

CREATIVELY EXPRESSING ADVERTISING THROUGH CULTURE

A Project

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Chapter One: Introduction

When I graduate, I will start a career as an art director in a full-service multicultural advertising agency; this is a career for which my graduate studies in strategic communication thoroughly prepared me. Understanding and respecting culture has always been an important topic for me. However, it is also an important aspect of the advertising industry. Recent outrage at culturally insensitive campaigns has made diversity a hot topic in the advertising industry, however, to me it is more than a buzzword. As a person of mixed ethnicity, different cultures have always interested me, especially my own Hispanic culture. My love of language, art, and culture make me predominantly interested in creative Hispanic or multicultural advertising.

My research project combines these passions into and will advance my and the industry's knowledge of how an employee's background might influence his or her work. Hopefully as a result, campaigns targeting minority groups will ring true and connect better with the intended audience. My graduate coursework played a crucial part in preparing me for my research. Classes such as Mass Media Seminar, Qualitative Research Methods in Journalism and any strategic communication courses created a fundamental base of knowledge that helped develop my project.

Through Mass Media Seminar I learned how to critically read and analyze academic literature and effectively summarize the information I learned to create a literature review. The literature review was the source of my project and fueled my curiosity and knowledge which in turn helped me develop my research question. Additionally, Mass Media Seminar taught me about theories used to shape academic research further. Overall, the course provided me with the foundation for my project.

My Qualitative Research Methods in Journalism taught me the fundamentals of qualitative research. In this course, we reviewed many different qualitative research methods. Thoroughly understanding the various ways to conduct qualitative research allowed me to pick the best method

for my project and subsequently how best to utilize the interview method. This class also helped me establish the best way for me to stay organized while conducting my research.

Finally, all my courses in strategic communication such as Strategic Design and Visual I and II educated me on the nuances of the advertising industry. Understanding the advertising industry is specifically important since this knowledge shaped my questions and allowed me to refer to industry terms and concepts. Strategic Design and Visual I and II specifically taught me about the creative process which is the core concept in my research project.

My graduate courses and research project have thoroughly prepared me for a career in multicultural advertising. While I know that advertising is a fluid industry full of many changes in trends and techniques the knowledge I gained through school and my research project supplied me with the skills to deal with these changes. Additionally, my courses and research project allowed me to gain experience in the creative advertising process, leadership and other essential skills for the advertising industry.

Chapter Two: Field Notes

Week 1: January 22, 2018 – January 26, 2018

I learned a lot about CNBC and their graphics department in my first week as a graphic design intern. My first day I arrived an hour early because I overestimated the time it would take to get to the CNBC campus in New Jersey via the Manhattan shuttle. I learned my lesson and arrived at appropriate times the rest of the week. My first day I toured the office and met all my coworkers, to keep track of everyone's name I started a list with their names and titles. The rest of the week I spent working closely with the senior graphic designer training on graphic protocol. I learned about the various Photoshop templates that are used when creating graphics that go on air.

Regarding my graduate project, I accomplished several things this past week. First, my project is officially IRB approved I will be able to start interviewing participants after January 31st. I started a list of contact information for possible participants, so far, I have 12 potential candidates that live here in New York City. Additionally, I found clubs and networking events to join such as Hispanic Federation, NYC Latino Professionals, and the Association of Hispanic Advertising Agencies (AHAA). These groups will help in my search for participants.

During my internship, I learned about the importance of every little detail when creating graphics that fit into the brand guidelines for CNBC or a show. I spent much of the week training and testing my knowledge. I was often shocked by how many tiny details I needed to know to create graphics for television which I will only be able to learn by doing.

Week 2: January 29, 2018 – February 2, 2018

This week at CNBC I finished the first round of training. I officially started to create graphics for air. My first published graphic aired on Squawk Box at 5 a.m. on Tuesday, January 30, 2018. It was a simple graphic of a book called, "That's What She Said," by Joanne Lipman.

For my project, I booked the library conference room for my defense on April 24, 2018. I also booked my flight to and from Columbia, MO. Additionally, I emailed several advertising professionals and asked them to participate in my study. Sunday, I am attending a Super Bowl party hosted by the 3% Conference at VML in New York City. This event will be a great way to network and find participants for my study.

Week 3: February 5, 2018 – February 9, 2018

Over the past week at my internship I worked on more graphics that were published on Squawk Alley, Fast Money and Power Lunch. Additionally, I shadowed graphic designers that work on what is known as the Wall at CNBC. The wall is a big monitor that is panned to by the cameraman on occasions that they want to highlight an event. The reporter stands in front of this large monitor display and reviews the data on the monitor or discusses the story. In addition to shadowing they gave me practice orders to train me.

For my project this week I went to the Super Bowl Tweetup by the 3% Conference and met several advertising professionals. Unfortunately, none were qualified to participate in my study, however, I did connect with them on LinkedIn and asked if they knew anyone that could participate. I am waiting on a few responses from them. On a positive note, I received three responses to my previous emails. Most of the responses indicated that they were happy to help in whatever manner they could, however they have yet to respond to my request for an interview. Additionally, several of my friends in the advertising industry agreed to share my flyer and assist me in my search for participants.

Week 4: February 12, 2018 – February 16, 2018

This week I created quite a few graphics for CNBC's television shows such as Closing Bell, Power Lunch and more. I am finally in a position where I have learned the essential

background knowledge that I need for basic tasks in the graphics department. I also volunteered for some projects and started training in the animations department.

This week has been particularly successful for my graduate project. Tuesday and Friday, I interviewed my first participants for the study. Additionally, I am currently talking to two other possible participants about meeting up for an interview. I have reached out to several other potential participants and am waiting to hear back from them. I also posted my recruitment flyer to Facebook, Twitter, Instagram and LinkedIn. The flyer received a lot of attention as far as retweets, likes, shares, and comments. I am currently in the process of following up with comments.

This week I learned a lot about the different units that make up the graphics department and the roles that they play in keeping all of CNBC's products, shows and advertisements on the brand. I learned about the different treatments for CNBC's logo based on the show.

Week 5: February 19, 2018 – February 23, 2018

This week at my internship I created a graphic that aired during the Olympics, it was amazing to know that people across the country saw my work during a global event. I also shadowed a 3D animator in the graphics department. The animator showed me various projects he worked on at CNBC and a bunch of resources for me to start learning. I spent the rest of my week working on graphics for air and learning Cinema 4D on Lynda.com.

Regarding my graduate project, I interviewed another participant, I have officially interviewed four participants. Additionally, I transcribed one and a half interviews; I did not anticipate transcribing to take so long. I also, sent thank you emails to my current participants and was happy to find out that one of them knows someone else willing to participate in my study. I am also in contact with two other possible participants.

Week 6: February 26, 2018 – March 2, 2018

This week at my internship I continued completing Lynda.com tutorials to learn how to use Cinema 4D, and I shadowed more animators. In addition to learning more about 3D animation, I published more graphics that aired on the CNBC network.

This week I found more participants for my study and finished another transcription of an interview. I am still currently only at 4 participants, but I have three scheduled for the next two weeks. I am also in the middle of emails back and forth with three people at advertising agencies who either know participants or I am scheduling times to meet with them. This week at my internship I learned about the checks and balances used to keep everyone on brand but still allows them to be creative.

Week 7: March 5, 2018 – March 9, 2018

This week was a little strange because of the Nor'easter storm. While I was at work I did the usual tasks of creating graphics for air and in any down time I watched more Lynda.com. However, due to the storm I missed a day of work and stayed home since only essential personnel went in to work. At first it did not seem like it was necessary to stay home, but after a few hours I was glad I did because the buses were canceled and I would have been stranded in Manhattan.

This week I found more participants for my study and finished another transcription of an interview from last week. So far, I only have 6 participants, but I have two scheduled for the next weeks. Due to bad weather and an illness I had to reschedule interviews for next week.

Week 8: March 12, 2018 – March 16, 2018

This week at my internship I worked on creating graphics for air for several television shows. Since I began working I have started to receive more orders with a quicker turn-around. Additionally, this week I had the opportunity to attend a networking event hosted by the employee

resource group at CNBC. This event was a wonderful way for me to meet other employees at CNBC that I do not normally work with and I also meet a few Mizzou alumni.

This week for my graduate project I interviewed another participant for my study and transcribed more interviews. I was frustrated this week because I was talking to three different creative advertising professions who offered to participate in my study but then at the last moment were unable to be interviewed. I was happy to find a last-minute participant who was kind enough to sacrifice their lunch on Friday to talk to me.

This week at my internship I learned more about the importance of networking and how that impacts the brand. Networking or creating a family environment keeps everyone on the same page and allows employees an easier access to communicate with each other and share their knowledge which in a broader sense helps create the CNBC brand.

Week 9: March 19, 2018 – March 23, 2018

This week at CNBC I continued learning Cinema 4D. So far, I learned the basics and overall layout of the program. This week I focused mainly on tutorials sent to me by the animators at CNBC and even dissected a few of the projects that they created. This mainly involved 3D logo and text animation since that will be the most prevalent to my work at CNBC. Additionally, I created graphics for on air. This week the order for air were mainly charts, which are the hardest graphic to do since they involve a high level of detail and are extremely important. This week I finished transcribing all my interviews and outlined notes for each participant's response for my analysis. I also have my final interviews scheduled for next week.

Week 10: March 26, 2018 – March 30, 2018

Week 11: April 2, 2018 – April 6, 2018

This week at CNBC I sat with the lead animator and watched him create a title scene intro for a show that only airs in Europe. Additionally, I worked a lot on charts that aired on the CNBC network. For my graduate project, I finished my analysis and sent the first draft to my committee chair. I also started to compile the rest of my information for my project defense. This week I learned more about the animation department and how they work with people in offices in Europe.

Week 12: April 9, 2018 – April 13, 2018

This week at CNBC I sat with the lead animator and watched him create a title scene intro for a show that only airs in Europe. This week I learned more about the animation department and how they work with people in offices in Europe. Additionally, I worked a lot on charts that aired on the CNBC network. For my graduate project, I finished my analysis and sent the first draft to my committee chair. I also started to compile the rest of my information for my project defense. Next week is I hope to start my first round of edits for my project.

Week 13: April 16, 2018 – April 20, 2018

This week at my internship I created the usual graphics for air. I also shadowed another animator. I started to fully understand how animators at CNBC work together to create complex scenes and animations. The animator I sat with showed me how to organize animation files within the After Effects document and the digital folders. For my graduate project, I sent my first draft to my committee. Next week I hope to finish my presentation for my defense.

Week 14: April 23, 2018 – April 27, 2018

This was a short work week at CNBC as I had to fly back to Missouri to defend my project. The days I did work, I spent working on graphics for air. Additionally, I started a project called a sizzle reel of my work. A sizzle reel is a fun and exciting way to promote my work via a video.

For my graduate project, I successfully defended my project. However, I still have some edits to make to make it perfect for publication.

