

The Effect of Creative Execution in Advertising on Purchasing Intentions

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Attestation of Authorship

The candidate confirms that the work submitted is his own and that appropriate credit has been given where reference has been made to the work of others.

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Acknowledgements

Sometimes a thought comes across your mind and it seems logical, so you start exploring whether that thought is valid; other times, you simply explore to gain new knowledge out of sheer curiosity. On both occasions, exploration is essential to the pursuit of knowledge. As a child, the journey of exploration was guided by my parents. Without their good parenting, my life could have gone in a completely different direction. Therefore, I would like to thank my parents for their great guidance throughout my life. No matter what I do, they are always supportive.

A PhD is another journey of exploration which, without good guidance and supervision, would be near impossible to achieve. I would like to thank my supervisors Professor Josko Brakus, Professor Stephan Westland and Professor Chris Carr, for their guidance and constant support throughout all phases of my doctoral Study at the University of Leeds; their insightful knowledge and encouragement provided me with the motivation and enthusiasm required to conduct this research.

Through my PhD journey I met my beautiful and very intelligent wife. I would like to show a great gratitude to her for standing beside me in my good and bad days. I am very thankful for my little daughter - her smile simply makes a bad day instantly better. I would also like to thank my sister and brothers for their mental and consistent support.

Abstract

This research investigates new creative executions in advertising. The researcher examines the difference between non-branded ads (ads with no logo), branded ads (ads which show the product's logo) and degraded Ads (ads which were degraded by pixelation) within the major dimensions of creativity, which are conceptualised as divergence (novelty) and relevance (usefulness) on the following variables: attitude toward the ad (A_{ad}) and purchase intentions (PI).

The researcher argues that non-branded Ads (without a logo) generate curiosity, since more thinking is required to determine the product brand. Therefore, the researcher assumes that non-branded Ads will generate more processing (as more elaboration is required to identify the brand). The elaboration processing constructs (amount of attention, curiosity, depth of processing and motivation to process the ad) combined with creativity will affect PI and A_{ad} positively.

The results of three experiments shows that non-branded ads on low information gap are not effective and shouldn't be executed. Degraded ads and non-branded ads of moderate and high information gap had significant effect on PI and A_{ad} . Balancing the positive effect with brand identification, the rates of brand identification fall as the information gap increased. Therefore, non-branded ads of low information gap are not suitable for advertising as they generate similar levels of PI to branded ads, they also carry the risk of mistaken brand identification. Non-branded ads of moderate information gap and degraded ads are found suitable for mass advertising as their effect on PI and A_{ad} was significantly positive while the brand identification of these adds was high. Non-branded ads of high information gap ads had more positive effect on PI and A_{ad} than moderate information gap ads but the brand identification was very low. Therefore, they were found suitable for direct advertising.

Four processing elements have been identified and investigated: curiosity, amount of attention, motivation to process the ad and depth of processing the ad. Results reveal that divergence and processing elements were found to mediate the direct effect of the independent variables (information gap, brand visibility, execution tool) and their relationship with PI and A_{ad} . Relevance had no effect on the mediation process.

Results of the three experiments on brand identification from non-branded and degraded ads indicates that generation effect through pictorial images can occur. Also, results indicate that ads degraded through pixelation will result in higher levels of both A_{ad} and PI compared to branded and non-branded ads. Results also reveal that rates of brand identification are higher for degraded ads compared to non-branded ads.

In summary, based on the experimental work, different creative execution techniques in advertising may significantly influence PI and A_{ad} . However, divergence is indeed an important element of creativity. Relevance, undoubtedly is important to ad effectiveness but appears to be an insignificant and separate construct from creativity in the case of the creative execution of non-branded and degraded ads.

List of Abbreviations

- Branded Ad:** The Ad that has the brand/logo visible.
- Non-branded Ad:** An ad in which the brand/logo is not visible.
- Degraded Ad:** An ad which has been degraded from its original form by pixelation
- ANOVA:** Analysis of Variance
- df:** Degrees of Freedom
- DV:** Dependent Variable
- IV:** Independent Variable
- LLCI:** Lower Limit Confidence Interval
- M:** Mean
- N:** Number
- p:** Probability
- PCA:** Principal Component Analysis
- SD:** Standard Deviation
- SPSS:** Statistical Package for Social Sciences
- ULCI:** Upper Limit Confidence Interval
- PQ:** Production Quality
- PI:** Purchase intentions
- A_{ad}:** Attitude towards the Ad
- A_A:** Amount of attention
- MPA:** Motivation to process the ad
- DOP:** Depth of processing the Ad
- SD:** Standard Deviation
- Lead:** An aid within the ad which helps to identify the brand
- PK:** product Knowledge

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Chapter 1 Introduction

“Creativity is intelligence having fun” Albert Einstein

1.1 Creative Execution in Advertising: The Change and the Shift

Advertising concerns the media through which goods or services are promoted to the public (Petley, 2003). The purpose of advertising is to persuade and deliver awareness to let the viewer know about a product/service or to encourage the viewer to change from one product/service to another (Clifton and Ahmad, 2009). Due to the cluttered advertising market, over time the advertising approach has changed from direct - where the brand and the product is explicit - to indirect, using different approaches to convey new products to customers (Onkvisit and Shaw, 2004; Kohn et al., 2009; Zoltners et al., 2001).

Many new advertising media appeared in the 1990's due to the development of new channels in addition to traditional ones. Media channels are identified as follows: 'above the line' i.e., those which have a high advertising media profile (such as TV, outdoor press, posters, radio); 'below the line' which concerns direct mail and promotions or 'through the line', which is a combination of first two channels (otherwise known as 'integrated campaigns') (Croteau and Hoynes, 2003). Due to this development, the amount of advertising media that surrounds us has become more pronounced in count and quality. This has perhaps caused us to disregard the majority of surrounding ads (Danna and Danna, 1992). Therefore advertisers need to find new approaches to grab the attention of consumers, using different styles of advertising and focusing on the media that consumers use most frequently, or else create a new way to execute advertising (Gifford and Publishing, 2000).

Accordingly, consumer behaviour has changed dramatically in the last 20 years. The consumer's reaction to advertising has changed due to the change in behaviour, culture, time consumption, and attitude to products in general (Wilson et al., 2008). In response to this shift and change in reaction, new approaches to advertising execution have appeared, some of which are extremely high in budget and size. The following are

examples of different approaches: sponsorship (e.g., formula one ads, football team sponsorship (Marks et al., 2005); ambient advertising, which is the means of using various unexpected areas for ad (such as buses, taxis, subway steps) (Blythe, 2013); viral advertising (i.e., 'spam'), which is available in a high range of varieties through the internet (Lascu, 2004) and is relatively low in cost compared to other styles of advertising whilst achieving greater levels of transmission (Quinn, 2006). Market and consumer communication are now being regarded as a very important issue for advertising. Therefore, Interactive ads are now used as a means to maintain customer loyalty (Stone et al., 2003). Other new execution approaches in advertising include the use of non-branded ads and degraded ads (through pixelation), which will be discussed in the next section.

1.2 The Need to Execute More Creative Advertising to Stand Out

A person makes hundreds of decisions on a daily basis that vary from normal to important (Hoffman, 2011). The amount of decisions can be tiring as important decisions can take more time to process than a normal decision (Hastings, 2011). Important decisions often require greater analysis and therefore may be more time consuming (Standing, 2010). The difficulty of making a decision depends on cognitive and emotional elements (Birnbaum, 1997). Therefore, with more brands and more advertising there will be more influence on our decisions which is likely to make decision-making more difficult (Larson, 2012).

The average person is exposed to thousands of ads per day (McConnell and Huba, 2003). The average eighteen-year-old in the United Kingdom has already been exposed to one hundred and forty thousand ads (Kotler et al., 2009). Therefore, it is understandable that advertisers pursue ways to stand out in the modern cluttered advertising market by inventing new and more creative executional ways of advertising. Indeed, ads which are more creative in nature have been shown to generate a more positive impact on many other important attributes, such as A_{ad} (Smith et al., 2008; Yang and Smith, 2009).

One modern example of a creative execution is non-branded advertising. An example of a non-branded advertising campaign is the McDonalds' campaign in France (Peppers, 2013), where the initial campaign showed close-up photos of the menu products then a

follow up campaign with minimalist illustration of the products with no visible logo. Another example is the Müller Light campaign, 2015. Figure 1.1 shows images used in each of the campaigns, with some additional examples. Another modern creative execution example is the use of degraded ads through pixelation, an example of which can be observed in the Lego campaign depicting famous art work (see Figure 1.2).

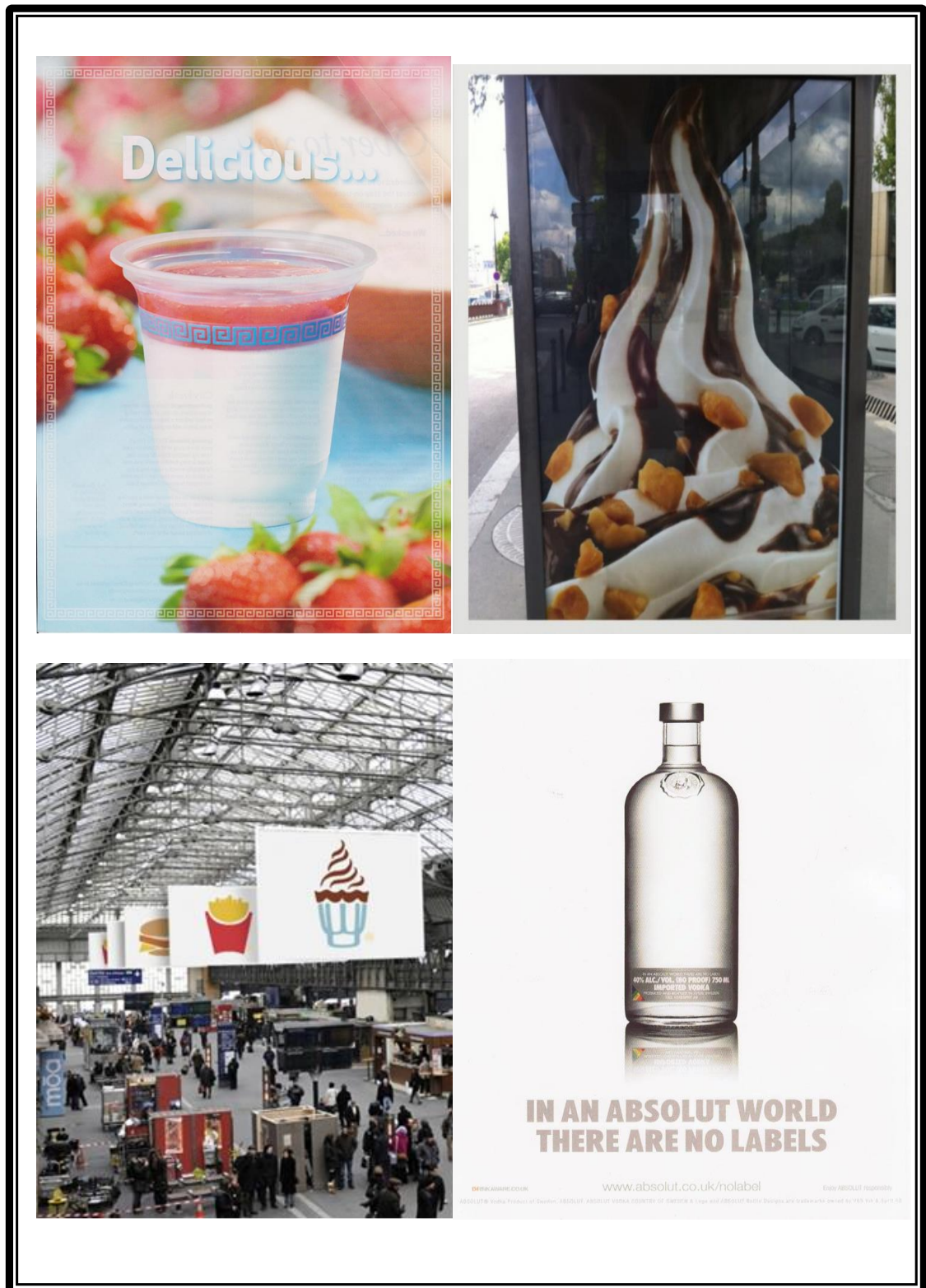


Figure 1.1: Non-branded ads samples – McDonalds, Absolut and Muller

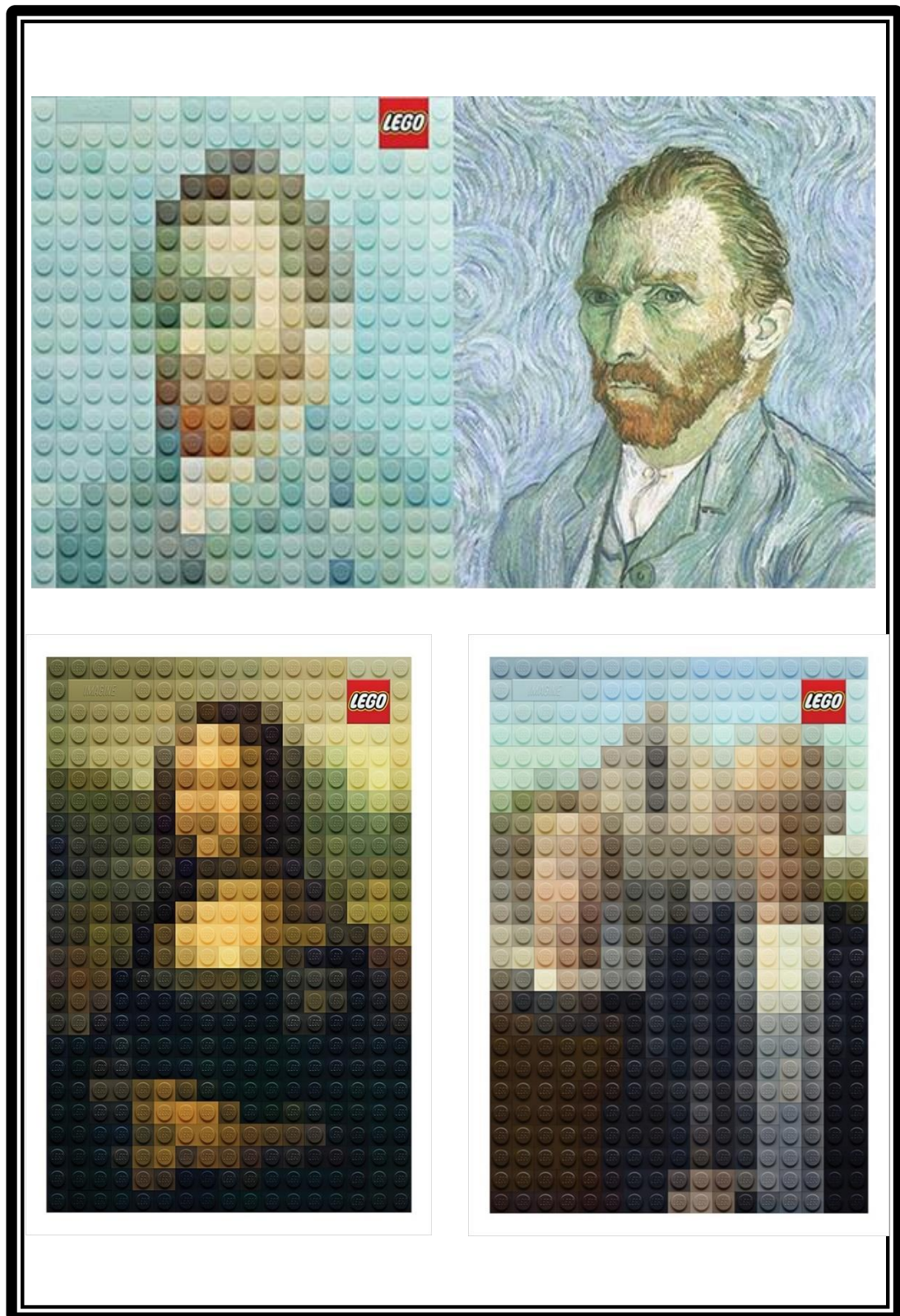


Figure 1.2: Degraded ads through pixelation - Lego campaign of famous art work

Marketing strategies since 1955 contain emphasis that it is essential to recognize the increased sophistication of consumers, (Bullmore, 2003). Consumer awareness of the

context which accrued gradually from new communication forms means that they are more aware of the persuasion techniques from marketers (Berkowitz, 2006). So, in order to stand out, advertisers need to produce something unique (Winston and Granat, 2014). Uniqueness is an attribute of creativity (Hussain, 1988). Creativity provides contrast for ads to stand out from non-creative ads (Smith et al., 2008). Therefore, we have witnessed through history a shift in the way that companies advertise and the media through which they advertise.

