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HISPANIC ACCULTURATION AND ADVERTISING: AN ANALYSIS OF THE USE OF CULTURAL SYMBOLS, LANGUAGE VARIATIONS, AND MODELS IN VIDEO ADVERTISEMENTS TARGETING HISPANICS

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ABSTRACT

Hispanics are the largest minority in the U.S., and their purchasing power is expected to be $1.7 trillion by 2020 (Weeks, 2015). Nonetheless, individuals within the Hispanic market are diverse, and their integration into U.S. culture depends on various factors including age, country of origin, and years in the U.S. The process in which the culture of the individual’s country of origin and that of the host country (in this case the U.S.) interact is known as acculturation. The various levels of acculturation among Hispanics present a challenge to advertisers. This study investigates the current approaches taken by advertisers to appeal to this diverse market by analyzing television ads aired during two types of programming targeted to differently-acculturated Hispanics. The study determines the presence or absence of the following elements in the ads: cultural symbols, Hispanic or non-Hispanic models or celebrities, bicultural features, language variations, and family-centered situations. This research shows advertisers incorporate a bicultural approach combining U.S. and Hispanic cultures to reach targeted audiences of diverse acculturation.
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Introduction

The United States’ (US) ethnic diversity will experience a major increase around the next 30 years. The US Census Bureau estimates that by 2044 more than half of the country’s population will belong to a minority group (Colby and Ortman, 2015, p. 1). This minority growth represents an opportunity for marketers. In approximately 25 years (1990-2014), the buying power of the US multicultural market experienced a 415% increase, going from $661 billion in 1990 to $3.4 trillion in 2014 (Gil and Rosenberg, 2015, p. 9). Nevertheless, in order to appeal to these particular groups, marketers need to effectively target them. Research on how to target ethnic minorities in the US has been conducted for decades (Cui, 2001, p. 23). However, as these minorities become the majority, the importance of multicultural marketing has become more evident. Even market research giant Nielsen has encouraged companies to understand the multicultural market in order to become more profitable and competitive (Gil and Rosenberg, 2015, p. 33).

Because the Hispanic market is the largest ethnic minority group in the US, this project focuses specifically on the approaches that have been taken to appeal to this diverse audience through TV advertisements. Hispanic origin, here defined by ethnicity, refers to those who trace their origins to Spanish-speaking Latin American countries and Spain. The US Census Bureau considers Hispanic anyone who identifies with the term (Passel and Taylor, 2009). According to a 2015 report by the US Census Bureau, the Hispanic population constitutes 17.4 % of the total population, and it is projected to account for more than a quarter (29%) of the country’s total population by 2060 (Colby and Ortman, 2015, p. 9). Furthermore, Hispanics’ purchasing power will be $1.7 trillion by 2020 (Weeks, 2015). The advertising industry has already taken into
consideration this growth. From 2010 to 2015 there was a 63% increase in spending by advertisers in Hispanic targeted media: it increased from $4.3 billion to $7.1 billion (Judd and Walus, 2015). Nevertheless, the complexity of Hispanics’ identity represents a challenge advertisers face when targeting this population.

In the US, two principal nations to which Hispanics trace their origins are Mexico and Puerto Rico. Hispanics of Mexican origin made up more than half (63.9%) of the ethnic group’s distribution in the US in 2014 (Profile America FFF). The geographical proximity between the two countries as well as their historical relations have contributed to the vast number of Hispanics of Mexican lineage. An important event that influenced the number of Mexicans in the US occurred at the end of the Mexican-American War when the Treaty of Guadalupe Hidalgo (1848) was signed. As a result of the Treaty, Mexico ceded the US 55% of its territory, including what is now New Mexico, California, Arizona, and parts of Utah, Nevada, and Colorado; in addition, the Mexican citizens living in these territories at the time had the option to become citizens of the US (Hispanic Reading Room, 2015). Today, the states of Colorado, New Mexico, California, and Arizona — which were part of Mexico — have one million or more Hispanic residents each (Profile America FFF). California in particular is the state with the largest Hispanic population in the country (Profile America FFF).

Around 9.5% of Hispanics in the US are of Puerto Rican lineage (Profile America FFF). Similar to Mexico, political and historical relations with the US have played a critical role in Puerto Rican migration to the US. The island, which is a US territory, was ceded by Spain to the US in 1898 as part of the Treaty of Paris (Office of the Historian). After the signing of the Jones-Shafroth Act on March 2, 1917, Puerto Ricans became US citizens, which allows them to move permanently to the mainland (Hispanic Reading Room, 2011).
As the island’s current economic crisis worsens, the number of Puerto Ricans moving to the US mainland has increased. In 2013, there were 5.1 million Puerto Ricans living on the mainland compared to the 3.5 million living on the island (Krogstad, 2015). It is expected that by 2050 the number of Puerto Ricans on the island will fall to 3.0 million (Krogstad, 2015).

Though almost three quarters of the Hispanic population trace their origin to Mexico and Puerto Rico, others trace their origins to Cuba (3.7%), El Salvador (3.8%), Dominican Republic (3.2%), Guatemala (2.4%) and other Central American and South American countries (Profile America FFF). Each of these countries has its own history and culture, which directly influences the identity of those Hispanics who move to the US and their future generations. As Hispanics negotiate with their culture of origin and that of the US, they go through a process known as acculturation. Acculturation is a heterogeneous process in which migrants’ integration into the host country’s culture depends on various factors such as education, years living in the US, interactions with others, and stage in the life cycle (Corona and McCabe, 2011, p. 68).

Understanding these variations within the market becomes critical when developing targeted advertisements. Research suggests that younger generations of Hispanics (those born in the US) are more acculturated to the US (Valentine, 2001; Mansfield et. al, 2010). A study conducted by the Pew Research Center titled *When Labels Don’t Fit* indicates that, among “third generation or more” Hispanics, 48% identify themselves as Americans (Taylor et al., 2012, p. 2). Notwithstanding, the study also concludes that 51% of the general Hispanic population prefers to identify by their country of origin whereas 21% identifies by the label “American” (Taylor et al., 2012, p. 2).

These findings raise the question: how are advertisers approaching variations in Hispanic acculturation? This project investigates the presence of cultural symbols and other intercultural
communication approaches: e.g., the use of Spanish language, or variations of it (“Spanglish”),
and the use of Hispanic or non-Hispanic models or celebrities in TV advertisements. The ads
studied aired during programming targeted to Hispanics with different acculturation levels. A
total of forty ads from the Hispanic channel Univision were analyzed.
Chapter 1

Literature Review

Defining Acculturation

The term acculturation etymologically derives from the word culture. Even though there is no universal definition of culture, the term is often associated with the “shared meanings, understandings, or referents held by a group of people” (Schwartz et al., 2010, p. 240). An earlier definition by Kroeber and Kluckhohn (1952) emphasizes the sharing of ideas and values as a defining element of culture. According to them:

Culture consists of patterns, explicit and implicit, of and for behavior acquired and transmitted by symbols, constituting the distinctive achievements of human groups, including their embodiment in artifacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other, as conditional elements of future action. (p. 181)

The concept of culture as distinctive of a particular group is also discussed by distinguished social psychologist Geert Hofstede who defines culture as “…the collective programming of the mind that distinguishes the members of one group or category of people from others” (Hofstede, 2011, p. 3). Although these definitions describe culture in collectivist terms, recent definitions have approached the influence culture has on individuals. This is the case of Spencer-Oatey (2008) who defines culture as:

… a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioral conventions that are shared by a group of people, and that influence (but do not determine) each member’s behavior and his/her interpretations of the ‘meaning’ of other people’s behavior. (p. 3)
When a person moves to another country or when individuals communicate continuously in a multicultural setting, their culture of origin interacts with that of the host culture; thus, they engage in a process referred to as acculturation.

The concept of acculturation is complex, and researchers have taken various approaches to defining it. Redfield, Linton, and Herskovits’ definition of acculturation emphasizes the interaction between two cultures and the changes that occur as a consequence. According to them, “acculturation comprehends those phenomena which result when groups of individuals having different cultures come into continuous first-hand contact, with subsequent changes in the original cultural patterns of either or both groups” (Redfield et. al, 1935, p. 229-230). Contrarily, unidimensional approaches present acculturation in terms of the degree to which the person has replaced his or her original culture with that of the host culture. Gordon’s assimilation model (1964) was the precursor of the unidimensional approach emphasizing that integration into the host culture would require “the disappearance of the ethnic group as a separate entity and the evaporation of its distinct values” (qtd. in Ryder et. al, 2000, p. 50).

As the acculturation concept has developed, approaches have focused on the role of the individual in the process of acculturation and the different influences that affect each person. This is the case for Berry, who developed four acculturation strategies: assimilation, separation, integration, and marginalization (Berry, 1997, p. 9). Each of these strategies present the individual’s degree of acceptance or rejection of their culture and that of the host country. According to Berry, when an individual decides to accept cultures other than his or her own, he or she is using the assimilation strategy. Contrarily, when an individual avoids interaction with other cultures separation from these occurs. A combination of the two cultures can be found in
the integration strategy where the individual both preserves his or her culture and is open to interact with other cultures. And, marginalization occurs when the individual neither accepts his or her culture nor other cultures. The approach the individual decides to take will impact his or her acculturation process.

Figure 1 illustrates Berry’s “Framework for Acculturation Research” in which he acknowledges that there are various factors that can influence individuals’ approaches to their respective culture of origin and the host culture. He portrays the different variables that affect an individual prior to and throughout the process of acculturation both at the personal and at the group level.