Chapter Three: Evaluation

Interning at CNBC as a graphic artist was a great experience for me to learn and grow as a creative professional. I plan to build a career in the creative industry as an art director in a full-service multicultural advertising agency. Interning at CNBC allowed me to learn firsthand about the broadcast industry, the creative process in a huge organization and allowed me to network with some of the best animators, graphic designers and art directors in the field. Building my knowledge of the communication field will help me be a better art director once I start my career. I have the knowledge and background to create more successful campaigns for brands with a wide variety of experiences under my belt, and it helps me work more efficiently with broadcast companies like CNBC. I also was lucky enough to work with and shadow many extremely talented creative professionals. I learned about a new to me program, Cinema 4D, and built up my creative talents in animation and 3D design. As a CNBC intern, I met with top executives at lunch and learned and shadowed any position in the graphics department which interested me.

As an intern, I was responsible for working with the graphics department to create graphs, charts and other visual aid that aired across the CNBC network. I always had to be aware of my order window and make sure I complete each order before the indicated deadline. In addition to the usual graphics required by the show producers I also created a promo graphic that aired during the Olympics. I do not think I fully comprehended how amazing it was to create visual aids for shows on CNBC until I discussed with the graphics department's art director. The art director verbally painted a picture of the millions of people who just saw my work including top executives all over the world and explained that is why CNBC employees triple check their work and make sure it is perfect. The charts and graphs I created in this position impact trade decisions. I learned

a lot about time management and attention to detail in this role, which will help me be successful no matter the industry or career I choose.

I was the only intern in the graphics department, and according to the people I worked with the first one in years. I think being the only intern in a department had its advantages. I was constantly talking to the department art director and getting career advice and sometimes even sage advice about life in general. I also worked closely with one of the senior graphic designers at CNBC and awed by her work and how in demand she was as an artist in the building. I often witness several important people within the company visiting her at her desk to ask her to work on a specific project or other employees in the graphics department visiting to ask for help with a work-related problem. Not only was I impressed by the way she handled each situation but I learned a great deal about being a leader in a big organization. Her willingness to always help with a big smile and infinite patience is something I will strive to be throughout my career.

In a reflection of my time at CNBC, there are a few things I wish I had done differently. The main regret I have is not learning more about the marketing office. I loved interning in the graphics department, and I would not have wanted to work anywhere else in the company, but to have a better understanding of how their marketing department works would have been beneficial for my future career as an art director. I also wish before moving to New York City I had a better knowledge of the shuttle and commuting situation. While this might not seem like a big deal on the surface a two hour or more commute one way is exhausting, and I felt that it impacted how awake I was at work. In some cases, I was not able to go to work at all, due to a few blizzards. If I had a better understanding of all the New York City boroughs I might have picked a location either closer to CNBC or closer to a shuttle stop, however, these were minor changes and my overall experience was amazing. I learned and developed my skills as a graphic designer and

animator. I also had the opportunity to work with extremely talented and kind creative professionals who were always willing to help and teach me something new.

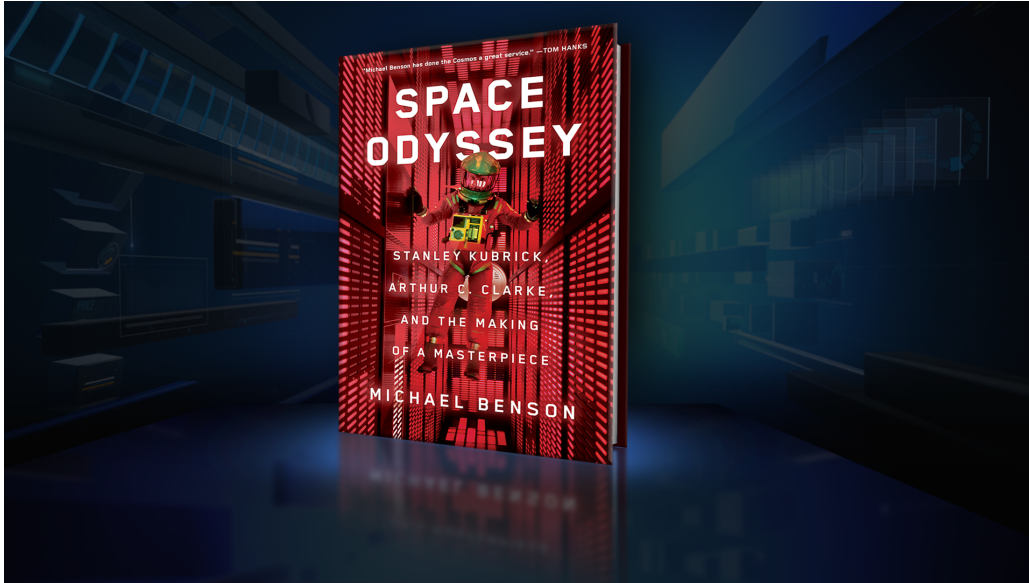
Chapter Four: Work Product

Below are several examples of graphics I created during my time at CNBC. The first graphic was a promo that aired during the 2018 Olympics. The rest of the graphs and graphics are examples of typical products I created for air. I did not include all graphics I made because there are too many to publish here. However, these represent the majority of the work I did at CNBC.

Olympic Promos



On Air Graphics and Charts



PATRICK REED SPONSORSHIPS



FINAL TRADES

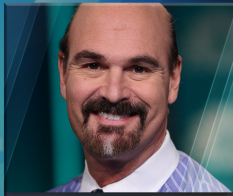
WHAT THE TRADERS ARE BUYING



MORGAN
STANLEY



MCKESSON



CHEVRON

STOCKS WITH SIZZLING OPTIONS



2x AVG DAILY
CALL VOLUME

HALLIBURTON

2x MORE CALLS
THAN PUTS



Chapter Five: Analysis

To understand how Hispanic heritage impacts the creative process I interviewed nine Hispanic advertising professionals. The participants of the study answered six pre-interview questions and 12 questions from an interview guide. Each interview was then transcribed and analyzed for participants' responses and established common themes. Based on McCracken's theory this study attempted to investigate the impact of culture on the creative advertising process. McCracken's theory suggests that advertising is a way for creators to communicate their culture's values and insights.

Participants

The participants for this study included an associate creative director, art supervisor, bilingual copywriter, vice president creative director, public relations specialist, advertising specialist, art director, executive creative director, creative director and an account executive. Before the interview participants were asked six pre-interview questions to make sure they were qualified to participate in the study, questions covered ethnic background, Hispanic background, level of Spanish proficiency, job description, and confirmed that they have worked on campaigns targeting the Hispanic demographic in the United States. Participant's current companies ranged from advertising agencies in New York City, New York; Chicago, Illinois; Kansas City, Missouri; Springfield, Missouri; and Columbia, Missouri. Many of the participants were originally from another country such as Colombia, Mexico, Uruguay; and a few were Mexican-American or Venezuelan-American. Several participants work for multicultural advertising agencies, the cross-cultural department, or the advertising department of a corporation. Participant's experiences level ranged from entry level to seasoned professionals of the industry for more than ten years. To keep the participant's identities anonymous, they were either given or chose pseudonyms.

The purpose of the wide selection of participants was to get as many diverse perspectives as possible. A wide selection of participants was vital since the Hispanic American demographic in the United States is an extremely diverse group itself, and a pool of participants from different backgrounds help provide insights as diverse as the demographic. Advertisers were contacted through LinkedIn, networking events and by word of mouth. When contacted they were informed of the study's purpose and requested to meet or talk via telephone for 30 to 40 minutes to discuss the questions in the interview guide. New York City was the main site for interviews because of the diverse nature of the city and a large number of advertising agencies. However, several interviews were conducted via telephone and through Skype.

Methodology

Using long informal interviews, I spoke with nine creative advertising professionals about the impact of their Hispanic background on their work targeting the Hispanic American demographic in the United States. Interviews were conducted in English. However, there were times Spanish words were used to explain a situation or the language used in a campaign. After interviewing nine participants, there was an obvious pattern in the data and based on the research model created by Taylor, et al. (1996) the ninth interview was considered sufficient data for the research project due to the clear pattern.

The interviews were transcribed as soon as each was completed. The method used was method similar the one used by Taylor et al (1996) and completed an analytic induction and comparative analysis. By analyzing the transcript thoroughly and focusing on constructs instead of enumeration, or negative responses that do not fit the beginning construct. I attempted to keep transcriptions true to the spoken word of the participant. However, I omitted common phrases such

as, "you know," "umm," or sentences that started an initial thought then abandoned for a better way to phrase the idea.

Findings

Analysis of interviews produced four overarching categories, universal truth, intuition/experience, bi-cultural perspective, and cultural competency, that stood out as significant to Hispanic American advertising according to the advertising professionals who create the campaigns. Intuition/experience refers to how advertiser uses personal knowledge and understand of the Hispanic culture to decide something. Universal truth denotes how advertisers find a common ground that resonate with everyone. In other words, advertisers use colloquialisms to resonate with the target audience. Bi-cultural perspective indicates how advertisers relate to the demographic by maintain a broad perspective of the world and considering things from a minority perspective. Cultural competency signifies how advertisers relate to the importance of cultural values for family, tradition and language to resonate with the Hispanic demographic. These codes were established based on the nine transcripts of the advertising professionals and the common themes and ideas they spoke about.

These four categories influenced how the participants interpreted data and established big ideas or creative concepts for campaigns. It was common for participants to compare the approach to Hispanic or Latino American advertising to the general market, a term that refers to the whole of the United States population which is primarily Caucasian (Ferrer, 2007; Nielsen, 2016). Although there are differences between the two markets participants indicated, the two approaches had a common goal: to find a universal truth that resonated with the targeted demographic. Pablo, a creative director and bilingual copywriter based out of New York City, New York, indicates that

universal ideas are campaign concepts that can resonate with both demographics and is the common ground between the two approaches. According to Pablo,

“ most of the time for advertising the best campaigns are the ones that can find the common insight that is appealing for everyone so even if I'm working in the Hispanic market my conclusion after all these years is that the best campaigns or the best ideas are the ones that are Universal.”

Consistent with Ricky, a vice president creative director in New York City, New York the tactics used for developing creative strategies for Hispanic Americans and the general market are similar, however, the Hispanic approach is altered to resonate with the Hispanic culture. According to Ricky,

“Okay so it's [approach to Hispanic American advertising] very similar, and I've done General market work as well, so there is one aspect that we add to the process so basically the same process, but we add the cultural Dimension to it which is like sort of an extra filter [extra step to the Hispanic American approach].”