1.3 Gaps in the Literature

Based on scanning the relevant literature on the subject of non-branded ads and degraded ads through pixelation, the researcher identified the following gaps that need addressing.

Firstly, in regards to non-branded ads, to the best of the researcher's knowledge, little relevant sources of empirical research are available, with only one research that is concerned directly with the subject (others are partially relevant). The only direct empirical research was established to test the effectiveness of the McDonald's no-logo advertising campaign; the test used eye tracking technique (N = 50) to measure viewer behaviour, and the results found that McDonald's lost thirty-eight percent of their brand impact, allowing competitors to profit. A significant finding was that viewers were misidentifying the brand (Smink, 2015). In addition to the McDonald's campaign, an indirect (but still relevant) piece of research used the approach of removing sponsorship logos from ads for charities. The researchers used sample ads from charities with logos of the sponsors as a control, then carried out manipulation on these ads so that no sponsorship logos were visible. The results demonstrated that adding sponsorship logos (branding) to the ads affected personal contribution to charities negatively due to the social loafing effect. Social loafing in the context of this research was identified as the feeling a person has in which his/her contribution towards a cause will not be significant as bigger companies are already supporting the charity (Bennett et al., 2013).

The researcher identified plenty of internet articles which discuss non-branded ads. For example, some internet news agencies have written about this subject. No books were found nor journal papers that tested non-branded ads directly in this regard. As identified

in previous research, creativity has been shown to have a positive impact on attitude toward the ad (A_{ad}) and attitude toward the brand (A_b) (Smith et al., 2007a); these factors in turn may generate positive effects on purchase intentions (Yang and Smith, 2009). A further investigation is required to determine whether this relationship is effective in non-branded ads compared to branded ads.

Secondly, in respect to degraded ads by pixelation, the research found little empirical work. The majority of this work explores which methods are superior for capturing attention. For example, one Study asked participants to identify the brand through pixelated images (Wedel and Pieters, 2000) in order to test brand identification. Results revealed that the logo/ brand element grabbed the most attention, followed by the text and lastly the pictorial images. The results also found that prompted recognition memory was achieved by the logo/ brand element and the pictorial images but not by the text. In a further Study, (Pieters et al., 2010), design complexity (elaborative creative design) and feature complexity (dense perceptual features) were manipulated to test their effectiveness. The results showed that feature complexity had a negative impact on attention. In addition to these papers, the researcher found several books which mention degraded ads by pixelation as a means of advertising. For example, (Fawcett et al., 2015). A few weblogs and websites have addressed degraded ads by pixelation, but have only speculated on the effectiveness of this form of creative execution. Therefore, further investigation into how such ads might affect purchase intentions is required.

The third and final area identified concerns Generation effect, which is defined as the recall of a word or phrase that a person was exposed to previously by showing the person a related word (Slamecka and Graf, 1978a). Following Slamecka's article, a Study by Kinjo was conducted to explore whether Generation effect may occur for pictures (visual imagery) rather than being limited to semantic information; the results suggest that Generation effect could occur through the use of pictures (Kinjo and Snodgrass, 2000). This Study explores whether Generation effect caused by degraded ads would result in better brand identification than non-branded ads. The researcher anticipates that more elaboration will occur due to lack of brand presence in non-branded ads. The researcher is unaware neither of any empirical work that has studied the situational determinants of curiosity generated by non-branded ads as a mediator on creativity which could affect

purchase intentions, nor whether Generation effect would be more prominent using degraded ads rather than non-branded ads.

1.4 Contribution of this Study

This research aims to contribute to the literature by attempting to address the gaps identified by the researcher in Section 1. 3.

Firstly, for non-branded ads, the researcher needs to address a bigger and yet more comprehensive research to test how non-branded ads work by testing more logical processing measures such as curiosity, amount of attention, motivation to process the ad and depth of processing. These measures were chosen as they are directly related to the subject. Creativity (as addressed by previous research) in the two dimensions of divergence and relevance and their relationship with these elements of logical processing is vitally important to understand how these ads work and the impact they have on the attitude toward the ad and purchase intentions.

Secondly, as mentioned in the previous section, the research on degraded ads is minimal and mostly concentrates on ad attention. The researcher would like to contribute by extending the literature on this subject by researching and comparing important aspects such as PI and A_{ad} , to be investigated further through the effect of other measures such as A_A , D_{OP} , curiosity and M_{PA} . In addition to this, the researcher is keen to explore the effects of manipulating the Information gap, execution tool and brand visibility.

Thirdly, production quality will need further empirical investigation. Also, the investigation would need to conclude whether the execution tool and whether it would affect the perception of the consumer on creativity in general. In advertising, production quality was found to have a positive impact on creativity (Smith et al., 2007a; Yang and Smith, 2009; Yang and Smith, 2009), production quality is measured by the budget which was spent on an advertising project (i.e. Overall, it must have cost a lot of money to produce the ad, the production elements of the ad were of high quality, i.e. expensive paper). However, in other fields creativity was found not to be affected by the budget spent, for example, successful low budget movies (Yewdall, 2012). Therefore, a comparison between identical ads with different execution techniques, i.e. Computer vs

pencil, will lead to an exploration on this subject which is hoped will complement current points of view in the literature on this matter.

Fourthly, degraded ads through pixelation (where pixelation occurs in a way which seeks to match the product's attributes, such as the square pixelation used to represent famous art work in the Lego campaign (Griner, 2014)), is an area which will need further investigation to expand the limited literature on this subject. Although a good amount of work already exists with regards to the attention to the ad aspect, other characteristics need to be addressed, such as the effect on *PI* and brand identification.

This should help to determine which creative execution approach is likely to be the most effective and the most 'safe', for promoting successful brand identification and avoiding brand misidentification respectively (an example of misidentification would be the aforementioned McDonald's campaign, where removing the brand element led to misidentification of the brand as Burger King by some (Smink, 2015)).

1.5 Objectives of the Research

Building on the research gaps and the contribution of this Study from the previous sections, the researcher will construct specific research objectives. In general, the Study aims to understand the effect of creative execution in advertising (branded, non-branded and degraded) on two important variables, namely attitude toward the ad and purchase intentions. Thereafter, the Study investigates production quality, as it is becoming more and more common for ads to have a higher budget in expectation to effect creativity positively. For this reason, the researcher will attempt to investigate production quality to confirm whether or not it would affect mature brands (ie, well established, with a global recognition). Additionally, the Study will examine degraded ads through pixelation to scrutinise their effectiveness in comparison to other forms of creative advertising execution (non-branded ads and branded ads) on *PI* and A_{ad} and to determine whether they would generate a better brand identification than non-branded ads. Lastly, the researcher will attempt to investigate how constructs of logical processing, such as depth of processing and curiosity, would affect purchase intentions through mediation. Therefore, the objectives of this thesis are as follows:

- I. To gain a general understanding of the efficiency of various creative execution styles in advertising and compare them to each other.
- II. To extend the research literature on the influence of different styles of creative execution of ads on consumers' purchase intentions.
- III. To understand curiosity's (Information gap) effectiveness on other constructs within the execution of different advertising styles.
- IV. To examine the effect of creativity (divergence and relevance) in combination with logical processing constructs on A_{ad} and PI .
- V. To investigate how differing execution tools would affect perceived ads creativity and thereafter, the effectiveness of Production Quality of an ad on perceived creativity.

In order to achieve the research objectives, the researcher will review and integrate different sources of literature to provide a perspective explanation on how these creative execution styles work.

1.6 Thesis Outline

The thesis is formatted in nine chapters. The first chapter provides an introduction to this research. Identified gaps in the literature, contribution of this Study to the field, and the objectives of this research are all discussed.

Chapter Two reviews the relevant literature associated with this Study to identify genuine measures and to provide an understanding of the general research framework.

Chapter Three combines the secondary data collection represented in the previous chapter that is relevant to formulation of the research hypotheses.

Chapter Four outlines the methods implemented in this research and the rationale for using these methods.

Chapter Five presents results from the four Focus Groups, followed by a discussion which affirms the hypotheses laid out in chapter three.

Chapter Six to Chapter Eight are presented to illustrate and dictate the results of the empirical research in this thesis. Following the focus groups, three experiments were designed by the researcher to test the hypotheses. In Study One, the effect of Information gap and brand visibility on creativity and purchase intentions is discussed. The Study also illustrates the mediation effect of other measures through this relationship. Study Two is based on Study One with the addition of an independent variable of execution tool to test production quality effectiveness on other measures. Study Three is an extension of Studies One and Two, which tests the effect of degraded ads through pixelation, along with the effect of execution tool used and brand visibility on purchase intentions and creativity. This is followed by mediation analysis of IVs on DVs and a replication of the test of causal relationships from Study One and Study Two.

Finally, Chapter Nine provides a discussion and interpretation of the findings, along with implications for current theory and practice in this field. The limitations of the Study are explained and suggestions for future research are proposed.

Table 1.1: Thesis Outline

Chapter	Matters
1	Introduction
2	Literature Review
3	Hypotheses Development
4	Research Methodology
5	Focus Groups
6	Study 1: The Effect of Information Gap and brand visibility On Creativity and purchase intentions
7	Study 2: Extension and Replication of Study 1 - The Effect of Information gap, Visibly and execution tool of Ads
8	Study3: Extension and Replication of Study 1 And Study 2 - The Effect of Degrading Ads Through Pixelation, execution tool and brand visibility on purchase intentions and creativity.
9	Discussion and Conclusion

Chapter 2 Literature Review

2.1 Chapter Overview

This chapter presents the review of literature that creates the theoretical framework of this thesis. The chapter starts with an outline of branding and advertising then after an identification and clarification on types of ads followed by a review on advertising. The first part reviews the main construct of this thesis – creativity. The second part reviews the literature on curiosity as well as on the generation effect (Slamecka and Graf, 1978b; Slamecka and Katsaiti, 1987; McElroy and Slamecka, 1982) and the topic of execution styles and tools and their effect on creativity. The third part reviews the literature on creativity and persuasion. The fourth part reviews the literature on creativity and its influence on A_{ad} .

2.2 Branding and Advertising

To appreciate the relation between advertising and branding, an identification of the word ‘brand.’ can be helpful. The word brand originates from an Old Norwegian word ‘*brandr*’, which means to burn (Dogra, 2010). It is the use of a distinctive mark to identify an object, Oxford dictionary describe it as ‘The promotion of a particular product or company by means of advertising and distinctive design’(Stevenson, 2010).

To identify the real understanding of ‘brand’ The American Marketing Association describes a brand as a “A brand is a name, term, sign, symbol or design or a combination of them which is intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors.” (Cant et al., 2009). Therefore, the reason from a brand is to identify an alternative and it is to identify a certain character to the assigned object. Advertising is an essential execution systematic communication tool for that reason.

As brands help us to identify the source or maker of a product and allow consumers - either as individuals or organizations - to assign responsibility to a particular manufacturer or distributor, branding endows products and services with the power of a

brand. Branding is all about creating differences (Kapferer, 2008; Clifton and Ahmad, 2009; Evans and Hastings, 2008).

Product and corporate branding are key contributors to successful performance as sources of competitive advantage (Balmer et al., 2001; Rajiv Vaidyanathan and Praveen Aggarwal, 2000a; Clifton and Ahmad, 2009). Consumers associate with who is standing behind the brand. For a well-known manufacturer, or retailer, branding type in terms of implied brand ownership plays an important informational role (Angel, 2003). However, as some consumers are more likely to prefer one brand type over the other, marketing scholars and practitioners are interested in factors that differentiate such consumers and their choices (Auruškevičienė and Maikštėnienė, 2008; Dewhirst and Davis, 2005; Davis, 2009; Dewhirst and Davis, 2005).

As certain brands (e.g., Coca-Cola, McDonald's etc.) are considered to possess "high brand equity" resulting in higher market shares and prices than competing products (Kimmel, 2004), they typically have high customer loyalty, name awareness, perceived quality, strong brand associations, and other assets (Kim and Kim, 2005; Kapferer, 2008; Keller, 1993). A key reason for their strength is the existence of favourable, strong, and unique associations relating to the brand in consumers' memories (Kotler et al., 2009). Since promotion is the most critical force for building attitudes toward products, or brands, it will sustain those promoted brands in consumer memory, which will increase loyalty toward those brands (Rossiter and Percy, 1987; Keller, 1987; Burke and Srull, 1988).

Branding and brand-based differentiation are powerful means for creating and sustaining competitive advantage. Prior research examined differences in how consumers perceive and evaluate brands (Rajiv Vaidyanathan and Praveen Aggarwal, 2000a; Davis, 2009; Balmer et al., 2001; Clifton and Ahmad, 2009; Angel, 2003). Brand owners aim to make brands distinctive and strong to go beyond the perceived quality of the brand on functional product and service criteria and deal with "intangible" properties of the brand (e.g., Coca-Cola is "All-American," Mercedes is "prestigious," etc.), therefore, ads are made to be linked to these values. Corporate image and product characteristics show a strong impact on consumers' purchase intentions (Penz and Stöttinger, 2008; Balmer et al., 2001; Balmer et al., 2001; Goldsmith et al., 2000).

Consumer researchers have long been interested in exploring the evaluative criteria or product attribute against which each alternative choice is evaluated by a consumer (Enneking et al., 2007; Lynch et al., 1988). The evaluative criteria can include objective attributes such as price, brand name, country of origin or subjective attributes such as quality, comfort and design (Jamal and Goode, 2001).

The company's history and heritage are the sources on which brand equity is based (Kim and Kim, 2005). Brand equity describes the added value given to products and services. This value may be reflected in how consumers think, feel and act with respect to the brands. According to what consumers have seen, read, heard, learned, thought, and felt about the company and its brand over time (Kotler et al., 2009a), their attitudes to a certain company's history, and its heritage over time may change, or endure.

It is established how advertising and branding is related in a mostly positive way. As mentioned above and also discussed in detail in the following chapters, without marketing communication there would be little probability of brand awareness. Also, the development of brand attitude would be almost impossible. Furthermore, without both brand awareness and brand attitude there would be no brand equity. It is advertising that would effectively position and build positive brand attitude, which in turn leads to the building and maintaining of brand equity.

In the next section an identification and clarification on advertising execution styles that helped in creating brand equity. These ads will be associated with this research.

2.3 Identification and Clarification of Types of Ads

It is important to clarify the difference between non-branded ads, un-branded ads and mystery ads.

As it is unclear in the literature, the researcher will refer to non-branded ads as ads where the product is visible but the brand is unknown, e.g. Volvo concept C car (Hadley, 2013) Levi's 501 (Quay, 2013) see Figure 2.1.

Un-branded ads are implicitly described in the literature as ads that do not have a cognition level, i.e., where the viewer can visualise neither the brand nor the product.

Some examples of these ads would be 'disease awareness' or 'educational' (Evans and Hastings, 2008; Clancy et al., 2006; Eaton, 2004; Butler, 2011) e.g. ischemic stroke awareness ad (Behance, 2012).

Mystery ads are similar to un-branded ads in some respects but the brand and/or product is shown at the end of the ad, or after a series of ads which did not show the product or the brand (Ratneshwar et al., 2003; Armstrong, 2010) e.g. The Times ad (Luft, 2008). Please see Figure 2.1.