Figure 1: Berry's "Framework for Acculturation Research"
At the group level, the group’s acculturation is influenced simultaneously by the economic, political, and demographic factors of its society of origin and how it interacts with the attitudes and the support of the society in which the group is established (p. 15). Consequently, the group’s acculturation will directly influence how individuals within that group approach the acculturation process. Berry presents demographics, personality, and reasons for migration as critical factors influencing individuals before acculturation and stresses society’s influence and the individual’s own attitudes and behaviors as key determinants during acculturation (p. 15). Berry’s portrayal of acculturation as a dynamic and heterogeneous process is critical for the understanding of the variations within the Hispanic market.
Acculturation and Hispanics

Acculturation among Hispanics in the US is determined by the level of integration of the Anglo-American lifestyle and values into the Hispanic culture (Valentine, 2001, p. 459-460; Neggy and Woods, 1992, p. 224). In terms of consumption, Kara and Kara define a high acculturated Hispanic as the “consumer that exhibit [sic] greater progression to the attitudes and values of the host society (Anglos)” and a low acculturated Hispanic as the “consumer whose original (Hispanic) behavior and values are mostly maintained” (p. 23). However, as Berry suggests in his “Framework for Acculturation Research,” there are external and internal factors that directly affect the rate to which individuals acculturate. The process is not linear, and it varies among individuals depending on many factors such as citizenship status, intermarriage, religion, education, income, language, age, culture, and date of entry to the U.S (Kara and Kara, 1996, p. 23; Corona and McCabe, 2011, p. 68).

Even though acculturation affects primarily migrants, their subsequent generations can also be affected by acculturation. The ethnic composition of the place where the individual lives can influence him or her. For example, those individuals living in “areas where the vast majority of the residents are from the same ethnic group” (ethnic enclaves) may have a deep connection to their heritage culture (Schwartz et. al, 2010, p. 243). Nonetheless, research has found that younger generations of Hispanics (those born in the US), are more acculturated (Valentine, 2011, p. 460; Alvarez et. al, 2014, p. 113). Younger generations also tend to identify as American rather than by the ethnic modifier Hispanic or their family’s country of origin. A Pew Research Center study found that among “third generation or more” Hispanics, 48% identified themselves as Americans (Taylor et al., 2012, p. 2).
However, it is important to keep in mind that acculturation is a negotiation process and that the level of acculturation does not mean that the original culture has been erased completely. Berry identified this strategy as the integration strategy.

New approaches such as biculturalism have emerged to address this phenomenon of integration among two cultures (Schwartz et al., 2010, p. 246; Nguyen et al., 2007, p. 102). Younger generations of Hispanics have proven to be able to integrate both cultures (Feil, 2012; Nielsen, 2015; Santiago Solutions Group, 2016). Furthermore, 53% of the adult Hispanic population belongs to the bicultural Hispanic segment (Hammer & Skolnicki, 2005). These variations in acculturation among Hispanics represent both an opportunity and a challenge for advertisers.
Hispanics’ Acculturation and Advertising

When targeting Hispanics, it is critical to recognize the distinctions in acculturation within the market and effectively use cultural symbols for differently acculturated groups. The Theory of Intercultural Accommodation by Holland and Gentry (1997) provides a basis to analyze the approaches taken by marketers to communicate with ethnic groups. The theory centers on the idea that to communicate effectively with different ethnic groups, messages should be particularly designed to appeal to those groups. This approach is categorized by the authors as intercultural accommodation, and it is defined as “efforts on the part of communicators to make themselves more similar to members of another cultural group in order to improve communication” (Holland & Gentry, 1997). For marketing communications, the authors suggest a variety of methods that would appeal to ethnic groups, including “using spokespersons of similar ethnic background in advertisements, hiring ethnic salespeople, or using language, music, art, national flags or other cultural symbols as part of the brand or promotion” (Holland & Gentry, 1997).

The Intercultural Accommodation Model that resulted from the Theory of Intercultural Accommodation was used by the authors to investigate the reactions of ethnic groups in the US to targeted approaches. Even though the study was conducted with African Americans, important observations can be extended beyond this one group. In relation to the design of advertisements, the authors conclude that the strength of ethnic identification plays an influential role on consumers’ response to the ethnically-targeted advertisement (Holland & Gentry, 1997). Thus, marketers must take into consideration variations within ethnic groups when including cultural cues to approach an ethnic audience. As discussed below, studies have examined the use of cultural approaches in advertising to Hispanics with different levels of acculturation.
The work of Deshpande et al. (1986) made a critical contribution to the understanding of the composition of Hispanic audiences by focusing on variations in ethnic affiliation within the ethnic group and how different levels of affiliation affect customers’ preferences. The authors found strong differences among Hispanics in terms of brand loyalty, use of Spanish media, and preferences for prestige and ethnically advertised brands (p. 219). They also found that weak Hispanic identifiers and Anglos shared similar preferences in the aforementioned categories (p. 219).

Similarly, Kara and Kara (1996) aimed to find differences in product choices and services (toothpaste and jobs, respectively), as well as the importance of product attributes and their levels (i.e., brand and purpose for the toothpaste, and location and prestige for the job) between high and low acculturated Hispanics. The authors particularly stress the role of language as the key indicator of acculturation (p. 24). The investigation concluded that high acculturated Hispanics made similar choices to Anglos and different choices from low acculturated Hispanics.

Although the study by Tsai and Li (2012) also classifies Hispanics in terms of ethnic affiliation, it differs from the aforementioned studies in that it is not limited to only two categories (i.e. weak or strong Hispanic identifier, or high or low acculturated Hispanic). Instead, the authors categorize Hispanics as assimilated, separated, or integrated based on their acculturation level (p. 308). These three categories are part of the previously mentioned acculturation strategies developed by Berry (1997), in which assimilation refers to the acceptance of other cultures other than that of the individual, separation describes the rejection of the host culture, and integration refers to the acceptance of both an individuals’ original culture and the host culture.
The purpose of the investigation was to find if the level of acculturation influenced Hispanics’ approaches to print advertisements with different target audiences: Caucasian, Hispanic, and bicultural individuals (p. 309). Differences in Hispanics’ attitudes to the three advertising categories were found. Assimilated Hispanics presented a positive stronger attitude to Caucasian-targeted ads. Furthermore, integrated Hispanics showed a stronger positive attitude to bicultural-targeted advertisements. Hispanics under the separated category preferred Hispanic-targeted advertisements (p. 313). Bicultural advertising, which in the study contained Hispanic and Caucasian models and Spanish and English copy, is suggested as a possible approach by advertisers who aim to target more than one segment within the Hispanic market because it appeals to Hispanics in the integrated and separated categories (p. 317).

A similar approach is presented in the study by Corona and McCabe (2011), which suggests that for marketers to communicate effectively, they need to combine elements from both, the country of origin and the host country, in their marketing messages (p.70). The study expands on the factors that affect an individual’s acculturation process and examines if understanding Hispanic acculturation is indeed critical for the development of an effective promotional campaign. The authors recognize the importance of acknowledging language and differences in country of origin, and emphasize that advertisers need to be aware that acculturation is dynamic and that it varies among people, depending on various factors such as education, age, personal attitudes, and interactions with others (p. 68). They conclude that understanding cultural variations is indeed necessary to deliver an effective message and to prevent misinterpretations. Moreover, they encourage marketers to use cultural tools and symbols, such as Latin music or food, to target the Hispanic audience and not limit themselves to language approaches (p.70).
Previous research by Ueltschy and Krampf (1997) expands on the impact the ethnic background of models can have on the customers’ attitudes to print ads. The study used language and models as central elements of their investigation. In their study, Hispanic individuals, specifically Mexican-Americans, were offered a questionnaire that asked them their response to targeted ads which varied in the use of language and models. The authors categorized Hispanics as low or high acculturated. They also added a third category: bilingual or bicultural. Their research found that high acculturated Hispanics respond better to ads in English and recall ads better when Anglo models are used. Nonetheless, the authors did not find significant changes in terms of attitude to the ads when Hispanic models were used (p. 97). Low acculturated Hispanics showed a preference for ads in Spanish, but preferred Anglo models (p. 96). In the case of bilingual/bicultural individuals, the authors suggest to advertise in English and use Anglo models to receive a positive attitude to the ad (p. 98).

These studies demonstrate that the various levels of acculturation and ethnic affiliation in the Hispanic market directly influence the preferences of individuals. Deshpande et al. (1986) and Kara and Kara (1996) showed that weak-Hispanic identifiers and high acculturated Hispanics have similar preferences to Anglos. Furthermore, Tsai and Li (2012) found that assimilated Hispanics have a stronger positive attitude to Caucasian-targeted ads than to those ads targeted to Hispanics or bicultural individuals. Corona and McCabe (2011) encouraged advertisers to use symbols that will directly appeal to the targeted audience. And, Ueltschy and Krampf (1997) demonstrate the importance of the ethnicity of models when appealing to an ethnically diverse audience. In addition, both Tsai and Li (2012) and Corona and McCabe present the bicultural sector as an important one to target.
Because Hispanics place particular value on the concept of “family” (The Nielsen Company, 2015; Gracia Inglessis et. al, 2007, p. 18; Singh and Bartikowski, 2009), the presence of family-oriented situations in the ads used for this investigation was analyzed. Ueltschy (2011) studied the perceptions of Mexican-Americans, with varied levels of acculturation, to family-oriented TV ads. She classifies Hispanics as weak and strong based on the strength of their ethnic identification (p. 12). Regardless of their acculturation level, the author concludes that Hispanics prefer ads that present a family situation to those that do not present a family-oriented situation (p. 14). Nonetheless, the study finds that respondents who identify as strong Hispanics revealed a greater positive attitude to those advertisements presenting a family-oriented situation than those who identify as weak Hispanics (p. 17).