Intuition

Intuition and a thorough knowledge of the Hispanic culture plays a vital role in the approach to Hispanic American advertising for the participants of this study. Intuition was referenced by seven participants as vital to their creative career, see Appendix B and C for more details. Due to their thorough knowledge of Hispanic culture, many participants question and analyze the creative brief. The creative brief is a document prepared with the campaign's main objectives and demographic insights based on research that is meant to inspire the creative strategy of a campaign. Miguel, questioned the data given to him in a creative brief because intuitively he

knew something was wrong or that there was a deeper cultural aspect missing from the insights based on his insider knowledge of the Hispanic demographic. According to Miguel,

“Sometimes in the work we do we are given stacks of information and insights from strategy about groups of people and every now and then I read something that shows what our audiences are like and I am skeptical about it just because I know this community and I do not think this is true and then maybe the data hits too but maybe I think there is a deeper thing going on or something.”

Other participants stated that being a Hispanic minority impacted the way they might see minor details in campaigns. For example, Nico, an account executive based in New York City talked about the imagery used in campaigns he worked on and his constant efforts to represent minority groups.

“We should be using diverse image for that [ad], so we're representing other diverse people affected by this because you know sometimes we tend to overlook the minute details so making sure that the color balance is there with fair representation.”

Miguel and Nico’s comprehension of the Hispanic culture developed from their childhood. According to nearly all participants, their Hispanic background had a big impact on their life and ultimately their career. Alejandro an advertising professional based in Springfield, Missouri indicates that his heritage not only hugely impacted his career but also how he approaches life in general with the lenses of both cultures. According to Alejandro,

“Honestly it had a huge impact. I grew up in the United States and growing up I knew that most of my friends were White or Caucasian but I knew that I had this ability to relate to my Caucasian friend and that I can relate to my Latino friends

and that really evolved when I sought my career goals, my life goals and how I really wanted to live a life knowing that I can be a Latino in the United States.”

Bi-cultural Perspective

Overall, participants continually mentioned how a bi-cultural perspective impacted their creative process. Bi-cultural perspective was referred to by all nine participants, see Appendix B for more information. Thoroughly understanding Hispanic and American culture while also experiencing life as a minority group in the United States heavily influenced how participants approach campaigns targeting the Hispanic American demographic. According to Ricky a creative executive in New York City, New York,

“When I do cross-cultural projects for other segments having two cultures give me the frame of reference to understand other realities nuances on not only language but culture and that can be equated to having a Global Perspective versus single-minded one country one language perspective.”

A bi-cultural perspective allows interviewees to fit into multiple worlds and essentially impacts their creativity. Miguel believes his Hispanic background influences the way he sees art and the sources of inspiration he uses for campaigns: “I think a lot of probably the influences comes from the way I see art and culture just general some of the things I pull out, in general, are different from someone else might pull out for inspiration to begin their approach to something.”

Another way advertisers use their bi-cultural perspective to impact their creative process is through the media they choose to consume news or gather insights. According to Pablo,

“when you have a different background, you can also have access to the news that is outside and a point of comparison and you know and having a broader perspective of what is going

on in the world... specifically in your career and it tends to be easier to find different insights that come from your culture”

Additionally, participants indicated understanding the importance of family, tradition, and in-depth knowledge of the different dialects of Spanish characterized their creative process.

Cultural Competency

Cultural Competency, or thoroughly understanding the Hispanic culture and its values, can be broken down into two topics, family and language. These values characterized participant’s campaign examples, how they approached the creative process and even in some cases how they interacted with colleagues.

Family

According to participants, family value is central to Hispanic American advertising. Jackie a public relations specialist from Columbia, Missouri indicated that the sense of family can also be converted to the idea of community. Jackie said,

“Latinos really value family and have a strong sense of family ties and that you don't mess with my family kind of thing, and we always have each other's backs, and they want to raise their kids with discipline but also with an idol professionally but they want to have their kids look up to someone who they admire and who they will want to be like and emulate or what not, and they want their kids to have role models, so the two biggest things were that but the family values and that parents want their kids to have these great role models as they grow up that's how we position what the brand will do for their campaign.”

Jackie indicates that her sense of community plays a vital role in the brainstorming process. Brainstorming is the process of coming up with several ideas to solve the communication problem for the brand.

“Like when you asked about my creative process... in the creative process the brainstorming process trying to get everybody speaking and involved that I think might also come from just wanting everyone to participate and the strong sense of community that I want to build in my team I think that ultimately that community leads to big success and I think that is something that comes from my cultural background having a strong sense of community and family and while your team isn’t necessarily going to be your family that’s for sure. Throwing that sense of community in right away builds a level of trust in which you can throw out ridiculous ideas and laugh at you and then move forward with it.”

Language

Spanish is another tricky aspect of a campaign targeting the Hispanic American demographic because there are so many different dialects and connotative meanings to phrases and words. Language was referenced six times by participants as vital to their creative career, see Appendix B for more details. According to Miguel, “Latinos are an incredibly diverse group of people from many different countries and backgrounds many different heritages and race.” Establishing the correct colloquialisms for scripts and the copy is an important part of the creative process for participants.

According to Ricky,

“For instance, whenever clients want to Translate I love this or I love that they Google translate it using *te amo* where in most cases it is *me encanta* so those nuances you can't really explain without having a personal understanding.”

In some cases, words that are in English, but have a Spanish meaning, have confused the bi-lingual reader. According to Ricky

“I worked for a client whose tagline was it's a network and in Spanish that translates to *es la red* and the colors of the brand were red so when they tested the line in context people were confused they thought that they were talking about the color although they were reading the word in Spanish they Associated the word with the English word because we live in a bilingual country.”

Another example of the importance of an intimate knowledge of the Hispanic culture and Spanish is when Miguel and his team attempted to translate a commercial from English to Spanish,

“I did a TV spot where it was kind of a comedy piece and the delivery in English was a little bit more snarky and clever feeling and it was funny but when we translated it into Spanish, and we tried it that same way it wasn't exactly working the groups of people that I had with me that were of a Hispanic background that spoke Spanish all agreed that it was not going to have the same message.”

Miguel's team ended up re-writing the television commercial to portray a humorous tone that would resonate with the Hispanic American audience.

Advice to Advertisers

General market advertisers who wish to target the growing Hispanic American demographic should understand that first and foremost there is no one size fits all solution to targeting this group. Understanding that the Hispanic demographic is a diverse group with strong

ties to their community, family, and language is essential for the creative approach to target this demographic. General market advertisers should do their research when targeting the Hispanic American demographic to further learn about key values and cultural insights. Miguel uses Twitter to gather further insights into the Hispanic culture and learns about common phrases, popular sentiments and overall what the trendsetters of this demographic are saying. Additionally, general market advertisers should be critical and ask questions about the data they receive regarding Hispanic Americans. Advertisers should question stereotypes and ask if there a deeper meaning to insights, or if it could potentially be wrong? Outsource research to professionals who specialize in the Hispanic American demographic or test your campaigns with the demographic. According to Miguel,

“I would just say do the work maybe take a step back from the data you are given and make an effort to look a little deeper make an effort to look at the history. In my own personal attempt to try to understand what being Latino means I also read and look back into things that are important historically and try to understand that because I feel like that gives me an understanding of what culture is more and I think that advertisers could too and understand the history behind the culture.”

Additionally, creative advertising professionals should expand their knowledge and experiences beyond their cultural comfort zone. One of the assets of the Hispanic American advertising professionals in this study is their ability to consider multiple perspectives. For example, Pablo, a native Colombian, watches international news and reads authors from other countries; this allows him to encounter other perspectives that are different from the ones he meets in the United States and gain insights and inspiration from unexpected sources. Also, general market advertisers would benefit from traveling and meeting people with diverse backgrounds.

Juan considers himself American and Hispanic but at the same time neither, because as he explores the world, he is learning about other cultures and in some cases picking up traditions and values that align with him as a human. According to Juan, “just being more open I guess to everything and everybody.” The more advertisers expose themselves to the culture they are targeting the better they will understand and communicate with that demographic.

However, ultimately the best choice for advertisers looking to target a minority group is to hire more diverse creative advertising professionals. According to Nico, diversity in advertising agencies is a big problem. Lack of diversity in agencies means that campaigns are missing the bi-cultural perspective, intuition and cultural competency that is key to the creative process used by Hispanic advertising professionals. No matter how much research or diversification there is no substituting the intuition and years of experience these advertising professionals have developed throughout their life which then naturally impacts their creative process. Ingrained in their subconscious and the conscious mind is the bi-cultural perspective and cultural competencies that assist them in their work as advertising professionals. Ricky compares advertisers without diverse employees as someone lost in the dark.

Limitations and Future Research

The main limitation in this study was due to the limited pool of possible participants. One of the reasons this study is so important is because there is alarming lack of diversity in the advertising industry, however, that caused complications for this study. As a result, only one of the participants were women. Overall there were very few women found throughout the recruitment phase of the study. The lack of women participating in the study might have some impact on the study’s results. Future studies should attempt to get an even ratio of men and women participants.

Another limitation of this study was that many of the participants found it hard to verbalize ideas and concepts that they are intuitively part of their consciousness. Many participants responded that a question was hard to answer due to the broadness of the question. In this study, the questions were meant to be broad to allow the participant to respond in whatever manner they felt appropriate to the question. However, future studies might benefit from creating interview guides with questions with a narrower focus. It would also be beneficial if future studies focused on one part of the Hispanic American demographic since this demographic is still a broad example of people with cultural connections to many different countries.

Additionally, while all participants spoke perfect English, there was a slight language barrier. Several times the participants would mumble, "como se dice," or "how do I say..." in Spanish in reference to how to say something in English. The participants always figure a way to express exactly what they wanted to say, however, future studies might benefit from conducting this project in Spanish and English.

Conclusion

This study's findings point out valuable insights from Hispanic creative advertising professional, which are invaluable to their creative process when targeting the Hispanic American demographic. Through informal interviews with Hispanic creative advertisers, the results demonstrate the impact their cultural background has on the creative process. Intuition was a vital tool used by the creative advertising professionals in this study to create campaigns that resonated with the Hispanic American demographic. Advertising professionals used intuition to critically analyze or find a deep meaning in the data presented in creative briefs. Bi-cultural perspectives were used to create campaigns with a diverse perspective instead of a singular one. Additionally,

bi-cultural perspectives impacted the inspiration used in campaigns. Cultural competency impacted the use of language and family. Distinguishing the difference between *te amo* and *me encanta* or *el red* the and English version of red were key to the creative process for the participants of this study.

Intuition, bi-cultural perspective and cultural competency greatly impacts the creative process for the participants of this study when creating campaigns targeting the Hispanic American demographic. In order for general market advertisers looking to target minorities to utilize these tools it is essential for them to hire more diverse creative advertising professionals. Advertising is a representation of culture, but that culture can only be properly depicted by someone who fully understands the nuances of that culture.

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Appendix A: Original Project Proposal

Introduction

I have always been extremely interested in culture, language, and diversity. I began to focus my professional expertise on Hispanic culture while earning my Bachelors of Fine Arts at Westminster College, where I studied International Relations and Spanish. Since then, I have honed my studies and interests on multicultural advertising. I have taken several classes here at Missouri School of Journalism that support my graduate project. Things I learned from courses such as Creative Portfolio, Strategic Visual Design I and Strategic Visual Design II will help me complete my graphic design internship at CNBC. Mass Media Seminar and Project Seminar have both instilled the appropriate methods and approaches to research, which will be vital in pursuing and completing my research. Additionally, during my time at Westminster College, I completed courses such as Latin American Civilization, Cultural Anthropology, Spanish language and more. These classes have fueled my passion for culture and languages and encouraged me to pursue a related topic.