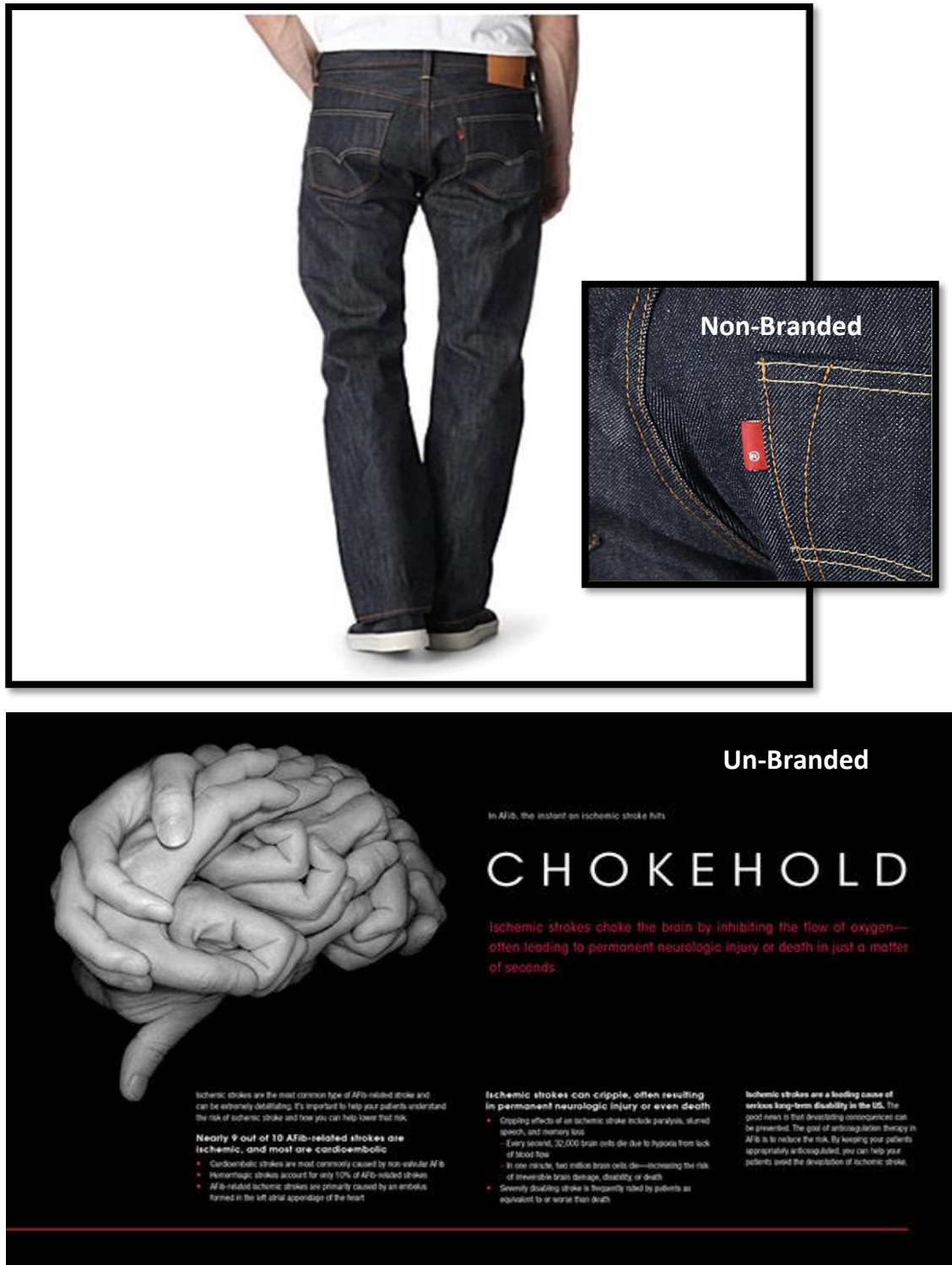


Figure 2.1: Samples of un-branded, non-branded and mystery ads.

2.4 Advertising: A Review

Advertising is “The non-personal communication of information usually paid for and usually persuasive in nature, about products (goods & services) or ideas by identified sponsor through various media.” (Arens, 2005) “The means by which goods or services are promoted to public” .(Petley, 2003). Ads are a reflection of the nature of the society in which they are produced (Goldman, 1992). The average person is exposed to 3000 ads per day in the developing world (McConnell and Huba, 2003). The average 18-year-old youth in the United Kingdom has already been exposed to 140,000 TV ads (Kotler et al., 2009).

John Wanamaker, a 19th century entrepreneur, Lord Lever Hulme, founder of consumer goods giant Unilever, and Franklin Winfield Woolworth, the founder of Woolworth’s, have all been credited with the following quote (Blattberg et al., 2008, Kotler and Armstrong, 2010, O’Guinn et al., 2011, Bailey, 2011, Entrepreneurship, 1983):

‘I know that half of my advertising is wasted. I just don’t know which half.’

Commercials often use an advertising methodology to solve problems. The solution could be through adjustment of a product, price, place, promotions, advertising, public relations or direct marketing (Sissors and Baron, 2002). The way to persuade viewers to buy a product or a service is to enhance the effectiveness of ads. This could involve the use of different techniques of presentation in the ads, which in turn could have more impact to persuade consumers to change their purchasing decision and/or purchase intentions. Strategies need to be more positive, for example, strategical promotion of a product as a means of improving or maintaining a lifestyle. Such an example is found in LG ads, which say indirectly that life would be easier by using their products. Their ‘message’, found in all of their ads, reads: ‘LG, Life is good’ (Glowik, 2009). In order to effectively achieve sales objectives, ads should have factors which enable the target audience to perceive them positively (Granat, 1994). This will enhance their desire to follow up such an ad and first and foremost not disregard it (Ford-Hutchinson and Rothwell, 2002).

“Traditional advertising media usually covers print (newspaper, magazines), television, radio, and some forms of outdoor media. Non-traditional media includes direct marketing, sales promotions, point of sale public relationships, the internet and everything else you can slap a logo on, slogan, or add a message on.” (Altstiel and Grow, 2006).

As aforementioned new advertising approaches have developed due to the need for more creative forms of advertising to attract attention. The following are examples of different approaches: sponsorship of sporting events or teams such as Formula One or football teams (Marks et al., 2005); ambient advertising using various unexpected areas for ad (Tibbs, 2009) (such as buses, taxis, steps in subways). Viral advertising is available in a high range of varieties through the internet (Lascu, 2004). Recently, viral advertising has been a good target for ad and marketing companies as the cost for its production is less than direct mail and other media. Emails that are forwarded by users, especially comical TV ads, are a known issue now.

Interactive marketing puts the consumer in the front line of interaction with the product. Consumers can get answers to their enquiry about the usage of the product or service. Brand owners can easily understand from blogs what consumers think and tell about their product. Consumers can navigate through the website to other areas and discover other aspects of the same product that they are looking for or a new product or service that the company has. Interactive marketing is being focused on by advertisers and it is used on such a large scale now (Stone et al., 2003). Lastly, non-branded ads and mystery ads are considered as non—traditional forms of advertising, please see Chapter One and Chapter Two, Section 2.3 for a definition of these forms of advertising.

2.5 Creativity

*“To raise new questions, new possibilities, to regard old problems from a new angle, requires creative imagination and marks real advance in science” –
Albert Einstein*

Creativity is a construct that has two distinguished dimensions (Smith et al., 2007a). Creativity has a valuable effect on other constructs (Smith et al., 2008). In order to define

these variables to a further exploration and to facilitate empirical work, it is important to discuss these effects and highlight their importance from different disciplines such as psychology, advertising, etc.: this will facilitate the development of a theoretical framework for future research.

2.5.1 Advertising Creativity: The Origins and the Progress

The importance of creativity has been perceived for centuries. The emphasis on the necessity of creativity for advertising isn't a new subject area and has been researched since the revolutionary 1920's (Kynett, 1924) where emphasis on creativity for advertising became essential. In 2008, the Journal of Advertising dedicated a special issue on creativity research in advertising (Journal of Advertising, 2008) that issue has attracted attention to creativity research.

The first research that defined creativity in the dimensions of divergence (novelty) and relevance (usefulness) was published in 2004 (Smith and Yang, 2004a) and thereafter the empirical research expanded through the publication of journal articles devoted to creativity in advertising. (Smith et al., 2007a) conducted empirical work to support their proposed measures of creativity (divergence and relevance) in their article: 'Modeling the determinants and effects of creativity in advertising'. However, there is still a debate on whether creativity in advertising should be conceptualised as 'divergence' (Lehnert et al., 2014) or 'divergence and relevance' (Baack et al., 2015; Maniu and Zaharie, 2014; Smith et al., 2008; Yang and Smith, 2009)¹ and that has been noted by the researcher, along with the proposal by (West et al., 2008) that professionals and consumers may show conflicting judgment towards creativity.

¹ To understand the values of this debate the researcher will add both Divergence and Relevance constructs to the empirical studies to explore the effectiveness of both elements in practice.

2.5.2 Advertising Creativity's Impact Information Processing and Purchase Intentions

Creativity in general has been defined by Leo Burnett as “the art of establishing new and meaningful relationships between previously unrelated things in a manner that is relevant, believable, and in good taste, but which somehow presents the product in a fresh new light” (Book, 1997). Most other definitions are similar (Convention and Jugenheimer, 1983; Smith et al., 2007a). This manner of creative execution should produce effective advertising which generates awareness and therefore leads to positive brand awareness and a better attitude towards the brand (Solomon et al., n.d.; Whitbread, 2009). Advertisers succeed in this manner by producing ads that are novel and different, as supported by researchers in the advertising literature (Smith et al., 2008; Smith et al., 2007a; Pieters et al., 2002a).

Ad divergence (novelty) is the execution of elements that are novel, different, or unusual in some way (Smith et al., 2007a). Divergence and relevance are considered as the central determinant of creativity. Some argue that an ad should consider divergence only (Lehnert et al., 2014).

In creative advertising execution, the term ‘relevance’ relates to the theory that creative ads must contain elements that are meaningful, appropriate, useful, or valuable to the audience in some way (Walton, 1997). Divergence and relevance have also been referred to as ‘novelty’ and ‘message usefulness’ respectively - ‘the two major dimensions’ in research literature (Sheinin et al., 2011).

creativity has been described as exhibiting a domino effect on the consumer-marketer interaction: it has an impact on consumer psychology, which in turn influences the outcomes of essential elements of marketing such as attitude toward the ad and purchase intentions (Smith et al., 2008; Smith and Yang, 2004b; Baack et al., 2015). Creativity definition in general is attributed to an execution that is different, unusual and divergent and should be relevant (Smith and Yang, 2004b; Hussain, 1988). Relevance is the element of the ad in which informative communication is transferred to the viewer, in other words, the useful or meaningful part of the ad. This suggests that the meaningful

element should be related to the divergent element in the ad (Smith et al., 2007a; Smith et al., 2008; Yang and Smith, 2009; Maniu and Zaharie, 2014).

Creativity has an inevitable effect on consumers. It has been shown to influence processing variables and attitude in a positive manner as follows. Creativity attracts attention which in turn encourages more depth of processing of the ad. This results in a more positive attitude towards the Ad, along with a greater purchase intention (Smith et al., 2007a; Ang and Low, 2000). Creative ads increase several constructs of processing, such as curiosity, and produce positive effects which serve to generate higher levels of purchase intention, in contrast to ads which are less divergent (Yang and Smith, 2009). Essentially, we can understand how important creative execution is. Creative ads which are divergent and surprising have been shown to have a strong correlation with ad attention, resulting in a higher brand recall (Pieters et al., 2002a).

Ad and brand recall are defined as follows: ad recall occurs when elements of the ad are remembered, such as colours, structure, style etc. A greater ad recall is generated in ads with a higher level of divergence (Till & Baack, 2005, (Lehnert et al., 2013); brand recall occurs when the ad is relevant (Chattopadhyay and Alba, 1988; Sheinin et al., 2011).

Recall is when exposure occurs to accessible stimulus to retrieve information (Hellyer, 1962). Ads of high divergence lead to higher levels of attention (Pieters et al., 2002a) and therefore ignite elaboration. Aided and un-aided recall on ads was researched within indoor and outdoor environments (Till and Baack, 2005; Donthu et al., 1993; Gupta and Lord, 1998; Pieters et al., 2002a) along with recall on liked and disliked ads (Gorn, 1982; Goldsmith and Lafferty, 2002). It was established that creative ads generate a positive attitude towards the Ad. Based on research, it was identified that creativity generates a positive effect on processing constructs (i.e. Curiosity, depth of processing , etc.) (Smith et al., 2008) .

On reviewing current literature, an observation appears that creativity is used as an execution element to affect other constructs of processing. Divergence and relevance are derived from the ad which in turn affect processing constructs which transfers this positive effect to A_{ad} and A_b and PI . (Yang and Smith, 2009) found that creative ads

reduce viewers' resistance to persuasion and generates a positive transferable effect to A_b and PI .

2.5.3 Summary of Section 2.5

In different disciplines, creativity has been studied during the years as an important factor which influences so many other variables. As researchers and writers from many disciplines have identified, creativity is perceived as the result of one or two dimension, and these two dimensions have an effect on other constructs. Table 2.1 presents a table of the key references for these conceptual effects, highlighting the main findings as a result of years of research. As mentioned, scholars are debating on the dimensions of creativity in advertising, be it divergence (uniqueness) and relevance (usefulness), or divergence alone.

Creativity is perceived as a desirable element, given its ability to affect more consumer attention than ads lacking creativity. Hence the functionality of creativity in advertising comes as an executional element that has an important effect.

The next section examines the conceptual theoretical framework of curiosity within this dimension. Although the research focuses more on brand identification, as ads tend to involve more imagery than copy (text), the concept of generation effect in relation to imagery will be briefly reviewed in line with the research theoretical framework.