The appropriate language (Spanish, English, or both) to use when advertising to Hispanics appears as a common denominator in the studies consulted. Investigations have focused specifically on the role of language in advertising to Hispanics (Callow, M., & Gibran Mcdonald, C., 2005; García Quintana, A. E. & Nichols, C. A., 2016; Hernandez, S. A, & Newman, L. M., 2012). The study by Koslow et. al (1994) presents Hispanics’ attitudes to Spanish language as used in advertising (Holland and Gentry, 1997). A major finding of the study is that the positive attitude of Hispanics to the use of Spanish in advertising extends beyond informational purposes because it is perceived as representing the importance of the Hispanic market (Koslow et. al, 1994, p. 582). Advertising agencies are aware of the importance of language when developing advertisements targeting Hispanics, and they acknowledge that there are dialects among the different Hispanic countries of origin that may also influence attitudes to an ad (Stuhlfaut, 2011).
This research examines how advertisers are using the Spanish language to target Hispanics from different levels of acculturation. The study focuses on the use of words specific to certain Latin American countries and the integration of the English language in the ads.

In the previously mentioned study by Ueltschy and Krampf (1997), the authors present the three different approaches marketers can take when developing ads for the Hispanic market. These include the “change the language” approach, the “nothing different approach,” and the “completely different approach” (p. 88). As its name suggests, the “nothing different approach” serves as a neutral option in which the same advertisement is presented to all audiences without tailoring it to a specific audience. The “change of language approach” presents the original advertisement aimed at a general audience, but in the target audience’s language, which in this case would be Spanish. And, the “completely different approach” takes into consideration cultural variations among the target group, including variations in language, and it is designed specifically to appeal to the targeted audience, which in this case would be the Hispanic market. For this investigation, I have collected original versions of the ads in English where they exist and the uses of these approaches were analyzed.

The review of literature on advertising to Hispanics provides information on acculturation, the factors that can influence acculturation, the levels of acculturation among Hispanics, how advertisers can approach variations, and the attitudes of Hispanics to these approaches. However, many studies have not yet accounted for the growth of the Hispanic community, though more studies have focused on Internet-based Hispanic advertising (Korgaonkar, P., et. al, 2016; Becerra, E., & Korgaonkar, P., 2010; and Singh, N., et. al, 2008).
Nonetheless, television continues to be a key medium to connect with the Hispanic market, and advertisers continue to spend vast quantities on TV advertising for this market (Hoag, 2015, p. 3). Therefore, it is important to examine whether advertisers currently take into considerations variations in acculturation when creating ads, and, if they do, how exactly they approach them. This research aims to contribute to the literature on the current approaches taken by advertisers to appeal to the diversely acculturated Hispanic market.
Chapter 2

Methodology

Advertisement Selection

For the purpose of this project, a textual analysis of the content of a series of TV ads presented during programming targeted to different segments of the Hispanic market was performed. Since Univision is the main Hispanic-targeted TV network in the US (Univision Communications Inc.), programming on this channel was analyzed. For content that targets a general audience, the prime time (8:00 pm – 11:00 pm Eastern time) schedule was recorded. The general audience includes less acculturated Hispanics (i.e. those who primarily identify with the Latin American culture and the Spanish language). For content targeted to younger generations (Hispanics born in the US, i.e., second and subsequent generations) the ads presented during the TV show “La Banda 2” were used. As discussed in the introduction, younger generation Hispanics usually identify as American and tend to have high levels of acculturation. The previous season of the show “La Banda” obtained “18.8 million total viewers 2+ [two years old and above] and averaged 1.1 million adults 18-49 and nearly half-a-million young adults 18-34” (Univision PR). This show is a singing competition in which contestants (at least 14 years old) compete to form a music band. Twenty ads were analyzed from each of the two categories (i.e. forty in total). Half of the ads in each category (ten ads) were recorded on different days. The first ten ads shown during those days were analyzed. Only ads promoting products (e.g. cars, food, apps, etc.), not other TV shows or movies, were evaluated. No local ads were considered. Ads that were repeated in their particular category were only evaluated once.
Analyzed Elements

To analyze the approaches advertisers are currently using to appeal to Hispanics with different levels of acculturation, the presence or absence of following elements is analyzed: cultural symbols, Hispanic or Non-Hispanic models or celebrities, bicultural features, language variations, and family-centered situations. As part of the ads analysis, a description of the situations (storyline) presented in the ads is given. In addition to the storyline, the study examines written components of the ads (captions) and narration (voiceover) when present. Moreover, research was conducted to find if the ads aired on Univision had original (English only) versions. In the case of those that had original versions that appeared in English, both versions of the ads are compared.

As previously discussed in the Literature Review section, according to Ueltschy and Krampf (1997), there are three different approaches that can be used when developing ads for the Hispanic market: “change the language” approach, the “nothing different approach,” and the “completely different approach” (p. 88). With niche advertising, I did not anticipate encountering an ad with a “nothing different approach” (all English) aired on Univision. At very least I expected variations in language (“change the language”) because using the Spanish language seems crucial for approaching the Hispanic market. The possibility of encountering ads designed specifically for the Hispanic market (“completely different approach”) was also anticipated.

According to the Theory of Intercultural Accommodation, the use of cultural symbols or markers in marketing approaches, such as music and art, is crucial for appealing to ethnic audiences (Holland & Gentry, 1997). Therefore, this investigation analyzed the presence of American cultural symbols and Latin American cultural symbols in the ads. Examples of American cultural symbols include the US flag, music sung by American artists, and American
football. Whereas, examples of Latin American cultural symbols include Latin American countries’ flags, Latin music, and fútbol (soccer). In the case of Latin American cultural symbols, whenever possible, the specific country being represented was identified. Before the ads were analyzed, I predicted, based on the targeted audiences, that the ads aired during prime time would show more Latin American culture symbols, and the ads aired during “La Banda 2” would show more American culture symbols.

The studies by Tsai and Li (2012) and Ueltschy and Krampf (1997), discussed in the Literature Review section, demonstrated a relation between the ethnicity of the models used in ads and the attitudes of Hispanics to those ads. Although this investigation does not study the attitudes of the market to the models or celebrities in the ads, it analyses whether advertisers are using Hispanic or non-Hispanic models or celebrities. The use of spoken Spanish by the models (characters) or celebrities was key to determine if they are Hispanic or not. If a model or celebrity revealed an American accent or used words in English or Spanglish, the ad was categorized as part of the bicultural feature category. In ads where the “change the language” approach is used, the models were assumed to be non-Hispanics.

Even though it is acknowledged that physical traits do not represent a person’s origin, there are certain traits associated with the Hispanic market. Advertisers might seek to use models with those physical traits to appeal to the ethnic audience. For example, common characteristics associated with Latinas include: dark hair and slightly brown skin (Correa, 2010, p. 426). When compared to the English original versions, any changes in models or celebrities due to physical traits were also identified.

Even though Ueltschy and Krampf (1997) suggest that low acculturated Hispanics prefer Anglo models, the Theory of Intercultural Accommodation identified the use of “ethnic
salespeople” and “spokespersons of similar ethnic background” as an approach in marketing communications to target ethnic audiences. Therefore, I anticipated Spanish-speaking Hispanic celebrities or models to appear in the prime time ads and non-Hispanic models and celebrities to appear on “La Banda 2” ads.

The use of language extends from that spoken by models. Language used in voiceovers (ads’ narrations) and lyrics of songs were also identified. Moreover, any written text present in the ads was taken into consideration. Ads completely in Spanish were categorized as part of either the “change the language” approach or the “completely different” (specifically designed for Hispanics) approach. Ads that presented words in both English and Spanish or words that are a hybrid of the two languages (Spanglish) were classified as part of the bicultural feature category. If words or phrases characteristic of specific Latin American countries were present, these were classified as language variations.

The bicultural feature category comprises all the ads that contain elements from both the American and the Hispanic culture in terms of cultural symbols, models, and language. As discussed in the Literature Review, the bicultural sector of the Hispanic market is becoming prominent and advertisers are prioritizing it. Because younger Hispanics have been able to integrate both cultures, I anticipated more ads with the bicultural feature to be aired during “La Banda 2” than during prime time.

The last element analyzed in this investigation is the use of family-oriented situations. In this investigation situations were categorized as family-oriented if they included adults interacting with children or if the ad specified any kinship between characters. Examples of family-oriented situations include parents and their children having dinner, going on vacation, or doing chores. As presented by Ueltschy (2011) in the Literature Review, family is an important
concept for Hispanics regardless of their level of acculturation. Therefore, I anticipated the
“family” approach to be present in the ads in both programming sections.
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Prime Time Ads

The first ad aired during prime time hours was that of family restaurant, Denny’s. In an English version of the ad for the same promotion, the only difference between the two ads is language (Appendix A 1). Thus, the “change of language” approach presented in Ueltschy and Krampf (1997) was used. In the ad, Spanish was used in the text describing the promotion and in the audio. The central message of the ad is the promotion of free pancakes for kids. The word “panqueque” was used for “pancakes” in the ad. This is the translation commonly used for the word pancake in Spanish. No Spanish variation was found. For example, in Mexico a “pancake” would be better known as a “tortita” and in Puerto Rico the word would not even be translated. Though the TV channel uses the restaurant’s slogan (“America’s diner”) in Spanish as “El diner de América,” the word “diner” does not appear in the dictionary of the Real Academia Española (Royal Spanish Academy). This institution is the most recognized in terms of the preservation of the Spanish language (Real Academia Española, 2017). So, diner can be consider an adaptation of the English word.