I will also rely on my work experience to complete my graduate project. Before attending the Missouri School of Journalism, I worked as a graphic designer for the Missouri Department of Economic Development, Division of Workforce Development and Central Missouri Newspapers. My past professional experiences taught me the value of my cultural background and how that might impact the way my creative process functions. They also supplied me with the knowledge to excel at an internship. My previous work experience, coupled with the knowledge I have gained from the Missouri School of Journalism, has given me the confidence to know that I can handle an internship while completing my research.

Conducting this research project will allow me to connect my love of diversity with my educational and career goals. The diversity of New York City and networking opportunities will make finding leads for my research project easier. Due to past experiences and outstanding coursework, I am well equipped to succeed in my research project. This project will also help me achieve my ultimate goal to work for a multicultural advertising agency that uses campaigns to promote and teach audiences about different cultures. I will use this opportunity to expand my professional network and apply coursework to the real world.

Professional skills component

While I am conducting my research, I will intern at CNBC. It is an ideal opportunity for me because I will be able to learn from industry professionals and explore my passion for strategic communications. Interning at CNBC will allow me to build my portfolio and creative strategy skill set. In this position, I will create visuals for business and entertainment shows on CNBC. I will also design still and animated elements for TV, social and marketing materials. This internship and research project will fit nicely with my area of emphasis at the Missouri School of Journalism, which is art direction in strategic communications. To be successful at the professional skills component of my research project, I will need to display an advanced understanding of visual design, strategic communications skills and an in-depth knowledge of the Adobe Creative Suite. Additionally, I will be expected to handle tight deadlines and professional interactions with producers and technical operators. I am confident that my past work experiences and coursework will help me excel in this position while conducting my research.

I will begin interning January 22, 2018, and finish May 11, 2018. I will work Wednesday through Friday 8 a.m. till 6 p.m. My position will be supervised by Jessica Matos, who will monitor my work and offer guidance when necessary. Additionally, my supervisor will give me weekly or daily assignments either in person or via email. To fulfill the abundant physical evidence, I will submit weekly progress reports detailing the work I complete during my internship.

Research Topic

I propose to conduct a research project that investigates how the experiences and cultural background of advertising professionals who are Hispanic impact the creative process when targeting the Hispanic demographic. In this study, I will attempt to answer:

RQ1: How is the creative process defined by the cultural background and experiences of a Hispanic advertising professional when creating campaigns targeting the Hispanic American demographic in the U.S.?

This topic directly relates to my studies and career goals by assisting me to understand the creative process and how culture and experience influence it.

Theoretical Framework

Investigate complex ideas of culture, creativity and the role advertising plays in these ideas. This research aims to reveal an insider perspective on the creative process of a Hispanic advertising professional when developing advertising campaigns targeting other Latinos. Per McCracken's culture and consumption theory, I will investigate the transit mean of Hispanic American culture through advertising. This theory posits that the consumer is the vessel of understanding the cultural meaning and that advertising is the function of cultural significance.

Culture is a multifaceted term that has a fluid meaning and is dependent on the world's interpretation. According to McCracken (1986), "Cultural meaning flows continually between its several locations in the social world, aided by the collective and individual efforts of designers, producers, advertisers, and consumers" (p. 71). In other words, this framework provides a structure and flow of the cultural meaning of consumer goods that can be related to this Hispanic-American advertising research (Taylor et al., 1996; McCracken, 1986). According to McCracken, cultures create its way of viewing the world and consequently the perception and guidelines, which are only appropriate for that culture. Advertising is one of the ways cultural meaning spreads throughout the social world (McCracken, 1986). Initially, cultural meaning is found and interpreted by the consumer through their culturally constituted world (McCracken, 1986). In other words, the cultural significance of a person is merely the way in which they see the world, and it acts as a guideline for human activity (McCracken, 1986; Taylor et al., 1996). McCracken also suggests that cultural categories and cultural principles are used to distinguish cultural meaning.; cultural categories are the guides to understanding everyday cultural indicators and cultural principles are the "rules," by which to shape and internalize the world.

McCracken (1986) explains that American culture categories are unique due to their absence of clarity and that they are self-designated. American culture categories are also subject to quick and continuous change making research continually essential to understand cultures from an outsider's perspective.

The use of McCracken's culture and consumption theory for understanding the creative advertising process is rare. However, Taylor et al. (1996) employed the theory to understand cultural categories and ideologies that characterize French advertising. In this study, the researchers utilized the first step of the model of cultural meaning flow through the research of French advertising as the instrument that conveys significance to French consumers. According to Taylor et al., "because advertising is a form of cultural communication and expresses a culture's history, values, norms, and beliefs, insight into the thoughts and feelings of French advertising practitioners would benefit U.S. manufacturers who enter the French market, in addition to providing additional academic understand of cultural meaning" (p. 4). Similar to the study conducted by Taylor et al., this research proposes to use the first stage of McCracken's model of cultural meaning transferal. The theoretical framework will allow me to investigate the creation of Hispanic advertising as a tool used in the movement of cultural significance (Taylor et al., 1996).

Background

The Hispanic consumer is a vital part of almost all economic growth in the United States industries due to their immense buying power of \$1.3 trillion per year (Nielsen, 2016). The Hispanic or Latino demographic refers to a mixture of Americans with various countries of origin, primarily Mexico followed by Puerto Rico, Salvador, Cuba and other nations (Flores, 2017). Also, Hispanic ethnicity commonly signifies a community of self-identified people with similar culture, language, religion, traditions, and history (Holland & Gentry, 1999). This assorted group makes up the largest minority group in the United States with a current population of 57 million and a predicted population of over 119 million by 2060 (Nielsen, 2016). Currently, over 65.6 percent of Hispanics were born in the United States, and more than half of the Hispanics under the age of 34 are bilingual (Flores, 2017; On Marketing, 2017). With spending on Hispanic media advertising rising 11 percent quicker than the average market it is clear advertisers realize the importance of this demographic (Sebastian, 2013).

Some brands are taking the extra effort to resonate with the Hispanic demographic, such as McDonald's, CNET, AT&T, Toyota, DISH, and Wal-Mart (Bishop, 2014). These campaigns focus entirely on the Hispanic demographic by using ethnic primes like high-profile Latino celebrities, a mixed use of English and Spanish, also known as Spanglish, and other cultural cues (Rodriguez, 2015; Forehand & Deshpande, 2001). Target's "Sin Traducción," or "Without Translation," campaign features situations that are exclusive to the Hispanic demographic (Rodriguez, 2015). "Sin Traducción," highlights phrases such as "Arrullo," or "Lullaby," and "Sobremesa," which refers to families relaxing after dinner together. "Sin Traducción," is an excellent example of a campaign that explores cultural structures unique to the Hispanic audience and is likely to resonate with them as a result. These campaigns reflect emic descriptors specific

to the Hispanic demographic (Rodriguez, 2015). Emic descriptors refer to terms or concepts used by members of a particular group to describe an insider's view to that organization; in contrast, etic words characterize an outsider's point of view (Taylor et al., 1996).

Some advertisers, however, are still having trouble connecting with the Hispanic consumers. Companies often do not recognize the complexity and diverseness of minority groups in the United States, but instead, see them as one group. According to Diane Guerrero of *Orange Is the New Black*, "being a Latina and an American for me is all one. I'm a Latina all the time, and I'm an American all the time. There's never a separation there" (Garcia-Arista, 2017). Many Millennial Hispanics mirror Guerrero's sentiment; they maintain their American identities while also staying true to their Hispanic heritage (Garcia-Arista, 2017). Younger Hispanics exist between two different cultures but are comfortable in both worlds (Garcia-Arista, 2017). It is this complex identity that marketers are often overlooking by clumping all minority groups into one group and a one-fits-all strategy (Conrad, 2016).

Many brands also make the faulty assumption that merely translating a campaign from English to Spanish is suitable when advertising to the Hispanic demographic. Translating advertising messages from English to Spanish infers that language is the only differences between Caucasians and Hispanics. Additionally, translating messages can get tricky and often ends up in miscommunications. For instance, California Milk Processors Board accidentally translated "Got Milk?" into "Are You Lactating?" (Bishop, 2014); needless to say, the intended humor and meaning of the message were erroneous. Most Latinos consider Spanish as a way for them to stay associated with their culture and believe that campaigns should use Spanglish (On Marketing, 2017).

Advertisers have made a considerable effort to represent various ethnic minority groups in advertising campaigns. Studies support that minority groups feel more favorably towards brands that represent their ethnic group in advertisements (Deshpande et al., 1986). However, minorities only feel more kindly towards advertising that depicts their ethnic group (Hazzouri et al., 2017). In fact, they feel excluded when an ad features minority groups that are not their own (Hazzouri et al., 2017). In hindsight, these pitfalls seem apparent, but numerous brands continue to struggle marketing to the Hispanic demographic in large part due to their lack of understanding of Hispanic emic descriptors or "insider view," (Conrad, 2016; Taylor et al., 1996). In response to this disconnect, brands are demanding that advertising agencies become as diverse as the population they are reaching (Delana, 2017).

In 2016 the Bureau of Labor Statistics reported that out of the 548,000 people employed in advertising, public relations, and related positions 51,400 are women, 4,100 are African American, 5,000 are Asian and only 12,300 are Hispanics. (Larson, 2017) It is clear that there is an overwhelming lack of diversity in advertising agencies (Boulton, 2016) (Bishop, 2014) (Bergh & Stuhlfaut, 2006).

Literature Review

Hispanics are one of the largest and fastest growing demographics in the United States; however, they are not represented well in the media nor do many work in the advertising industry (Bishop, 2014; Bureau of Labor Statistics, 2017). As a result of the importance of the Hispanic demographics, academics have conducted numerous studies focusing on the Latino reaction to ethnically targeted advertisements. This literature review will discuss the power of ethnically targeted advertisement followed by a discussion of studies that have examined the creative process in advertising. And finally, past studies that have analyzed the lack of diversity in the advertising industry will also be reviewed. These sections are vital to understanding the research surrounding my study and will provide insight into the consumer reaction and the process of creating ethnically targeted advertisements.

Ethnic Targeted Advertising and Consumer Reactions

Ethnicity describes a person's heritage beyond family ties and other common beliefs and customs in qualities as politics, similar language, religion, values, morality, and etiquette (Deshpande et al., 1996). However, ethnicity is a complicated term with different levels of self-identification, association and social comprehension (Deshpande et al., 1996). Deshpande et al. (1996) investigate the different impacts of racial identification and how that influences consumer behavior. To better understand how ethnic identity affects consumer's relationship with media, business, and government the researchers conducted a study with a pool of Mexican-Americans from Texas. Two groups of 1,000 names were drawn at random from voter registration; the first selection was Spanish surnames and the other based on non-Spanish surnames. From the list of names, the authors mailed questionnaires to their house and received 529 responses. However, only 104 identified themselves as non-Hispanic, and therefore those responses were discarded.