Table 2.1: Summary of key contributions in the literature on creativity

Author/s and year	Purpose of the Study	Summary of contribution and findings
Ang, S.H. and Low, S.Y.M. 2000	Explored the influence of dimensions of creativity—novelty (expectancy), meaningfulness (relevancy).	Creativity resulted in more favourable brand attitude and purchase intention.
Baack, D.W., Wilson, R.T., van Dessel, M.M. and Patti, C.H. 2015	Investigated the effect of creativity in advertising on the organizational buying process.	Message creativity found to influence business managers' response toward advertising for site selection. Creative ads generated stronger shifts in attitudes toward the ad, attitudes toward the brand, and behavioural intentions.
Chattopadhyay, A. and Alba, J.W. 1988	Examined the relationship between cognition and attitude towards a product as a function of time and the presence of information about a competing product.	Recall can be a predictor to attitudes – contrary to previous research.
Hussain, S. 1988	The book studied the concept of creativity and its related problems.	Comprehensive analytical review on creativity in concept, relationship to intelligence, familial perspective, cross-cultural studies and personality.
Lehnert, K., Till, B.D. and Carlson, B.D. 2013	Investigated the influence of creativity on recall across repeated ad exposures.	Creative ads exhibit higher recall, though repeated exposures reduce this advantage. Creative ads are more likeable, demonstrate wear in effects more quickly and are less susceptible to wearout.
Lehnert, K., Till, B.D. and Ospina, J.M. 2014	Explored whether creativity involves the element of divergence alone or a	Results indicated that divergence is indeed an important element of creativity. Meaningfulness, however, while certainly very important to ad effectiveness, appears to be a distinct and separate construct from creativity.

	combination of divergence and relevance (meaningfulness).	
Maniu, A.-I. and Zaharie, M.-M. 2014	To identify the effectiveness of non-traditional ads in generating favourable consumer attitude and credibility towards the brand and how this influences consumer behaviour.	The findings suggest that the creative change of the context (ie, to non-traditional forms) could be a solution to negative consumer perceptions and avoidance caused by traditional media.
Pieters, R., Warlop, L. and Wedel, M. 2002	Examined brand attention and memory effects of ad originality and familiarity.	Original ads drew more attention to the advertised brand. Ads that were both original and familiar attracted the largest amount of attention to the advertised brand, which improved subsequent brand memory.
Sheinin, D.A., Varki, S. and Ashley, C. 2011	Examined the differential effects of ad novelty and message usefulness on attitude toward the ad, attitude toward the brand, brand trust, ad recall, and brand recall.	Novelty and usefulness (relevance) influence attitude toward the brand, but only usefulness influences brand trust. divergence (novelty) leads to better short-term ad recall, whereas usefulness leads to better short-term and long-term brand recall.
Smith, R.E., Chen, J. and Yang, X. 2008	Examined how advertising creativity affects consumer processing and response.	Results confirmed the expected divergence -by-relevance interaction effect for 12 of the 13 variables (HOE) demonstrating the potency of creative ads (and the ineffectiveness of ads with low creativity), divergence is powerful enough to exert direct (unmediated) effects on brand awareness and brand liking.
Smith, R.E., MacKenzie, S.B., Yang, X., Buchholz, L.M.	Consumer perceptions of advertising creativity are investigated in a series of studies beginning with scale development	First effective scale of creativity in advertising to be developed and empirically tested. Results demonstrated that perceptions of ad creativity are determined by the interaction between divergence and relevance, and that

and Darley, W.K. 2007	and ending with comprehensive model testing	overall creativity mediates their effects on consumer processing and response.
Smith, R.E. and Yang, X. 2004a	First research conducted to define ad creativity or examine how it relates to ad effectiveness.	General theory of creativity in advertising is developed that calls for research in five primary areas: advertising as a communication process, management process, societal process, group process, and personal process.
Till, B.D. and Baack, D.W. 2005	Examined the potential effectiveness of creative advertising in enhancing recall, brand attitude, and purchase intention.	Creative ads facilitated unaided recall, but creativity did not enhance aided recall, purchase intent, or brand and ad attitudes. The basic advantage of creative advertising in enhancing unaided recall was found to persist over a one-week delay.
West, D.C., Kover, A.J. and Caruana, A. 2008	Practitioner and Customer Views of Advertising creativity	Significant disagreement identified between the two.
Yang, X. and Smith, R.E. 2009	Explored the basic persuasive and emotional mechanisms through which creative ads exert their influence on consumer viewing and purchase intentions.	An overall model of the impact of ad creativity was developed and tested using structural equations analysis. Results from three experiments supported this model.

2.6 Curiosity, the Generation Effect and Production Effectiveness

Curiosity is a construct that has a mediation effect on different dependent variables. While generation effect is proven to be an important element in different fields of science, ad execution expenditure and tools provided to execute ads have been perceived to enhance ad creativity. All of these variables need to be reviewed in detail in order to facilitate empirical work. For this reason, the effects of above-mentioned variables will be examined and their relevance to different disciplines, such as psychology, advertising etc., will be discussed. This will facilitate the development of a theoretical framework for future research.

2.6.1 Curiosity and the Generation Effect

Todd Kashdan defines curiosity as ‘the active recognition, pursuit, and regulation of one’s experience in response to challenging opportunity’ (Peterson and Seligman, 2004). Modern literature identifies curiosity as a ‘knowledge gap’ (also referred to as an ‘Information gap’) (Loewenstein, 1994). Curiosity occurs when the viewer realises that there is a gap in knowledge (Pisula, 2009) or when the viewer encounters the drive of a novel stimuli (Berlyne, 1954). Curiosity is a response to novelty and challenge (Lopez, 2011). Curiosity arises from uncertainty and/or stimulus complexity. Too much complexity will generate avoidance, whereas moderate complexity would generate curiosity. Moreover, little complexity will generate boredom (Benson and Haith, 2010).

Curiosity should produce exploratory behaviour which will therefore generate positive effect as it fills the gap of deprivation due to the lack of knowledge. Successful fulfilment of the ‘knowledge gap’/ ‘Information gap’ may generate brand identification in non-branded ads and brand awareness for branded ads. For the purposes of this research, ads with differing degrees of knowledge gap will be described as follows. The researcher will refer to ads with little information as ‘high-gap ads’ ie, ads showing the product with only a few leads to assist brand identification. Ads that show the product with a moderate amount of leads for recall of the brand will be described as: ‘moderate -gap ads’. Finally, ads that show the product with many leads to aid brand recall will be referred to in the text as ‘low-gap ads’.

Generation effect occurs when a recall of a word is generated when that person views a previously related word (Keegan, 1995). Following Slamecka's article (Slamecka and Graf, 1978a), a Study by Kinjo was conducted to explore whether generation effect may occur for pictures (visual imagery) rather than semantic information; the results suggest that generation effect could occur through the use of pictures (Kinjo and Snodgrass, 2000).

Research has established the power of advertising on memory, identification and recognition (Keller, 1987; Keller, 1991; Burke and Srull, 1988) . Most research established this effect by measuring ad recall and brand recall against long-term and short-term recall. Both types of recall have concrete importance in advertising effect. Short-term recall may be beneficial in many circumstances, such as impulse buying (unplanned buying) (Ramesh, 2008), while long-term recall is important when there is a big time difference between ad exposure and purchase. Long-term recall is associated with the idea of the increased demand of a product and is accompanied by market awareness (Goddard et al., 2012). Curiosity is known to generate more elaboration, which in turn causes more brand recall. Therefore, curiosity is likely to be a major influential variable in determining advertising effectiveness.

The majority of the brand identification work in advertising is based on aided recall: advertising effectiveness is usually determined by questioning the viewer about what s/he remembers after viewing the ad (Clemente, 2002). With unaided recall, viewers are asked to identify ads that they have seen recently and are not given any clues which might help them to remember (Pride and Ferrell, 2008). Much research focuses on the accessibility diagnostic framework developed by Lynch et al (Lynch et al., 1988; Feldman and Lynch, 1988). This theory predicts that information retrieved when making a judgment depends on: accessibility; ease of information retrieval and/or 'diagnosticity' and finally, the point at which retrieved information is diagnosed for judgment. This suggests that consumers make use of accessible information in addition to other knowledge to form judgment. One of the key features of the non-branded ad is the lack of logo/ brand. To construct a non-branded ad, a higher level of creativity should be applied, as the advertiser would need to be more creative to produce an ad that would identify/recall the brand without the brand being visible while curiosity will add to elaboration. Therefore, more elaboration needed.

2.6.2 The Impact of Production Quality on Creativity

Based on what has been mentioned previously, ad reflection as a means of appraising the product which is provided as an important element in forming so many variables that may affect purchase intentions. It is important to note that much of the empirical literature focuses on the fact that production quality relates to spend on the execution and production and the impression that this may make on consumers - 'Overall, it must have cost a lot of money to produce the ad.' (Smith et al., 2007a; Yang and Smith, 2009) - and whether the production tool would affect how creativity is perceived. In one such example, Smith and Yang asked their experimental cohort to rate ads with different production tools based on statements such as: 'The visual elements of the ad (e.g., images, colours, lighting, etc.) were of high quality'; 'The production elements of the ad (e.g., expensive staging, celebrities, action scenes, special effects, etc.) were of high quality.' (Smith et al., 2008; Yang and Smith, 2009). Other fields of literature identifies that a creative product could be associated with low budget, such as movies (Connelly, 2005), business solutions (Foote, 2010), music videos and records making (Rolston et al., 2015). The researcher begins to question whether ad creativity is perceived in the form of an idea or as a form of presentation quality in advertising in general?

2.6.3 Summary of Section 2.6

This section reviewed the literature on curiosity. Curiosity affects attitude towards the ad. In theory, curiosity is generated by an information gap and can be described as a form of cognitively-induced deprivation. Based on previous research, on exposure to a creative ad, the viewer will be curious to know what the brand is. When the brand recognition is successful, the viewer will have a feeling of satisfaction as the Information gap has been filled. Curiosity will affect purchase intentions positively within creative Ads. In principle, the more elaboration that occurs for an ad, the more likely recall will occur and thereafter an identification process. Creative ads will make the viewer curious to know what the brand is and so more elaboration occurs, which allows more brand recall (also known as brand awareness). Table 2.2 presents the important contributions to the research relating to Section 2.5 which is associated with curiosity.

The current literature identifies that Production quality is linked to creativity (i.e. the more you spend on ad production, the more creative that ad will be). The researcher questions whether, for lower calibre ads (ie more modest production tools), this would affect the creativity level. The researcher also wondered whether, hand-drawn ads might generate a perception that is more positive towards perceived creativity. The next section is dedicated to a review of the creative execution of advertising and the connections of the concept (divergence, relevance) to persuasion literature.

Table 2.2: Summary of key contributions in the literature on generation effect and production quality

Author/s and year	Purpose of the Study	Summary of contribution and findings
Aggarwal, P. 2004	Exchange relationships and communal relationships were examined to construct a model. the conceptual model proposes that an adherence to or a violation of these relationship norms influences the appraisal of the specific marketing action and also the overall brand evaluations.	Results showed converging evidence in support of the theory.
Burke, R.R. and Srull, T.K. 1988	Examined memory interference in an advertising context.	Repetition had a positive effect on ad recall when there was little or no interference.
Goddard, M.G.J., Ajami, P.R.A. and Raab, P.G. 2012	Theory and application of psychology to marketing.	Theory in depth presented by case studies from across the globe, providing a trans-national perspective on how the theory revealed here is applied in practice.
Jamal, A. and Goode, M. 2001	Study determining the nature and type of evaluative criteria used by an individual while purchasing a piece of precious jewellery.	Subjective attributes are more important for people buying precious jewellery than the objective attributes. The significance of specific attributes during product evaluation could vary according to one's level of product category knowledge, brand familiarity and brand consciousness.

Keller, K.L. 1991	Examined how quantitative and qualitative aspects of competitive advertising (COA) and the presence of ad retrieval cues (ARCs) affect consumer memory for communication effects, and thus, evaluation of brands.	A repetition of Burke, R.R. and Srull, T.K. 1988 but with the addition to the experiment of ad retrieval cues (ARCs), which proved that ARC offset effects of COA and enhanced recall and evaluations even when there was no COA. Cue effects were more pronounced for recall of cognitive responses and evaluations of brands.
Kinjo, H. and Snodgrass, J.G. 2000	Examined the effect for pictures in two experiments: Subjects named complete pictures (name condition) and fragmented pictures (generation condition).	Results suggest that memory of structural and semantic characteristics and of success in identification of generated pictures may contribute to the generation effect.
Loewenstein, G. 1994	A review of ways to dimensionalise curiosity, thereby introducing a new interpretation of the curiosity concept.	Interpretation of curiosity as a form of cognitively-induced deprivation that arises from the perception of a gap in knowledge or understanding.
Pisula, W. 2009	A comprehensive literature reviews on curiosity which includes data from the researcher.	A good understanding of curiosity research evolution.
Slamecka & Graf, 1978	Key journal article on the theory of generation effect	Concluded that the generation effect is real and that it poses an interesting interpretative problem
Smith, R.E., Chen, J. and Yang, X. 2008	Examined how advertising creativity affects consumer processing and response.	In relation to this section: found significant interaction (divergence x relevance) such that consumers exposed to creative ads will be significantly more curious about the brand than consumers exposed to less-creative ads.

Yang, X. and Smith, R.E. 2009	Examined the basic persuasive and emotional mechanisms through which creative ads exert their influence on consumer viewing and purchase intentions.	In relation to this section: Creative ads require more processing which in turn creates more brand-related curiosity.
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2.7 Creativity and Persuasion

Creativity has been conceptualised in literature as divergence and relevance. In the literature, traditionally advertising execution has involved persuasion techniques. However, creativity in the context of divergence and relevance is relatively new, as are advertising techniques relating to this concept. In this section, these techniques are related to advertising in general.

2.7.1 Creativity and Persuasion: A Review

Persuasion in advertising has been studied intensively (Ray and Batra, 1982; Ambler and Burne, 1999; Petty et al., 1983; Chaudhuri and Buck, 1995; Puto and Wells, 1984; Meyers-Levy and Malaviya, 1999; Ray and Batra, 1982; Goodstein, 1993; Edell and Burke, 1987). Identifying persuasion methods can clarify their use as a concept of 'Human communication designed to influence others by modifying their belief, values, or attitude'. (Simones, 1976), 'Advertising is the art of persuasion' William Bernbach in (Wright, 1999).

Traditional advertising behaviour, which depended on relevance (usefulness, information), led to many theories in advertising such as the Consumer Similarity theory. The concept of this theory was: if you wish to have ordinary X-sample people purchasing your product, you must cast your advertising with ordinary X-sample-looking people. In other words, the viewers who are watching the commercial are more inclined to purchase the product accordingly because it is used by same type of ordinary people as them from the same specific class (Bullmore, 2003). This concept of matching the cast to the targeted customers left advertising in the same stage of undeveloped persuasive process for some time, but despite this, did appear to be affective in that era (1950's-1960's) (Bullmore, 2003).

By the 1970's, advertising started to involve divergence. A common technique was to use photography more to attract attention paired with headlined big fonts (O'Guinn et al., 2008). During the 1980's, a counter movement to the feminism movement appeared in advertising: understandably, advertisers had to be more creative in their advertising execution to attract attention in the cluttered advertising arena, and one means of

achieving this was to cast female celebrities (Batchelor and Stoddart, 2007; Hill, 2002). The 1990's was an era of more simplistic advertising: many iconic ads were produced during this time, such as Nike's 'Let's do It' campaign. This and many others relied heavily on imagery and ad attention, and divergence became a key measure for the success of an ad. Also it is noted that outlets for advertising media have expanded in modern times thanks to the internet, which led to the dawn of pop-up advertising, email banner advertising and social media advertising. (McDonough and Egolf, 2015). From 2000 until present, ads have tended to depend more on imagery and less on text. The aim is to be more comprehensive but also to attract attention and be more persuasive.

Based on the results of research and literature (Petty and Wegener, 1998; Lambin, 1996; Petty et al., 1991; Koballa, 1992; Dye, 1981; Mutz et al., 1996; Sorva et al., 2007), antecedents and mediating process involved in attitude change have been categorised. The four antecedents: are 1) recipient characteristics 2) message 3) source 4) context. These factors directly affect attitude, whilst the mediation process relies on three integrated stages: process affective, cognitive, and behaviour process, and so a revision of persuasion in advertising with its tools is required.

2.7.2 The Impact of Divergence and Relevance on Persuasion

When advertising appeals to reason then it is presumed that the ad will be more dependent on relevance, (Crandall, 2002). For example, in the case of buying a new computer, the logical argument would be that your computer is out of date and logically a newer one would be faster. Rhetorical speech would concentrate on a point of view, or on one idea over another in order to convince customers. Rhetoric is primarily metaphorical for changing attitudes. The rhetorical approach uses vivid imagery to challenge the status quo, thereby replacing ideas and attitudes. Metaphors (e.g. the body is an engine), affect how we orient our thoughts and definitions for contemplating a subject or an object (O'Shaughnessy and O'Shaughnessy, 2004).

Using a scientific method to appeal to reason in marketing is a well-known approach, and has been proven to be very effective in advertising for certain products. For example, a pharmaceutical company employing relevance in the execution of an advert for a

medication they wish to promote, by stating all the reasons that their medication is superior to current available products for that specific ailment.

Appeal to emotion is another commonly-used technique which is relevance and divergence related. For example, faith, presentation and imagination are some of the advertising approaches which have been used to persuade consumers to change their purchasing decisions (Jones, 1999).

Many researchers try to understand how emotions are involved and have constructed models to look at this, such as the ELM (Elaboration Likelihood Model) and the attitude-toward-the-ad model. The latter measures the impact of the ad on the psychology of the viewer (Petty and Cacioppo, 1986).

Another good example of effecting emotion is with humour (Seth and Seth, 2005), which mostly will be related to divergence. For a successful recall however, it is important to ensure that the ad elements of divergence and relevance correspond to each other; if the connection is weak, it is likely that the viewer will recall only the humorous part of the ad, without being able to recall the actual product or brand that was advertised.