The family does not speak in the ad, so their origin could not be determined. However, because an original English version of the ad was found, it is assumed that the models are Non-Hispanic. Presenting a family enjoying breakfast together is consistent with my prediction that ads aired in both kinds of programming present family-oriented situations (Figure 2). The ad did not evoke any cultural references to Latin America, likely because it was originally targeted to a general American audience. Changing the language but maintaining the same models and
The storyline of the original ad can be seen as an intermediate approach by the advertisers to appeal to Hispanics with different acculturation levels.

Figure 2: The family has breakfast at Denny's

In the ad of toothpaste brand Crest, the slogan “Sonrisas sanas y hermosas para toda la vida” (“Healthy, beautiful smiles for life”), and the conversation of the main characters was carried in Spanish. The ad centers around two women talking about the whiteness of their teeth and how using the brand’s toothpaste can improve it. Presenting the purpose and benefits of the product in Spanish during prime time shows the importance of the language when communicating to the diverse audience. However, because the name of the product itself, “Crest 3D White,” is kept in English, it can be interpreted as a strategy by the advertisers to facilitate the product’s recognition at the time of purchase. This combination of English and Spanish was suggested by Tsai and Li (2012) as a possible approach to the bicultural Hispanic market (p. 317).
As in the case of Denny’s, an original English version of the ad was found (Appendix A 2). However, after comparing the two, not only the differences in language was noted but also a change in models (Figure 3). Different from the Denny’s ad in which a voiceover described the ad, in the Crest commercial two Hispanic women converse in Spanish (Figure 4). Thus, the use of Spanish-speaking Hispanic models is consistent with my prediction that Hispanic models speaking in Spanish are going to be present during prime time. This ad does not depict any family-oriented situations nor cultural symbols.

Figure 3: The two women having a conversation about their teeth in the original English version of the ad.
The strategy of using English and Spanish to appeal to a diverse prime time audience was also used in the next two ads during the commercial break. In both ads the products’ names are kept in English. The Activia Yogurt ad presents women performing different tasks during the day (e.g. working, being with their children etc.). In this ad, the product the brand is promoting (Probiotic Yogurt) to start the “two week probiotic challenge” is pronounced in English. In addition, the visuals of the product include descriptions written in English. Even though the rest of the ad is narrated and captioned in Spanish, it is important to note that the words “challenge” and “in sync” remain in English.

An original version of the Activia ad in English was found and, even though the models were primarily kept the same, there is a change in models in two critical parts (*Appendix A 3*). In part of the ad, a woman appears in a doorway with what one can assume are her children. In the English version of the ad, the woman is represented as being blond and white (*Figure 5*); in the Spanish version of the ad, the woman has slightly-brown skin and dark hair (*Figure 6*).
When the model tries the yogurt, in the Spanish version of the ad, a model with slightly-brown skin and dark hair is used (Figure 7); a lighter-skinned woman was presented in the English ad (Figure 8). Even though skin or hair color do not represent a person’s ethnicity, the dark hair and slightly brown skin is often associated with the stereotypical Latina (Correa, 2010, p. 426). Thus, the change could be an effort of the brand to present models similar to the strategy suggested in Holland & Gentry (1997) of using spokespersons of similar ethnic background or hiring ethnic salespeople. The part of the ad where the mother is with her children is also important because it presents a family-oriented situation. Nonetheless, the ad was designed for an American audience, and not surprisingly, no Latin American cultural symbols were present.

Figure 5: In the English version of the ad a woman with white skin and blond hair is used as model.
Figure 6: In the Spanish version of the ad a woman with light-brown skin and dark hair is used as model.
Figure 7: A model with slightly-brown skin and dark hair is used in the Spanish version of the ad.

Figure 8: A model with white skin and dark hair is used in the English version of the ad.
The T-Mobile ad describes a special plan of unlimited 4LTE data for four lines at a special price. In the ad, images of models are present, but the models do not speak. A voiceover describes the promotion. The selling points of the plan are presented as captions in the ad. The captions are accompanied by graphics. The ad uses both English and Spanish words. Even though the majority of the voiceover is in Spanish, the word: “smartphone” is not translated as “teléfono inteligente,” which would be the Spanish translation. Similarly, the name of the plan being promoted (T-Mobile 1 (one)) and T-Mobile’s marketing strategy as the “un-carrier,” which means the client does not need a contract, are not translated. As with the Crest ad, one can assume that keeping the product name in English is a strategy to facilitate brand recognition, whereas using Spanish to describe the product draws the attention of the intended viewer. Although the ad does not present family-oriented situations, the promotion for four cell lines implicitly targets families. A shorter yet similar English version of the ad with the same models was found, suggesting that the models used are non-Hispanic (Appendix A 4).

The next three ads aired during the commercial break were particularly designed for the Hispanic market. The first ad promotes a website powered by Univision to help people find the right cars. The ad also shows how salespeople at Autoamigo can help the buyer save money. In the second ad, a man explains the benefits of Univision’s credit card and how to get it. And the third ad promotes the Univision Now app, where the user finds the latest information on Univision channel programming. The ad consists of a reporter interviewing Hispanic celebrities about their use of the app.
Although my prediction that the ads aired during prime time would present Spanish-speaking Hispanic models or celebrities has been confirmed through the three ads, the Autoamigo ad shows a particular use of models. In the last part of the Autoamigo ad, the male model has a distinctly American accent. He could be a model of Hispanic descent, which could potentially draw the attention of the bicultural sector or that of the more acculturated sector of the Hispanic market that might identify with the model’s origin. Though the narration and written text is in Spanish in these ads, the name of the Univision Now app is written and pronounced in English. Because the app is designed to help Univision viewers keep up with their shows, the use of a name in English draws younger audiences who might be more bicultural oriented.

The only one of the three ads to use a family-oriented situation is the Autoamigo ad. The ad presents two parents and their two children meeting with a salesman to learn about the car and then buying the car together (Figure 9).

Figure 9: The salesman shows a family of four various cars.
In addition, the Autoamigo ad presents Mexican and Dominican models, identifiable from their accents. As discussed, Mexicans and Dominicans represent a significant percentage of the Hispanic community. Thus, the use of models specifically from Mexico and the Dominican Republic represents a marketing strategy to attract those sectors of the community. Similarly, in the Univision Now ad, Hispanic celebrities from different countries including Venezuela, Colombia, and Spain appeared. Even though the model in the Univision Credit Card speaks Spanish fluently and is Hispanic, his accent and country of origin were undeterminable. The models did not use specific words or phrases particular to their countries. Therefore, the Autoamigo ad and the Univision Now ad were not categorized as having language variations.

Ford’s ad presents a woman and her experience driving the new Ford Fusion. This ad is similar to the Denny’s ad in that the only change implicit from the original English version is the language (Appendix A 5). The female model of the ad does not speak in it, so her origin was undeterminable. Nonetheless, because an original English version as found, she is assumed to be non-Hispanic. This ad does not present any family-oriented situations nor has any culture-specific symbols. Ford’s slogan (“Go further”) is literally translated into Spanish as “Llega Lejos.” The ad’s voiceover is in Spanish. As in several of the previously analyzed ads, the name of the product itself, Ford Fusion, is in English.

Consistent with my prediction that the ads during prime time were going to show Spanish-speaking Hispanic celebrities, the Colgate ad features the current host of Univision’s morning show “Despierta America,” Mexican TV host Karla Martínez (Figure 10). The ad presents Martínez describing the benefits of using “Colgate Total.” Different from previous ads where the pronunciation of the product promoted is in English, Martínez pronounces “Colgate Total” in Spanish. The rest of the ad and all its text is in Spanish. The ad also features a Hispanic
male model. The ad does not present culture-specific symbols nor family oriented situations. Because no English versions of the ad were found, it is assumed that it was designed specifically for the Hispanic market.

Figure 10: Mexican TV host Karla Martínez is the central figure of the Colgate ad.

The ad by Tide and Downey presents all the characteristics of an ad designed specifically to appeal to the bicultural sector of the Hispanic community. The commercial presents a multiethnic couple talking about how they started to use the detergent after noticing their clothes smelled bad at the end of salsa lessons. The ad uses both Hispanic and Anglo models (Tsai and Li, 2012). A Hispanic woman speaking in a Mexican accent and a man who speaks in Spanish, but his American accent suggests he is American, represent the couple (Figure 11).

Because Mexicans represent the largest group of Hispanics in the US, using a Mexican model targets this vast section of the market. The ad presents the Latin American cultural signifier of salsa dancing, a Latin music genre. Thus, this element supports my prediction that Latin American cultural symbols would be depicted in prime time ads. The name of the product,
“la Colección Odor Defense,” combines both English and Spanish. No English versions of the ad were found.

Figure 11: The multiethnic couple dances to salsa.

The Toyota ad presents a bench talking to a man about how he will get the idea for his first novel by sitting on it. The bench suddenly disappears and encourages the man to go find it. Thus, the man takes a Toyota Corolla to find the bench. Because the model does not speak, his origin was undeterminable. However, since the bench talks in Spanish and no English versions of the ad were available on Toyota’s YouTube channel, the model is assumed to be Hispanic. In terms of language variations, the word “banca” is used to describe the bench. “Banca” is primarily used in Spain for bench instead of “banco” which is used in Latin America (Academia Real Española, “Banca”, 2017). Because most Hispanics in the US come from Latin America or are of Latin American descent, choosing “banca” instead of “banco” is a peculiar choice by the advertisers. The ad also features a voiceover and captions in Spanish. The background music
lyrics are in English. Another bicultural feature of the ad involves what the viewer sees inside the car: the temperature gauge reads “outside 76˚ F” in English. The name of the car (Corolla) is pronounced in English as reflected by the pronunciation of the “ll.” Also, the description of the 2017 model “Toyota Safety Sense” is not translated into Spanish. The original slogan of the brand, “Let’s Go Places,” is translated as “Vayamos Juntos” (Let’s go together), emphasizing a sense of community orientation rather than an individualistic orientation.

