173 80 256 165 130 248
[239] 276 15 103 232 212 157 47 291 230 179 154 112 36 96
[253] 7 184 120 23 277 243 284 227 109 66 221 164 5 166
[267] 107 144 152 22 145 186 39 59 123 97 201 178 160 133
[281] 240 88 198 246 153 18 155 106 238 261 193 72
```

Appendix 4: Fisher's exact test on contingency tables

(xtab <- table(pam[, "Mag"], pam[, "CP"]))

```
  0  1  2  3
1 46  4  0  0
2 41  8  0  1
3 40  7  3  0
```

fisher.test(xtab)

p-value = 0.1405

:

```
(xtab <- table(pam[, "Mag"], pam[, "Inf."]))  
  0  1  2  3  
1  6 20 12 12  
2 16 13 15  6  
3 10 14 13 13  
fisher.test(xtab)  
p-value = 0.1398
```

```
(xtab <- table(pam[, "Mag"], pam[, "Ce"]))  
  0  1  2  3  
1 19 24  7  0  
2  5 30 13  2  
3 10 27 13  0  
fisher.test(xtab)  
p-value = 0.01418
```

```
(xtab <- table(pam[, "Mag"], pam[, "Pe"]))  
  0  1  2  3  
1 17 28  2  3  
2  6 40  3  1  
3 12 32  4  2  
fisher.test(xtab)  
p-value = 0.1356
```

```
(xtab <- table(pam[, "Mag"], pam[, "PP"]))  
  0  1  2  3  
1  3 13 30  4  
2  7  4 37  2  
3  4  0 37  9  
fisher.test(xtab)  
p-value = 0.0003727
```

```
(xtab <- table(pam[, "Mag"], pam[, "BP"]))  
  0  1  2  3  
1 12  7 20 11  
2  6  4 38  2  
3  4  9 33  4  
fisher.test(xtab)  
p-value = 0.002982
```

```
(xtab <- table(pam[, "Mag"], pam[, "BV"]))  
  0  1  2  3  
1 46  1  0  3  
2 45  0  3  2  
3 45  1  2  2  
fisher.test(xtab)  
p-value = 0.6794
```


:

```
(xtab <- table(pam[,"Mag"], pam[,"Ge"]))  
  0  1  2  3  
1 18  1 28  3  
2  6  1 43  0  
3 12  1 34  3  
fisher.test(xtab)  
p-value = 0.01704
```

```
(xtab <- table(pam[,"Mag"], pam[,"Co"]))  
  0  1  2  3  
1  3  4 42  1  
2  3  2 44  1  
3  3  3 43  1  
fisher.test(xtab)  
p-value = 0.9981
```

```
(xtab <- table(pam[,"Mag"], pam[,"Si"]))  
  0  1  2  3  
1  1 32 13  4  
2  3 29 14  4  
3  3 29 17  1  
fisher.test(xtab)  
p-value = 0.673
```

```
(xtab <- table(pam[,"Mag"], pam[,"PH"]))  
  0  1  2  
1 37  7  6  
2 43  7  0  
3 38  9  3  
fisher.test(xtab)
```

Appendix 5: Wrist watch advertisement from ELLE Norway (May 2017) p.5



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Appendix 6: Wrist watch advertisement from ELLE UK (May 2017) p. 93