According to the Deshpande et al. (1996), “of the remaining 425 respondents, 278 identified themselves as Anglos and 147 as Hispanics. Of the 278 self-identified Anglos, 85 had Spanish surnames” (p. 216). In the questionnaires, the authors determined the level of ethnicity identity by asking which ethnic group they belong to and how intensely they identify with this ethnic group.

The results of this study indicated two groups of Hispanics, those who strongly identified as Hispanics and those with weak Hispanic identifiers. Not many respondents indicated a middle ground between strongly and weakly identifying as Hispanic. After categorizing the participants, researchers tested the theory that there are different variations of minority self-identification which impact consumer interactions by administering a survey to the participants that utilized an attitudinal scale. The results of the study supported the idea that ethnic identifiers in advertisements stimulated positive attitudes towards the brand and increased the likelihood of purchase intent within the consumers that strongly identified as Hispanics. They found that racial and ethnic cues are a great way to stand out to ethnicities and generate a positive attitude toward a business (Deshpande et al., 1996). Ethnically resonating advertisements also gain a positive response from ethnically minded consumers such as better brand recall and complementary views of the brand (Deshpande et al., 1996). This study demonstrates the importance of understanding different cultural cues and how a consumer might react to them. However, the study does have its limitations: the authors only used Mexican-Americans participants within the Texas area, since the Hispanic demographic is diverse in attitude and cultural attitudes this might have skewed the results. Additionally, the study only used registered voters, which limits the pool of participants and might have impacted the study’s results.

Given the complexity of ethnicity, several studies focus on how a consumer identifies with their ethnicity and how it impacts their response to advertising. Forehand and Deshpande (2001)

tested how different audiences react to visual cues that reference culture. Ethnic self-awareness is the brief time when a person connects with their racial identity which in turn impacts the consumer's reaction. The authors propose that “ethnic primes’ – visual or verbal cues that draw attention to ethnicity” guide self-categorization and increase ethnic self-awareness (Forehand & Deshpande, 2001, p. 336). To examine their hypothesis, Forehand and Deshpande conducted experiments with groups of Asians and Caucasian participants. The study evaluated the effects of priming ethnic self-awareness on 109 undergraduate students, 52 Asians, 57 Caucasian and their responses to visual and verbal ethnic cues in television advertisement targeting their prospective ethnicities. Three weeks before the experiment participants completed a survey that established their demographic information. There were two groups of students randomly assigned to either the prime or no-prime condition. The researchers informed participants that they were being tested on attitude towards television media and were instructed to watch a segment from a news program and then complete a questionnaire. The news segment contained two ethnically targeted advertisements and three other advertisements. The students received the questionnaires after watching the news segment and asked general questions about the newscast, which removed some of the focus from the ethnically targeted advertisements and the actual focus of the study. The participants were then prompted to write about themselves, in which if they indicated their ethnicity was an indication of cultural-awareness. Following that question, the participants wrote about the advertisements they watched and their attitudes towards them. Once that was finished two coders, who were unaware of the study's purpose, were selected to code the results and established 88 percent agreement on preliminary coding efforts. Discussion between coders resolved any disagreement on coding.

The researchers found that ethnic self-awareness intensifies when presented with ethnic primes but are mediated due to viewers' ethnicity. The results of the study indicated that the Asian participants naturally responded to the ethnic cues when writing about themselves by indicating their ethnicity. However, the Caucasian participants did not answer the ethnic primes of other Caucasians in television and advertisements. In other words, consumers were prone to greater levels of ethnic self-awareness when their ethnicity was in the advertisement. This study reiterates the impact of cultural cues in advertising to minority groups, however, due to the limited representation of minority groups cannot be generalized. Future studies should include a more diverse group of participants.

Creativity in the Advertising Industry

Advertising agencies could easily avoid cultural pitfalls that befell brands like the California Milk Processors Board by including minorities in the creative decision-making process (Boulton, 2016; Bishop, 2014). Creativity in advertising is the invention of "balancing logic with irrationality, artistic freedom with constraints of the task, and divergent thinking with convergent thinking," (Bergh & Stuhlfaut, 2006, p. 377). According to Bergh and Stuhlfaut (2006). Creativity in advertising is a social process, and therefore has an impact on culture and often reflects the culture of its creators. If this is true, then a Hispanic creative advertising professional would infuse emic descriptors into their creative process and in turn that would be interpreted and resonate with other Hispanics.

The lack of diversity in advertising agencies, specifically creative positions, is a problem. (Larson, 2017). Increasing diversity in the advertising industry and related fields might be a lengthy process. Thus Larson suggests an alternative, inclusive decision making. Inclusive decision making refers to companies utilizing minorities already in the industry and including them

in the decision-making process. To test the feasibility of inclusive decision making Larson conducted a study analyzing around 600 business decisions undertaken by 200 business teams in an assortment of companies over the span of two years, via the Cloverpop decision-making database. Larson's research supported the idea that diverse and inclusive groups achieve the best outcomes. Diversity in the advertising industry could be beneficial to brands attempting to target the Hispanic demographic.

Advertising has different meaning and functions across cultures. For example, Germans consider advertising as a source of information whereas in the United States advertising is meant to generate excitement for the products (Taylor et al., 1996). Conducting research that assesses advertising as a cultural product will help advertisers avoid cultural misunderstandings in their messaging. Taylor et al. compare French advertising values to that of Americans to advise American advertisers targeting the French market on cultural nuances. They sought to give the reader, or more specifically, American advertisers an “insider view” of French advertising through emic descriptors. The authors interviewed in English and French with 11 French advertising professionals in the various position such as strategic planner, research director, creative director, general managers of advertising agencies, managers of public relations agency, directory publishing firm, and media-buying service. They also analyzed the participant’s company’s strategic planning documents.

All interviews were transcribed and then thoroughly analyzed using the analytic induction and comparative analysis technique to find common emic descriptors or themes and categories within the results. The study found that French advertising operates under two different types of strategic development referred to as the American model and the French model. The American model relies heavily on research and the demand of the consumer. However, the French model

depends on instinct and a deep understanding of the French culture. Additionally, the interviews revealed four emic descriptors that uniquely characterize French advertising: *la séduction, le spectacle, l'amour, l'humour* (seduction, love, drama, humor). While these themes easily translate into English, they do not hold the same connotative meaning across the two cultures. For example, “*séduire*” does not always indicate seduce but could mean “to tempt, to fascinate, to attract, to charm, or to entice” (Taylor et al., 1996, p. 7). This study reveals that creativity can differ due to social and cultural context (Bergh & Stuhlfaut, 2006). While this study presents many valuable ideas and concepts, it is almost sixteen years old and therefore might be outdated. The study also fails to take into the account the complex and ever-changing state of culture and that many countries have a diverse makeup of cultures within their borders.

American advertising often reflects and impacts culture. The social use of phrases created by advertising, such as “Dilly, Dilly” and “Priceless,” infers that there is more to the creative advertising process than one person coming up with the next viral idea. But the creative process in advertising is both the influencer and influenced by the creator's cultural surroundings (Bergh & Stuhlfaut, 2006; Flanagan, 2017). Bergh & Stuhlfaut (2006) attempted to adapt Mihaly Csikszentmihalyi's social system model of creativity to advertising and dispel the idea that the creative advertising process is an independent activity but instead is a socially constructed process. The social-system model of creativity stirs away from the idea that creativity is an independent activity but,

“Instead, creativity is a product of a system with three primary components: a person, who acts as the creator of the idea; the domain, which is defined as the relevant symbolic subsystem of the greater culture that provides useful information or stimuli for the idea;

and the field, which is defined as all those person who can affect the structure of the domain” (p. 374).

To answer this, the authors conducted a content analysis of ten years or 32 articles titled “The Moment of Creation,” by Paula Champa published in *AGENCY* from 1991 to 2001. These articles investigated the inspiration of campaigns that are creative by advertising agency's standards. “The Moment of Creation” was an ideal series for the authors to study because it allowed the creator to talk while Champa transcribed and published what the creator said, producing a short case history for the authors to analyze. Once the authors collected all the data needed they determined the function and connection between collaborators on the project and the parts of the creative process. Then the authors removed categories of the interview and compiled them into an excel document categorizing them into the social-system model.

The study revealed that the social-system model offers a way for people to thoroughly understand the different dimensions of the creative process in advertising. The finding supports the idea that creativity is a collective process and in turn, inspires by the creators’ background and cultural influences. While this study uses a pool of interviews about campaigns that were celebrated as creative since the authors were unable to conduct the interviews they lost a measure of control over the experiment and that could have implications for the study. Additionally, the authors do not indicate the purpose or target of these campaigns which might impact the creator's creative process. Future research should conduct the content analysis of campaigns that target a specific demographic.

The previous study implied that the creative process is something that is a social process, but could that society be an advertising agency? The author uses the qualitative method of semi-structured interviews to investigate if an advertising agency has a creative code or a group of

implicit theories relating to the creative product and how it should look. The creative code "is a collection of implicit theories about an advertising agency's creative product that is held by people within a creative department" (Stuhlfaut, 2011, p. 242-243). There were twenty participants with positions as copywriters, art directors, creative directors, designers, associate creative director-writer and associate creative director-designer. The researcher conducted interviews at the advertising agency where they worked. The study found that most participants agree that there was, in fact, a creative code. However, they found it hard to articulate what they consider to be their agency's creative code. Also, participants found it challenging to explain common standards for their organization. Despite the participant's difficulty in expressing their company's creative codes, the author was about to analyze their responses and found that indeed there is a creative code. Future studies should investigate if employees of advertising agencies with different client work or target groups consider there to be an overarching creative code for the entire company or one for a specific department. It would also be beneficial if future research indicated if there were any differences in responses due to the cultural background of the participants since previous studies have suggested that divergent employees can often be company outliers.

Minorities in the Advertising Industry

In recent years, there have been several advertisements that exhibited a shocking display of cultural insensitivity, such as Dove's Visible Care Body, which depicted a Black model as the "before," and a White model as the "after," (Boulton, 2016). These insensitive cultural advertisements had raised the question who is creating these ads that are so blatantly insensitive? Or rather who was missing from the room when the decision was made to publish (Boulton, 2016)? Boulton (2016) investigates the various setbacks African-Americans face while working in the predominantly white U.S. advertising industry. Through the lens of code-switching and stereotype

threat theoretical framework, Boulton conducts a series of focus groups with 10 black interns working in the advertising field in New York City. Code-switching refers to when a person changes their vocabulary or the way they speak to fit the expectancies of their listener. For example, when a black speaker shifts from vernacular to standard English. Stereotype threat denotes that minorities often avoid cultural identifiers or behaviors that might fit a negative stereotype or represent their race poorly. In the study, participants were offered anonymity by either electing to pick their pseudonyms or allowing the researcher to select one for them. Boulton recorded and transcribed the focus groups and then sent them to the participants to enable them to either request more anonymization or comment. He then submitted the results to NVivo 9, a computer-assisted coding software program.

