Reflection of Cultural Values in Animated TV and Viral Advertisements from India

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ABSTRACT

The purpose of this thesis is to analyze TV and viral advertisements in India for their reflection of traditional and contemporary cultures. In order to reach this purpose, an exhaustive list of literature on culture and cultural values in advertisements are consulted. Using guidelines from previous research and literatures on content analysis, advertising appeals and netnography, qualitative analyses of the contents of four animated advertising videos from India and consumer comments on the same are conducted. Based on the researcher's observations and interpretations, the study reveals that advertisements in both media reflect cultural values, but in surprisingly different ways. TV advertisements reflect new and modern values in India, whereas the supposedly radical viral advertisements tend to stick to traditional culture.

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MOTIVATION FOR THE STUDY

The aim of this study is to analyze the reflection of contemporary cultural values in TV and viral advertisements in the developing economy of India. Not only are the two media different in their features but the Indian culture itself is undergoing change. Therefore, the author will examine how the two media cater to the local culture and its changes. In order to reach the purpose, the analysis compares cultural cues noted in television advertisements and viral advertisements against the cultural dimension index of Hofstede (1980) for India. The analysis is an attempt to facilitate future marketers to learn from current trends in the advertising style and the measure of cultural consideration in Indian TV and viral advertisements.

A major motivation behind the analysis is the fact that India is the fourth largest economy in the world today. The Indian market is characterized of fierce competition among companies striving for a piece of the growing consumer base. With more than 80 million users (Internet World Stats, 2009), the Internet has grown tremendously in its usage in India, encouraging a wide array of activities from socializing to sharing videos, journals and instant updates on friends, families, colleagues, etc. Viral advertising is novel yet increasingly serious competition for traditional TV advertising, which has a strong base in the Indian market and society. In their search for creative and original means to grasp people's attention, advertisers not only face growing competition in the industry, but also the challenge of a culture that is evolving. With the liberalization of the economy and globalization, Indian consumers have increasingly adopted many of so-called western behaviors that are seen in how they approach information, technology and consumerism. Such changes affect the advertising world in how consumers react to the advertisements and how advertisements attempt to relate to the consumers.

There is no shortage of literature on the subject of advertisements reflecting cultural values of the target market. Culture has been one of the most widely researched topics under International Business studies. Marketers acknowledge that awareness of the consumers' cultural context is of immense value before attempting to get their attention (De Mooij, 1998). Even in terms of online marketing, culture is not a factor to be disregarded; in fact studies show that web designs are customized to suit the cultural region it is for (Fock, 2000; Simon, 2001; Burgmann, Kitchen and Williams, 2005). Newer challenges arise with the rise of promising viral advertisements which are often seen as short-cuts to help attract a mass audience in very little time with limited resources. Since viral marketing can be tremendously cost-efficient, but also very unpredictable, it is of great academic- and managerial benefit to analyze this phenomenon.

Despite the attractive culture, the question of cultural values in advertisements from India has not been explored in depth. Moreover, cultural study in case of viral marketing is very new. India being a front-runner in economic growth is a major market to be considered and thus research on cultural values and advertising is of immense value today, more than ever before. Therefore, the current study aims to shed light on how advertisers for Indian market account for their culture, by posing the following research question:

RQ: How do traditional and viral advertisements differ in their reflection of contemporary Indian culture?

STRUCTURE OF THESIS

First and foremost, the thesis begins with the reasoning for why India is chosen for the current study. Details on the country's growing economy, its advertising market and an evolving culture are presented. This chapter is followed by a literature review with a brief presentation of TV advertising, and an introduction to viral marketing, touching upon the concept and its popular channels. Keeping in mind the purpose of the thesis, the section will also briefly point out some differences between TV and viral advertising. The chapter continues with an explanation of the importance of cultural values in traditional and online advertising. A brief overview of previous studies on the localization of advertisement in terms of India is presented to close the chapter. After the literature review, the methodology processes are discussed, beginning with the research approach. The sampling procedure is explained and three pivotal concepts of content analysis, advertising appeals and netnographic analysis are introduced. The specific frameworks used within each field and the modification of each framework to suit the current purpose are also explained. The next chapter discusses in length the findings and interpretations of each of the analyses. The chapter ends with a brief summary of the differences between TV and viral advertising by comparing reflected cultural values in the sample advertising videos and Hofstede's indices on India. Finally, the conclusion of the entire study is discussed, supplemented by implications of the results for marketers and future researchers. The thesis closes with notes on the limitations faced and their implications.

WHY INDIA

India is an exciting world of its own. Far more than just a developing economy, there are radical changes observed in the society and its members. It is the distinct feature of the country and its culture and the interesting changing phase of all these that has led the author to focus on India. This chapter will rationalize in detail the choice of country with its positive economic scenario, the bustling advertising industry and most importantly, the rich culture.

Growing Economy

India has been in the radar of many from the corporate world for years. It has grown to be one of the fasted growing economies in the world today. With a population of over one billion, the market opportunities are only growing with the rising middle class population, increasing income levels, growing number of working women and consequently increasing purchasing power (www.expresspharma.com). Kripalani in 1999 reported that the Indian youth already generated $2.8 billion worth of discretionary income, while their families spent an additional $3.7 billion every year. The numbers of course have risen by 2010. The Indian market has strengthened and expanded since the nation wide economic reform process that started in 1999. The liberalization of the Indian economy encouraged the country's interaction with the world, positively affecting its economic prosperity (Athyal, 2006). According to a report by global consultancy firm PricewaterhouseCoopers (PwC), India could become the world's third largest economy by purchasing power parity (PPP), overtaking Japan in 2012 (Sinha, 2010).The country is an extremely attractive market for multinational companies since "India is at an exciting tipping point in its socio-economic progress that makes it the cynosure of global investors", as quoted by Reddy et al.

(2007, p. 3). Moreover, positive trends have been consistent despite the global recession. According to the Prime Minister Manmohan Singh, India's growth rate was maintained at 7.6% in 2008-09 (www.livemint.com).

Promising Advertising Scenario

The current study would not be as relevant and useful if carried out based on a country with a failing advertising industry. Therefore, it is equally important to draw attention to India's enormous advertising market.

The Indian advertising industry has been evolving at a rapid pace over the past few years due to the proliferation of means of communication and the emergence of new distribution channels. RocSearch Ltd. (2006) stated that "the Indian advertising industry is being reshaped by regulatory and technological changes spanning various media platforms - radio, TV, Internet, print and outdoor". Traditional channels such as radio and outdoor advertising are slowly being replaced by the Internet. Figures compiled by Pinto (2010) show that the industry experienced a growth of over 20% in 2007, followed by over 15% in 2008. The total worth of the advertising industry stood at an estimated value of Rs 320 billion in 2009. The key factors that have contributed to such development include rapid economic growth of the country, entry of global companies, higher degree of competition, growth in media vehicles and increase in consumer propensity (Patel, 2010). After a slowdown in 2009 with only 1% growth, the advertising industry is reported to grow 9% in 2010, according to a study by media agency Zenith Optimedia (Bhushan, 2010). The study (Ibid.) indicates that the total ad expenditure for India in 2009 was $4.8 billion, projected to reach $5.25 billion in 2010, rising to about $6.4 billion by 2012.

Since the thesis will discuss the differences in TV and viral (online) advertising, the Indian scenario for both media is further discussed as follows.

Indian TV Advertising. India has the third largest television viewing market in the world according to Bowman (2004) and Forrester (2007). The Indian television scene has changed dramatically over the past decade aided by the economic liberalization program of the government, which led to increased domestic and international programming (Bowman, 2004; De Souza, 2006). Over the years, television has become an important medium in the Indian society. With over 300 channels as of 2010, the Indian TV industry is estimated to grow from $4.3 billion in 2006 to $9.5 billion in 2010 and to overtake print media in size (De Souza, 2006). Currently, TV comes a close second after print media in terms of percentage share of total ad expenditure on the five key industry segments - print, television, radio, cinema and outdoor. The average percentage of total ad spend on TV from 2000-2004 was 41.7%, whereas on print media was 47.5% (Patel, 2010). TV sustained a 40% share of advertising spend in 2008 and ad volume grew by 23% in the first half of 2009 compared with the same period in the previous year. The television advertising is expected to register high rates of growth, with the entry of regional channels, new formats (for eg. reality shows and talent hunt), distribution, cable and satellite growth (Sinha, 2008).

Indian Online Advertising. According to Patel (2010), the size of the Internet advertising industry in India in 2006 was Rs 1.6 billion, projected to be Rs 7.5 billion by 2010. He further states that with the broadband becoming increasingly popular, this segment will provide huge opportunity to marketers. According to the Internet World Stats (2009), India has a penetration rate of 7.0% (81 million users). Despite the huge market, in 2007, Internet advertising contributed to only 1.8% of the country's total advertising spends. In the same year, it was reported that for every hundred rupees spent by advertisers, Rs 91 was spent on television and print, Rs 5 on the outdoor media,

while the rest was divided between cinema, radio and the Internet. Sinha (2007) compiled these numbers. However, it is slated that digital media comprising Internet and Mobile is the fastest growing medium in the country (Sinha, 2008). It was estimated that the Internet medium would witness a 150% growth in 2008 over the previous year, driving the total advertising expenditure from Rs 22,721 crore (approx. Rs 227 billion) in 2007 to Rs 26,532 crore (approx. Rs 265 billion) in 2008 (Sinha and Dogra, 2007). Online advertising in India is rapidly gaining acceptance and offers an ever increasing user base. "Increasing awareness among advertisers and increase in Internet penetration are driving growth of the online medium and its horizontals", as pointed out by Netscribes (India) Pvt. Ltd. (2009). The market is expected to witness a 27% p.a. growth from 2008-2013 (Ibid.).

Rich Indian Culture

In addition to the promising situation of the economy and the advertising industry, this study particularly draws on India's rich and diverse culture. According to one of the earliest definitions provided by Tylor (1871, in Soares et al., 2007, p. 277), culture is "the complex whole which includes knowledge, belief, art, morals, custom and any other capabilities and habit acquired by man as a member of society". Hofstede (1984) defines the same as "the collective programming of the mind which distinguishes the members of one human group from another" (p. 51). It consists of not just what one is born into but all that one learns and shares in relation to values and norms, customs and traditions, beliefs and religions, rituals and artifacts (www.marketingteacher.com).

India is a diverse country in terms of people, language, religion, cultural practices, customs and traditions. It is known to be one of the oldest civilizations in the world with a history spanning more than 10,000 years (www.nriol.com). The culture of India has been shaped by the very history,

its unique geography and the incorporation of customs and traditions from its invaders as well as neighbors and more importantly by preserving its ancient heritages. From the thirteenth century onwards, following the Islamic conquests and the subsequent European colonialization, culture of India has been influenced by Turkish, Persian, and Arabic and English cultures (Zhang and Thakur, 2008). Culture is also heavily influenced by religion, for which India is known to be the birth place of Hinduism, Jainism, Buddhism, and Sikhism (Ibid.). Despite all the tension, the Indian culture has not been subject to major westernization which shows its strong roots and peoples' belief in their culture. However, recent times also notice historical event of social changes in India which has added to the motivation behind this study.

In order to enhance the understanding of the Indian culture, the study by Geert Hofstede (1980) will be incorporated to break down culture into smaller dimensions that help bring to light the differences of one culture from another. Hofstede's study is known to be the most comprehensive culture study till date (Smith et al., 1996).