Like the Toyota ad, the Snickers commercial shows an American cultural symbol. In the ad, some kids are at a Halloween party. Although Halloween has become popular in some Latin American countries, it is not considered a tradition in Latin America. Instead, “El Día de los Muertos” (the Day of the Dead) is traditional for Mexicans. Contrarily, Halloween is a popular celebration in the US.

At the Halloween party, two mothers watch the children. When the kids become loud, one of the mothers expresses anger. To calm her, the other mother gives her a Snickers. The traditional Snicker slogan, “you are not you when you are hungry” is directly translated into Spanish as “no eres tú cuando tienes hambre.” The interaction between the mothers and their kids represents a family-oriented situation. Because the ad was only found in Spanish on Snickers’ official YouTube channel, it is assumed that the female adults are native Spanish speakers. Even though the narration and the written portions of the ad are in Spanish, the ad seems to be directed to the bicultural sector of the Hispanic market. Not only is the celebration of Halloween more prevalent in the US than in Latin America, but the word Halloween is not translated as “Día de Brujas” which is the traditional translation given in Spanish (Figure 12).
In the Domino’s ad, a delivery man talks about how each family has a “black sheep” who does not like to order pizza and instead prefers salads. The ad continues to describe that Domino’s now offers new salad options on its menu. Though the ad directly mentions family, different from previous ads where families are represented by parents and their children, this ad only shows a teenager (who prefers pizza). Nonetheless, it supports my prediction about the prevalence of family-oriented situations in ads aired during both programming sections. Because the ad was only found in Spanish on Domino’s YouTube channel, it is assumed that the models are of Hispanic origin. Even though the delivery man speaks in Spanish, the names of the salads are said and written in English. Therefore, this ad is another example of how advertisers keep the name of the products in English so that customers can recognize them in the market, yet provide the products’ attributes or benefits in Spanish.

Similar to the Tide and Downey ad, the Red’s Apple Ale commercial presents a bicultural approach. In the ad, people watch a game in a stadium where a man sells beer, saying
in English “beer, ice cold beer.” When a fan asks for a beer in Spanish, the seller replies in Spanish. Subsequently, more fans start asking for beers in Spanish. The change of language is a bicultural feature. One of the fans wears a soccer ball hat, suggesting he is at a soccer match (Figure 13). This sport is generally associated with the Hispanic community and its Latin American origin. Thus, the ad presents a Latin American culture feature. The name of the drink (Red’s Apple Ale) is said in English. Also, a narrator introduces a limited edition of the beverage in “ginger apple,” in English. Although a visual of the beverage with its labeling in English is shown, a caption saying “atrévete” (dare yourself) is in Spanish. Because no English versions of the ad were available online, it is assumed that the models are Hispanic or of Hispanic descent.

![Figure 13: A fan wears a soccer ball hat.](image)

The Xoom ad presents various situations in which people are using the XOOM app to send money. Two of the situations are family-oriented. For example, a man is holding a baby in the supermarket while he sends money. Another situation is that of a mother waiting in a drive thru with her child while she uses the app. The models do not speak in the ad, so their origin was
undetermined. The models are likely to be non-Hispanics because a non-Spanish version of the ad was found. A similar ad was found on Xoom’s official YouTube channel, but for its service in Bangladesh: the ad is in Bengali (Appendix A 6). When comparing the Bengali and Spanish versions, a change of models is notable (Figure 14 and 15). Nonetheless, the same model is used for the clip of the mother and child in the drive thru (Figure 16 and 17). Latin American cultural symbols such as flags from Mexico, Dominican Republic, and Colombia appear on the models’ cellphones when they use the app (Figure 18). As already discussed, these countries represent a significant percentage of the Hispanic population in the US. A bicultural feature is used when the narrator says “el app” instead of “la aplicación,” the Spanish translation. The rest of the narration and all the captions of the ad are in Spanish.

Figure 14: A man carries his child in the Bengali version of the ad.
Figure 15: A man carries his child in the Spanish version of the ad.

Figure 16: Mother and child in the drive thru in the Bengali version.
The Univision Mobile ad presents a woman cooking while talking on the phone. The narrator describes how with Univision Mobile, customers can receive calls and texts from Mexico, so they can talk with their family anytime they want. Thus, a country-specific reference is made. More than half of the Hispanics in the US are Mexican or of Mexican descent, which explains why the ad targets Mexicans in particular. The family orientation in the ad is not only portrayed when the narrator explains that with the mobile plan customers can contact family, but...
it is also seen when the model asks her grandma for cooking directions, and the grandma reveals cooking secrets. The grandmother-granddaughter relation is another form of family-oriented situation in addition to the parent-children relations presented in previous ads. At the end of the ad, the woman serves the chicken she baked with her grandma’s help to her foodtruck’s clients. Outside the foodtruck, there is a sign that reads “Hoy: Receta de la Abuela” (Today: Grandma’s Recipe). The captions and all the narration is in Spanish. However, the name of the product “Univision Mobile” is English. This use of English is a way to appeal to Mexicans who are more acculturated into the American culture. No entire English version of the ad was found. Thus, it is assumed that the ad was designed specifically for the Mexican segment of the Hispanic market.

The “change the language approach” is seen in the AARP ad. The ad presents a woman helping her daughter dry herself in the bathroom. Suddenly, the daughter is grown up and the mother (who is now elderly) is the one who needs help. The mother-daughter relation is an example of a family-oriented situation. The words “mami’ (mom) and “mija” (my daughter) are the only ones spoken by the models in the ad. The voiceover in the ad is in Spanish. The caption of the ad is in Spanish as well, and it reads: “los roles cambian sin darnos cuenta” (roles change without us noticing). The slogan of AARP, which in English is “Real Possibilities,” is directly translated to Spanish as “Posibilidades a tu Alcance.” An English version of the ad was found, and the only difference was language (Appendix A 7). Because there is no change in models from the original version, it is assumed that the models are non-Hispanic.

In the ad for Mexican beer Victoria, three men play billiards in a bar (Figure 19). One of them is a Caucasian American speaking Spanish with a strong English accent. He shows the other two men, who are Mexicans or Mexican-Americans, a tattoo which reads, “Echo en Mexico” (Made in Mexico). The tattoo has a grammar error because “hecho” (made) is written
with an “h” in Spanish (Figure 20). The American says, “chavos, miren lo que me hice” (guys, look what I got). The word “chavos” is typically used by Mexicans. Thus, a language variation is found in this ad. Moreover, one of the men replies by saying, “chido, güey, pero te falto la h” (cool, man, but you are missing the “h”). The words chido and güey are also particular to Mexican Spanish. The American says, “Yo sé, obvio; mañana me lo termino” (I know, obviously; I’ll get it finished tomorrow), but by his facial expression, it is assumed that he did not know about the mistake. The ad closes with the slogan of the beer “Orgullosamente Mexicana” (Proudly Mexican). Also, Mexican music plays in the background. Even though this ad has clear Mexican elements in it, it is unique in that a Caucasian American is the main character. The ad shows a bicultural approach as it presents the interaction between Mexicans or Mexican-Americans with Caucasian Americans. No English versions of the ad were found on the beer’s YouTube channel, so it is assumed that it was specifically designed for the Hispanic audience.

Figure 19: A Caucasian American and two Mexican or Mexican-American men interact.
The ad for web development platform Wix describes the steps to follow to create a webpage. The ad does not use models. Instead, there are visuals of a computer running the program. The ad provides an example of how to create a webpage for a bakery, and it includes visuals of a pizza in the background. The choice of pizza, instead of a traditional Hispanic dish, represents an approach to appeal to the general Hispanic audience including those who are more acculturated and who might not identify completely with their Hispanic origin. The narration and the written portions of the ad are in Spanish. The words “página web” are used as translation of “webpage.” The translation of the word is noteworthy because usually words related to technology are not translated into Spanish. Because no English versions of the ad were found on Wix’s YouTube channel, it is assumed that it was created specifically for the Hispanic market.

Sonic’s ad promotes a special in which clients can get two orders of wings for the price of one from Monday to Thursdays after 5:00 pm. The ad presents a visual of the outside of a Sonic restaurant whose sign reads in English: “Sonic: America’s Drive In.” Below that, also in English, a sign reads, “Wing Night” and “Drive-Thru.” However, the days and times the offer is available are presented in Spanish. The rest of the ad only shows visuals of hot wings. At the
end, a button that reads “press to start” is shown in English. The words “hot wings” are not translated in the ad either. Nonetheless, the rest of the narration and the captions are in Spanish. The traditional slogan of the fast food chain, “This is how you sonic,” is not directly translated into Spanish. Instead, the Spanish slogan is “Manéjalo a tu antojo” (Drive it your way). No English version of the ad was found on Sonic’s YouTube channel. However, because many of the elements in the ad are in English, it is assumed that the ad was designed with the bicultural or more acculturated sector of the Hispanic market as the target because of its familiarity with English.
“La Banda 2” Advertisements

Another Toyota ad was the first aired during “La Banda 2.” At the beginning of the ad, a microphone speaks to a young woman and tells her that by singing in that microphone she is going to become a star. Suddenly, as the microphone disappears, it tells the young woman to go find it. The English words “open mic” are used instead of the Spanish “micrófono abierto.” Both the microphone and the young woman speak in Spanish. When the young woman gets in the car, music starts playing. Because the song is in English, it is categorized as an American cultural marker. The name of the car model (“corolla”) is pronounced in English, and the description of the car (“Toyota Safety Sense”) is written in English in the caption. However, the majority of the narration is done in Spanish and most captions are also in Spanish. Therefore, the combination of English and Spanish is categorized as a bicultural feature. As in the Toyota ad aired during prime time, the brand’s slogan, “Let’s Go Places,” is translated as “Vayamos Juntos” (Let’s go together), emphasizing community. Because no English version of the ad was found, the model is assumed to be of Hispanic origin.