Seduction is a good example of emotional advertising. Seductive communication can connect informative capacity with the capacity of pleasure and sensual involvement. It could be described as the art of generating pleasure. It requires careful planning of behaviour that integrates communicative relevance which has a simultaneous impact to be able to elicit an emotional response. It is the desire or need which comes from interest and attraction (Anolli et al., 2002). Such ads use personal human needs such as hunger, fear, exploration and curiosity (Reichert and Lambiase, 2014). A good local example is the packaging on this loaf of Hovis bread in Figure 2.2, below. The loaf appears to be entirely covered in baked beans, a traditional companion with sliced bread, and therefore maintains seduction as hunger.



Figure 2.2: “Hovis redesign” (Qureshi, 2012)

Some examples of enhancements to advertising which could help in persuading consumers are: body language, communication skill or rhetoric, sales technique and personality. If the methods of persuasion are to A) appeal to reason (relevance) (logic, logical argument, rhetoric, scientific evidence (proof), scientific method) or B) appeal to emotion (relevance and divergence) (faith, presentation, propaganda, pity, seduction, tradition) then it would appear that, when marketing a new brand, an ad should have a high levels divergence and relevance in order to successfully persuade the consumer, whilst a mature brand should focus more on divergence. Relevance is unlikely to be such an important factor in successfully persuading consumers as it is likely that they are already aware of the product.

2.7.2 Advertising Persuasion Techniques

Advertising is a persuasion method, and thus it needs to incorporate specific approaches in order to influence the consumer. These tools are usually carried through the elements of divergence and relevance in an ad, which subsequently effect other variables such as *A_{ad}* and *PI*. There are six integrated ways of influencing the viewer (Cialdini, 1993) and these are discussed below:

Reciprocation is a common approach used in advertising where marketers try to give free samples of their products. Usually people try to return the favour by buying the product (Bly, 2006). A strong example is the medical sales representative: such representatives must state all information which they collect from prescribers, including any adverse effect of the medicine, to the scientific service established under the regulations; however, this prompts information seeking when relevance isn't relatively strong in the ad (Appelbe and Wingfield, 2005).

Commitment and Consistency is another persuasion technique. A successful example in the fast-food industry is McDonald's. Another chain dependent on consistency is the Holiday Inn, with the basics of clean rooms, safety, and courteous/service (Kennedy, 2000) and more recently the Premier Inn (Bowie and Buttle, 2013) .

Social Proof describes the temptation (in this case experienced by consumers) to copy the movements and behaviour of others by instinct. When it comes to a technological commodity, people would rather ask more experienced people about it or would prefer to ask people who have used the product. (Seba, 2007).

Liking: usually, people are expected to buy from people that they like or to whom they feel an attraction. This is seen a lot in stealth marketing, such as employing celebrities to spread the word about a brand or product, or 'viral marketing' (Walch and Lafferty, 2006). Celebrity sponsoring in advertising is another example (for instance Michael Jordan appearing in Nike ads) (Kellner, 2003; Shilbury et al., 2009; Zukin, 2004).

Authority: people obey authority even if they ask them to perform an act that is doubtful in nature. Figures of authority such as policemen, tax collectors, our parents and judges are some possible examples. Uniforms and top known brands are another symbol of authority, status and power (Cialdini, 2007). Clothes, like titles, can trigger mechanical compliance. It is a cultural aspect that we see and learn from our childhood to respect policemen, judges, firemen and most governmental Figures that we can identify by their uniform. A person's status is often related to brands and the equity that the brand holds. (Warner and Buchman, 2004).

Scarcity; the technique of scarcity marketing relies on the generation of fear in the consumer at the thought of missing out on something that has been offered to them

(Imbriale, 2007). This technique is typically executed to the maximum in advertising insurance, by showing the potential worst case scenario that could happen; sudden thoughts combined with fear will occur in the consumer, who is likely to conclude that purchasing the insurance is the only solution to this conflict.

2.7.3 Summary of Section 2.7

Advertising is the means for persuading viewers to purchase a commodity or service. It is, broadly speaking, a persuasion method, and thus specific approaches need to be employed to successfully influence the consumer. Persuasion is carried through the elements of divergence and relevance in an ad, which subsequently effect other variables such as A_{ad} and PII . This section reviewed this aspect of the literature. Table 2.3 presents the key references for these conceptual effects, highlighting the relevant literature. The next section will review the roots of attitude toward the ad within the literature and link this to the modern creative concept literature.

Table 2.3: Summary of key contributions in the literature on creativity and persuasion

Author/s and year	Purpose of the Study	Summary of contribution and findings
Ambler, T. and Burne, T. 1999.	Tested theoretical context of how advertising works.	A model of the cognitive, affective, and memory effects of advertising is drawn from the neuroscience and marketing literature.
Chaudhuri, A. and Buck, R. 1995	Tested hypotheses concerning the relationship of specific advertising strategies to affective (syncretic-cognitive) and analytic cognitive responses in the audience.	Advertising strategy variables are demonstrated to account substantially for the variance in affective and analytic cognition.
Edell, J.A. and Burke, M.C. 1987	Investigated the role of feelings in understanding advertising effects.	Negative and positive feelings were important predictors of the effectiveness of advertising.
McDonough, J. and Egolf, K. 2015	The Advertising Age Encyclopaedia of Advertising.	A large selection of sample entries.
Meyers-Levy, J. and Malaviya, P. 1999	Proposed a framework that delineates three alternative strategies that people may use to process persuasive communications and form judgments	The proposed framework can inform the decisions advertising practitioners make about advertising execution and media factors

O'Shaughnessy, J. and O'Shaughnessy, N.J. 2004.	The book seeks to explain the precise ways in which advertising successfully persuades consumers, setting out strategies for advertisers to adopt and illustrating the theories at work.	Conceptual and theoretical grounding in persuasive techniques. This book also provides concrete empirical research that is uniquely incorporated into a marketing textbook. Original case-studies are included.
Petty, R.E. and Cacioppo, J.T. 1986, 2012	Researched attitudes and persuasion.	In summary, the authors believe that human feelings, beliefs, and behaviours, whether in the domain of interpersonal relations, health, or economics (e. g., consumer purchases) are greatly influenced by the evaluations people have of other people, objects, and issues. Furthermore, evaluations (attitudes) are influenced by affect, cognition, and behaviour.
Petty, R.E., Cacioppo, J.T. and Schumann, D. 1983	Tests ads under high and low involvement with strong and weak arguments on attitudes.	Results are consistent with the view that there are two relatively distinct routes to persuasion - the central route and the peripheral route.

2.8 Creativity: The Influence on Attitude Towards the Ad and Purchase Intentions

Attitude toward the ad has been researched intensively in the literature. However, the conceptual dimensional evaluation of creativity as divergence and relevance is relatively new. As mentioned previously, creativity produces a domino effect ((is the cumulative effect produced when one event sets off a chain of similar events (oxford, 2016)) which influences many constructs. This section will review historical literature on the subject of attitude in general and attitude towards the brand and the ad specifically and relate this to contemporary literature to enable formulation of the hypotheses in the next chapter.

Attitude is an indispensable element in advertising, as all advertising depends on attitude change towards a service or a product. attitudes are developed based on affect, behavioural change and cognition. The ABC model is: activating events (Kapferer, 2008) or obstacles which lead to beliefs about those events, which may be rational or irrational. These in turn lead to emotional and behavioural consequences. The nature of the beliefs determines the nature of the consequences (Cave, 1999).

For this model the assumption is that attitudes are predispositions to respond to some classes of stimuli with certain classes of responses. Cognitive response is how a person responds to a stimulus according to his/her beliefs about that stimulus. Effective responses are how a person feels about the object; behavioural responses are the undisguised behaviours (Augoustinos and Walker, 1996).

2.8.1 The Influence of Creativity on Attitude Change

One of persuasion's main characteristics is to change the attitude which comes from disliking and liking an object or thought. attitude is the disposition of a mental starting point for describing several objects in life. People evaluate others' attitudes by viewing their behaviour towards surrounding objects (Chapman, 2002). Breckler and Wiggins (1992) defined it as 'Mental and neural representations, organized through experience, exerting a directive or dynamic influence on behaviour'(Esteves et al., 2008). Creative

ads have a higher fluency in changing attitude and therefore creative ads can play a part in persuasive effectiveness in advertising (Yang and Smith, 2009).

Consumers often purchase a product on the basis of incomplete information (Gwartney and Stroup, 2014). They consciously incur a risk in every purchase and non-purchase decision. The amount of perceived risk could perhaps be changed by the persuasion of the ad (Peter, 2002). This risk depends on the amount of relevance that the consumer has been given and the number of competing brands for the same product or service. A purchase decision and or intention can be considered as a process through which buyers seek the product or the brand that will generate the greatest satisfaction (Felina, 2008). This will occur for the brand which provides the viewer with the most relevant information. The technique employed in advertising in this scenario is to change attitude toward a product, making the viewer like it more than others. Creativity generates contrast between ads (Smith et al., 2007a) while creative ads generate a better attitude toward the ad than less creative ads (Smith and Yang, 2004b; Yang and Smith, 2009). It is therefore evident that creativity is an important element in influencing attitudes.

2.8.2 Attitude Vs. Behaviour

Since an attitude is defined as a positive or negative evaluation of an object or a person (Bohner and Wänke, 2002; Association, 1960) then an effective ad should achieve a positive attitude or a positive experience (White, 2005; Barnum and Kerfoot, 1995).

In social psychology, attitudes can be examined from three components: a) cognitive (which is a mental component) b) affective (emotional component) and c) behavioural (depending on the circumstances).

Does attitude predict behaviour? attitude is a good prediction tool towards behaviour (Manstead and Hewstone, 1996), but attitudes are general while behaviour is more specific for example, you may have a positive attitude toward a candidate in an election but you may choose to elect someone who generates a less favourable attitude due to your political beliefs.

Accessibility in behavioural science is defined as the faster attitude (first reaction) when you would ask a person about liking or disliking something. This occurs when the

attitude is specific. Attitudes are more specific when a direct experience occurs. Studies showed that the more the attitude is accessible, the more it could predict behaviour (Roskos-Ewoldsen et al., 2004).

In the case of advertising, attitude could be formed on ad exposure, but the time factor is essential in the cases where the product is not shown. This type of advertising also depends on other elements to enable the message of persuasion reach the viewer (please see further research section in the final chapter). Experimental work is needed to determine how branded ads and non-ads would affect purchasing decision and or / intentions. It is important to question: to what extent would the creation of branded ads affect the design process and delivery compared to non-branded ads? It is important to realise that, although not all of the literature review refers to non-branded ads, all of the reviewed literature is indirectly related to this subject.

2.8.3 *A_{ad}* Models – Links with the Contemporary Creativity Concept

Various research has been conducted to understand the impact of visual ads on consumer attitude towards the brand or product (Biehal et al., 1992; Gresham and Shimp, 1985; Kim et al., 1996; Dewhirst and Davis, 2005; Goldsmith and Lafferty, 2002). The majority of *A_{ad}* models assume that consumer attitude towards ads could influence attitude towards a brand/product and subsequent purchasing decision/intention. Research has been conducted based on the feelings that a viewer experiences after exposure to an ad. Some disagree that feelings towards the ad correlate with consumer attitude toward the brand depending on refusal of the concept by the reason-driven consumer (Jain, 2008). Other research has shown that pictorial ads do not yield more favourable attitudes than verbal ads and that the attitude toward the ad measure is not a consistently useful predictor of brand attitudes (Arthur E. Heimbach, 1988). Moreover, studies exist which show that consumer attitudes towards ads and beliefs about the advertised brand will influence his or her attitude toward the brand (Schiffman et al., 2008). All of these views have been noted by the researcher.

The *A_{ad}* model, which was introduced by Mitchell and Olson in 1981, proposes that the positive feeling that a viewer produces in response to an ad could be transferred to the brand (Schiffman et al., 2008). According to the model, various feelings and judgments

could be formed on viewing an ad. These feelings in turn affect the attitude toward the ad and beliefs about the brand (ibid). Creative ads generate more positive feelings than non-creative ads (Ang et al., 2007) these feeling then can influence other variables such as A_b, PI .

Gardner, after reviewing previous experiments intensively concluded that attitude toward the ad affects attitude towards the Advertised brand equally for familiar and non-familiar brand evaluation sets (Gardner, 1985).

Figure 2.4 shows examples of non-branded ads. In each image, the brand is unclear and requires elaboration from the consumer for successful brand identification. At the same time, non-branded ads are considered creative, and it is known that creativity can generate a positive A_{ad} in contrast to ads which are less creative (Smith et al., 2007a). Since it known that A_{ad} positivity can be transferred to A_b , *the* researcher is keen to explore whether the execution of non-branded advertising can help to improve attitude toward the ad in consumers who are known to dislike the brand (i.e. groups that decided to boycott the product). This is discussed briefly in the final chapter (Section 9.4.1: Proposals for Future Research). However, as aforementioned, the development of a non-branded ad is a more challenging task for graphic designers as the brand isn't identified and therefore requires more creativity.



Figure 2.3: Examples of non-branded ads

2.8.4 Summary of section 2.8

This section has reviewed creativity and its influence on attitude and purchase intentions alongside literature that existed prior to the development of the conceptual framework of divergence and relevance, in order to link these theories together. Table 2.4 presents the key references for these conceptual effects, highlighting the relevant literature. This review will help in the construction of the next chapter for hypotheses development.

Building on the research evidence presented in this chapter, the next chapter develops a series of hypotheses to cover the gaps in literature. Afterwards, these hypotheses will be cross verified by the focus groups analysis and then by the empirical part of the thesis.

Table 2.4: Summary of key contributions in the literature on A_{ad} and PI

Author/s and year	Purpose of the Study	Summary of contribution and findings
Arthur E. Heimbach, R.F.Y. 1988	Examined the effect of pictorial and verbal information on product attitudes	Pictorial ads did not yield more favourable attitudes than verbal ads.
Biehal, G., Stephens, D. and Curlo, E. 1992	Examined how attitude towards the Ad, A_{ad} , affects brand selection.	Results supported the presence of an independent effect of A_{ad} on brand selection.
Gresham, L.G. and Shimp, T.A. 1985	Tested the effectiveness of ads on the attitude toward the ad construct.	Linkage leaves the proposed classical conditioning mechanism open to question.
Kapferer, J.-N. 2008	Reference source book <i>The new strategic brand management: creating and sustaining brand equity long term,</i>	The book discussed: brand architecture and diversity strategies; market adaptation approaches; positioning in the private label and store brand environment, etc.
Kim, J., Allen, C.T. and Kardes, F.R. 1996	Tested conditioning procedures for prompting inferential beliefs versus transferring affect.	The results indicated that brand attitudes may be conditioned using both attractive images that promote direct affect transfer and descriptive visual images that promote inferential belief formation.

Lehnert, K., Till, B.D. and Carlson, B.D. 2013	Examined how creativity influences recall across repeated ad exposures, along with the influence of creativity on advertising as a whole. Wear-in/wear out.	Creative ads exhibit higher recall, though repeated exposures reduce this advantage. Creative ads are more liked, demonstrate wear in effects more quickly and are less susceptible to wear out.
Manstead, A.S.R. and Hewstone, M. 1996	The Blackwell Encyclopedia of Social Psychology	A reference source for particular phenomenon, concept, or theory.
Smith, R.E., Chen, J. and Yang, X. 2008	Examined how advertising creativity affects consumer processing and response.	Application to this section: found significant interaction (divergence x relevance) such that consumers exposed to creative ads will be significantly more curious about the brand than consumers exposed to less-creative ads.
Smith, R.E., MacKenzie, S.B., Yang, X., Buchholz, L.M. and Darley, W.K. 2007	Consumer perceptions of advertising creativity are investigated in a series of studies beginning with scale development and ending with comprehensive model testing.	The first effective scale of creativity in advertising to be developed and empirically tested. Results demonstrated that perceptions of ad creativity are determined by the interaction between divergence and relevance, and that overall creativity mediates their effects on consumer processing and response.