Boulton (2016) found that black interns are anticipated to provide their cultural insights in specific situations, such as when meeting others of the same ethnic group. However, they are also always scrutinizing their behavior and avoiding actions that might reflect poorly on their ethnicity. This study had several limitations that might have impacted the results, such as the cultural barrier between the participants and the researcher. According to Boulton, “because the focus groups were overwhelmingly female, had I been a woman of color, I would have most likely achieved a much deeper level of rapport with my participants and perhaps been able to draw out more nuanced responses” (p. 133). This study use of interns as its primary subjects is not an accurate portrayal of the advertising industry since they likely do not have the experience to support comments about the advertising industry. Also, interactions between advertising professionals and interns might be different from that between a traditional employee and professional advertising managers, which would also impact the results of the study.

In addition to a lack of diversity in the advertising industry, women make up only 20 percent of the advertising professionals in the creative department around the world (Torrás & Grow, 2014). In Peru, women make up 3 percent to 10.4 percent of advertising creatives in the advertising industry (Torrás & Grow, 2014). The study by Torrás & Grow (2014), a native Spanish speaker conducted eight in-depth interviews in Spanish with women from seven advertising agencies in Lima, to investigate the lives of creative advertising women in Peru. Torrás & Grow explore three main features of the experiences of Peruvian creative advertisers: “relationships with colleagues and clients,” “work/life balance,” and “how the environment within creative departments constrains creative women’s employment and advancement opportunities” (p. 1). The researchers asked participants 27 questions, 19 of which were open-ended, two were meant to bring out creative descriptors and were restricted to three-word response, and the final six questions concentrated on demographics. The interviewers transcribed and translated the interviews into English. Then the authors analyze the results through a four-step process: “(a) data collection, (b) data organization, (c) data coding and (d) inductive analysis of the coded data” (Torrás & Grow, 2014, p. 6).

This study revealed that the Peruvian creative advertising departments, much like advertising agencies around the world, are very male orientated or in other words a “boys club.” According to this study, Peruvian advertising agencies are highly gender segregated, alienating and discriminating against the women creative advertising professionals. This male orientated environment generates complications for Peruvian women when establishing work relationships with co-workers and clients and severely impacts the work/life balance. It also negatively affects the hiring, promotion and retaining of female creative women. There were a few limitations and gaps in this study such as the small sample size. Also, since the interviews were conducted in

Spanish and then translated into English there might have been phrases and ideas that did not accurately translate. It would also be beneficial if future studies investigate the same issue but from the perspective of the male creative advertising professional.

Several studies focused on the consumer reaction to Latino-targeted advertisements, the lack of diversity in the advertising agency and the creative process. However, few studies focused on the creative process when creating ethnically targeted advertising. Therefore, this future research will fill the gap in the literature.

Methodology

The purpose of this study is to learn how the cultural background of Hispanic advertising professional impacts the creative process when targeting the Hispanic demographic. To establish how Hispanic advertising professionals define the creative process I will use the qualitative method of informal interviewing.

Interviewing is a suitable method for this study because there is no concrete right answer; instead, the results reveal the experience and opinion of the advertising professionals. According to Taylor et al. (1996), “the purpose of the qualitative interview is not to discover how many, and what kinds of people share a certain characteristic. It is to gain access to the cultural categories and assumptions according to which one cultural construes the world” (p. 4). Interviewing will cover both the facts about the creative process and the meaning of themes and experiences from the perspective of the advertising professional. It also allows the participant to define their intentions and the results of their actions in their own words. Interviewing allows for follow-up questions and a degree of flexibility when collecting data. For example, if a participant does not have time to meet in person, an interview can be conducted over the phone and at the participant’s leisure.

Other qualitative methods do not allow for the same benefits as interviewing. For example, surveys do not allow for follow-up questions or further exploration of a topic participant might want to explain. While the interview process is not the only method that allows for follow-up, it will enable the participant to remain anonymous and speak openly. Anonymity is not possible in a focus group since they are group events and conducted with other professionals who might be competitors. Also, ethnicity and race are typically sensitive topics, and therefore participants might not be being willing to speak openly in a group setting. Other methods such as oral histories limit the number of people I can interview and the currency of the topics we might discuss. Finally, ethnographic does not allow participants to include their vast knowledge and experiences into the study via interview response.

In past studies, scholars have successfully used the qualitative method of interviewing. Taylor et al. (1996) used interviews and content analysis to decipher emic descriptors of French advertising, which might not have been known to American advertisers since they are cultural outsiders. The authors conducted eleven 45-minute to two-hour interviews with advertising and related industry professionals in their offices to make it easier for the participants. The authors gave participants a discussion guide then encouraged them to speak freely about any topic on it. The discussion guide allowed the participants to indicate what issues were relevant or of interest to them. The authors also analyzed strategy planning documents from the participant's agencies to further understand French advertising cultural descriptors. This study is very like the study I am proposing, however, instead of focusing on the French market I will investigate Hispanic creative professionals in the United States. There are similarities in method and purpose, for example, I intend to decipher what characterizes Hispanic-American marketing through the creative advertising process through informal interviews.

Study design

The first step of the study, I will identify possible participants to interview. I aim to interview at least 9 participants or continue interviews until the information I gather begins to form categories and becomes repetitive.

The participant must have a Hispanic heritage, have grown up in a Latino culture and at minimum be able to understand conversational Spanish. Since the study will focus on the impact of the participant's cultural background on the work they produce for Hispanic targeted advertising campaign it is vital that they have an "insider view" of the Latino ethnicity. Participants should be directly involved in creating the advertising message and work in the advertising industry; this includes roles such as art directors, strategist (since it arguable that this role requires a degree of creativity), social media specialist, public relations specialist and related positions. Participants should currently work in the advertising industry or a related field like public relations. There is no age or level of work experience requirement for this study as the primary focus is cultural background, not age or how long the participants have been in the advertising industry. Ideally, participants should have had experience working on campaigns targeting the Hispanic demographic in the United States. To make sure the participants meet these criteria I will ask the participants a set of pre-interview questions, as seen below.

1. What is your ethnic background?
2. Where did you raise in a predominantly Latino family?
3. Can you understand or speaking Spanish, if so what is your level of proficiency?
4. What are is your job position and a brief description of your responsibilities?
5. Have your worked-on campaigns targeting the Hispanic demographic in the United States?

I intend to search for participants through a variety of methods including but not limited to networking events, conferences, industry registries or informational directories, social media sites such as LinkedIn and fliers. I will contact possible participants via email, phone calls, or face-to-face. If reaching out via email or cold call, I will use the following script requesting them to participate in my research study.

“Dear (name),

I am a graduate student at the Missouri School of Journalism conducting a research project as part of my master's degree program and hope you would be willing to participate. I am attempting to investigate the process of creating advertising messages targeting Hispanic/Latino-Americans. The interview will take no longer than an hour, and your response will remain anonymous. I would be willing to meet at the location of your choice to talk in person, or if this is inconvenient, we can set up a time to speak on the phone.

Thank you and feel free to contact me with any further questions.

Best,

Accashia Thomas”

Phone interviews are a relatively cheap and expedient way to conduct interviews. However, phone interviews will not allow me to analyze body language or facial cues which might have an impact any possible follow-up question I might ask. Therefore, I hope to meet in person whenever possible.

I will record each interview session. Recording the meetings will allow me to have my notes and the transcribed interviews to make sure I accurately present the participant's responses. Additionally, I will send a copy of the transcribed script to the participants to allow them to make

comments or add further information. Participants will be given anonymity to protect them and let them speak freely; I will further explain how and who the participants are in the study design.

Before each interview, I will briefly explain the purpose of my research, reiterate the participant's anonymity, then tell the participant the interviews will be recorded but all notes and recordings are digitally locked via an access code then destroyed at the end of the study. I will then have them sign a consent form, which will outline all that I verbalize to them before the interview. As stated, I plan to keep the participant's identity anonymous, which will allow them to speak freely about a possibly sensitive subject and increase the study's validity. To protect the identity of my participants, I will assign each participant a pseudonym or allow them to pick one themselves. Allowing participants to choose their alias is fun an exciting way to start an interview and might set the participant at ease and create a rapport between us. Below are my interview guidelines and questions I plan to use during my interview:

1. What impact did your heritage have in your life?
2. Which do you identify with more Hispanic culture or American?
3. Tell me about your work life.
4. Is there a lot of cultural diversity in your office?
5. What is the typical process for developing creative ideas at your agency?
6. Does your Hispanic background influence your work?
7. Tell me about your work with campaigns targeting this Hispanic demographic.
8. How do you develop different creative strategies for campaigns targeting the Latino demographic?
9. What kind of research do you conduct when creating campaigns for the Latino demographic?

10. What are unique characteristics of Latino marketing?
11. How do the characteristics of Latino marketing compare to standard U.S. marketing?
12. What advice would you give advertisers who are targeting the Latino American demographic but do not have an insider perspective on the culture?

These questions resemble the methods used in Taylor's et al. (1996). I will also model my data analysis after this study. After transcribing the interviews, I will review the transcribed material line by line searching for themes or categories and create a working scheme. I will then refine this working scheme based on the overall pool of responses. Once I have established a coding system I will develop emic descriptors that characterize Hispanic advertising and possible suggestions for advertisers who wish to create campaigns for the Latino demographic based on these characteristics.

As with many studies, there are a few limitations. First, I must make sure that I do not let any of my personal biases get in the way of the study. This study is close to my heart because of my cultural background and interest in Hispanic culture. The closeness of this study can be both an asset and a hindrance; however, acknowledging this possible conflict means I can self-moderate. Another potential limitation is that I might have the problem finding creative advertising professionals that are of Hispanic heritage and who have time to be interviewed. However, I hope to use my internship in New York City, membership in the American Advertising Federation and other networking events to find leads for study participants. I also plan to attend as many relevant conferences, such as Hispanicize 2018, as possible to find participants. Additionally, limiting the interview time to the relatively short time span of an hour makes it more likely for participants to be able to participate.