Hofstede's Cultural Dimensions. Hofstede in 1980 surveyed 100,000 employees of the company IBM in more than 50 countries and identified four cultural dimensions. These were called individualism, uncertainty avoidance, power distance, and masculinity. Eventually a fifth dimension of time orientation was added (Hofstede, 1980). Hofstede went on to assign indices on each of the five dimensions and linked these dimensions to demographic, geographic, economic, and political aspects of a society (Kale and Barnes, 1992). Due to previous researches on content analysis and advertising appeals being carried out only on the first four dimensions, the dimension of time orientation will not be discussed in the current analysis.

India's Cultural Dimensions. As per the cultural dimension indices prepared by Hofstede (1980) for 64 countries, India displays a high power distance (18th highest); low individualism (25th lowest); high masculinity (25th highest) and low uncertainty avoidance (9th least). The following table shows India's position on the cultural dimension index.

Power Distance	Individualism	Masculinity	Uncertainty Avoidance
77	48	56	40

Table 1.India's score on Hofstede's cultural dimension index, Source: www.clearlycultural.com

Each of the four cultural dimensions in case of India is presented below. In terms of individualism and masculinity, brief overview of noticeable changes will also be presented.

Power distance is defined as "the extent to which the less powerful members of institutions and organizations within a country expect and accept that power is distributed unequally" (Hofstede, 1994, p. 262). This dimension reflects the consequences of power inequality and authority relations in society, and consequently influences hierarchy and dependence relationships in the family and organizational contexts.

India scores very high on the power distance scale, with a ranking of 77 compared to a world average of 56.5 (Zhang and Thakur, 2008). Such a high index indicates a high level of inequality of power and wealth accepted within the society as a norm. The emphasis is on social status, referent power, authority, and legitimacy (Singh et al., 2003). As per the researcher's first-hand experience of the Indian culture and confirmed by Zhang and Thakur's (2008) study, there is a strong presence of social hierarchies. Rank and age are important determinants of the power of an individual. In any kind of a setting, discussions and decisions are led by senior members and those

in the lower ranks are meant to follow. Questioning senior's opinions or "answering back" are unacceptable behaviors. The importance of ranking is also visible in addressing people by their position or relations. It is very rare to hear one call his/her boss by first name. Use of prefix such as Sir or Ma'am, and relationship terms such as brother/sister, uncle/aunt, etc. is a norm. Workers from the lowest ranks in an organization or a household address seniors as "*sahib*" or "*mem-sahib*" meaning "master" or "mistress" respectively. Being a highly religious country, it is not uncommon to find people who worship their seniors or employers as forms of god/goddess, especially in rural India. Younger members of the family bow down to touch the feet of their elders even today.

Zhang and Thakur (Ibid.) trace the social hierarchy system to the Indian caste system primarily associated with Hinduism. Although the caste system is said to be abolished legally in the 1960s (Cooke, 2000), it is still practiced in modern India, particularly in terms of professions and class. Indians believe to have "their own place among each other and accept that it is the way to keep society from disintegrating to chaos" (Callaham and Pavich, 2008). The maintenance of power distance is in part supported by the economic structure of the Indian population. Kurian (in Athyal, 2006, p. 6) is of the belief that since "India has embraced a market economy leading to an unequal distribution of income and wealth as well as an unequal distribution of power. Those with economic power exploit those who lack economic power". The dimension has remained unchanged and power distance is still highly visible in current times.

Individualism–collectivism describes the extent to which the society values group-norms or individual freedom. According to Hofstede (1994), individualism pertains to "a society in which the ties between individuals are loose: everyone is expected to look after himself or herself and his or her immediate family only" (p. 261).

With a low score of 48 on the index, India holds a strong sense of community. Individuals tend to put others before him/her, for instance his/her friends or family. Zhang and Thakur (2008) accurately mention that there is a noticeable lack of privacy and a smaller concept of personal space. "Friendship" takes a different meaning in the country, where friends often force an individual to do something for the pleasure of the whole group. Travelling alone is seen as strange and unsafe. Society plays an important role where people constantly worry about what the neighbors might say about one's doings or possessions. Age old expressions like "*Log kya kahenge*" meaning "what will people say" are still existent in the country. Success is enjoyed from the perspective of a group rather than an individual (Banerjee, 2008). Thus, respect is often subjective to how others perceive an individual. Such traditions of communal values further support the social hierarchical structures. Collectivism is also demonstrated in the historical practice of extended families in India. Children are not encouraged to be independent and self-sufficient, since the family is expected to provide a comfortable environment to maximize the development of a child's personality (www.family.jrank.org).

However, these traditions might be changing along with the changing social values in India today. Higher personal goals and tougher competition encourage individuality amongst the modern population. Although one might put his friends before him in terms of personal space, he/she may be very forthcoming in the work space to earn prestigious rewards. Sinha and Tripathi (1994) found a mix of collectivist and individualistic behavior among Indians depending on their interests and needs. Extended family traditions are also undergoing change, increasingly substituted by nuclear families (www.e-sparc.com). Sinha and Tripathi (1994) indicate that "new values have emerged in the upbringing system emphasizing a child's psychological separation from his/her family; changes

in a woman's status and role have provided her with more egalitarianism and more opportunity to contribute to her family income" (p.123-136).

Masculinity focuses on the degree to which 'masculine' values like competitiveness, achievement, the acquisition of wealth and success are valued over 'feminine' values like relationship building and quality of life. This dimension also deals with the acceptance of certain gender role differentiation in the society.

India has a high masculinity ranking at 56, with the world average at 51 (Zhang and Thakur, 2008). However, the index should be taken with caution since India demonstrates an equally high emphasis on feministic traits as countries with less masculinity (Das, 2010). Importance to extended family systems and high value on relationships counteract the impact of high masculinity score (Harwood and Roy, 1999; Perlow and Weeks, 2002). While as a masculine society Indians emphasize materialism and wealth, the Hindu religion denounces such values in favor of nurturance and care for other beings. Traits from both poles of the dimension are thus existent in the Indian culture especially with the modern development. Indians are increasingly attracted by western consumerism and materialistic behavior, while keeping in touch with their traditional roots.

However, in terms of the gap between gender roles in a society, India is highly masculine even today. Although women in business have grown to be common in India in the last few years, it is not deniable that men still command more respect and power, especially from other men. Women are expected to portray less masculine values such as aggression and assertion and more feminine values such as nurture and respect. Women's lives have been shaped by age old beliefs and practices, discouraging individuality and encouraging service to her family. Brides are still commonly blessed by elders to bear sons, and not daughters. Gender inequality in India has existed "from its early history due to its socio-economic and religious practices that resulted in a wide gap

between the position of men and women in the society" (Zhang and Thakur, 2008, p. 13). The Indian media sheds a positive light on the issue. With increasing portrayals of strong female figures, women are shown to "negotiate her newly emerging position within the context of her household and family life" and thus, the so-called 'New Woman' reflects two concurrent trends (Munshi, 2001).

Uncertainty avoidance refers to "the extent to which people feel threatened by uncertainty and ambiguity and try to avoid these situations" (Hofstede, 1991, p. 113). This dimensions deals with the need for well-defined rules for prescribed behavior.

In terms of this dimension, India ranks low with a score of 40 compared to the world average of 65 (Zhang and Thakur, 2008). Superstitious and religious beliefs in fate and destiny are still prevalent. The notion of "everything happens according to God's plan" is influential in the decision making and risk-taking behavior of many Indians. Moreover, with the growing competition in the market, people are willing to take more risks and take pride in such masculine behavior. When dealing with rules and regulations, Indians are rather flexible and bribery is not uncommon to go around such rules. Indians are also less anxious to show emotions in public, which can be traced to the importance of social respect. Another reason could be the respect given to those who show masculine traits of taking higher risks. Thus the prevalence of low uncertainty avoidance in India is continuously strong.

Overall, India shows a mix of strong tradition of its cultural values at the same time as it is undergoing rapid change. Although the cultural values used in Indian advertisements are symbolic of western as well as eastern culture, it is still unclear how "western" Indian advertising has become. This analysis will thus attempt to figure how Indian advertisements cope with such blend of cultural values.

LITERATURE REVIEW

This chapter begins with brief introduction to TV and viral advertising, followed by the distinction between the two. Thereafter the importance of cultural values in both media is presented. This chapter will close with a review of literature on cultural values in Indian advertisements and the consequent research questions for the analysis.

TV Advertising

One needs no introduction to TV advertising. TV is a traditional medium for advertising that has been used ever since its creation. Such advertising is a common example of one-to-many communication where the sponsors send a message to the viewers and there is no room for interaction between the two parties. However, with the growing demand and awareness of consumers, marketers and companies are constantly in search of innovative channels to reach their consumers. Traditional advertising media including TV advertising, outdoor advertising, sponsorships, competitions etc. have been so excessively used that consumers are increasingly resistant to such media. Therefore, viral advertising has hit the marketing world as a welcome change that could help attain consumers' attention, using unpaid resources. However, putting a TV ad on social media does not make it a viral ad. The following paragraph presents the concept of viral marketing in detail.

Introduction to Viral Advertising

Viral marketing is an online form of voluntary word-of-mouth (WoM) endorsement marketing. It is a consumer-to-consumer marketing tactic which employs the Internet to encourage individuals to

pass on a marketing message to others (Wilson, 2000). Similar to a virus, information about a company or its brand message, goods or services is spread to potential buyers who then pass the information to other potential buyers in a way that a vast network is created swiftly (Dobele et al., 2007). Accordingly, power has shifted away "from the editors, the publishers, the establishment, the media elite" to the people (Murdoch, 2006). The most vital point in viral advertising is that it facilitates many-to-many communication where interaction between the company and consumers is possible.

Originally named by Hotmail's founding fathers Steve Jurvetson and Tim Draper in 1997 as "Viral Marketing" (Kaikati and Kaikati, 2004; Phelps et al., 2004), a variety of terminology are found to denote viral marketing as "electronic word-of-mouth", "interactive marketing" (Blattberg and Deighton, 1991), "word-of-mouse" (Goldenburg et al., 2001), and "referral marketing" (De Bruyn and Lilien, 2004). Thomas (2004) attempted to unify these ideas in the term "buzz marketing", whereby a buzz- a hype for positive association, excitement, or anticipation about a product or service - is created among consumers.

Viral marketing comprises of diverse online platforms and can spread in many forms, including e-mails, blogs, chat rooms, games, user forums, seeding websites, social networks, and viral videos. The most popular channels are shown in the table below along with the form of the viral message or the website used to spread the message. The table also shows examples of companies that have used such channels.

	Forms/Websites	**Example of companies using the channels**
Channels:		
E-mails	mass e-mails	Hotmail, Ferrari, Red Bull, Monk-e-mail.com
Micro Blogging	Twitter, Jaiku, TXTMob, Tumblr, FriendFeed, and Seesmic	Accenture, BBC, Capgemini, Dell, Microsoft, Motorola, Nokia, Procter & Gamble, etc. using Twitter (www.blog.fluentsimplicity.com).
Viral Video	YouTube, Revver, Yahoo Videos, Google Videos, metacafe, blip.tv, and Veoh	Cadbury, Heineken, Old Spice, Nike, Mentos, Coke, Evian, iPad, Pepsi, Dove, Sony (Viral Video Chart, 2010)
Social Networking sites	Facebook, MySpace, Orkut, Hi5, Friendster, LinkedIn, and Twitter	Starbucks, IBM, Ford, Dell, Burger King, Visa, WWE, Fujifilm (Uhrmacher, 2009)

Table 2.Popular channels of viral advertising and their users

Particularly two of these channels will be made use of in order to assist the analysis of the current research topic.