Smith, R.E. and Yang, X. 2004a	First research conducted to define ad creativity and how it relates to ad effectiveness.	General theory of creativity in advertising is developed that calls for research in five primary areas: advertising as a communication process, management process, societal process, group process, and personal process.
Till, B.D. and Baack, D.W. 2005	Examined the potential effectiveness of creative advertising in enhancing recall, brand attitude, and purchase intention.	Creative ads facilitated unaided recall, but creativity did not enhance aided recall, purchase intent, or brand and ad attitude. The basic advantage of creative advertising in enhancing unaided recall was found to persist over a one-week delay
Yang, X. and Smith, R.E. 2009	Explores the basic persuasive and emotional mechanisms through which creative ads exert their influence on consumer viewing and purchase intentions.	An overall model of the impact of ad creativity was developed and tested using structural equations analysis. Results from three experiments showed that the model receives good support.

2.9 Implications of The Literature Review

This chapter has studied the different literature on the research subject starting by a broad perspective on branding and advertising. Also, it established an identification and clarification on types of ads followed by a review on advertising. The literature review explored creativity, curiosity and the generation effect. It also reviewed the literature on creativity and its influence on A_{ad} .

Building on the research indications presented thus far, the next chapter develops a series of hypotheses to test relationships among the variables that have not been covered yet by the literature in relation to the creative execution styles i.e. non-branded and degraded ads. These hypotheses are then tested in a series of studies that creates the empirical part of this thesis.

Chapter 3 Hypotheses Development

3.1 Chapter Overview

This chapter combines the secondary data collection represented in the previous chapter that is relevant to the formulation of the research hypotheses.

3.2 Hypotheses Independent and Dependent Variables

To formulate the hypotheses in the following sections, thirteen variables will be used. These variables are believed to have a significant relationship with each other where this relationship will be determined in a conclusion from statistical analysis.

Table 3.2 displays the meaning of these variables as they operate within this chapter. The relationship between these variables is illustrated in figure 3.1 and discussed in more details in studies 1, 2 and 3.

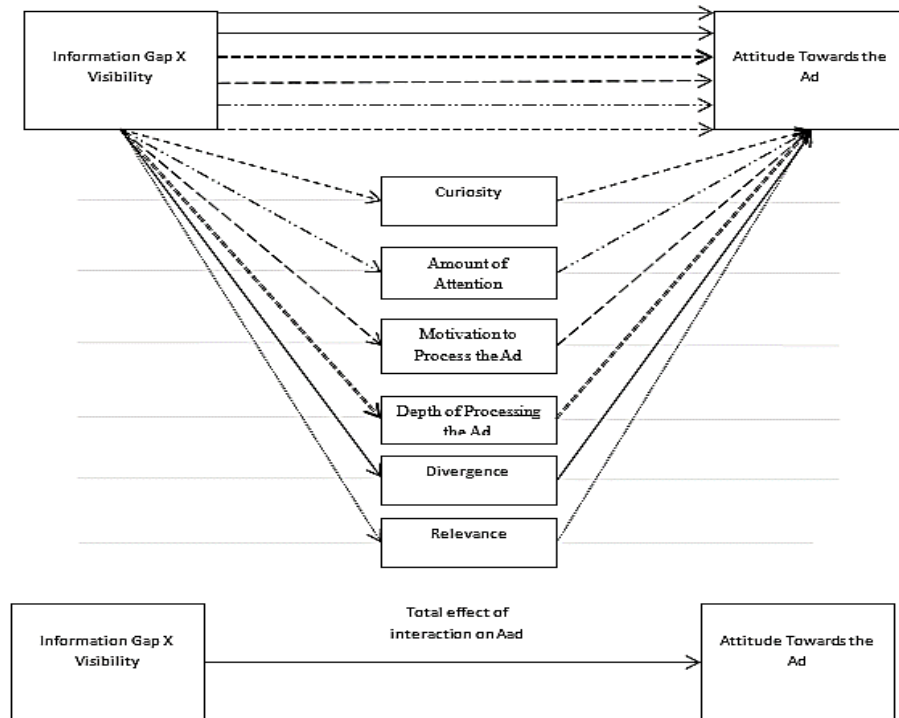


Figure 3.1: Relationship between variables in hypothesis development chapter

Where information gap, execution tool and visibility are the independent variables at all times. Dependent variables can work as mediators as well, as illustrated in figure 3.1 (curiosity, amount of attention, motivation to process the ad, depth of processing, divergence and relevance) are mediators. These mediators can act as a dependant variables when direct effect analysis is required. For example, divergence will stand as a dependant variable in the analysis of the direct effect of visibility on divergence, while divergence will stand as an expected mediator in the relationship between the independent variable visibility and attitude towards the ad. Attitude towards the ad and purchase intentions are always dependant variables within this thesis.

Table 3.1: Variables used in the hypotheses development

Variable Type	Variable Name	Definition
Independent Variables	Visibility (non-branded, branded, degraded ads):	as mentioned in the previous chapters non-branded ads are ads where the product is visible but the brand is unknown and is left to the consumer to identify, branded ads are the day to day ads that are commonly used where the product and the brand are visible and degraded ads are the ads which were degraded by pixelation. Please see samples of the ads in the previous chapters.
	Execution tool (pencil, computer):	were ads made by pencil or when ads were made by using computer software.
	Information gap (low, moderate, high):	information gap resembles lack of information that the ads provide, where ads of low information gap have a relative high amount of information such as brand logo, product, cues (leads that help in retrieving information, identified in literature under aided and unaided ad recall). Moderate gap ads would have a lesser amount of information (i.e. brand logo is not visible but the product and cues are present to facilitate brand identification), high information gap ads will have the least amount of information (i.e. no brand or cues).
Dependent Variables	Production quality:	Is the overall valuation of expenditure and production elements of an ad.
	Ad divergence:	Divergence is described as one of the two main dimensions of creativity which can be associated with an ad when it is original, different, uncommon and/or interesting.
	Ad relevance:	Is the second element of creativity as recognised by the current literature and is associated with ad meaningfulness and the amount of information that the ad holds.
	Curiosity:	The desire to know or learn something due to the information gap or other stimulus that may be provided by the ad and/or the environment where the ad exists.
	Purchase intentions:	The willingness of a customer to buy a certain product or a certain service
	<i>A_{ad}</i> (attitude towards the ad)	A predisposition to respond in a favourable or unfavourable manner to a particular advertising stimulus during a particular exposure occasion.
	Amount of attention:	Defined as the amount of when the ad catches viewers' attention and where the viewer examines the elements of an ad.
	Motivation to process the ad:	Described as the desire to examine the ad and whether the ad was interesting enough to do so.
	Depth of processing:	Where the viewer of an ad would relate the product to their life in aspects such as, the use of the product and how it would benefit the viewer.
Control variable	Product knowledge:	The amount of previous knowledge to ad exposure that the viewer holds about the product. See table 3.1 for the distribution of variables

3.3 The Role of Information Gap in Affecting Creativity

The literature on ad creativity conceptualises it as either ‘divergence’ only or as ‘divergence and relevance’. Most research support the concept of ‘divergence and relevance’, whilst taking into consideration how consumers judge ad creativity (Smith and Yang, 2004a; Smith et al., 2008; Smith et al., 2007a; Yang and Smith, 2009). Others propose that creativity is divergence only (Lehnert et al., 2014) . Therefore, the researcher will use ‘divergence (Smith et al., 2007a) and ‘relevance’ (Smith et al., 2007a) as the main dimensions of creativity as most research supports this theory.

Due to the saturation of the market, advertisers try to find new ways to reach consumers by using new creative means of execution, such as non-branded advertising campaigns. Creative execution often calls for different media, or a creative thought may require a completely different mood than the norm (O’Guinn et al., 2008). Park describes curiosity as ‘a reaction and desire that motivates human exploratory behaviours in order to seek and acquire new knowledge and novel stimuli’ (Park, 2007). Modern literature identifies curiosity as a ‘knowledge gap’, also referred to as an ‘information gap’ (Loewenstein, 1994). Curiosity occurs when the viewer realises that there is a gap in knowledge or if the viewer encounters a drive of a novel stimuli (Berlyne, 1954). Curiosity is a response to novelty and challenge (Lopez, 2011). Curiosity arises from uncertainty and/or stimulus complexity. Too much complexity will generate avoidance, whereas moderate complexity would generate curiosity and little complexity will generate boredom (Benson and Haith, 2010).

Plato believed that creativity is a divine inspiration (Rather, 2004), while Freud believed that creativity occurs only with conflicts and frustration (Sarsani, 2005). The ‘conflict’ in the execution of non-branded ads occurs when the brand is not visible. Therefore, an advertiser would need to execute a high level of creativity to produce a successful non-branded ad. Removing the logo only from an ad will make the brand easy to identify due to the low Information gap and therefore these ads will be perceived as boring or incomplete (found from pilot interviews and literature review) (Benson and Haith, 2010). Relevance is the element of information in an ad, so logically, the greater the Information gap generated by the ad, the lower the relevance will be. Figure 3.1 is a

speculation of the results outcomes from the experiments which will follow in the forthcoming chapters. Therefore, the researcher expects:

H1a: Compared to branded ads, non-branded ads will result in higher levels of divergence for moderate and high information gaps, but not for low information gap.

H1b: Information gap will affect relevance negatively in non-branded ads, but not for branded ads.

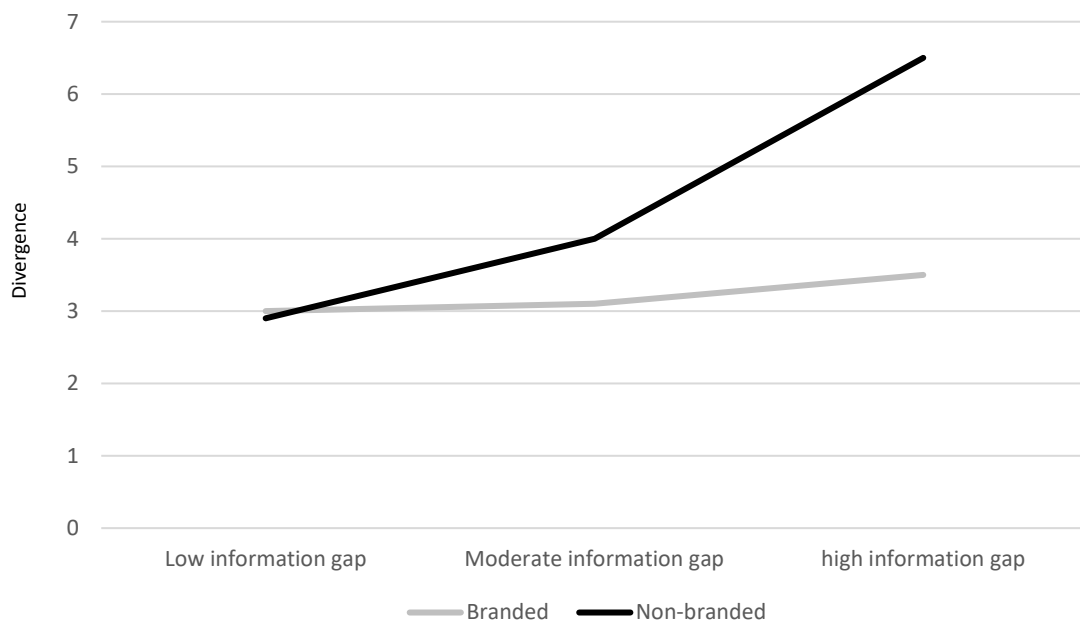


Figure 3.2: The effect of information gap on Divergence

3.4 The Effect of Creative Execution on Attitude Toward the Ad and Purchase Intentions

Various research has been conducted to understand the impact of visual ads on the consumer's A_{ad} and brand (Biehal et al., 1992; Gresham and Shimp, 1985; Dewhirst and Davis, 2005; Goldsmith and Lafferty, 2002). Most A_{ad} models propose that a consumer's attitude toward an ad may influence attitudes towards a brand and subsequently purchasing intentions. Creativity has been proven to enhance purchase intention through mediation of different elements (Dyck, 2014). Indeed, creative ads have been found to generate more attention (Kahle and Gurel-Atay, 2013) and a more positive attitude

toward the ad (Smith et al., 2008). Research has been conducted to understand the impact of visual ads on consumer I (Biehal et al., 1992; Gresham and Shimp, 1985; Kim et al., 1996; Dewhirst and Davis, 2005; Goldsmith et al., 2000). Based on previous research which demonstrated how a positive attitude toward the ad generates a better attitude Towards the Brand, then creativity should generate a better A_b . The researcher speculates that information gap will effect creativity positively (see previous section), and the more creative ads produce better A_{ad} and A_b . Figure 3.2 is a speculation of the results outcomes from the experiments which will follow in the forthcoming chapters. Therefore, the researcher expects:

Therefore:

H2a: Non-branded ads of moderate and high Information gap will generate more positive attitude toward the ad than branded ads.

H2b: Moderate and high information gap non-branded ads will generate more positive purchase intention than branded ads.

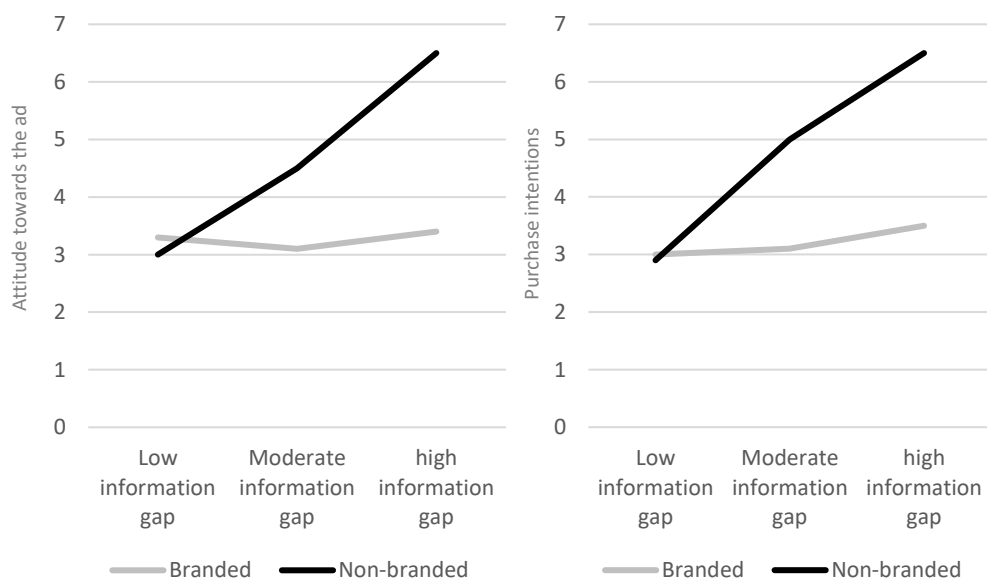


Figure 3.3: The effect of execution style on A_{ad} and PI

3.5 Ad Execution Style and the Mediating Role of Curiosity on Attitude Toward the Ad and Purchase Intentions

Curiosity is a key factor in generating exploration. Curiosity has been intensively researched by philosophers and psychologists due to its impact on various domains. For example: child development; sports fan behaviour and education (see (Park, 2007) for an extensive review). However, to date, research in the domain of advertising has only focused on particular aspects of curiosity. The researcher is not aware of any empirical studies concerning the impact of curiosity on purchase intentions in non-branded ads. The most recognised curiosity mechanism is referred to in the literature as the ‘Information gap’, also known as ‘knowledge gaps’ (Berlyne, 1954; Loewenstein, 1994). Research suggests that curiosity in advertising strategies should be based on: knowledge gap, hint to guide elaboration, sufficient time to resolve curiosity and the use of measures of consumer elaboration (Menon and Soman, 2002).