Conclusion

By conducting informal interviews with Hispanic creative advertising professionals, this study aims to gain a better understanding of the way professionals with an insider's perspective target the Latino demographic. I am expecting to find that Hispanic-American advertisers use their knowledge and personal insights to provide "insider" knowledge of the Hispanic-American demographic. Such insight might be that advertisers should focus on what makes them unique. Explicitly using Spanglish (or more conversational/slang Spanish), cultural events or phenomenon specific to the Hispanic culture (Dia de Los Muertos, Quinceaneras, etc.) and understanding their passions for things like soccer (aka football) or the value of family. Then tying those themes into a message that acknowledges that they are also Americans. This study will also strive to establish emic descriptors of the Latino American demographic. There are several publications that I hope to have my research project published in such as, Ad Age, Adweek and the journal of psychology advertising. I plan to stick to a strict timeline to complete this study by April 2018. In January and February, I will establish participants and conduct interviews, once finished I will transcribe the interviews. I will end interviewing and code and decipher the response during March. In April, I will refine and combine the results into a succinct outline of emic descriptors and advice for outsiders attempting to create advertisements for the Hispanics.

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Appendix B: Coding Scheme

Code #	Theme	Description (key concepts/themes)
1	Intuition/Experiences	Advertiser uses personal knowledge and understand of the Hispanic culture to decide something
2	Bi-cultural Perspective	Advertisers relate to the demographic by maintain a broad perspective of the world and considering things from a minority perspective
3	Cultural Competency	Advertisers relate to the importance of cultural values for family and language to resonate with the Hispanic demographic
4	Universal Truth	Advertisers find a common ground that resonate with everyone Advertisers use colloquialisms to resonate with the target audience

Appendix C: Interview Guide

Question # Question/Prompt

- Q1 What impact did your heritage have in your life?
- Q 2 Which do you identify with more Hispanic culture or American?
- Q 3 Tell me about your work life.
- Q 4 Is there a lot of cultural diversity in your office?
- Q 5 What is the typical process for developing creative ideas at your agency?
- Q 6 Does your Hispanic background influence your work?
- Q 7 Tell me about your work with campaigns targeting this Hispanic demographic.
- Q 8 How do you develop different creative strategies for campaigns targeting the Latino demographic?
- Q 9 What kind of research do you conduct when creating campaigns for the Latino demographic?
- Q 10 What are unique characteristics of Latino marketing?
- Q11 How do the characteristics of Latino marketing compare to standard U.S. marketing?
- Q12 What advice would you give advertisers who are targeting the Latino American demographic but do not have an insider perspective on the culture?

Appendix D: Textual Analysis Data

Q1 Pablo: when you have a different background you can also have access to the news that is outside and a point of comparison and you know and having a broader perspective of what is going on in the world – **Code 2, Bi-cultural Perspective**

specifically in your career and it tends to be easier to find different insights that come from your culture – **Code 2, Bi-cultural Perspective**

Q1 Miguel: I would say it had a pretty huge impact.

I grew up around a lot of different groups of people. My parents did a lot of work to sort of keep us to remember our heritage so I would say just because of that it has always been important in my life but also being able to appreciate all that with all the diverse groups that I grew up with was kind of a valuable thing to have I think everyone in Miami tends to hold on their heritage so it has become something we all share. – **Code 1, Intuition/Experiences**

Q1 Alejandro: Honestly it had a huge impact. I think I always knew...I grew up in the United States and growing up I knew that most of my friends were white or Caucasian but I knew that I had this ability to relate to my Caucasian friend and that I can relate to my Latino friends and that really evolved when I sought my career goals my life goals and how I really wanted to live a life knowing that I can be a Latino in the United States. – **Code 1, Intuition/Experiences**

Q1 Jackie: Well I think first and foremost because I grew up with my mom's side of the family that is Mexican they were big family I grew up identify very strongly with the Mexican side of my family as opposed to Polish and Irish side of my Dad's family because we weren't that close with them so really growing up one of the funniest examples of how I talk about my Mexican-ness is something I didn't realize was so prevalent until I got older

kind of internal conflict of I am Mexican but also White kind of where do I fit on this diversity spectrum that everyone constantly wants to talk about and how do I identify with both sides of me in this world that is constantly trying to get everything to be more diverse and colored? – **Code 1,**

Intuition/Experiences

Q1 Ricky: okay I mean I think my professional life has been a hundred percent impacted by my background because I deal with culture So that is one of the verticals in my job so it is definitely a fundamental part of what I do and coming a personal level it's just perspective is everything is colored through culture somebody who is born in the Midwest may see life in a different way then somebody who is born in South America – **Code 2, Bi-cultural Perspective**

Q1 Juan: it had a huge impact when I first moved here especially because I moved at an awkward age right in the middle of my teenage years when I was 15 years old so changing schools, leaving my friends behind was very big. – **Code 1, Intuition/Experiences**

Yeah definitely I mean the fact that could speak Spanish and write in Spanish. I've always liked to write so it seemed like it all makes sense to work in a Hispanic market. – **Code 1,**

Intuition/Experiences

Q1 JP: In my case is very big because I grew up in a Latin country and I see American culture as a new culture to me it's a new and different culture to me I see it as an outsider you could say my heritage so my first lenses are Latin lenses and so yeah is that a response to you – **Code 1,**

Intuition/Experiences

Q1 Nico: Growing up, I grew up with a single mother who again was a Venezuelan household I had two younger brothers so there were the cultural aspect of a close knit Latino family being close with my mother making sure I was there not only for my mom but for them and also as a result

being aware of... because of the heavily influence that my mom's background had me – **Code 3, Cultural Competency**

being first generation American I was able to see both worlds I would consider myself bi-cultural – **Code 2, Bi-cultural Perspective**

I was heavily influenced by people who's families have long been established here and for me growing up I was always hyper aware of my Latino community where members of that community fell and kind of like the disadvantages and some lack of access to opportunities that our demographic tends to see. Realizing how important that is for our community. – **Code 3, Cultural Competency**

Q2 Pablo: I guess the thing is that you're always yourself or yourself is always in constant change Latino you are a hybrid of both things and you always keep of evolving and in the case like me of course there's a point when I have kids here's my kids are truly a American-made kids they barely speak Spanish but that's my roots start like you know starting here and becoming more American or a combination of both – **Code 2, Bi-cultural Perspective**

Q2 Miguel: Hmm. That is a tough one. I would say both and neither at the same time. I am definitely an American, I grew up in the US I mean it's just like anybody else it is the only home I know. – **Code 2, Bi-cultural Perspective**

and then on the other side of Hispanic culture it is what my parents have always taught me. It is what my parents are and look like and I definitely value it as who I am but I also feel like I do not listen to my dads music at all – **Code 2, Bi-cultural Perspective**

Mexican family that is way more connected to the heritage they will say like, "oh you're just Americanized you're not fully Mexican. It is kind of like I live in both worlds equally. – **Code 2, Bi-cultural Perspective**

Q2 Jackie: that I identify more with my Hispanic culture but that's tough because again as I mentioned before its this spectrum of I know I am white but I know I am Mexican so I feel this need from other people define my Mexican-ness like how Mexican are you kind of thing which is really twisted – **Code 2, Bi-cultural Perspective**

Q2 Ricky: I think nowadays everybody at least from my perspective I am 100% Mexican and a hundred percent American because of work my worth ethics are a hundred percent American I would say and I identify with the ways of working and with everything that's American a hundred percent when it comes to work and I would say that New York is very specific case because it's unlike any other place in America so there is a caveat right? – **Code 2, Bi-cultural Perspective**

Q2 Juan: I would say neither and more.

I mean I have definitely struggled with the whole idea of what I call cultural ambiguity but I've kind of gotten over that and well I don't really have to choose you know I can be both or neither or all and I think that's helped me to... I mean in many different ways, but just not have to struggle or identify so much or just being more open I guess to everything and everybody – **Code 2, Bi-cultural Perspective**

Q3 Pablo: so there's a lot of thing that you don't know when working in advertising that are really similar between Hispanic and American market like the food or a lot of values like family time and all those things when you're in advertising you find out there's a lot of similarities but the only difference might be the language or the nuances the way you think something or how you or the expression or an idiom that you don't have in Spanish that you clearly use an English then you have to find out what the equivalent and that's pretty much the challenge but most of the time you know for advertising the best campaigns are the ones that can find the common insight that is appealing for everyone so even if I'm working in the Hispanic market conclusion after all these

years is that the best campaigns are the best ideas are the ones that are Universal – **Code 4, Universal Truth**

Q3 Miguel: So my work life is pretty/relatively average I come in to a huge office every day usually I am one of the first people in my department to come in and start getting ready and I try my best to get my work done but also on the side of what I do as a designer is I sort of try to help build some cultural awareness and some programs towards diversity – **Code 2, Bi-cultural Perspective**

Q4 Miguel: I personally would say no.

There's definitely diversity of that in this building, of people who come from different job backgrounds and all that stuff but I would not necessarily say there are a lot of people who come from different ethnic backgrounds or different understandings or different groups of sexual orientation and nonconforming genders positions so there is just kind of... I would say mostly esthetic diversity not necessarily a deeper human diversity – **Code 2, Bi-cultural Perspective**

Q6 Pablo: yes because when you have a background specifically you have a different approach for humor or comedy for emotional coffee or rational or something that is more I don't know how to say it like in different depending on the personality or the brand you can have a variation that comes from your culture – **Code 2, Bi-cultural Perspective**

Q6 Miguel: I think a lot of probably the influences comes from the way I see art and culture sort of just general some of the things I pull out in general are different from someone else might pull out for inspiration to begin their approach to something or another one is for me is sometimes in the work we do we are given stacks of information and insights from strategy about groups of people and every now and then I read something that shows what our audiences is like and I am skeptical about it just because I am like I know this community and I do not think this is true and

then maybe the data hits too but maybe I think there is a deeper thing going on or something—

Code 2, Bi-cultural Perspective

Q6 Jackie: I will say I think I am more inclined than others that I work with to think about inclusivity and inclusions and think about how different groups of people feel – **Code 3, Cultural Competency**

like when you asked about my creative process, in the creative process the brainstorming process trying to get everybody speaking and involved that I think might also come from just wanting everyone to participate and the strong sense of community that I want to build in my team I think that ultimately that community leads to big success and I think that is something that comes from my cultural background having a strong sense of community – **Code 3, Cultural Competency**

Q6 Ricky: well for one a lot of the things I do are bilingual so that's one thing and I think what also influences my Hispanic background to my work is when I do cross cultural projects for other segments having two cultures give me the frame of reference to understand other realities nuances on not only language but culture and that's can be equated to having a Global Perspective versus single-minded one country one language perspective – **Code 2, Bi-cultural Perspective and Code 3, Cultural Competency**

Q6 Juan: Yeah for sure it kind of has to because I work in Hispanic market so especially when coming up with insights I'm always going back to situation with my family or situation where immigrants that I've meant along my journey and those you could say are always kind of like the spark of many the insights. – **Code 1, Intuition/Experiences**

Q6 JP: Yes because my background is who I am. In my brain I guess everything that I see comes from that background but I don't think I put designing things to create anything specific. It is a difficult question to answer straight. – **Code 1, Intuition/Experiences**

Q6 Nico: we should be using diverse image for that so we're representing other diverse people affected by this because you know sometimes we tend to overlook the minute details so making sure that the color balance is there with fair representation – **Code 2, Bi-cultural Perspective**