Viral Video. A viral video is a video that becomes popular through the process of Internet sharing, typically through online media-sharing websites and email (Wikipedia, 2010). Interactive sites allow users to upload personal or shared videos with elements of social networking where friends or network(s) of the user can view, comment or share the video. Companies post advertising videos, how-to videos or simply random videos regarding its product or service and spread it virally via its different sites (Basnet, 2008). There are many instances where viral videos are created by consumers with no intention of marketing. YouTube is the largest video sharing website that currently hosts millions of video clips in its database (www.webhostingart.com).

Social Networking Sites. Hagel and Armstrong (in Iriberri & Leroy, 2009, p. 2) define social networking sites as "computer-mediated spaces where there is a potential for an integration of content and communication with an emphasis on member-generated content". These sites primarily focus on connecting people at a personal level (Swamynathan et al., 2008), where each user needs to approve a friend before communication is possible. Thus, communication is more trustworthy and effective; especially when one connected user needs to influence others to perform a task like joining an event or purchasing a product (Young and Srivastava, 2008). Companies use such sites to open an account/profile where users can discuss the products or participate in various games and activities revolving around the product. Facebook is the most popular social networking site with more than 100 million users in 2008 (Kirkpatrick, 2008) and growing at a rate of 228% (Nielsen Wire, 2009).

Scholars believe in the huge potential of viral marketing. According to a survey by Jupiter Communications (2010), statistics indicate that 81 percent of recipients who receive viral message pass it along to at least one other person, whereas almost 50 percent pass it along to two or more people. This shows how important it is to know more about this new medium in order to make efficient use of it. A popular example of a viral marketing success story is that of the restaurant chain Burger King which in April 2004, launched www.subservientchicken.com – a site that allowed users to issue commands to a guy dressed in a chicken suit. The site saw 460 million hits in two years and tremendously improved the brand awareness (Kotler and Armstrong, 2007).

TV vs. Viral Advertising

After an extensive search for studies that clearly describe differences between TV and viral advertising, the author finds the one by Porter and Golan (2006) as the most relevant. Through a

content analysis of 501 advertisements, the researchers found important differences between advertisements on the two channels. Fortune 500 companies created less viral ads and more TV ads than non-Fortune 500 companies. In terms of ad function, the analysis showed that both television and viral advertisements focused on branding followed by provision of information, while rarely using the ads as a call to action. In terms of use of advertising appeals, viral ads used more humor and also provocative appeals such as sex, nudity and violence. Use of brand identification and animation was less in viral ads. Porter and Golan (Ibid.) explain that viral advertising rely more on provocative content in order to motivate free peer-to-peer transmission of persuasive messages from companies. In their words, "while emotive content has always been the key to capturing audiences' attention in advertising, viral advertising relies on increasingly raw content for actual distribution" (Ibid., p. 26).

Particularly five points of differentiation between traditional advertising and viral advertising are crucial. The first difference is that TV ads are paid for whereas viral ads are for free. The famous definition of advertising is by Wells et al. (2000) who clearly stated that advertising is "paid non-personal communication from an identified sponsor using mass media to persuade or influence an audience" (p. 6). Viral messages or videos are posted online for free through emails or uploads on difference sites and is expected to be passed on by consumers free-of-charge.

Secondly, viral ads need voluntary involvement of the viewer to send the link or video to his chosen friends via e-mail or social networking sites. Since there is no reward involved, the viral capacity lies completely in the hands of the viewer. If the consumers do not share the message with each other, the viral advertisement is a failure. Such a reaction is not necessary for TV advertisements since they are already broadcasted to reach a wide base of consumers.

The third point of departure for viral advertisements is that the viral advertisers cannot buy consumer attention. Since a viral message depends on the active choice of consumers to view and share it, viral advertising requires a different approach. To succeed, a viral message needs to come across as remarkable and worthy enough to share with others, even if the product is not outstanding. This point is supported by Justin Kirby (2004), the founder of Viral and Buzz Marketing Association (VBMA) and CEO of a British firm that specializes in viral marketing, who stated that if the content is provocative enough, the product does not have to provide exceptional value. "Unlike TV advertising, big companies cannot just outbid their competitors to buy audience attention, it can only be captured by providing content people want to see" (www.lbug.co.uk).

The fourth critical difference is that viral marketing opens doors for many-to-many communication. Traditional marketing revolves around one-way communication, where companies send their messages to the consumers and expect them to just listen. However, with the proliferation of the Internet, it is now possible to get real-time feedback from consumers and facilitate dialogue between customers and prospective customers (John, 2009). Channels including viral video and social networking render it possible for customers to not only communicate with the firm but also among themselves and furthermore with other stakeholders such as employees, government, suppliers, intermediaries and investors. Likewise all the other stakeholders can communicate with the organization and with each other.

Lastly, due to its multi-way communication, viral ads involve a personal touch absent in TV ads. Although the content may be first published by a company or a loyal customer, the objective is for the content to eventually be distributed through use of personal networks of consumers. Such a process adds authentication to the brand message. As per Kaikati and Kaikati (2004), "by generating word-of-mouth to create 'authentic experiences' viral marketing attempts to harness the

strongest of all consumer triggers-the personal recommendation" (p. 9). TV ads are far less personal in that consumers and companies do not come together.

Summarizing these traits and differences, Porter and Golan (2006) defined viral advertising as, "unpaid peer-to-peer communication of provocative content originating from an identified sponsor using the Internet to persuade or influence an audience to pass along the content to others" (p. 29).

Cultural Values in Advertising

Following the induction of TV and viral advertising and their differences, the important concept of cultural values in advertising is presented in this chapter. A wealth of literature has emerged on cross-cultural differences in advertising content.

Cultural Values in Traditional Advertising. As per researches on traditional advertisements, culture affects perception, attitudes and behavior of people, and their responsiveness to marketing activity (Rettie, 2002). Communication patterns and thus consumers' media preference and usage behavior are also influenced by culture. Therefore, the understanding of cultural differences is often considered a prerequisite for successful global advertising (Belk and Pollay, 1985; Hong et al., 1987; Lantos, 1987; An, 2003; Keegan, 2008).

De Mooij (1998) asserts that advertising reflects a society's values and that effective advertising and marketing is inseparably linked to the underlying culture of the target group. McLuhan (1964) noted that "advertisements are the richest and most faithful daily reflections that any culture ever made of its entire range of activities" (p. 232). Distinct features of national advertising are thought to convey the collective knowledge of advertisers about what is effective or

otherwise in a given country. People understand ad messages by relating them to the shared values or beliefs held in common by most people, i.e. culture (Frith, 1997). It has been conveyed that "advertising transmits cultural values by a simple association of products with qualities considered to be "good" within a society, or the use of imagery to reinforce direct comparisons, and the presentation of products and their users in contiguous relationships with idealized values" (An, 2003, p. 41). There is little doubt that advertisements are manifestations of cultural values (Belk and Pollay, 1985; Gilly et al., 1998; An, 2003).

Many studies have shown that consumers respond more positively to advertisements congruent with their culture (Srivastava, 2010). In terms of traditional media, Zhou's (1999) study found that consumers in China related to advertisements with a socialistic (communistic) appeal and consumers in Canada found individualistic and functional advertisements more appealing. As per a research by Orth et al. (2005), consumer emotional, cognitive and attitudinal response to the framing of advertisements varied between nations. Despite the abundant literature on the association between cultural values and advertising, the same cannot be said about literature particular in the area of eastern cultures. There have been studies on the cultural values reflected in advertisements from countries such as China (see Cheng, 1994; Zhang, 1996; Cheng, 1997; Lin, 2001), Japan (see Belk et al., 1985; Belk and Pollay, 1985; Belk and Bryce, 1986; Mueller, 1987, 1992; Lin, 1993), Korea (An, 2003), the Philippines (Marquez, 1975), etc. but such studies on India are limited (Srikandath, 1991).

Cultural Values in Online Advertising. In order to draw some light on the cultural phenomenon in terms of viral advertising, this section will discuss the importance of cultural values in online advertising due to lack of similar research conducted specifically in the viral arena. Previous studies on cultural values reflected in advertising have focused on traditional media such

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as TV and print. However, in terms of the Internet, it is not guaranteed if the findings of these studies still apply. Besides being different in terms of format, characteristics, and audience (An, 2003), a particularly distinguishing feature of the Internet is the global reach potential (Berthon, Pitt and Watson, 1996). It is believed that Internet is one of the few media that can freely cross cultural boundaries (An, 2003). Looking at the dominance of a culture unique to the virtual world, some international marketers believe that culturally different markets will converge into a "one-world culture" that would facilitate globally standardized marketing (Levitt, 1983). Such prediction, however, is yet to materialize.

De Mooij (1998, 2004) clearly states that real global target groups such as young adults do not exist since "even with identical consumption data (e.g., ownership of products), their consumption patterns (e.g., buying motives, forms of usage, etc.) generally differ depending on country and/or culture". In the study "Does culture matter on the web?" Burgmann, Kitchen and Williams (2005) suggest that whilst Internet-based technologies exist as a global medium for connecting individuals, those individuals are still culturally bound. Thus, since the receivers of the medium are culturally diverse, the content should also be adjusted accordingly. Online users from different countries hold different attitude towards online advertising and show different online buying behavior (Wang and Sun, 2010). Studies show that culturally sensitive web content enhances usability, accessibility, and website interactivity (Fock, 2000; Simon, 2001). Website design, a crucial part of online marketing, is influenced by culture according to research by Marcus and Gould (2000) and Zhao et al. (2003). Very few studies overall have explored the importance of culture in web communications in the academic literature (Singh et al., 2003). In an attempt to contribute to the debate over standardization of international online advertisements, the current study will analyze viral advertisements from India for their cultural values.

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Localization of Advertisements for India

Following the incidents of many global companies that customize their advertising strategies to suit local values, multinational companies have been customizing their advertising to the Indian market since the late 1990s. According to the limited literature available on the subject, there are particular values represented in advertisements specific to an Indian audience. An early study by Singh and Huang (1962) demonstrated that U.S. print media advertisements were not effective in India, because their appeals ran counter to indigenous cultural values. In 1991, Srikandath studied the cultural values depicted in Indian television advertising and concluded that the main values being promoted were those of technology, modernization and consumerism. Family depictions were very strong in Indian TV commercials, accounting for 17.5% of Indian ads whereas "fun" was coded in 23% of Indian ads (Srikandath, 1991). Indian ads are "very reflective of the diverse yet collectively eccentric nature of the culture, including things like traditional dance and attire and popular entertainment such as Bollywood" (Nakagawa, 2010). As per Anurekha (2008), there have been significant changes in recent years in India, calling for advertisements that work through values and value change. Bajpai and Unnikrishnan (1996, in Ciochetto, 2004) confirmed that television played a significant role in the expansion of consumer values in Indian society, and "that children are effectively being groomed to become future consumers, and that values that were being promoted supported those aims: individualism and the nuclear family" (p. 229). Beside these few studies, there are not many researches on the implications of cultural reflection in Indian advertisements. Whether the online advertisements are as localized as the traditional advertisements in India have not been recorded. Such studies are even less visible in case of Indian viral advertisements. Thus the current analysis is a step forward in understanding Indian advertisements from both media.