Most A_{ad} models assume that a consumer’s A_{ad} could influence A_b and purchase intentions. Whilst the knowledge gap generates deprivation and curiosity generates exploration to fill the gap (Ryan, 2012), filling the knowledge gap causes satisfaction (Marian and Gordon, 2010). Therefore, the researcher expects that exposure to non-branded ads will generate elaboration for brand identification caused by curiosity, and given that satisfaction is considered to be a positive feeling (Robbins, 2009), the researcher predicts that curiosity will impact positively on divergence which will positively impact A_{ad} in non-branded ads, in consequence to that a positive purchase intention will be generated:

H3a: Curiosity positively mediates the relationship between the interaction (visibility, information gap) and divergence.¹

H3b: A_{ad} positively mediates the relationship between the interaction (information gap, visibility) and PI.

¹ Visibility = branded, non-branded, degraded ads, Information Gap = high, moderate, low

3.6 The effect of Ad Execution Tool and Production Quality on Creativity

Divergence and relevance have also been referred to as ‘novelty’ and ‘message usefulness’ respectively - ‘the two major dimensions’ of creativity (Sheinin et al., 2011). Production quality is defined by the calibre of the elements of the ad and how much money is spent in producing the ad - ‘the more the better’(Smith et al., 2007a; Yang and Smith, 2009; Yang and Smith, 2008). This Study investigates production quality as a mediator of ad creativity by degrading ads and/ or changing production tools i.e. to determine whether a lower calibre ad would affect a lower perception of creativity. Changing production tool allows determination of whether production quality would affect creativity.

Empirical literature associates production quality in relation to expenditure on the execution and production - ‘Overall, it must have cost a lot of money to produce the ad.’ (Smith et al., 2007a; Yang and Smith, 2009). In one such example, Smith and Yang asked their experimental cohort to rate ads with different production tools based on statements such as: ‘The visual elements of the ad (e.g., images, colours, lighting, etc.) were of high quality’; ‘The production elements of the ad (e.g., expensive staging, celebrities, action scenes, special effects, etc.) were of high quality.’ (Smith et al., 2008; Yang and Smith, 2009).

As mentioned above, in modern advertising, literature that focuses on creativity refers to production quality as ad expenditure. The results of smith and yang 2007 found that 1 measure of production quality will enhance creativity in one measure based on their mediation analysis. However, in fields other than advertising, literature identifies that a creative product could be associated with low budget, business solutions (Foote, 2010), such as movies (Connelly, 2005), music videos and records making (Rolston et al., 2015). Thus, part of this Study will explore whether the changing execution tool will have a more positive affect on consumer perception as they integrate less with computer-aided software, computer software is relatively more expensive than other tool such as pencil. The researcher will explore whether changing production tool of ads i.e. replicating ads by pencil would affect creativity.

‘creativity (like beauty) is in the eye of the beholder’ (Smith et al., 2007a). The researcher will still support the current advertising theory to explore whether this theory will stand under different conditions. Therefore:

H4: Production quality will affect divergence positively.

3.7 Advertising Processing Mediators Effectiveness in Advertising

Creativity in advertising is essential. As ad clutter increases, there is a need for creativity to execute ads which stand out and therefore generate attention (O’Guinn et al., 2008). Creative ads will generate a greater amount of attention towards the ad (Smith and Yang, 2004a). Smith et al (2007) identified the formative factors essential to the creative status of an ad as: originality, flexibility, elaboration, synthesis and artistic value.

The Ads which produces more amount of attention proved to have a higher impact of advertising effectiveness (Pieters et al., 2002b; Yang and Smith, 2009; Smith and Yang, 2004b; Smith et al., 2007a; Smith et al., 2007a). The researcher expects that non-branded ads will generate a greater amount of creativity as non-branded ads have been found to generate quite a lot of attention, for instance, the McDonald’s campaign in France (Peppers, 2013). Since curiosity is generated by the presence of an Information gap, the researcher suspects a domino effect; where creative ads will produce more amount of attention therefore these ads will motivate the viewer to process the ad and consequently generate more depth of processing, as a result:

H5a: Compared to branded ads, Non-branded ads will generate more attention, motivation to process the ad and depth of processing than branded ads.

Researchers are looking towards brain activity as a measure of ad effectiveness. While investigating the impact of an ad on the activation of different regions of the brain during ad processing, such as those involved in emotional processing and decision-making, researchers identified two types of ads: namely, LP (logical persuasion) ads and NI (non-rational influence) ads (Cook et al., 2011). LP ads are ads which advocate logic. An example of an LP ad is the Honda advert from 2015, which claims that their latest model averages 100.31 miles per gallon over 8387 miles (Honda, 2015), allowing the viewer to conclude that it is more economic in terms of fuel consumption. Non-rational

influence ads are ads which advocate conscious awareness by relating a non-rational element to the product such as ‘sexy’ or ‘funny’. A good example of the latter is the Cadbury drumming gorilla ad campaign (Dahlen et al., 2010). Researchers found that LP ads produced meaningfully higher activity levels in regions of the brain involved in decision-making and emotional processing than NI ads. However, in relation to this research the researcher understand that creativity and relevance are generally provided by the ad itself, whilst the Processing is effected through variables such as: curiosity, amount of attention, motivation to process the ad and depth of processing. Building on Cook’s research, these elements occur within our brain and the researcher proposes that these elements could be strong mediators. Also empirical work through research have proved that these processing measure are effective (Smith and Yang, 2004b; Smith et al., 2007b; Smith et al., 2008; Yang and Smith, 2009; Ang et al., 2007; Lehnert et al., 2014), therefore:

H5b: Ad processing constructs (curiosity, amount of attention, motivation to process the ad and depth of processing) will mediate positively the relationship between visibility (branded, non-branded, degraded ads) and A_{ad} .

H5c: Ad processing constructs (Curiosity, amount of attention, motivation to process the ad and depth of processing) will mediate positively the relationship between the interaction (visibility, information gap) and A_{ad} .

H5d: Ad processing constructs (curiosity, amount of attention, motivation to process the ad and depth of processing) will mediate positively the relationship between the interaction (visibility, information gap) and PI .

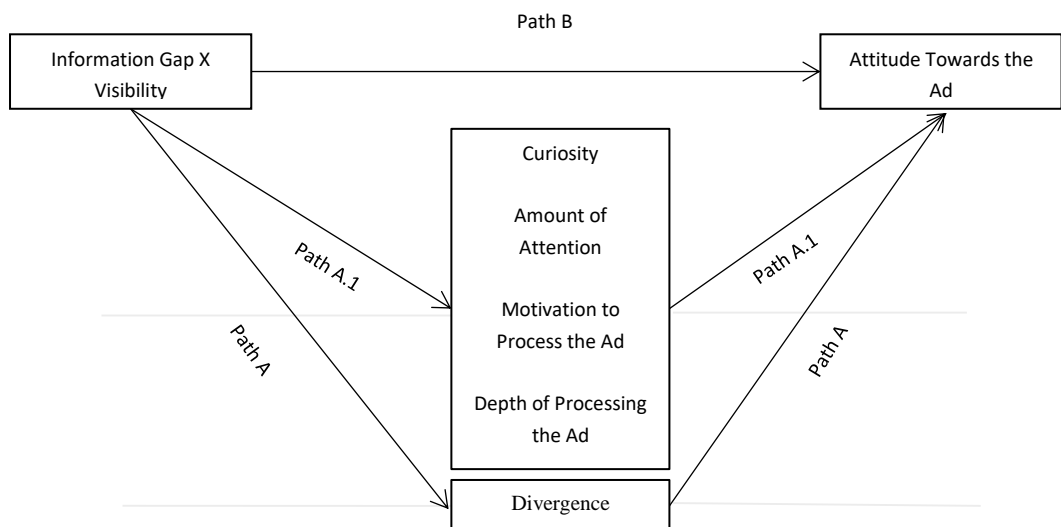


Figure 3.3: The mediation of ad processing constructs

3.8 The Generation Effect Through Semantic Processing and Pictorial Imaging

Generation effect is when a recall occurs of a word that a person was exposed to previously by showing the person a related word (Slamecka and Graf, 1978a; Slamecka and Graf, 1978b). Following Slamecka's article, a Study by Kinjo was conducted to explore whether generation effect may occur for pictures (visual imagery) rather than semantic information; The results suggest that generation effect could also occur through the use of pictures (Kinjo and Snodgrass, 2000). This Study explores whether the generation effect caused by curiosity (the desire to know what the brand is) would affect brand recall. The researcher anticipates that more elaboration will occur due to lack of brand presence in non-branded ads. The researcher is unaware of any empirical work that has studied the situational determinants of curiosity generated by non-branded ads as a mediator between creativity and purchase intentions. Non-branded ads will require a processing. However, partially or completely degraded ads will require pictorial identification. Therefore, non-branded ads could be processed semantically while degraded ads will be processed as recall through pictorial images. Research indicates that recall is easier through pictorial images (Paivio et al., 2013; Paivio and Csapo, 1973) and therefore:

H6a: Degraded ads will generate more brand identification than non-branded ads.

Degraded ads by pixelation can be considered as low Information gap ads due to the visibility of brand. However, due to their uniqueness of creative concept, they generate a positive attitude by grabbing the essence of the product design concept (such as Lego's pixel art of famous works such as the Mona Lisa by Leonardo Da Vinci; Girl with a Pearl Earring by Johannes Vermeer and Lady with an Ermine by Leonardo Da Vinci, which were produced by generating pixelation in the Lego shape (Kulture, 2014), please see figure 3.1. The pixelation resulted in a hazy vision of the drawing, however, the recall will render through the pixelation which will result in the drawing recall. This creative concept has resulted in high levels of attitude towards the Ads due to the high levels of divergence (Ogilvy & Mather, 2014; Kulture, 2014; Griner, 2014; Berkowitz, 2006). Due to the **low Information gap**, it is not difficult to recall the drawings on viewing the ad and hence:

H6b: Degraded ads will be associated with a higher divergence than non-branded and branded ads.

H6c: Degraded ads will generate a more positive A_{ad} than non-branded and branded ads.

It is known that creative ads generate more attention (Smith and Yang, 2004a). Literature on degraded ads through pixelation indicates that these types of ad generate more attention through curiosity by identification (Berkowitz, 2014) and ad creativity impact processing variables such as motivation and depth of processing (Smith et al., 2008).

Hence:

H6d: Degraded ads will be associated with a more positive curiosity, A_A , M_{PA} and D_{OP} than non-branded and branded ads.

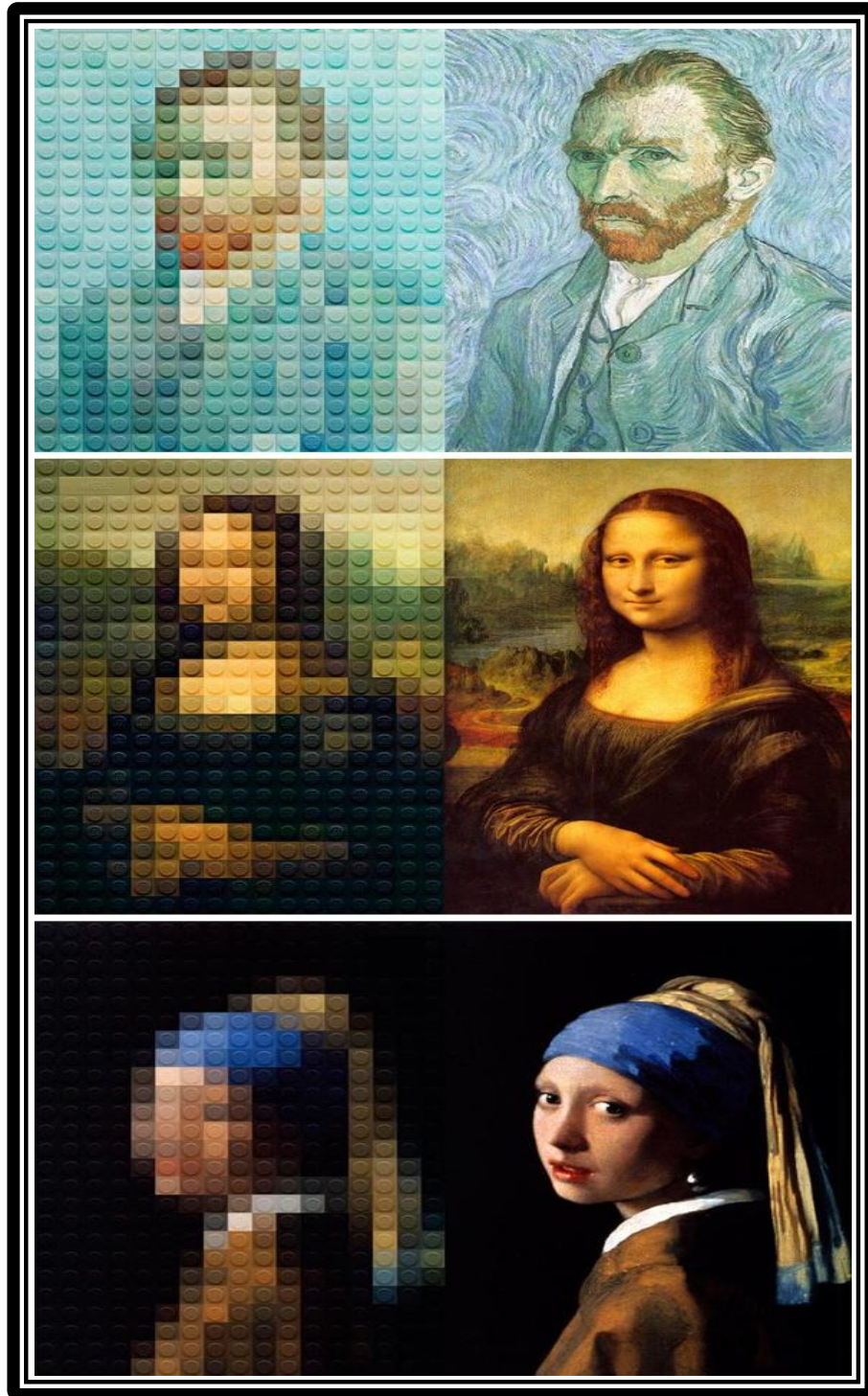


Figure 3.4: Lego pixel art campaign – degraded ads samples

3.9 Summary

In this chapter, the researcher proposed the hypotheses to test the objectives of this study empirically. Sixteen hypotheses were generated to investigate the effect of creative execution in advertising on purchase intentions and a series of constructs that could mitigate or enhance other variables.

The researcher will test these hypotheses through a series of three experimental designs. The next chapter presents the motivation and philosophical justification of the research methods. Moreover, the following chapter will discuss the preparation for the research design, the research design, data collection and experimental design.

Chapter 4 Research Methodology

4.1 Chapter Overview

This chapter outlines the methods implemented in this research and the rationale for using such methods. Firstly, this chapter outlines the deductive and inductive approach of research in relation to its focus and its philosophical justification. Secondly, the chapter examines the advantages of causal research. This will allow the researcher to study the cause and effect relationship to assess the impact of the manipulations to consumers' evaluations. Also, the specific characteristics of experimental designs will be discussed, to ensure internal and external validity. Thereafter, sampling and approach is discussed. Finally, an overview is provided of the conducted experiments, which will be discussed in detail in the following chapters.

4.2 Philosophical Justifications of Research Methods

There are two types of arguments that lead to a conclusion.

First, the deductive approach of conducting an argument which relies on the assumption that the argument is true. Therefore, the stronger the argument, the more likely the conclusion will be in favour of the argument (Blaikie, 2009). However, a deductive argument has differing levels of strength depending on its condition. With a deductive argument, the conclusion can be only valid or invalid (Bickenbach and Davies, 1996).

Second, the inductive approach of conducting an argument depends on building a probability which will conclude that the argument is right. With an inductive argument, the strength relies on conviction, i.e. the stronger the argument, the more likely the conclusion will be true. However, there is no standard measure of a successful inductive argument (Gabbay and Woods, 2011).

Many scientists have agreed or opposed inductive or deductive research. Popper identified a problematic issue with the inductivist methodology, where the observations of a phenomenon have been applied to generalize a theory. His solution was to find data

that would falsify the theory (Bailey, 2002), which enabled him to improve on the hypothetic deductive model of William Whewell (Whewell, 1847).