And this could just be biased you know I think in Latino communities there's that familial close-knit relationship more you have less kind restrictions or hesitations to being close to one another and show affection and I think that translates to how I communicate with people through our materials and advertising for me I'm not afraid to get up-close-and-personal with and I think that's important to develop interpersonal relationships with everyone that you come in contact and I think that stems directly from my Latino upbringing compared to a lot of people when I greet them they're you know so taken back by the personal bubble that is so, in the states which is something that I just didn't really have in my upbringing here in my background which I think you'll see a lot in Latino communities that Latino perspective of being more familial is something that I bring to work in my everyday interactions – **Code 3, Cultural Competency**

Q8 Pablo: it's not it's not like there's an absolute answer you know it always depends on the specific Challenge and sometimes you really need to do the advertising in Spanish to reach the Hispanic population but maybe your target is younger and they're bilingual and maybe you don't have to speak in Spanish to them but they're still Hispanic and you need to still consider that the audience but maybe your brand is younger hipster or is trying to so it is always it is an organic – **Code 3, Cultural Competency**

Q8 Miguel: I would say that we are probably not much different from any other agency – **Code 4, Universal Truth**

Q8 Jackie: I think secondly I relied a lot upon my experiences with my family to kind of confirm whether or not I felt that was going in the proper direction and while my experiences certainly

don't speak to the experiences of all the Mexicans or Latin Americans or Central Americans in the United states I think the instinct and the intuition were a good indicator of if it is going to flop and be really insensitive or if its going to stick or just go unnoticed which I would rather have it go unnoticed than to offend somebody so I think that doing research, reflecting on small experiences and then looking additionally to what's been done in the past research but a little bit different than your traditional pick from the internet search about a specific demographic – **Code 3, Cultural Competency**

Q8 Ricky: okay so it's very similar and I've done General market work as well so there is one aspect that we add to the process so basically the same process but we add the cultural Dimension to it which is like sort of a extra filter to it like I said so we all celebrate Mother's Day right and mothers love their kids both General market and Hispanic equally the way they show it is different the way they express it is different so that's a great example because for instance if you do a campaign that want to celebrate moms for a General market mom that celebration May consist and rewarding her and so a day at a spa seems like a great idea whereas for a Hispanic mom it would be a no she wants to be with her kids so they're already you see how the insight the culture changes everything so it's the same process but you add the other filter the other layer – **Code 3, Cultural Competency**

Q8 Juan: There's like a balance I guess that you kind of have to have in this life because there's a part of me that wants to express itself and wants to be creative and kind artistic part you could say and then there is the reality of okay you work for a big Corporation and at the end of the day they really don't I mean they care for your artistic art as long as it can be used in a way that can be used to spend concepts that later become relevant to the audience. – **Code 1, Intuition/Experiences**

Q8 JP: but those ideas have to be routed in that culture if they are not then you need to make them. Or at least make sure they are not foreign to the culture and that can be in the way that they are presented or who is casted in a video or film or what they are doing ect. a headline or whatever. Hispanic campaigns and non Hispanic campaigns the big ideas has to be quite universal in a sense because big ideas translate to any language any culture and pretty much any country. – **Code 4,**

Universal Truth

Q9 Miguel: It depends on what the project scope is, if the project is smaller and we do not have a huge budget or time to do research we kind of usually just stick to what we can find in data or usually I have a little bit of authority within the space so I try to give them some suggestions towards inspiration where they might find inspiration just making sure people stay away from stereotypes and kind of look for something newer and fresh to pull ideas – **Code 1,**

Intuition/Experiences

Q9 Ricky: yes it's interesting because I at one point earlier in my career I realize that whenever we were doing focus groups and you ask Hispanics especially the ones Spanish who are Spanish dominant what do you think they would feel a little bit more vulnerable then if you ask them how you feel about this they felt free to give their opinion when you ask them how do you feel because feelings are not to be judged whereas ideas can be so if they say what do you think then you are on the spot because then they may say that you're not that intelligent but who's going to say that you're not more sensitive or not that sensitive that's one example – **Code 1, Intuition/Experiences**

Q9 Juan: I would recommend and what I try to do a lot is kind of like I would say it's kind of a dying art but it is simply to observe people. I think that with technology we have a live data and we have a lot of information and kind of resources and I think those are all good but I think we tend to make the mistake that we can just watch a YouTube video or read some statistics about

Hispanics and then claim that we understand but if we... I think by observing people that's the most powerful – **Code 1, Intuition/Experiences**

Q10 Pablo: one of the main one is the holiday thing I found out the holiday as you know that t from Mexico to Argentina holidays are not the Christmas and we don't celebrate on December 25th our celebration comes at night and everybody dresses up and gets ready but I thought it was funny that what they do here's the pajamas thing and for me and it still is kind of weird because we are sleeping we do not wake up in Latin America they have parties they have family parties on the 24th have a great dinner stay up until late and then Most of the countries wait until midnight to open the presents and but they don't I guess that's very different from here aside from other cultural – **Code 3, Cultural Competency**

Q10 Miguel: I think that family is kind of a usual one but I personally feel like the more we are moving towards Latino audiences the more we are also moving towards a younger Latino audience and I think for lack of better words more fluid and not easy to pin point the one thing to make them all connected– **Code 3, Cultural Competency**

Q10 Alejandro: Salvadorian have a different way to say hello or answer the phone whereas Mexican have a different way to answer the phone or say hello. I think that's from my perspectives where I see the unique characteristics of Latino marketing. – **Code 3, Cultural Competency**

Q10 Jackie: that's a really tough question I might be a little stump on that one but I think the first thing that came to mind was like family and like familia you don't I don't know like you don't mess with family – **Code 3, Cultural Competency**

Q10 Ricky: right so for instance whenever clients want to Translate I love this or I love that they Google translate it using te amo where in most cases it is me encanta so those nuances you can't really explain without having a personal understanding or there are certain examples of... I don't

know years ago I worked for a client whose tagline was it's a network and in Spanish that translates to es la red and the colors of the brand were red so when they tested the line in context people were confused they thought that they were talking about the color although they were reading the word in Spanish they Associated the word with the English word because we live in a bilingual country or whoever lives in a bilingual state has I don't know if that helped answer the question – **Code 3, Cultural Competency**

Q10 JP: The top of mind is relationship with family, the take on family is something we always gravitate towards that in communication something that distinguishes us from the broader American culture. – **Code 3, Cultural Competency**

Q10 Nico: Making sure that our clients understand that Latinos and such aren't monolithic which tends to be there's a lot of misunderstand topic people need to understand that Latinos have their own language which we all come from – **Code 3, Cultural Competency**

Q12 Pablo: I guess it's as simple as having a Hispanic Talent it does simple as that the way or the economy is evolving I envision a more integrated approach to advertising you're not going to have Multicultural agencies that is the future for everyone will be Multicultural Hispanic and General market are sometime going to evolve into Multicultural or become one single entity because it's amazing when I go to General marketing agencies and there are people who truly don't understand and they don't get it and that's sad because we're talking about 15 million something consumers and we're not even talking about qualities or cultural differences it's like the 12th you are simply losing money and you're not giving the best service to your clients because you're simply you simply don't understand a big chunk of the population and that's simple I guess in the future a lot of brands are going to looking for agency that are ready to accommodate so for me that's the future because advertising is become entertainment the entertainment culture and we are we produced

pop culture at some point which is dividing and it's affecting the whole you know Society I guess you have to be more diversity at one point when you compare yourself to the rest of the companies that work your biggest Advantage is that your device that's it and he had to put everything together in one single umbrella – **Code 2, Bi-cultural Perspective**

Q12 Miguel: I would just say do the work maybe take a step back from the data you are given and make an effort to look a little deeper make an effort to look in the history because I do a lot of personal trying to... in my own personal attempt to try to understand what being Latino means I also read and gone back into things that are important historically and try to understand that because I feel like that kind of gives me an understanding of what culture is more and I think that advertisers could do to try and understand the history behind the culture because it is a relatively new culture when you think about it because the Latino demographic has only existed since colonialism has existed so just be willing to go back and do the research and don't take the basic research that has been done for granted and be willing to look deeper and being willing to look in strange places a lot of what I do is just scroll through Twitter and I just try to find different groups of Latino influencers and follow just to see what people are talking about and enjoy just from there it is huge platform for Latinos already and they are already there and to see what their world is like through Twitter you will learn a lot more than what research paper will tell you probably – **Code 2, Bi-cultural Perspective** and – **Code 3, Cultural Competency**

Q12 Alejandro: It is not that generalized I think while we are... Latino groups have lots of similarities we are extremely diverse in the fact that we come from different countries you know we are not all Mexicans we don't all necessarily speak Spanish. A lot of us are cultured so I think a big support for advertisers to really understand that part but then also know that we do have similarities we care about our families I think that is one of the biggest points, the biggest

similarities is that all Latinos have a huge importance that we place in our lives and then language but then again as I said not everyone speaks it and that is going to be the toughest part because even I myself I get targeted by Hispanic ads even though I do not search for things in Spanish advertisers assume that I speak Spanish because of my name or of my nationality that I put anywhere. I think that is my biggest advice to not generalize. – **Code 2, Bi-cultural Perspective**

Q12 Jackie: I mean this is going to sound like a blanket general statement but like if individuals who work in advertising could educate themselves on different cultures and were more culturally aware and less you know of a group of scientist and research about them and more like lets learn about this group and be culturally versed and culturally educated I think all of their campaigns would probably be more successful because they understand for instance the idiosyncrasy of being Mexican-American and feeling the need to define my Mexicanness to some people or defend it while also being white and not everyone is white or Mexican or you know just educating themselves and becoming more culturally aware is an easy answer but it is also fact of life – **Code 2, Bi-cultural Perspective**

Q12 Ricky: that they need to get one no matter what if they're in the dark having a flashlight is the way to go right? – **Code 1, Intuition/Experiences**

Q12 Juan: Hire someone who knows – **Code 1, Intuition/Experiences**

Q12 JP: To try and get an insiders perspective on the culture but no just be watchful and be mindful and do research. To communicate products or services or whatever you are selling and in an appropriate way and be mindful respectful and do research if you don't have an insiders perspective or a higher a consultant who can give you an insider perspective or give you watch outs or parameters – **Code 1, Intuition/Experiences**

Q12 Nico: Surround yourself with people outside of your comfort zone surround yourself with people who you don't usually associated with and who don't typically belong get out of your comfort zone culturally that is very important for culture and creativity. You know like I said I think it's our duty in our responsibility and an opportunity to reach out to these markets are inevitably growing and will eventually out pays the General Market in general and understanding that you need to talk to Latinas in a cultural context. You know not siloing them like different people you wouldn't create a silo for blacks or Asians you shouldn't do that for any of the Multicultural markets within the U.S. So overarching just understanding that Latinos are not monolithic and that you're getting out of your comfort zone culturally. – **Code 2, Bi-cultural Perspective**