METHODOLOGY

This chapter will highlight the methodology utilized to reach the research objective. The chapter is broken down into three components in order to give a detailed overview of the process.

Research Approach

An exploratory strategy is used to provide the researcher with flexibility, and encouragement to explore, discover, and create (Marshell, 1999). With an inductive approach, insights on the subject matter based on observations and experiences in the field are recorded. Existing theory acts as the base for deciding what information should be selected, how it should be understood and finally how to relate the results to the theory (Patel and Davidson, 1994).

Sampling

In studies related to Internet advertising, it is technically impossible to obtain a sampling data that is representative of all the different product types, target audience, origin, message focus, etc. As suggested by Kozinets (2002), this research employs a "purposive sampling" in order to derive a rich interpretation and analysis based on the sample's content and available comments by viewers. It was important to weed out those advertisements with more views and comments, however with much less scope for interpretation of cultural issues. Thus, the first priority is to focus on a particular genre of advertisements. Conventional advertisements that use humans extend a broad arena for the interpretations of consumer behavior and culture. However, the sheer volume of such advertisements renders it difficult to trim the sample size. Thus, the researcher chose to study a specific genre of advertising used in both TV and viral marketing- namely animated advertisements.

Indian market has seen a considerable development in the animated advertising field and an analysis of animated advertisements can provide valuable insights into the future of the same. Researchers (Barcus, 1975; Kelly and Solomon, 1975; Bush, Hair and Bush, 1983) have noted that only a few content analyses have documented the use of animation in advertising and that too have often been limited to children's advertising (Van Auken and Lonial, 1985; Hoy et al., 1986).

The next step is to narrow the sampling range by product categories. In order to bring variety to the sample and certain validity to the research findings, two broad product categories are in focus, based on Richard Vaughn's FCB Grid model (1986): rational and emotional products. Such categorization finds support in previous literature by Hong et al. (1987); Zandpour and Harich (1996); Oh et al. (1999); Yoon and Cropp (1999) and An (2003). Rational products or services are those purchased with logical reasoning and prudence, whereas emotional products or services include those bought on impulse, desire or passion (www.adcracker.com). The following table notes examples of products in either category as per An (2003).

Rational Products:	Television, Audio Systems, Computer, Automobiles, Audio, Camera, Film, Insurance, Credit Card, Computer Software, Washer/Dryer, Airlines, Motor Oil, Toothpaste, Paper Towel, Headache Remedy
Emotional Products:	Underwear, Cosmetics, Watch, Beer, Beverages, Cigarettes, Gum, Soap, Ice Cream, Fast food, Coffee, Perfume, Shampoo, Restaurant, Snack, Footwear, Sports Car

Table 3.Product categorization, Source: An (2003)

Keeping in mind the constraints, the author along with the advisor decided to focus on four animated advertisements in India. Comments and blog posts by viewers are also taken into consideration. The four ads are chosen on the basis of their medium and their individual product

category. Two of these advertisements are made for TV and two are viral. In terms of product categories, two rational products/services are chosen in the form of mobile value-added service (Vodafone) and credit card service (HDFC Bank). The two emotional products/services are chosen in the form of shampoo (Hindustan Lever's Clinic Plus) and fast food service (McDonald's). The sample is also balanced in terms of global and local origins of the brands. HDFC and Hindustan Lever are local companies, whereas Vodafone and McDonald's are global companies. All the commercial videos excluding TV ad 2 are taken from YouTube. The Zoozoos ad lacked comments on its YouTube post and thus is taken from its Facebook page. The following table summarizes the sample of advertisements and their features:

Advertisement	Product	Product category	Company	Global/Local
TV Ad 1-Chulbuli	Shampoo	Emotional	Hindustan Lever	Local
TV Ad 2-Zoozoos	Mobile value-added service	Rational	Vodafone	Global
Viral Ad 1-Bollywood Spoof	Fast food	Emotional	McDonald's	Global
Viral Ad 2-Urban Male	Credit Card	Rational	HDFC Bank	Local

Table 4.Sample advertisements and their features

Detail argument for the choice of each advertisement is presented in Appendix 1.

Content Analysis

Content analysis is an appropriate method of examining the advertising messages and the mode of presentation as per Kassarijian (1977). Since the current paper deals with a special type of advertisements in the form of animation, Paul's (2007) guidelines on "Exploring Photographs" are used, considering animation as a form of art. Paul (Ibid.) enlists three steps in analyzing a visual image, which includes description, reflection and formal analysis.

In the first step towards interpretation of the visual, description of the image is recommended in order to enable the analyzer to simply look closely at the image and absorb the details. A description begins with the discussion of the subject matter and its elaboration. Such a description should be objective, discussing what can be seen on face value, without drawing conclusions about a photograph's meaning. The second step entails an interpretation of emotions evoked in the viewer, namely reflection. The analyzer has to reflect on the personal opinions stirred by the image. This step very much depends on the personal background and knowledge of the analyzer. Paul (2007) points out that "knowing the historical context for an image can be very important for constructing reflective responses". The final step involves the discussion of different elements such as lines, shapes, forms, color, movement, etc. It is suggested that the analyzer begin by deciding which elements are most strongly represented.

Hence these three steps are used as part of the beginning of the analysis of the sample advertisements. The steps enable the researcher to reflect and record important observations in an organized fashion. In order to further enhance such observations, theories on advertising appeals are utilized so as to render a formal structure to the coding of cultural cues present in the videos. Netnographic analysis is used to examine the consumers' reactions towards the sample ads. These methods are discussed in the following paragraphs.

Advertising Appeal and Coding. Mueller (1987) defined advertising appeal as any message designed to motivate the consumer to purchase. In order to motivate a consumer to buy a product or service, the advertising message must relate to the consumer's interest, wants, goals and problems. A special significant benefit attracts consumer to a particular product or service and thus the "life giving spark" of an advertisement is the promise of fulfilling such a benefit, which becomes the appeal of the advertisement. In simple words, Wells et al. (1995) defined appeals as something that makes the product particularly attractive or interesting to the consumer.

Studies have assumed that advertising communicates cultural values or adjusts to cultural changes through the use of advertising appeals (Pollay, 1986; Lantos, 1987; Albers, 1994; Wells et al., 1995; Dahl, 2002). Such type of research attempts to predict cultural variations across different cultures by linking findings to "dimensions" research such as Hall's (1976) and Hofstede's (1980) cultural value dimensions. Among the vast literature on advertising appeals, Pollay's (1983) framework has been described as the most comprehensive and pretested conceptual scheme for the measurement and analysis of cultural values reflected in advertising (Cheng, 1997). Pollay's system consists of 42 advertising appeals drawn by reviewing various advertising related literature and other research in psychology, sociology, and the humanities (eg. Murray, 1938; Rokeach, 1968; Fowles, 1976). The framework has been validated by several empirical studies (see Albers, 1994; Cheng, 1994; Albers-Miller, 1996; Albers-Miller and Gelb, 1996; Cheng and Schweitzer, 1996; Harwood and Roy, 1999). A list of all the 42 advertising appeals along with their definitions is presented in the Appendix 2.

However, the use of all the 42 appeals is irrelevant for the purpose of the current analysis. Thus, the study focuses on a selective number of appeals which are representative of Indian culture and can be pinpointed in the chosen ad videos. It is vital that these appeals can be associated to

Hofstede's dimensions in order to code the sample ads accordingly and to analyze and compare the findings. Therefore, upon thorough research on studies conducted in the field, the author found the works of An (2003), Albers-Miller and Gelb (1996) and Moon and Chan (2003) most relevant in terms of use of Pollay's framework in association with the cultural dimensions of Hofstede (1980). All the three studies directly or indirectly use a modified or revised version of Pollay's advertising appeals. By collaborating the coding schemes from these studies, the author sampled 15 appeals that are used in the analysis. The uses of each of the three researches are explained in detail below.

An (2003) content analyzed Internet advertising in Korea and the United States. To come up with the relevant coding scheme for his research, An ran a pretest of Pollay's 42 appeals on Internet advertising according to which 22 appeals were found irrelevant and thus eliminated. A thorough evaluation of the remaining 31 appeals based on conceptual definitions and theoretical propositions led to a total of 20 appeals that were associated with Hofstede's dimensions. Among the 20, five appeals of "dear", "status", "plain", "adventure" and "enjoyment" are chosen for the present coding scheme.

Albers-Miller and Gelb (1996) used Pollay's framework as a conceptual guideline for understanding the relationship between cultural values and advertising appeals. By using six coders from different countries, 30 appeals were identified to relate to Hofstede's four dimensions. After analyzing 1,807 advertisements in business publications from 11 countries, Albers-Miller and Gelb (Ibid.) reported to find support for 18 out of 30 hypothesized relationships for the culture-reflecting quality of advertising. Out of these 18 appeals, five are chosen for the current analysis including the appeals of "cheap", "distinctive", "convenient", "youth" and "casual".

The third and final framework consulted for the current coding scheme is that of Moon and Chan (2003). The authors used a framework based on Cheng and Schweitzer's (1996) scheme

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adapted from the studies of Pollay (1983) and Mueller (1987, 1992). By further referring to studies of Albers-Miller and Gelb (1996); De Mooij (1998); Shao et al. (1999), and Ji and McNeal (2001), they classified 22 appeals into the four cultural dimensions of Hofstede. Among these appeals, four appeals of "individualism", "patriotism", "wealth" and "family" are chosen. "Respect for elderly" appeal is not found in Pollay's framework. However, since it is appropriately used by Moon and Chan (2003) and is relevant for the sample advertisement, it is also taken into the current coding scheme. Accordingly the coding scheme comprises of 15 advertising appeals as shown in the table below:

Dimensions		Advertising Appeals
Power Distance	High	dear, status, respect for elderly
	Low	cheap, plain
Individualism	High	individualism, distinctive
	Low	patriotism
Masculinity	High	wealth, enjoyment, convenient
	Low	family
Uncertainty Avoidance	High	*No relevant appeals found for the sample ads*
	Low	adventure, youth, casual

Table 5.Coding scheme for advertising appeals

Unlike in the traditional sense of coding, these advertisings appeals are not simply counted as per their visibility in the advertisements in this thesis. The presence of the chosen appeals is rather used to relate to the cultural dimensions to enhance the content analysis and render a cultural perspective.

Netnographic Analysis. The current thesis makes use of Kozinets' (2010) method of netnography for the analysis of comments posted by consumers on each of the online video. Such a measure gives an even deeper insight into how the consumers relate to the cultural values presented in advertisements and what such reactions mean in terms of actual culture in the society. Kozinets' (Ibid.) book "Netnography: Doing Ethnographic research online" is extensively used for guidelines regarding Netnography.

Kozinets (2002) calls ethnography on the Internet as netnography which is "a qualitative research methodology that adapts ethnographic research techniques to study the cultures and communities that are emerging through computer-mediated communications" (p. 61). Netnography is beneficial in terms of being less obtrusive since the researcher does not directly communicate or extract information from the members. The research technique here is to gather information that is publicly available online to identify and study the behavior of online consumer communication to understand their attitudes, perceptions, imagery, and feelings (Kozinets, 1998; Kozinets, 2002).