The M&Ms ad is consistent with my prediction that non-Hispanic models or celebrities were going to be present in the ads aired during “La Banda 2.” In the ad, popular German dj Zedd and American singer Aloe Blacc perform their song “Candyman” in the studio and on stage (Figure 21). Meanwhile, visuals of M&Ms in different colors move to the music. The ad celebrates 75 years of the chocolate brand. All captions in the ad are written in Spanish with the exception of the name of the song. There is no narration; the only audio is the song. An English version of the ad was found, and the only difference is language (Appendix B 1). Thus, a “change the language” approach is used.
After the same Crest ad aired during prime time also aired on “La Banda 2” (Appendix B 2), the ad for Knorr was shown. In the ad, chef Einav Gefen is in the kitchen and demonstrates how she uses “Knorr Rice Sides” in her bruschetta chicken dish (Figure 22). Born in Israel, Gefen’s presence in the ad is consistent with my prediction of non-Hispanics celebrities being present in ads aired during “La Banda 2.” Similar to previous ads, the name of the product “Knorr Rice Sides” is kept in English, but the narration is in Spanish. Knorr’s slogan, “Live for Flavor,” is not directly translated into Spanish. Instead, “Prueba el Sabor de Knorr” (try Knorr’s flavor) serves as the translation. The use of the two languages is categorized as a bicultural approach. In the Spanish version, a voiceover narrates the ad. However, in the English version of the ad, the chef herself narrates her use of Knorr’s product (Appendix B 3). The main difference between both ads is language, so a “change the language” approach is used.
Figure 22: Chef Einav Gefen is the central figure of Knorr’s ad.

At the beginning of the Michelob Ultra ad people exercise in a gym. While they are working out, a song in English plays. Thus, an American cultural marker is shown in the ad. In another clip of the ad people get together to drink. The narration and the captions describing the benefits of the beer are in Spanish. However, the slogan of the beer, “superior light beer,” is in English. Similarly, the name of the beer is pronounced in English. As in the Knorr ad, the use of the two languages presents a bicultural feature. The original English version of the ad was found, and the only difference from the Spanish one is language (Appendix B 4).

The ad by Nescafe centers on a promotional campaign endorsed by Puerto Rican singer Ricky Martin (Figure 23). Even though the singer is Hispanic, which is different from my prediction of non-Hispanic celebrities used in the ads aired during “La Banda 2,” Martin is recognized worldwide. Thus, the presence of a singer recognized in both the Hispanic and the international market appeals to all segments of the Hispanic market. The ad promotes a private concert of the artist and how by buying Nescafe Clásico (instant coffee), fans can get a chance to
attend the concert. Visuals of the star and female fans drinking the coffee are shown. All the narration of the ad is in Spanish. However, the name of the campaign, “Make the Concert Happen by Nescafe Clásico,” is in English, which is another example of how the ad includes the bicultural sector of Hispanics in its target audience. No complete English versions of the ads were found, so it is assumed that the ad was specifically designed for Hispanics.

![Image of Ricky Martin drinking Nescafe Clasico](image)

Figure 23: Puerto Rican artist Ricky Martin drinks Nescafe Clasico.

Different from Tide’s ad aired during prime time, which was specifically designed to appeal to the bicultural sector of the Hispanic market, the brand’s ad aired during “La Banda 2” seems to target the Mexican community. The commercial presents a mother talking about her use of Tide to eliminate the stains her husband makes on his soccer shirt when he watches matches on TV. Similar to the Red’s Apple Ale commercial aired during prime time, soccer is used as the representative sport of the Hispanic community. Thus, in this ad, it is categorized as a Latin American cultural marker.

In the ad, the man is so passionate about the match that he spills salsa, soft drinks, and cheeses on his shirt. There are certain elements in the ad that can be associated with the Mexican
community. For instance, salsa and cheese are two ingredients common in Mexican dishes. Moreover, the shirts the man and his son wear in the ad are red, white, and green like Mexico’s flag (Figure 24). The father-son relationship depicted watching the soccer match presents a family-oriented approach. A bicultural feature is observed in the ad when the mother says the brand of the detergent, “tide pods,” in English. Nonetheless, the rest of the captions and the narration are in Spanish. Tide’s slogan, “it’s got be Tide,” is literally translated as “tiene que ser Tide.” Because no English versions of the ad were available, the ad is assumed to be created with the intention of targeting the Hispanic market and, more specifically, the Mexican population. The ad is another example of how brands place particular attention on the Mexican-segment because of its significance in Hispanic population size.

Figure 24: Father and son watch a soccer match. Their shirts are red, white, and green like Mexico’s flag.
As in the case of Ricky Martin’s Nescafe ad, Cicatricure’s ad uses a Hispanic celebrity as the central figure. In the ad, Argentine reporter Cristina Pérez narrates how Cicatricure’s anti-scar cream was developed and the benefits of it (Figure 25). The use of Hispanic celebrities in ads aired during “La Banda 2” is inconsistent with my prediction related to the use of non-Hispanic models or celebrities during the programming. The rest of the ad consists of shots of scientific laboratories where the cream is produced. Women using the cream are also shown. Although Pérez’s narration is in Spanish, the name of the cream is pronounced in English. Visuals of the cream have labels written in English and Spanish. Therefore, the ad shows a bicultural feature. Because no English versions of the ad were found, it is assumed to be designed for the Hispanic community.

Figure 25: Argentine reporter Cristina Pérez is the image of Cicatricure’s ad.
The ad by Xfinity presents a grandmother-granddaughter relationship similar to that in the Univision Mobile ad aired during prime time. The ad shows a granddaughter welcoming her grandmother at the airport. The narrator asks in Spanish, “What language would you use to welcome the most important member of the family?” Then, the granddaughter takes her grandmother to a restaurant and serves as the translator when ordering food. The grandmother says “mejor nos vamos pa’ otro lado” with a Puerto Rican accent. The loss of the “ra” in the word “para,” results in “pa’,” which is common in Puerto Rican Spanish. Therefore, a language variation is presented in the ad. Because the granddaughter orders in English, both English and Spanish are used in the ad. The use of the two languages is a bicultural feature.

After eating at the restaurant, the grandmother and her granddaughter go to their house and watch television. The product Xfinity promotes is a voice-controlled remote control that responds to commands given in English and Spanish (Figure 26). The granddaughter asks for the news in English, and the grandmother asks in Spanish for a “novela” (Spanish soap opera). Novelas are characteristic of the Latin American community, representing a Latin American cultural marker. Xfinity’s slogan, “the future of awesome,” is translated as “el future de lo asombroso, hoy” (the future of awesome, today). The only version available of the ad is in Spanish. The grandmother’s use of the Spanish language contrasts with the granddaughter’s use of English. Hispanics of younger generations could possibly relate to the interactions of languages used at home. The bicultural features of the ad suggest the bicultural Hispanic audience as a target market.
The State Farm ad centers on the idea that an insurance company should not provide support to clients only when negative situations occur. The ad narrates negative situations but also positive ones we encounter in life. In the ad, a soldier returns home and hugs his son. The soldier wears an American military uniform. Thus, the ad uses an American marker and a family-oriented approach. In addition, the narrator says that for every robbery, a heart has been stolen. A visual of a father with his newborn baby accompanies the narration. The father-son interaction is another example of a family-oriented approach. The narration and the captions in the ad are in Spanish. State Farm’s slogan “here to help life go right” is literally translated as “aquí para ayudar a que la vida vaya bien.” An English version of the ad was found, and the only difference is language (Appendix B 5). Because the “change the language” approach is used, it is assumed that models are non-Hispanic.

Verizon’s ad presents a group of men waiting for their wives at a clothing store. A man encounters problems with his prepaid phone, and another man takes the phone and sings his advice to change to Verizon. Even though the lyrics of the song are changed to fit the ad, the rhythm of Puerto Rican group Calle 13’s hit song “Atrevete te te” is used in the commercial. The
lyrics for the commercial mentions the popular Latino music genre “cumbia.” Thus, the ad references Latin American cultural markers. As in the Tide commercial, soccer is used to appeal to the Hispanic market. In the ad, the phone’s screen shows a soccer match. Although sung in Spanish, some English words and phrases are used in the song. The word “prepaid” and the phrase “get smarter” are sung in English. Other words are sung in Spanglish. For example, the word “switcheate” comes from the English word “switch,” and “streameate” comes from the English word “stream.” Combining English and Spanish words is a bicultural feature of the ad, and it is consistent with my prediction that a bicultural approach was going to be present in ads aired during “La Banda 2.” The man singing carries a baby. Thus, the ad presents a family-oriented situation. The captions in the ad are written in English and Spanish. The name of the product, “Verizon Prepaid: Always on Data,” and the word “smartphone” are kept in English. No English versions of the ad were found. Similar to the Xfinity ad, the ad features various bicultural approaches, which confirms the importance advertisers place on the bicultural Hispanic market.