Considering interpretation of the researcher's, Kozinets suggests two different analytic processes of analytic coding and hermeneutic interpretation. Through analytic coding, labels and names are assigned to significant words which are then used to locate a pattern in the data. With hermeneutic interpretation, the researcher aims to delve into a deeper meaning of the words in terms of social and historical contexts and cultural interpretations. By combining both practices, the author probes into each user comment in terms of the consumers' reflection of cultural cues. The frequency of word mentions and underlying meanings in the discussions are identified and cross checked against Hofstede's index on the Indian culture.

FINDINGS

The analysis of the four individual advertisements reveals interesting facts regarding the changing phase of culture in India. The author finds that the traditional values are intertwined with newly adopted values, which are reflected in the advertisements. This chapter discusses in detail the findings of the analysis of each advertisement.

TV Ad 1 – Chulbuli

Chulbuli is a little girl from a middle class family who advocates the use of economic shampoo-Clinic Plus from Hindustan Lever. In the 34 second video, she plays the whole day, without fear and care. On returning home, she is completely dirty and her mother tells her to wash her hands and face, when Chulbuli suggests that she washes her hair too.

A fresh outlook on female roles. Through the description and reflection on the advertisement as per Paul's (2007) method of exploring photographs, it is easily seen that the ad is pleasant and touches on cultural symbols in a subtle manner. The scene shows a village and a small house. According to the image of the scenery, the house, the mother and the decorations inside the house, it is a middle class family. This may have to do with the shampoo being economical and targeted at middle-class families. The mother's character is presented as a simple, stay-at-home wife, who looks after the house and children. She is wearing a *saree,* without any jewelry and has her hair tied back neatly, further representing her traditional role. In the end when her daughter suggests that she should wash her hair as well, mother quietly agrees. This might indicate that the mother trusts her daughter to know more since she is born in a new generation. This is often the case in many Indian

households where elder women are not educated and thus trust their children to know better through education. However, in the traditional scenario, elders are respected for being more knowledgeable and providing guidance. Even when they are not necessarily right, they command respect and compliance. Thus the advertisement throws a new light to the mother-daughter relationship, which indicates a low power distance.

In terms of the protagonist of the ad, Chulbuli is an energetic little girl. She wears an extremely long hair, which is an accepted symbol of beauty and femininity in many cultures, including India. This might seem outrageous to foreign viewers but is easily acceptable in India. Women typically are taught to look after their hair and grow it longer than men. As per her actions, the viewer can see subtle cues that may indicate a change of perspective towards girls or women, without triggering a strong emotion. The little girl is characterized as adventurous, independent and fearless, often in the lead of her friends. She does not help with house chores but is outdoors the whole day. Unlike other little girls who are taught not to question elders in the Indian society, Chulbuli does not confirm with her mother's suggestion but instead suggests that she should wash her hair besides her hands and face. "*haath mu dholo*" is a very common line used in India when a person comes home from outdoors to suggest "wash your face and hands". Chulbuli defies this tradition to suggest that hair should also be considered. Besides demonstrating a high individualism, this is also an indication of an outlook that differs from the conventional practice of confining women to roles of wives, mothers and daughters in law. Such roles are being modified and changed to reflect social changes (Munshi, 1998). Munshi (Ibid.) further finds that traditional role of women are being subverted often with humor and ironic subversion.

Using the coding scheme, the advertising appeals in the advertisement are "plain", "distinctive", "freedom", "family", "adventure", "enjoyment", "youth" and "casual". The characters

and the ad message are unpretentious and simple. The ending message does not boast about any product features. Instead the whole ad focuses on the simple cleaning purposes of the shampoo. The protagonist of the advertisement is distinctive, in the sense that she is uncommon and ahead of others (friends and mother). Chulbuli also characterizes freedom and spontaneity, along with adventure, enjoyment, and youth. Her playful day ends up making her messy and untidy. Thus, these cues relate to the dimension of high individualism and low uncertainty avoidance. The relationship between the mother and the daughter shows a low power distance since the mother doesn't defy Chulbuli's idea, and the familial characters indicate a feminist culture.

By generalizing the findings from the content analysis and coding, the advertisement implies a fresh view of Indian society through the play of traditional and modern aspects of the culture. The settings and the mother fall in the traditional category, whereas the protagonist falls in the modern category. The following table presents the cultural dimensions and the relevant appeals coded in the first sample advertisement.

Cultural Dimensions (High/Low)	Advertising Appeal
Power Distance -Low	plain, *mother-daughter relationship*
Individualism -High	distinctive, freedom
Masculinity -Low	family
Uncertainty Avoidance -Low	adventure, enjoyment, youth, casual

Table 6. Advertising appeals and cultural dimensions for TV ad 1-Chulbuli

Indians are still traditional. According to the word count of the comments on YouTube, the highest repeated adjective was "cute" which was used 66 times out of 267 comments. The second most common adjective included words such as "nice", "good", "awesome" which were

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collectively repeated 48 times. These comments do not express much about the viewer's thoughts except for showing appreciation for the ad message, and the character of Chulbuli. Using words such as "cute" and "nice" implies that viewers do not see any threat in the message. The third most repeated comment was about "kids" or "babies" loving the advertisement or the song, which are posted by parents/relatives. This has an indication that parents and adults are taking out the time to comment on videos that they appreciate. This defies the idea that Indian Internet users consist of young and professionals alone. A few examples are as follows:

"verrrrrrrrr nice...my daughtr loves it and laugh throughout d song...grrt wrk"

"no lie when I say I have to put this on EVERYDAY for my niece who absolutely loves

Chulbuli, shes 2 and she knows every word!"

An appreciation for the song/music/voice was also very common, with viewers often mentioning their "love" for the three. These were repeated 41 times. With the strong impression of Bollywood and Hindi music, the comments show that Indian audience has a strong connection with songs.

"I love dis song…and listen almost everyday"

"this is the really one of the best animation I have ever seen with the real feel music

and the song of Chulbuli. Is really great for me and I loves Chulbuli very much"

According to the comments, it is also typical for adults to see animation as something reserved for children. Parents write on behalf of their children and others specifically mention that despite their age, they like the animation. This is an indication of power distance in society, where age is seen as an important determinant.

"I am 27 and I LOVE it too! ….."

"I am 19 and I too love this video!!!"

Some viewers also draw on the patriotism card, showing a strong support for "Indian" animation and makers. This depicts a high collectivistic society, as per Cheng and Schweitzer (1996).

"fantastic man, fantastic..reinforces the idea that no one beats the Indian agencies in

ad making!...."

"....some creative people back in India are doing things right. Instead of borrowing

ideas from the West. Cudos! Even tho its 'just an AD' it well done indeed......"

A few comments also show the audience connects and relates to the character Chulbuli. Women appreciate the ad and voice that they were the same as Chulbuli.

"I feel as if this is me...."

"Chulbuli looks just like me......"

Overall, although not officially uploaded by the company, the video on YouTube has become a platform for the audience to express their views and admiration for the visual message. Through the comment analysis, it can be concluded that the ad carries a very positive feel, and has the viewers singing the tune of Chulbuli. The viewers find the commercial "cute" and entertaining for their children and express that animated might be seen as something reserved for children. This is seen as an indication of a high power distance society. Signs of patriotism in the comments were an indication of a highly collectivist society. These are in keeping with Hofstede's findings of India being high in power distance and low in individualism.

In comparing the cultural dimensions of the video against the viewers' comments, the advertisement represents low power distance and high individualism, whereas the comments show a

high power distance and low individualism. This implies that the Indian consumers are still traditional. However, the viewers are not outraged on the indication of contrary values which could be explained by the use of animation which is not a provocative medium and also because that the Indian viewers are more acceptable of slight cultural changes.

Assuming that the viewers on YouTube are the target audience comprising of middle class Indian families, their acceptance of the advertisement and its cultural signs depict a social change on a large scale. Although the Indian middle-class comprises only less than 30% of the overall population (Deutsche Bank Research, 2010), it is the segment that is a driving force of the economic and social change.

TV Ad 2 – Zoozoos

Zoozoo is an alien-like character representing Vodafone value-added services. The video shows a male and a female Zoozoo on a date, where the female gestures the male to pick up a huge flower. While trying, the male gets trapped inside and the female quietly slips away from the spot. The ending message shows how to order flowers via phone.

A move towards new urban youth culture. The name of the character "Zoozoo" creates hype since it is unlike any other name in the Indian media. It is catchy, novel and easy to remember. Through a detailed description of the content of the message, the following impressions are recognized. At first glance, it is difficult to understand what the characters really are and what language they are speaking. The viewer is drawn by the way the characters walk. As the visual

message continues, one realizes that these characters are pleasant creatures speaking a gibberish language of their own.

The video begins with two Zoozoos on a date in a park. When the girl asks, the male obligingly goes to pick the flowers. Hence, the characters are shown in typical gender based roles, where the male is shown in a macho role, eager to please his female and willing to take a risk. This implies high masculinity and low uncertainty avoidance. Low uncertainty avoidance is also seen in the video's set-up of "youth" and "adventure". This is in congruence with the Indian culture of seeing men and women in traditional roles. Just as the previous ad, the characters and the scenario of Zoozoos are unpretentious and simple. It is easy to understand, with minimal clutter and thus carry the appeal of "plain". The next scenario shows the flower gobbling up the male. And although he asks for help, the girl does not help him and instead quietly sneaks off subtly implying high individualistic value, which is unlike the traditional Indian. The ending service message suggests of a "convenient" way to purchase flowers, instead of having to take a big risk as the male Zoozoo. The following table presents the advertising appeal and cultural dimensions as portrayed by the message:

Cultural Dimensions (High/Low)	Advertising Appeal
Power Distance- Low	plain
Individualism- High	individualism
Masculinity- High	convenient, *gender roles*
Uncertainty Avoidance- Low	adventure, youth

Table 7.Advertising appeals and cultural dimensions for TV ad 2-Zoozoos

On further observation, the closing message of the advertisement has element of surprise and creativity. However, since it is in English and is only flashed on the screen for a few seconds without being read aloud, there is a risk that the viewers might miss the message. With majority (above 70% as per Census India, 2001) of Indians living in rural area and above 30% (UNICEF, 2007) being illiterate, the advertisement may not be understood by a large number of people. On the other hand, it could imply that the message is really targeted at an educated, urban population who appreciate minimalism and represent a changing culture with low power distance and high individualism.

The author feels that the overall message plays safe in terms of masculinity and uncertainty avoidance. However, the advertisement is not typically Indian. It does not use the local language, or have any connections with Indian culture or Bollywood. The creative and artsy features of the videos point towards a modern youth culture, with low power distance and high individualism. The most vital element in the Zoozoo advertisements is that Zoozoos are unconventional and thus easy for consumers to recall. Whereas other companies in the same category like Bharti Airtel and Idea Cellular use celebrities to endorse their brands (www.freelancer.com), Vodafone breaks free from the clutter (Shah, 2009).

Viewers are traditional but simultaneously receptive of new values. For the purpose of carrying on a netnographic analysis, the comments posted on Facebook, YouTube and different blogs were taken into observation. Focusing on YouTube comments would not have resulted in a fruitful discussion since the comments were not rich and plenty, which is an important requisite for carrying out such an analysis as per Kozinets (2010). Thus, the official upload on Facebook page is taken into consideration.