In the Lyrica ad a man explains his struggle with neuropathic pain due to diabetes. He talks about activities he used to do like dancing and playing the trumpet. A visual graphic of how the medication works is shown. The man talks in Spanish, and the captions describing the medication are also in Spanish. In a segment of the ad, the caption reads that people can find more information about the medication on “People en Español,” a popular magazine among Hispanics. Therefore, the magazine reference is considered a cultural marker. At the end of the ad, the man serves dinner to his family. He also shows a kid how to play the trumpet (Figure 27). These two interactions present a family-oriented approach. The man and others start playing a Latin song with their instruments, another example of a Latin cultural reference. Ads like this
one presenting various Latin American cultural markers were expected to air during prime time not during “La Banda 2.”

![Image of a man showing a child how to play the trumpet.](image)

Figure 27: The man shows the kid how to play the trumpet.

Ford’s ad presents the Ford Escape SUV as part of Ford’s Temporada SUV (SUV Season). Visuals of the car and people inside it are used. The narration and the captions describing the features of the SUV are in Spanish. However, the name of the SUV model, “Escape,” is in English. Also, the special technology the SUV has (EchoBoost Technology) is in English. As seen in the Ford ad aired during prime time, the slogan of the brand is literally translated from “Go Further” to “Llega más Lejos.” Another central caption in the ad is in Spanish and reads, “La marca más vendida en el país” (the country’s bestselling brand). Similar to previous ads, the advertisers get the attention of customers by providing information on features and advantages in Spanish, but maintain the name of the products in English so that customers recognize them in the market. The use of English and Spanish is considered a
bicicultural feature of the ad. No original English version of the ad was found, so it is assumed that it was designed for the Hispanic market. However, because the models do not speak, their origin could not be confirmed.

Understood.org is a free online resource for parents of children who have attention problems or difficulty learning. The website’s advertisement shows visuals on how to navigate the site. The picture of a mother kissing her son on the cheek is shown on the website’s main page (Figure 28). This is an example of a family-oriented situation. The website’s text and the narration are in Spanish. The slogan of the organization “for learning and attention issues” is translated into Spanish as “dificultades de aprendizaje y atención.” The name of the website “Understood.org” is pronounced in English. Therefore, a bicultural feature is present in the ad. Although no English version of the ad was found on the organization’s YouTube channel, the website presented in the ad is the Spanish version of the English site. Because only a visual is presented (i.e. the models do not speak), the origin of the models was undetermined.

Figure 28: A family-oriented approach is seen as the mother kisses her child.
In Walmart’s ad introduction, a voiceover says, “our culture has its flavor and the ingredient that cannot be absent is freshness, color, texture, and aroma.” The ad is narrated in Spanish. Visuals of models cooking what appear to be stuffed chiles (a Mexican dish) accompanies the narration (Figure 29). Thus, “our culture” refers to Hispanic culture because the reference to the Mexican dish is used to appeal to the prominent Mexican segment of the Hispanic community. Because the ad emphasizes the Hispanic culture, it is assumed the models are Hispanic though they do not speak. In the ad, the father plays outside with the kids, representing a family-oriented approach. The narration of the ad continues “Walmart brings freshness because we know that what you put on your table is as important as what happens on it.” Accompanying these words is a visual of the family enjoying a meal outside which is another example of the family-oriented approach. Walmart’s slogan of “save money. live better” is literally translated in the caption accompanying the ad as “ahorra más. vive mejor.” However, in visuals of reusable bags showing the company’s slogan, the slogan is in English. This is a bicultural feature of the ad. No English version of the ad was found. So, it is assumed to be specifically designed for the Hispanic market.
Figure 29: Chiles rellenos (Mexican dish).

A family-oriented approach is also exhibited in Listerine’s ad. Even though the mother is not present until the end of the ad, the voiceover (done in Spanish) narrates how she left reminders to all members of the family for them to use Listerine Total Care. The captions describing the health benefits of the product are in Spanish. A visual of the product is shown, and its label is in English. Similarly, the name of the product “Listerine Total Care” is pronounced in English. An English version of the ad was found, and the only difference between the two versions of the ad was language (Appendix B 6). Thus, a “change the language” approach was taken. Consequently, the models are categorized as non-Hispanic.

Although the Snickers ad aired during prime time had Hispanic models, it did not have Hispanic celebrities. The Snickers ad aired during “La Banda 2” has Mexican actress Lucía Méndez as the main character (Figure 30). In the ad, a group of men are in a locker room. One of them, played by Mexican actress Lucía Méndez, starts arguing with the rest. The others tell
him to eat a Snickers because he gets “more diva than Lucía Méndez” when hungry. The conversation is in Spanish. After he eats the Snickers, he returns to his regular appearance. The word “güey,” which is particular to Mexicans, is used in the ad. The voiceover describing the chocolate is in Spanish. The slogan, “Snickers Satisfies,” is literally translated as “Snickers Satisface.” No English versions of the ad were found, so it is assumed that the ad was particularly designed to appeal to the Hispanic audience. The use of the Mexican actress and the word “güey” target the Mexican segment.

Figure 30: Mexican actress Lucía Méndez

McDonald’s ad presents a mother who makes sure her children and husband have everything they need before they leave for school and work respectively. This is an example of a family-oriented situation. The models speak Spanish in the ad. The phrase “aquí tienes” (“here you go”) is consistently used in the ad. The narration describing the promotion is also in Spanish.
McDonald’s slogan, “I’m loving it,” is translated as “Me encanta” (I love it). Nonetheless, a visual of a cup of coffee is emphasized, and its label is in English. This is a bicultural feature of the ad. The only difference between the Spanish and English versions of the ad is language (Appendix B 7). Because the “change the language” approach is used, the models are assumed to be non-Hispanic.

Similar to the Ford Escape ad, the Honda ad shows the latest model of its CRV SUV. Visuals from the inside and the outside of the SUV are displayed. There are no models in this ad. Instead a voiceover in Spanish describes the features of the SUV. The captions describing the car are in Spanish. Nonetheless, some words are in English. The name of the SUV (CRV) is pronounced in English. In addition, the narrator talks about the “best buy award” the CRV was awarded by Kelly Blue Book. The name of the award is said in English. The name of the dealership selling the CRV (Delaware Valley Honda Dealers) is also in English. However, no English versions of the ad were available. The use of English and Spanish is a bicultural feature of the ad.

The ad of cosmetics brand Maybelline shows its product “Brow Define and Fill Duo.” A Spanish voiceover describes how to use the cosmetic tool. Visuals of a model using the product are shown during the narration. The name of the product and the brand are pronounced in English. This strategy is seen in previous ads. The information about the product is in Spanish to target potential customers but the name of the product is in English for brand recognition. An English version of the ad was available. Therefore, the model is considered to be non-Hispanic (Appendix B 8).
Conclusion

The analysis of the TV ads aired during the programming targeting Hispanics with different levels of acculturation provides a representation of advertisers’ current approaches directed to the heterogeneous market. Furthermore, the investigation explored how cultural symbols and markers, Hispanic or non-Hispanic models or celebrities, bicultural features, language variations, and family-centered situations are depicted in these ads.

Ueltshy and Krampf (1997) stated that the following approaches could be used when developing ads for the Hispanic market: “nothing different” approach, “change the language” approach, and the “completely different” approach. As predicted, none of the ads aired used a “nothing different” approach. Although some ads presented a few words in English or Spanglish (bicultural approaches), all the ads used Spanish as the principal language to communicate with the Hispanic market. Moreover, the investigation examined if there were any language variations in the ads (i.e. ads containing country-specific words or phrases). These variations were not common in either of the programming sections. Only two of the twenty ads in each programming category showed variations in language. Not presenting country-specific language variations in the ads appeals to a wider audience instead of limiting it to a particular group within the Hispanic market.

The “change of language” approach appeared in several of the ads aired during prime time and “La Banda 2.” With the exception of the Xoom ad, which had an original version in Bengali, the rest of the ads were translated from English. The presence of ads with a “completely different” approach was anticipated, and advertisers used this approach the most in the ads aired during both programming periods. More than half of the ads aired during prime time and “La Banda 2” were particularly designed for the Hispanic market. Regardless of the targeted
audience, a common finding among the analyzed ads was the use of Spanish for the description of the products or brands but the use of English for their names. This strategy aims to draw the attention of potential customers in a language that appeals to them but, at the same time, ensures that the audience would be able to identify the product or brand in the market.

In addition to the design approaches, the use of cultural symbols or markers was analyzed in the prime time and “La Banda 2” ads. Because the Theory of Intercultural Accommodation suggested the use of cultural symbols to appeal to ethnic audiences, it was predicted that the ads aired during prime time would present more Latin American cultural symbols and that the ads aired during “La Banda 2” would show more American cultural symbols. This prediction was based on the idea that Latin American cultural symbols would appeal to the prime time’s general audience which includes less acculturated Hispanics and that American cultural symbols would appeal to the younger more acculturated audience of “La Banda 2.” However, this prediction was not completely supported by the analysis.

Only nine of the twenty ads analyzed from prime time showed some type of cultural symbol. Although five ads showed Latin American cultural symbols, the use of cultural symbols was not prevalent as an appeal to the general Hispanic audience. Instead, ads focused on special promotions, descriptions, or distinctive characteristics of a product during most of the ads aired during prime time. A possible reason for this approach could be that product-centered ads without particular cultural symbols appeal to a broader audience. Advertisers might feel that using Spanish is enough to get the attention of the audience and, potentially, get them to buy the product without having to appeal to a specific subsector within the heterogeneous Hispanic market. Among the ads aired during prime time that showed Latin American cultural symbols,
the Xoom, Univision Mobile, and Victoria ads stand out because they specifically acknowledge countries that represent a significant portion of the Hispanic market, the main one being Mexico.