Information on the number of views on a Facebook video is not available, but the number of "likes" was 1609 as on 18th April 2010, along with 300 comments. Out of these, 116 were short comments consisting of words "amazing", "nice", "cool" and "good". Comments about the comic theme, with words such as "funny", "lol" (laugh-out-loud) and "hahahaha" were the second most repeated with 113 mentions. These show a basic appreciation for the advertisement and its humor. There are only positive comments which could be a result of the page being a "fan" page and thus only those consumers who already like the advertisement are members and they hold positive views. Even while observing other Zoozoo videos, it is seen that the comments mostly consist of one or two words that show admiration for the advertisements. The interesting part is how the advertisement sparks negative comments on gender roles (specifically on women) by men. This trend is started by a male who comments "a typical gal". Other men follow suit by commenting about nature of women and to beware of girls. Such comments were the third most frequent, with 15 comments on the female Zoozoo such as "mean", "selfish" and how viewers "hate her". Although immature, this is an indication of a society that still has strong gender based impressions; a high masculinity dimension.

"I am gonna kill tat girl Zoozoo for not helpin him"

"this is y I say stay away from girls"

Other comments include admiration for the team and company. A few viewers also suggest the theme for the advertisement, portraying a heightened involvement with the advertisement/character.

"…she cud have typed help from her Vodafone…;)"

"..dis add shud be for "Search your New Partner only on Vodafone…"

Overall, the comments are positive and do not touch on any cultural nerves except for men discussing the cunning nature of women as presented by the female Zoozoo. Going through YouTube and Facebook comments does not shed much light on the viewer's opinion except for the fact that the Zoozoo characters have been well-received by the Indian population. Thus, the comment analysis is extended to reviews and discussions on blogs surrounding the topic of this particular ad series.

Through an extensive online search, the author found innumerous blogs related to Zoozoos, out of which majority had positive comments. Bloggers either discuss about the creative makers behind the advertisement, or the characters. Many revolve around the curiosity surrounding the real nature of the characters; the fact that these characters are humans in body suits. A look at the blog post by Ohri (2009) gives a better view of consumer opinion on the Zoozoos. The website is an expansive news blog on Indian advertising, media and marketing. The particular post that was studied was uploaded after a month from Zoozoo's launch in 2009 and objectively describes the details of the advertisement, such as the makers behind the concept, the history of the makings, popularity and opinions of some professionals from the advertising world. The 293 comments on the post as on 18th April 2010 were analyzed for this thesis. Similar to other viewer opinions, 90% of the comments by viewers and other advertisers are positive. Viewers discuss about how Zoozoos impress people from all age groups. However, there are some viewers who do not approve of the same. These consist of elderly consumers and those who think that animation is for children.

> *"....fact lies in the impact of commercial over the common people. Since, the senior members of our family may not like. But the kidy may like it"*

About 3 comments express an expertise in the field, which is a sign of power distance.

"being an animator and in the field I have seen lot of ad....but this is fantastic"

"advertising is not only about creativity. You need to understand it from a business

perspective"

Few express pride in using the brand and pride in the makers being Indian.

"one of the work which Indian ad fraternity would be proud of.."

Some viewers are apprehensive as to whether the budgeting of the ad makers were intelligent, disapproving of the opportunities missed by not using Indian actors and production houses, and instead shooting the entire series in South Africa. These comments indicate a patriotic collectivism amongst Indians.

"why on earth you've to travel to South Africa to find actors when they appear totally

covered (still looking ugly) and behaving like some psychotic insects."

"why didn't they just animate it? Wouldn't it've been way cheaper?"

As pointed out in the content analysis, a few comments are about the possible target group of the adverts. Some comments express that the brand is making a mistake by targeting only *"educated youth segment of the population"*, since *"in case of rural population very little can read, write and speak English"*.

Thus the careful analysis of the comments on Facebook page indicates masculinity through gender based arguments whereas the blog comments indicate high power distance through emphasis on expertise and collectivism through patriotism. These dimensions are in contrast to what is represented in the advert with low power distance and high individualism. Nonetheless, the viewers express mostly positive connections with the advertisement. Although the visual message does not particularly touch upon any specific Indian cultural cues, the major positive response to the video

implies that Indians have become more receptive of adverts that do not necessarily have a Bollywood figure or a strong local connection. This has an important implication to marketers in India that celebrities are not necessary to reach the consumers. Zoozoos have actually become more successful than celebrity endorsements in recent times since these characters strictly represent Vodafone alone, and are easier to remember and cheaper to make (Rafi, 2009).

Such a change in the perspective of Indian population can be explained by the rapid globalization of the country. "Globalization is transforming the internal dynamics of India and India's interaction with the world" as per Athyal (2006, p. 4). Urban Indians seek to get closer and closer to western culture which is seen in the choice of clothing, food, entertainment, career goals and an overall outlook. Kripalani (1999) predicted that particularly the young demand a more cosmopolitan society that is a full-fledged member of the global economy. Such trends drive the consumers to accept more novel ideas that never existed before, just as in case of Zoozoos.

Viral Ad 1-Bollywood Spoof

The video for McDonald's "happy-price menu" shows characters from Bollywood movie "Sholay" and the lead actors' sons (also actors). Famous scenes and dialogues are combined from Bollywood making the video 2:40 minutes long. The poorly-made comical video is a typical example of "viral" ads in India.

Use of conventional popular culture of Bollywood and machismo. This viral ad is based on a famous Bollywood movie called "Sholay" and its equally famous characters and dialogues. The advert also borrows two other characters, who are the sons of the lead actors of the original hit

movie and are renowned in the Indian film arena. Although it is tricky to analyze the content of the viral itself as it is a comic spoof on the movie, the presentation of the characters and the use of original and added dialogues are studied in order to help reveal cultural cues. The use of these popular characters itself is clue that there is a strong tradition of Indian connection with Bollywood.

The whole visual is in Hindi, which is explained by its base on a Hindi movie. Through a formal analysis measure, it can be seen that the makers of the viral film assume that the audience is familiar with the movie and its characters. If the viewer does not understand Hindi and moreover does not know about the characters and the dialogues from the base movie, he/she cannot make sense of the humor. Another interesting observation is the message in the middle of the advert which is shown in English. This is representative of the unique urban Indian habit of using both English and Hindi in spoken communication. Since the visual was designed to go viral, it was meant to target an educated group of audience who has access to the Internet, and it is common for such groups to speak both Hindi and English. The mix of English and Hindi is called "Hinglish" by many, which is seen by Business week as reflecting the fact that the Indian consumers like a blend of both worlds (Kripalani, 1999).

Reflecting on the advertisement, the base movie "Sholay" and the Bollywood scenario in general, the author senses a very male-dominated arena. The focus is on male characters. This demonstrates the still existent importance given to male authorities and their macho behavior. Thus, through the use of popular culture of Bollywood, the film reinforces traditional masculine values. This is in contrary to the educative role played by Chulbuli in the TV ad. The point will be further discussed in the conclusions. Another prominent cue can be taken from the dialogue used by the villain, who keeps giving the two "heroes" a new date for a visit. This is symbolic of the Indian

habit of red-tapism. Instead of focusing on the present, projects are delayed for the future, which exudes "convenient" and thus a high masculine culture.

As per the coding scheme, the advert is seen as promoting the "cheap" feature of the product – "Happy price menu is for only Rs 20". The closing message promotes the notion that prices have not risen compared to past generations. This is in keeping with the general Indian focus on product/service value and a constant comparison with older prices which could be explained by the economic status of the mass consumers in the country. There is also a presence of the appeal of "respect for elderly". The character of the "*thakur*" commands respect from all the other characters, not only because he is aged but also because of his social status. None of the scenes show that this character is hurt or disrespected. Therefore in terms of power distance, the video shows mixed dimensions. There is no direct cue for the individualism dimension for the advert, except for the fact that more than two characters are used, which is a sign of low individualism. As for uncertainty avoidance, the film illustrates "adventure" and "casual" in the form of the action-based story and the sketchy characters, which are signs of a low index for the dimension. The following table illustrates the cultural dimensions for the particular advertisement.

Cultural Dimensions (High/Low)	Advertising Appeal
Power Distance- Mixed	cheap, respect for elderly
Individualism- Low	*cue for multiple characters*
Masculinity- High	convenient, *male domination*
Uncertainty Avoidance- Low	adventure, casual

Table 8.Advertising appeals and cultural dimensions for viral ad 1-Bollywood Spoof

Viral ads fail to attract rich discussion. Despite the author's efforts on finding meaningful and content-rich comments posted by viewers of the advertisement, it was seen that the official upload on YouTube was the only site where viewers expressed their opinions. Although the video was uploaded 2 years ago, and has 86,133 views, a sparse 33 comments have been posted. Among these are 15 comments of appreciation with words such as "too funny" or "I can't stop laughing". 11 comments merely recognized how "cool" or "awesome" the video or the characters are. 7 viewers discuss the dialogue and characters, and occasionally the voice behind the animation. The absence of significant number of comments might indicate that the campaign was not very successful and that it did not touch upon any core emotions in the viewers. However, videos with more views and comments present the same situation with short remarks. Thus despite the video being representative of typical Indian viral ads and very close to the Indian culture, it is seen that localization is not enough reason to generate considerable opinion among the audience.

Viral Ad 2- Urban Male

The 1:17 minute long video on HDFC bank's credit card shows a man who works and lives in a city. In a series of episodes, he has more possessions than others. The man in the end talks about how by using the HDFC credit card, one can get reward points and live life 5x.

Adoption of western consumerism. Breaking away from the cliché of using Bollywood characters for a viral advertisement, HDFC came up with a distinctive advertisement based on a male individual's rising status in the society. The scene begins in an office, clearly focused on urban life. Interestingly, the office space shows a balanced mix of men, women and an elderly

person, unlike the usual domination of male in the advertisements for rational products. The animated film demonstrates the male protagonist increasing his material possessions and consequently raising his social status in the eyes of others. Such materialism is a sign of masculinity (Hofstede, 1980). The lyrics from the song "the world will look on" restates the value of other's view towards oneself, which is very prominent in the Indian society. According to the coding scheme, the visible advertising appeals of "dear" and "status" symbolize a high power distance. The male in focus is also shown as a distinct, independent and content with himself. As he is watching the movie, the spotlight shines on him, distinguishing him from the rest. And although later on, he marries and becomes a father, he is not shown in light of being a part of the family, but as an individual. Not only is the protagonist distinguished from others with his material possessions but the song also voices that the service in question is distinct and not seen or heard of anywhere else. This is a strong indication of a highly individualistic culture. As for the service in question, the message of the visual is that with its use, the consumer can lead a convenient and easy life that is five times more enjoyable. The song also promotes the line "*ash karo cash karo*" which means "Have fun, get cash", which signals that with the particular credit card one can earn more by spending more. The appeals of "convenient" and "enjoyment" respectively signify high masculinity and low uncertainty avoidance. A summary of the cultural dimensions as per the advertising appeals in the viral message is shown by the table below:

Cultural Dimensions (High/Low)	Advertising Appeal
Power Distance- High	dear, status
Individualism- High	distinctive
Masculinity- High	convenient
Uncertainty Avoidance- Low	enjoyment

Table 9.Advertising appeals and cultural dimensions for viral ad 2-Urban Male

All the cues regarding material possession, convenience and enjoyment are also an indication of globalization's impact on the consumers. Materialism is popularly traced to western values and authors such as Athyal (2006) and Sundaram (2006) believe that such values have also impacted Indian youth, encouraging wide consumerism. Mehta (2009) explains in detail the changing phases on consumerism in India that can be differentiated based on the age of the consumers. According to his observation, modern Indians not only accept consumerism but also practice it by "showing off" or acting like those from developed world and "consider themselves culturally closer to the developed world and unfortunately spend like them" (Mehta, Ibid.).