Similar to the ads aired during prime time, only nine of the twenty ads aired during “La Banda 2” showed cultural symbols. Thus, the use of ads with cultural symbols was not a primary approach to appeal to the younger Hispanic generations either. As in the prime time programming, the ads were primarily product-centered. The prediction about the prevalence of American cultural symbols in the ads aired during “La Banda 2” was not supported. Instead, an almost equal number of ads with American cultural symbols (four ads) and Latin American cultural symbols (five ads) was aired. Even though the younger audience might be more acculturated, because “La Banda 2” is in Spanish, advertisers might perceive the audience as a bicultural one. As discussed in the introduction, younger generations of Hispanics have been able to integrate both cultures and some even live in ethnic enclaves which help maintain a strong connection with the Hispanic culture. Therefore, advertisers might perceive the use of bicultural features as a more effective approach to appeal to the younger generation audience than focusing on culture-specific symbols.

This study also analyzed the use of Hispanic or non-Hispanic models or celebrities in the TV ads aired during the programming targeted to differently-acculturated Hispanics. It was predicted that ads aired during prime time would present Spanish-speaking Hispanic models or celebrities to appeal to the less acculturated Hispanics and that ads aired during “La Banda 2” would present non-Hispanic models or celebrities that would appeal to the younger Hispanic generations. As anticipated, the majority of the ads aired during prime time featured Spanish-speaking Hispanic models or celebrities. However, contrary to what was predicted, the majority of the ads aired during “La Banda 2” used Hispanic models and celebrities. Similar to the use of
Latin American cultural symbols in the ads aired during “La Banda 2,” the use of Hispanic models or celebrities might be the result of advertisers considering the younger generations as a bicultural audience instead of solely a more acculturated audience. The fact that of the eleven ads with Hispanic models or celebrities aired during “La Banda 2,” more than half of them (six ads) also presented a bicultural feature supports this notion.

As discussed in the literature review, researchers Corona and McCabe (2011) and Tsai and Li (2012), have recommended the use of bicultural approaches as an effective way to target the diverse Hispanic market. After analyzing the ads for both programming sections, the use of bicultural features in the ads is evident. Though it was anticipated that more ads with bicultural features were going to be aired during “La Banda 2” because of its more acculturated audience than in those aired during prime time, this proved not to be the case. An almost equal number of ads with bicultural features was aired during the two programming sections: fifteen ads during primetime and fourteen during “La Banda 2.” Bicultural features were determined by the use of language (i.e. use of English or Spanglish words and American accent) and also by a combination of American and Hispanic cultural elements such as symbols and models. The use of bicultural features was favored by advertisers to appeal to Hispanics regardless of their level of acculturation.

From the ads aired during prime time, the Tide and the Victoria ads’ storylines stand out because they present interactions between Anglo-Americans and Hispanics or people of Hispanic descent. In the Tide ad, a multiethnic couple dances salsa, and in the Victoria ad an American man wants to be accepted by a group of Mexicans. These ads exemplify Berry’s idea of acculturation being affected at the group level by interactions with the society in which the group (in this case Hispanics) is established. Although less acculturated Hispanics might not identify
with the situations depicted in the ads, these situations could be the reality of some in the general prime time audience who, in their everyday lives, constantly interact with individuals from the host country.

The Xfinity ad that aired during “La Banda 2” and featured a granddaughter welcoming her grandmother at the airport, provides an example of a situation that younger generation Hispanics could identify with. In the ad, the granddaughter alternates between the Spanish language when interacting with her grandmother and the English language when ordering at the restaurant. This could be the case of younger individuals who might use the Spanish language primarily when interacting with relatives.

The use of family-oriented situations in the ads of both programming sections was also examined. It was anticipated that a “family” approach was going to be used in the ads regardless of the targeted audience. Even though less than half of the ads from each category presented a family-oriented situation (eight ads from prime time and nine from “La Banda 2”), the situations did appear in both programming sections. Though the majority of the ads with family-oriented situations focused on parents and their children, the ad for Univision Mobile aired during prime time and the ad for Xfinity aired during “La Banda 2” with a grandmother figure serving as the central character in each storyline. These ads were specifically designed for the Hispanic market, and they provide an example of how for Hispanics the concept of family extends beyond the nuclear family.

Because of the continuous growth of the Hispanic market and the complexities in cultural identity within it, it is important to understand how advertisers are approaching the market. This research provides a current sample of the strategies taken to appeal to the diverse Hispanic market through TV advertisements. After analyzing the ads, it was found that a bicultural
approach was prominent in the ads aired during both programming. Thus, advertisers seem to be opting for an integrated or bicultural strategy that appeals to a broader audience when designing ads rather than making ads specifically for less acculturated or more acculturated Hispanics. As the use of digital marketing increases, future studies could investigate if the bicultural approach is used when advertising to Hispanics in digital platforms or if a more directed approach is preferred by advertisers.

Advertising is a reciprocal process: advertisers customize their ads to relate to their customers, and customers’ perceptions and identities are shaped by these advertisements. Although this investigation only focuses on how advertisers are customizing their ads, it provides a foundation for future studies to investigate how Hispanics are responding to these approaches and whether or not the marketing strategies are effective.

This study could benefit marketers and advertisers by providing a sample of the brands and products that appeal to the market. In targeted programming, we found brands such as Toyota and Snickers that had more than one ad specifically designed for the Hispanic market. These are examples of global brands targeting U.S. minority populations with their marketing. Future studies could explore what other brands are prioritizing minority advertising, the approaches they are taking, and niches within the minority market.
Appendix A

Prime time Advertisements – English Versions

1. Denny’s English version of the ad:


2. Crest’s English version of the ad:


3. Activia’s English version of the ad:


4. T-mobile English version of the ad:


5. Ford Fusion’s English version of the ad.


6. Xoom Bengali version of the ad.


7. AARP English version of the ad.

Appendix B

“La Banda 2” Advertisements - English Versions

1. M&Ms English version of the ad.


2. Crest’s English version of the ad:


3. Knorr English version of the ad.


4. Michelob Ultra English version of the ad.

MichelobULTRA. (2016, Aug 5). *Workout Face | Commercial | Michelob ULTRA*. Video File. Retrieved from https://www.youtube.com/watch?v=LD7pYNBQCqo&has_verified=1&oref=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DLD7pYNBQCqo%26oref%3Dhttps%253A%252F%252Fwww.youtube.com%252Fwatch%253Fv%253DLD7pYNBQCqo%26has_verified%3D1.&has_verified=1

5. State Farm English version of the ad.


6. Listerine English version of the ad.


7. McDonald’s English version of the ad.

iSpot.tv. (2016). *McDonald's McCafé TV Commercial, 'Here You Go' Song by David*

8. Maybelline English version of the ad.


MichelobULTRA. (2016, Aug 5). *Workout face | commercial | Michelob ULTRA*. Video File. Retrieved from https://www.youtube.com/watch?v=LD7pYNBQCqo&has_verified=1.&oref=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DLD7pYNBQCqo%26ref%3Dhttps%253A%252F%252Fwww.youtube.com%252Fwatch%253Fv%253DLD7pYNBQCqo%26has_verified%3D1&has_verified=1


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The Pennsylvania State University Berks Campus, Reading, Pennsylvania
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HONORS
• Berks Scholar Baccalaureate Degree Graduate Award (Spring 2017).
• Global Studies International Perspectives Award (Spring 2017).
• HASS Young Investigator Award (Spring 2017).
• Political Science Student of the Year (Spring 2016).
• Spanish: Academic Excellence Award (Spring 2016).
• Pennsylvania State University Evan Pugh Scholars Award (Spring 2016 – Fall 2016).
• Pennsylvania State University President Sparks Award (Spring 2015).
• Pennsylvania State University President’s Freshman Award (Spring 2014).
• Dean’s List Pennsylvania State University – Berks Campus (Fall 2013 – Present).

CONFERENCES
• ISEC 2016: 6th IEEE Integrated STEM Education Conference at Princeton University
  Coauthor & presenter of paper titled Creative Problem Solving Builds Entrepreneurial Mindset (Spring 2016).
• Higher Education Council of Berks County: 17th Annual Undergraduate Research & Creativity Conference Author and Presenter of research paper titled Sweatshops: The Downside of Comparative Advantage (Spring 2016).

INTERNATIONAL EXPERIENCE:
• Entrepreneurship 497A: Creativity and Innovation Workshops- San José de Cusmapa, Nicaragua.
  Translator and presenter. (Fall 2015).
• Institute for the International Education of Students: Language and Argentine Studies– Buenos Aires, Argentina
  Courses: Business Strategies in Latin America and Spanish for Business and Formal Writing (Summer 2015).

CAMPUS INVOLVEMENT
• World Affairs Club – Advertising/ PR Liaison (Fall 2016- Spring 2017).
• World Affairs Club - Student Government Association representative (Fall 2015- Spring 2016).
• Latino Unity Club- Student Government Association representative (Fall 2014- Spring 2015).
• Latino Unity Club- Member (Fall 2013- Spring 2015).

ACADEMIC EXPERIENCE
Spanish Tutor – Penn State University Berks Campus, Reading PA (Fall 2013 – Spring 2017).
• Assist students in grammar-related assignments.
Research Assistant - Penn State University Berks Campus, Reading PA (Spring 2016).
  • Interpret, translate, and transcribe research study materials and data for Penn State Health – St. Joseph Medical Center’s Healthy Living Project.

Global Studies Program Intern - Penn State University Berks Campus, Reading PA (Fall 2015 – Spring 2016).
  • Promote the program through social media and create a video advertisement.
  • Discuss the program with prospective students and their families during open houses.

Ponce Museum of Art Intern (Development Department) – Ponce, Puerto Rico (Summer 2016).
  • Translate official documents.
  • Develop a work plan for a major fundraiser at the Museum.
  • Research and develop biographies of potential donors.