Another interesting and disturbing notion portrayed by the advert is that the person does not only increase his wealth but also attracts more women, and thus ends up marrying five women. In a society where marriage is seen as a very important part of life and arranged marriage is seen as a respectable tradition, parents naturally reach towards men who can be reliable and can provide a good life to their daughter. This act reinforces the importance given to those with better jobs and better pay and thus shows a high power distance society.

Through the formal analysis, it is obvious that this advert uses a mix of Hindi and English in sending the service message. The entire song is in Hindi but the closing message is a mix of both,

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thus portraying that the urban Indian population is used to conversing in both languages. A subtle clue that the advertisement might be targeted at a male audience, besides using a male protagonist, is the word "*dost*" used by the same in the closing message. "*Dost*" in Hindi is male friend.

Appreciation for good quality. In line with the kind of comments analyzed for the previous viral advertisement, comments for this particular film too were not as interpretive as Kozinets (2010) would expect for a rich netnographic analysis. The platform of YouTube and the kinds of viewers could be the reason. Although the number of views amounted to 76,164 in 2 months, the number of comments totaled 52. The majority of these comments are a simple admiration for the video with words such as "positive quality", "cool", "nice", etc. A few viewers point towards the informative content of the message regarding the use of credit card.

"Honestly, I really liked it. Very good at showing about how much a credit card could

buy ☺"

"….your video is very creative and it shows everything the subject does with the credit

card…"

Interestingly, viewers appreciate the quality more than the jingle. The words "positive quality" are repeated 6 times and 5 viewers give the video "5 stars". These comments do not reveal much about the connection made by the video to its viewers in terms of culture. Although the contrasting appeal of high individualism was used in the content, viewers do not oppose to the idea, indicating that Indians are increasingly open to adjusting with a cultural change.

An important implication of the two viral ads is that TV still rules the India media and that channels such as YouTube and blogs are only a recent trend that has yet to catch up to international standards.

Summary of Findings - Difference in cultural values reflected in TV and viral ads

After the analyses of each of the four sample advertisements, a summary of the results is important to highlight the significant findings. The table below brings together the cultural dimensions as measured by Hofstede and as measured through the analyses of sample TV and viral ads.

	Reflected culture on TV ads	Reflected culture on Viral ads
Hofstede's indices on India:		
Power Distance - High	Low	High
Individualism - Low	High	Mixed
Masculinity - High	Mixed	High
Uncertainty Avoidance - Low	Low	Low

Table 10.Comparison of reflected culture on TV and viral ads against Hofstede's indices on India

In the table, the cultural dimensions reflected on TV and viral media are taken as an average of the cultural dimensions found in the ads from each respective medium. Through the analysis of the content and the advertising appeals present in the two TV ads, it is concluded that the values reflected in TV advertisement is that of low power distance, high individualism, mixed masculinity and low uncertainty avoidance. The presentation of the relationship between the mother and daughter in Chulbuli's ad showed a low power distance, although the dimension was absent in the Zoozoo ad. Individuality was an important element in both the TV ads, interestingly enough in terms of female characters. Although the familial value shown in the first TV ad indicated a feministic culture, the Zoozoo ad was more masculine in terms of reflection of conventional gender roles. In terms of uncertainty avoidance, both the advertisements were congruent with the index of

Hofstede with use of appeals such as adventure and youth. The analyses of the two viral ads reveal a contrasting role of the four cultural dimensions. With respect for elderly in the Bollywood Spoof ad and value of status in HDFC's Urban Male ad, both the videos indicate a high power distance. Individualism was vague in the Bollywood Spoof ad but was highly visible in HDFC's ad, with the focus on the male protagonist and his individual prosperity. Both the viral ads indicate a male-dominated arena and thus a masculine society, and a focus on adventure and youth shows low uncertainty avoidance.

Overall, when compared to the traditional index of Indian culture as shown by Hofstede, it is clearly seen that viral advertisements are closer to home culture than TV advertisements. With high power distance and masculinity and low uncertainty avoidance, it can be interpreted that the viral marketers attempt to please the viewers by sticking to mainstream culture. However, TV advertisements tend to move in a new direction where marketers are taking bigger risks by adapting with the cultural change and reflecting the same. Compared to the findings of Srikandath (1991) as presented in the review of localization of Indian ads, cultural values depicted in Indian television advertising still hold true in terms of modernism and fun. Bajpai and Unnikrishnan (1996) were correct in saying that television played an important role in the expansion of consumer values in Indian society. In the form of the little girl of Chulbuli, the TV commercial adopted an educative role to highlight a new generation of girls/women and a move towards lower emphasis on age and social structure. On the contrary, the viral video of Bollywood characters reaffirmed a long term masculine society in the form of conventional masculine traits and characters. Although India has seen a growth in the use of animated advertising, especially for viral marketing purposes, it was seen that viral animated advertisements compromised on quality by simply focusing on Bollywood movies and often operating on a humorous theme. Animated ads that have been aired on TV are

comparatively well-made and creative. A possible reason for such phenomenon is that TV is far more widespread than the Internet, with a wider audience base of poor and rich, educated and uneducated viewers. TV has built its base for more than three decades and thus has seen much more sophistication and development than viral media which has only been around for a few years. Thus it is suggested that TV advertisers feel more comfortable by testing their boundaries and being bold to adapt and even negotiate cultural change. However, that is yet to be seen in the viral arena.

CONCLUSION AND IMPLICATIONS

The current thesis analyzed different Indian advertisements for their reflection of the local culture. By an extensive review of literature on culture and advertising and the relationship between the two, it was seen as interesting and valuable to apply these theories to the Indian scenario. The findings show that TV and viral advertisements are different in how they reflect cultural values in the target market. TV advertisements in India are more developed, not only in terms of quality, but also in terms of adapting to the changing culture of the Indian consumers. Values reflected in TV advertisements are contrary to those indexed by Hofstede thirty years back. However, these values appropriately show the dynamic nature of culture in India, maintaining traditional values while absorbing "western" values with its globalizing economy. This was surprisingly not the case for viral videos. The analysis indicates that viral marketers in India play safe with the tested formulae of Bollywood and humor, sticking to traditional cultural dimensions. Regardless of the customization, viral videos are not as popular as TV commercials. According to the comments on the TV ads, traditional values still exist among consumers, although they are willing to incorporate new values. The absence of considerable comments on the viral videos shows that the Indian consumers are not merely attracted to advertisements with local values. Thus pertaining to the research question, traditional advertisements are more unconventional than viral advertisements, in that they cater to the changing culture of the Indian society. Viral advertisements are highly localized, signifying the novelty of the channel in the country.

The findings from the analyses have valuable implications for marketers and researchers. The fact that current viral videos have not generated intended buzz implies that future videos should try something new and creative. Instead of following the local trend by repeating videos based on

Bollywood or treating viral videos as an accessory to mainstream advertisements, future Indian viral marketers should take risks and explore different ideas. Simply adhering to traditional cultural values might deem the videos as boring. Viral marketers can learn from TV ads and bring in changing cultural values. However, this does not imply that by merely being revolutionary, advertisements can generate more buzz or appreciation. Marketers still need to be precautious in addressing western cultures and the impact may be different in terms of non-animated videos. Since the viral phenomenon has not yet developed to its fullest potential, it is safer to implement an integrated marketing campaign. TV broadcasts can help grab public attention and an online campaign can help maintain the buzz and to initiate dialogue with consumers.

In terms of further studies, the analysis is a first attempt to measure the reflective nature of viral videos in terms of cultural values. The findings show that viral videos are not free from localization. However, such a finding should be taken with careful consideration, since customized viral advertisement does not necessarily result in successful advertisement, as in case of India. Therefore, further investigation is required to measure the relationship between viral marketing and culture by using a wider sample of advertisements from more product categories and preferably in non-animated genre. An area that is of particular interest is a cross-cultural analysis of viral videos. There have been immensely successful global viral videos. Thus, the study of the motivations behind consumer responses to such videos could be conducted which will prove valuable for global marketers. Additional implications are discussed in the following chapter.

DEMARCATIONS

Similar to numerous other studies carried out under a time and resource pressure, the current study is not without limitations. The findings of the study are to be utilized with caution and an understanding of the particular context.

Sample size

The priority of this study is to dig deep and come up with rich insights regarding the two media of TV and viral advertisements. Therefore, focus is on a small sample of advertising videos, which is not representative of the entire world of TV and viral ads. Hence, the conclusions are to be regarded as preliminary. Future studies, thereby, need to be conducted on a wider scale of sample, possibly from multiple cultures, so as to render the findings generalizable and to offer a greater range of interpretations regarding the cultural phenomenon in both media. It should be noted that the use of only animated advertisements for the study could have skewed the findings since animation have a different impact on people than "real" advertisements. Cues may come out as more subtle thus people feel less threatened and are more welcoming of contrasting or changing cultural values used in such advertisements.

Methodology

With an attempt to provide a rich interpretation of the chosen advertisements, content analysis is not conducted in its pure form where coding is done as per appearance of certain events or features. Rather, a simplified version of analyzing photographs is rendered as suitable. The advertising appeals coded to relate to the cultural dimensions are also hand-picked by the researcher to suit the

sample advertisements and the Indian culture. And lastly the netnographic analysis is utilized in parts that are seen as helpful for the current study, whereas the tedious and time-consuming steps are avoided. Therefore, it is recommended to aim for a more rigorous process of analysis in further researches. Use of more appeals or the entire appeal system of Pollay for a wider sample could extend a much broader interpretation and better representative findings. Researchers considering similar studies are also advised to perform a more active role by initiating discussion of advertising videos using an online platform so as to gather more relevant impressions and reliable opinions. More interpreters could provide necessary reliability to the findings.

Use of Hofstede's cultural dimensions

Despite being the most widely used cultural research study, Hofstede's work is not without criticism. Firstly, Hofstede conducted the survey only amongst IBM employees, and based the findings on one corporation (Erez and Earley, 1993; Schwartz, 1994; Lenartowicz and Roth, 1999). Consequently, it is possible that the organizational culture has some effect on the responses which might override effect of national culture (Johnson and Turner, 2003). A second and obvious critique is that since Hofstede's study dates back to 1967-1973, the findings might be outdated. Scholars have also criticized the process of identification of the dimensions as empirically-derived rather than theoretically-derived (Albers-Miller and Gelb, 1996), capitalizing on chance (Erez and Earley, 1993), constituting a subjective and arbitrary aggregation of items (Soares et al., 2007), and as non-exhaustive (Schwartz, 1994). However, Lenartowicz and Roth (1999) contended that "no single methodology is able to address the inclusive set of criteria relevant to culture assessment in business studies". Soares et al. (2007) examined different approaches to conceptualizing and operationalizing culture in marketing studies and confirmed the relevance of Hofstede's cultural

dimensions for international marketing and consumer behavior. The use of Hofstede's dimensions in the current study is justified since the cultural dimensions are only consulted for the purpose of expanding the knowledge of Indian culture. The analysis is not wholly based on these dimensions.

No control for product category

That the product category has a significant impact on the kinds of appeal used in the advertisement is not new knowledge. The current analysis did consider two product/service categories to bring variety to the ad sample, however, a separate analysis where the variable is controlled could not be conducted. Therefore, further investigation is necessary to check if the findings of the current study remain the same when product category variable is controlled.

Thus in this chapter, the author has enlisted the demarcations of the current research and offered an alternative for future studies so as to improve researches based in the same area or to provide precautions while carrying out any other studies.

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APPENDIX 1- Sample Advertisements

TV Ad 1 – Chulbuli

Hindustan Lever is a local company that holds close to 50% share in the shampoo market in India (Saxena, 2008). Observation of a market leader's advertisement could prove very educative for other marketers. The particular video with Chulbuli was aired in 2007 and uploaded on YouTube by a random consumer in the same year. Although the advertisement shown on TV was of 00:34 seconds, YouTube had different versions of the same ad. The chosen one was the longest version with all episodes of Chulbuli put together as a song of over 3 minutes. It was seen that this version had the highest number of views and comments and thus in order to get a richer analysis, the comments on the version were observed. Taking all the videos of the same ad into account, the overall number of views amounts to 3.7 million. The total number of comments as on 8th April 2010 used for observation numbered 267.

This particular advertisement was chosen from a host of animated TV ads since it challenges the view of gender roles in the form of the female protagonist who is not a conventional Indian girl. Thus it was thought interesting to observe how people reacted to such a presentation. The shampoo as a product also perfectly represents an emotional product, which does not involve much logical thinking.

The video is posted on http://www.youtube.com/watch?v=5lqMV97ukJ8

TV Ad 2 – Zoozoos

Vodafone is a global brand that came out with huge marketing campaign for its value-added services (VAS), a rational product. The Zoozoos is part of a series of more than 30 videos in 2009 and the same was continued in 2010 to add up to more than 88 videos (Martin, 2009). Zoozoos was launched in an integrated marketing campaign with TV ads, a unique microsite, Facebook page, YouTube page and merchandizes. Thus although not purely a TV ad, Zoozoos is chosen as the second TV ad sample since it had tremendous response through its TV broadcast. An interesting fact is that the videos are not technically animated. A viewer is oblivious to this fact until he/she actively finds out about the making of the advertisements. The actual nature of the characters being men and women in suits was revealed a month after the launch of the series in May 2009 and such an announcement actually fueled the buzz around the series. Despite such issues, the sheer success of the video series in the Indian market is seen as great reasons to continue with the analysis. Zoozoos represents a new genre of marketing campaign that has become immensely successful in the Indian market, despite being simple and free from Bollywood culture..

In choosing the particular ad from the huge number of Zoozoo videos, each single advertisement was first pre-analyzed for their proximity to the Indian culture or cultural cues in general. Almost all of the videos did not bear a direct resemblance to the Indian culture, except a few that focused on religion or nationalism. Therefore it was difficult to choose one ad that could provide good grounds for discussion. The one which is chosen for analysis had a high number of "likes" on Facebook page and a significant number of comments, particularly in terms of gender roles, which were thought to be interesting to observe in light of the typical Indian culture. In case of the particular ad taken for the analysis, the official upload by the company on YouTube gathered only 3,505 views, and no comments. The reason could be that the video was uploaded only a week

before the analysis. Therefore, in order to get more insight, the official upload on Facebook page was taken into consideration which showed 300 comments. Facebook does not display the total number of views for videos but the number of "likes" for the video was over 1500. This was taken as sufficient cue for the analysis of this particular ad of Zoozoo.

The link to this video is http://www.facebook.com/#!/video/video.php?v=406052494975

Viral Ad 1- Bollywood Spoof

McDonald's is a global brand that is famous for its fast food joints. Fast food represents an emotional product. The animated advertisement is representative of typical viral videos in India that plays on the Bollywood gimmick. The author found that most Indian viral ads that are meant to be posted on YouTube or on official websites are of low quality and made as spoof of Bollywood movies and characters. Thus besides representing an emotional product and a viral advertisement, this particular advertisement is also representative of all those animated advertisements that are typically seen through Indian perspective as being a viral. It was interesting to observe the comments on this video in order to understand what the viewers particularly liked about such a genre of videos and if they were particularly successful.

The video for McDonald's was uploaded in 2008 by someone who claims to be the creator of the video (Youtube.com). It is fairly longer than the rest of the videos with 2:40 minutes of drama and has seen 83,049 views and a sparse 33 comments. Although the video was seen to provide with useful cues on Indian culture presented in the video, the comments were not as insightful as for the two TV ads. This has an implication for purely viral ads not being successful enough. Such implications are discussed in the findings section.

The video is taken from http://www.youtube.com/watch?v=nEXvY8SgI6I

Viral Ad 2 – Urban Male

HDFC is a local bank which has created this viral advertisement for a rational product of credit card services. The advertisement represents a new kind of viral video that takes the focus off from Bollywood and presents a new age urban Indian. Due to its unique presentation of an urban product, it was seen interesting to observe consumers' reaction towards such an advertisement. The analysis of this atypical viral video brings variety to the overall analysis. Since the video also played up on modern urban Indian cultures, it was reasoned that the analysis of the same could help throw light on the adapting Indian culture and the reflection of the same in the viral arena. The particular video is of average length of 1:17 minutes and has gathered 76,164 views in two months. However, as for the first viral ad, this video also had only 52 comments. However, the potential for its content and appeal analysis was great grounds for its selection.

The video is available on http://www.youtube.com/watch?v=71P7n_3BlQo

APPENDIX 2- Table of Pollay's 42 advertising appeals, Source: An (2003)

No.	Categories	Operational Definition
1	Adventure	Boldness, daring, bravery, courage, seeking adventure, thrills, or excitement
2	Affiliation	To be accepted, liked by peers, colleagues and community at large, to associate or gather with, to be social, to join, unite or otherwise bond in friendship, fellowship, companionship, co-operation, reciprocity, to conform to social customs, have manners, social graces and decorum
3	Casual	Unkempt, disheveled, messy, disordered, untidy, rugged, rumpled, sloppy, casual, irregular, non-compulsive, imperfect
4	Cheap	Economical, inexpensive, bargain, cut-rate, penny pinching, discounted, at cost, undervalued, a good value
5	Community	Relating to community, state, national, publics, public spiritedness, group unity, national identity, society, patriotism, civic and community organizations or other social organizations
6	Convenient	Handy, time-saving, quick, easy, suitable, accessible, versatile
7	Dear	Expensive, rich, valuable, highly regarded, costly, extravagant, exorbitant, luxurious, priceless
8	Distinctive	Rare, unique, unusual, scarce, infrequent, exclusive, tasteful, elegant, subtle, esoteric, hand-crafted
9	Durable	Long-lasting, permanent, stable, enduring, strong, powerful, tough
10	Effective	Feasible, workable, useful, pragmatic, appropriate, functional,

		consistent, efficient, helpful, comfortable, tasty, strength, longevity of effect
11	Enjoyment	To have fun, laugh, be happy, celebrate, to enjoy games, parties, feasts and festivities, to participate
12	Family	Nurturance within family, having a home, being at home, family privacy, companionship of siblings, kinship, getting married
14	Freedom	Spontaneous, carefree, abandoned, indulgent, at liberty, uninhibited, passionate
15	Healthy	Fitness, vim, vigor, vitality, strength, heartiness, to be active athletic, robust, peppy, free from disease, illness, infection, addiction
16	Humility	Unaffected, unassuming, unobtrusive, patient, fate-accepting, resigned, meek, plain-folk, down-to-earth
17	Independence	Self-sufficiency, self-reliance, autonomy, unattached, to-do-it-yourself, do your own thing, original, unconventional, singular, non-conformist
18	Magic	Miracles, magic, mysticism, mystery, witchcraft, wizardry, superstitions, occult sciences, mythic characters to mesmerize, astonish, bewitch, fill with wonder
19	Maturity	Being adult, grown-up, middle aged, senior, elderly, associated insight, wisdom, mellowness, adjustment, references to aging, death, retirement or age related disabilities
20	Modern	Contemporary, modern, new, improved, progressive, advanced, introducing, announcing
21	Modesty	Being modest, naïve, demure, innocent, inhibited, bashful,

		reserved, timid, coy, virtuous, pure, shy, virginal
22	Morality	Humane, just, fair, honest, ethical, reputable, principled, religious, devoted, spiritual
23	Natural	References to the elements, animals, vegetables, minerals, farming, unadulterated, purity, organic, grown, nutritious
24	Neat	Orderly, neat, precise, tidy, clean, spotless, unsoiled, sweet-smelling, bright, free from dirt, refuse, pests, vermin, stains and smells, sanitary
25	Nurturance	To give gifts, especially sympathy, help love, charity, support, comfort, protection, nursing, consolation, care for the weak, disabled, inexperienced, tried, young, elderly, etc.
26	Ornamental	Beautiful, decorative, ornate, adorned, embellished, detailed, designed, styled
27	Plain	Unaffected, natural, prosaic, homespun, simple, artless, unpretentious
28	Popular	Commonplace, customary, well-known, conventional, regular, usual, ordinary, normal standard, typical, universal, general, everyday
29	Productivity	References to achievement, accomplishment, ambition, success, careers, self-development, being skilled, accomplished, proficient, pulling your weight, contributing, doing your share
30	Relaxation	Rest, retire, retreat, loaf, contentment, be at ease, be laid-back, vacations, holiday, to observe
31	Safety	Security, caution, stability, absence of hazards, potential injury, other risks, guarantees, warranties, manufacturer's reassurances

32	Security	Confident, secure, possessing dignity, self-worth, self-esteem, self-respect, peace of mind
33	Sexuality	Erotic relations, holding hands, kissing, embracing between lovers, dating, romance, intense sensuality, feeling sexual, erotic behavior, lust, earthiness, indecency, attractiveness of clearly sexual nature
34	Status	Envy, social status or competitiveness, conceit, boasting, prestige, power, dominance, exhibitionism, pride in ownership, wealth, trend setting, to seek compliments
35	Succor	To receive expressions of love (all expressions except sexuality), gratitude, pats on the back, to feel deserving
36	Tamed	Docile, civilized, restrained, obedient, compliant, faithful, reliable, responsible, domesticated, sacrificing, self-denying
37	Technology	Engineered, fabricated, formulated, manufactured, constructed, processed, resulting from science, invention, discovery, research, secret ingredient
38	Traditional	Classic, historical, antique, legendary, time-honored, long-standing, venerable, nostalgic
39	Untamed	Primitive, untamed, fierce, course, rowdy, ribald, obscene, voracious, gluttonous, frenzied, uncontrolled, unreliable, corrupt, obscene, deceitful, savage
41	Wisdom	Knowledge, education, awareness, intelligence, curiosity, satisfaction, comprehension, sagacity, expertise, judgment, experience
42	Youth	Being young or rejuvenated, children, kids, immature, underdeveloped, junior, adolescent