In conclusion, the researcher cannot rely on observation only as it may not be sufficient due to different factors (Landstrom, 2007). In contemporary research related to marketing, social sciences or consumer behaviour, both inductive and deductive research are involved; the inductive approach is suited to the interpretation of qualitative data whilst deductive measures are better suited to the interpretation of quantitative data. Therefore, inductive research will provide us with the means to hypothesise a problem or an observation while deductive research will test the hypothesis which was devised during inductive research (Crowther and Lancaster, 2012). These methods are identified in current research as qualitative, quantitative and mixed methods approach (Creswell, 2013).

4.3 Preparation for Research Design

In the following section a review of some steps the researcher done prior to conducting the field work.

4.3.1 Experimental Ad Production

40 design students were asked to produce ads for Fanta. They were instructed to produce ads either with logos or without logos. The production tools were either computer or pencil. The researcher obtained permission from Coca-Cola to use their Fanta logo for research purposes (see Appendix 1 for a copy of the permission). These ads formed the experimental materials for viewing by student respondents.

4.3.2 Consent of Brand Owner

The execution of a non-branded Ad (ad without logo), where only the product is shown, requires a well-known brand in order to successfully generate brand recall. Therefore, the researcher felt that ethically a permission to use a logo from the brand company is essential. As stated previously, the researcher obtained the appropriate permissions from Coca-Cola in Jordan to use their Fanta logo for research purposes. Coca-Cola was

selected as it is a well-known internationally. In addition, Coca-Cola is a brand for which cultural and religious factors should not affect questionnaire results. For example, Muslims only eat halal food, and a non-halal product questionnaire might result in either a total refusal of this cohort to participate or skewed responses. The researcher met with the marketing manager in person to explain the terms of the research and obtain permission.

4.3.3 Consent of Area Principle to Conduct Questionnaires

Participants of this research will be university students. Therefore, the researcher met the Dean of the Faculty and took his permission to conduct the questionnaire on the premises, also a permission from the head of the university where the questionnaires were conducted was obtained. See Appendix 2 for the relevant permissions.

4.4 Research Design

4.4.1 Causal Designs

In order to support or reject a hypothesis, the researcher has to establish a research design. The research design strategies how the researcher will collect and analyse data (Ngau et al., 2004).

Research designs may be categorised in three ways: exploratory, descriptive and causal designs. These designs are adopted by consumer and behavioural research and many other disciplines (Gbadamosi et al., 2013).

Exploratory design is adopted in the initial stage of the Study (Wrenn et al., 2002). It gives the researcher a chance to have more insight about the subject, especially if that subject is ambiguous. It allows the researcher to develop a clearer insight into the subject and therefore generate hypotheses (Gbadamosi et al., 2013). This type of design includes a comprehensive literature review or the use of Focus Groups, which enable further information to be elicited regarding the area of research, which then can be developed into divided information and a hypothesis (Shukla, 2010).

Descriptive design is mostly quantitative in nature (Shukla, 2010). As its name implies, descriptive research seeks to describe the characteristics of a group, such as age and sex, determine how two or more variables covary and make a specific prediction (Wrenn et al., 2002). Descriptive design research can be outlined by exploratory research design (McNabb, 2015).

Causal research design is implemented when testing cause and effect relationships (Gbadamosi et al., 2013). It tests whether a variable will affect another - usually called independent variables. It also tests whether change to an independent variable will cause a direct change in a dependent variable. The best known causal design is experimentation (Cant et al., 2009) .

The researcher wishes to investigate whether the creative execution of brand visibility would affect other variables, such as attitude towards the ad, purchase intentions and other variables of processing (curiosity, depth of attention, etc). The field of intensive research in ad creativity is relatively new; the field of researching into on-branded ads (without logos) has been hardly touched on by researchers, as this type of advertising only came to light in recent years. Hence exploratory research design was required for ads to be selected and discussed. The researcher made use of Focus Groups for this purpose. Based on causal design, the researcher hypothesised that the independent variable, brand visibility, will cause changes in other dependent variables.

The variable that the researcher manipulates is identified as the independent variable (*IV*). The independent variable is believed to have an effect on other variables, which are identified as dependent variables (*DV*). Furthermore, the state of the *IV* is predicted to change the state of the *IV*.

4.4.2 Internal and External Validity

The objective of experimental design is to render each kind of alternative explanation to detected causal relation (Krauth, 2000). Internal validity concerns the determining of a causal relationship between the *IV* and the *DV*. It refers to the accuracy of causal claims (Robinson, 1976; Evans and Rooney, 2013). In order to conclude a sound and robust internal validity, the *IV* has to be followed by the *DV* to determine whether the

manipulation had any effect. The influence of manipulation should only affect the samples who were exposed to the manipulation. Changes to the DV should be explained by the manipulation of the IV and no other influences. Factors that could be a threat to internal validity as addressed by Campbell (Cook and Campbell, 1979) are: history, maturation, testing, instrumentation, statistical regression, selection of subjects, experimental mortality and selection-maturation interaction.

Researchers tend to obtain external validity along with the internal validity. In other words, the results and conclusions of the research can be generalized to other groups and settings beyond those in the current experiment (Cottrell and McKenzie, 2005), and to what extent these results are expected to be seen in real life (Navarro, 2015).

The researcher attempted to combine external validity of the relationship between IV and DV with a high level of realism in the manipulation of the ads. The ads will be manipulated in a series of experiments, to explore whether the appearance / disappearance of the brand logo would contribute to overall creativity which in turn would enhance or affect other variables such as *PI* and *A_{ad}*.

The research acknowledge that a laboratory effect would occur when conducting surveys. However, the debate is ongoing on whether the laboratory effect can generate a great effect on the results (Kessler and Vesterlund, 2011), also researchers have concerns on environments such as out of lab, this was noted by the researcher. External validity is discussed in details in the limitation section in chapter 9.

4.4.3 Advantages and Disadvantages of Experimental Methods

Experimental methods not only allow determination of the relationship between variables, but also allow the researcher to conclude whether one variable influences the other. Experimental methods allow manipulation of conditions which therefore allows testing of the effects of different variables in different conditions. (Breakwell et al., 2012). It also allows isolating the impact of a specific variable (Jex, 2002).

An additional threat that can face any type of research is when the results can be addressed by another reason or theory that could apply to the research, usually known as third party reason or the third variable. This applies not only to experimental design,

but also to other types of research design. Another threat to the results is Reverse causation, which concerns the act of mistakenly concluding that variable A influences variable B, when actually it is B that influences A (Ruxton and Colegrave, 2010).

An additional threat arises from the manner in which samples react to or interpret instruction. Sometimes, a misunderstanding may occur which may cause the results of a task to be distorted. This therefore can make comparing results between groups incredibly challenging. Additionally, the way in which the task is presented and the flow of the questions can distort the results (for example, the use of a polarised scale in a questionnaire after using a Likert scale: in response to the polarised scale the correspondent will tick the option which reflects most how they feel), in this case the results can be reversed. Results may also vary between different age sets and gender groups.

Experimental design methods allow the control of the relationships between IVs and DVs which therefore makes the effect of other interfering IVs less significant. In order to limit the threats, pilot studies and focus groups can be conducted (Krauth, 2000). The researcher has conducted relevant focus groups to (a) test how the manipulation of Visibility would affect different variables and (b) to explore whether new information would arise from this manipulation and (c) to decide which ads would be the most suitable for conducting the experiments. This pre-experimental design process identifies the possible interfering elements that would affect data collection.

Another way to eliminate interference elements is to conduct a manipulation check, prior to conducting the experiment, to predict whether an IV is likely to affect a DV (Heppner et al., 2007). Also, the variation in results between data sets can be avoided by randomisation of selection samples. The bias in effecting DV in a condition can occur by chance rather than particular individual characteristics, such as age or gender. Randomisation is a strong element in eliminating threats to internal validity (Berg and Latin, 2008).

The researcher will use manipulation checks to eliminate the presence of exterior variables. Participants will be randomised for the assignment of experimental conditions. The researcher used established measures for scoring all variables in this

research in addition to those manipulations checks which were established within the Focus Groups.

4.5 Data Collection and Experiments Design

After conducting the literature review, which can be considered as a secondary form of data collection method (S_berman and Dolles, 2013), the researcher collected primary data through the design of three experiments in which subjects were required to complete a questionnaire after the viewing of a particular ad. Primary data is needed to test the hypothesis and to generate future research suggestions (Wrenn et al., 2002).

4.5.1 Between Subjects and Within Subjects Designs

The experiments in this thesis are classified as between subjects design. The definition of between subjects design is ‘that every subject receives only one experimental treatment combination’ (Zikmund et al., 2012). Therefore, each of the correspondents will be subjected only to one condition. In the coming chapters, each correspondent will be subject to answer the measures of one ad only.

One of the advantages of between subjects design is that it eliminates the after effect of answering the measures of an ad, which eliminates bias due to an exposure for another manipulated ad. The potential bias as a consequence of exposure to other ad manipulations is excluded. Also it removes the understanding of the hypothesis of an experiment from the subject’s view which may affect the results. This will allow the correspondents to answer under normal conditions, i.e., as if the viewer is viewing the ad under normal conditions rather than in an experiment condition.

However, between subjects design results may vary for each experiment and sometimes within the same experiment if repeated due to taking different samples of different populations. This effect can be eliminated by taking different samples from a similar population i.e. an experiment repeated within a community of same age group – depending on the research hypothesis. In the next chapters’ experiments, the researcher is non-branded ads for a fizzy drink product. fizzy drinks were chosen as they were found to be of interest to participants of that age category (Pendergrast, 2013).

Within subjects designs use the same sample for different conditions. However, this is prone to carry over effect and therefore not deemed suitable for this research.

4.5.2 Factorial Designs, Regression and Mediation

In this thesis, the research aims to conduct qualitative analysis followed by several types of quantitative analysis.

Quantitative analysis: one-way regressions are a simple type of design where an IV will predict the sample's answers for the DV (Seber and Lee, 2012). For example, the researcher hypothesises that a higher level of divergence will predict a higher level of purchase intentions; in this case, linear regression analyses will be conducted to test this hypothesis. Following this, the researcher is aiming to will test mediation with regression analysis; 'Mediation is a hypothesised chain relationship between variables where variable X has a direct effect on Y and where if there is a variable M that is affected by X then X affects Y is stronger, which makes variable M a mediator. There are alternative approaches to test mediation which are: (Baron and Kenny, 1986; Frazier et al., 2004; Preacher and Hayes, 2008). The researcher will use Preacher and Hayes' 2008 model as the researcher has noted that Hayes is a very proactive researcher in that there is always progress and improvement. In addition, Hayes integrates his research with SPSS (a statistical analysis program), which makes analysis very convenient.

On the other hand, factorial designs test multiple variables. By doing so, these variables can interact and their interaction combination could explain the changes in the dependent variable values. Although this is the main strength of factorial designs, it also sub analyses the strength of the different levels of the independent variables on the dependent variable. For example, in Study One, the researcher tests two independent variables, which are: visibility (branded, non-branded) and Information gap (low, moderate and high). These two variables were hypothesised to affect divergence. Within this analysis, a sub-analysis called simple effect analysis was conducted to determine the effect of different levels of the independent variables on the dependent variable. See Figure 4.1, overleaf.

Information gap

		Low	Moderate	High
<i>Visibility</i>	Branded	Group 1	Group 2	Group 3
	Non-branded	Group 4	Group 5	Group 6

Figure 4.1: Sample of groups used for ANOVA analysis

4.5.3 Sampling and Recruitment

Sampling is selecting a portion of a population to represent a bigger portion of that population. Simply, sampling is used for the lack of resources and time issues (Privitera, 2014). For instance, in election polls, a sample of the entire population is followed during an election campaign, and their responses are used to inform who will receive the majority vote from the entire population.

Both qualitative and quantitative research use sampling techniques which are categorised under probability and non-probability sampling. Probability sampling is where the sample is selected by chance; every sample in the population has an equal chance to be selected, and therefore the assumption is that each sample is selected randomly. Non-probability sampling implies that all samples are selected under certain conditions (Blattberg et al., 2008). For example, in this research, samples for the Focus Groups were selected from a group of academics who had market experience, teaching experience, and no endorsements from Coca-Cola, (in order to reduce the potential for bias to occur as a result of a conflict of interest). Their point of view was essential to aid selection of ads for the questionnaire. Focus Group members were briefed prior to conducting the Focus Group of the research and its aims. They were also informed that they could withdraw at any point during the Study. Participants recruited to the Focus Group were asked for their first name to be included in the scripts and upon their acceptance; the Focus Group research was conducted. This sampling method is called Snowball Sampling (Rubin and Babbie, 2009). Each of probability and non-probability techniques has sub techniques that can be implied to different types of research.

For the questionnaires that followed the Focus Group, a convenience sampling technique was used. A convenience sampling technique involves using an easily obtainable

sample. This technique therefore depends on the availability and willingness to respond (Gravetter and Forzano, 2015).

A vast majority of marketing research depends on university students for sampling; this has generated significant debate on the use of student samples and how this might affect data quality and research outcomes (Kubacki, 2014). In contrast to the ideology that students aren't suitable for research sampling (Basil, 1996), some researchers argue that the use of student samples shouldn't affect external validity (Kardes, 1996).

In this research, the researcher is trying to achieve a high level of internal validity and relatively robust external validity. As explained previously, internal validity will occur through assigning each participant to one condition only, provided all samples are randomly assigned. Moreover, samples will be asked to participate willingly without any financial or academic incentives, such as vouchers or course credits. In addition, fizzy drinks were found to be of interest to participants of that age category.

4.5.4 Data Collection

In order to test the hypotheses presented in Chapter 3: Hypotheses Development, primary data will be collected from convenience samples. The data will be collected through questionnaires distributed in paper form. Qualitative data will be collected from the written transcript of the discussions generated by the Focus Groups and subsequently appraised using general reasoning of patterns and frequency of responses. The best quality research is seen as combination of both quantitative and qualitative data, which means that it is acceptable for some data to be subjected to statistical analysis while other data is not (Thomas, 2003).

4.5.5 Data Analysis

As mentioned previously Focus Groups were conducted for ads selections and finding patterns that will help in the quantitative data analysis.

For the primary data collected, two types of data analysis will be applied, namely descriptive and inferential statistics. Descriptive statistical analysis consists of procedures used to summarise and describe the important characteristics of a set of

measurements (Mendenhall et al., 2008). Infernal statistics involves accepting or rejecting a hypothesis (Macfie and Nufrio, 2006). To test the hypotheses, the researcher will apply an analysis of variance (ANOVA), which enables testing of different conditions to determine the difference between them. ANOVA enables appraisal of how different independent variables attribute to the difference in the dependent variables (Greene and Manuela, 2005).

The researcher will use one way between subjects ANOVA to analyse differences between three groups or more if one IV is represented and factorial design between subjects to ANOVA when multiple IVs are presented to test the hypothesis, where these independent variables are predicted to result in a change in the dependent variables' results. Where there are three groups presented, the researcher will conduct post-hoc analysis to identify the differences in groups in general. In one way ANOVA, the researcher will combine the analysis with Bootstrapping technique with 5000 resample method (See (Hinton et al., 2014) for a review of bootstrapping).

Other techniques which will be used in this research include: Varimax rotation, which will be used to determine the presence of elements which have been postulated to represent creativity, i.e., divergence and relevance; mediation analysis, which will enable exploration of whether certain components would act as mediators in the relationship between an IV and a DV, i.e. divergence 's relationship with purchase intention as mediated by curiosity. All these analytical methods will be discussed in the following chapters. The software which the researcher is using to conduct the analysis is SPSS under Windows operating system.

4.6 Chapter Summary and a Brief on the Layout of the Experiments

This chapter presents the rationale for the research methodology. Also, this chapter has justified and identified the research approach. Potential threats to the experimental validity are highlighted alongside the advantages and disadvantages of the experimental design. Finally, measures employed to eliminate threats which could jeopardise internal and external validity are discussed.

Table 4.1: Experiments associated with this research

	Relation and effect test	Design type	Hypothesis tested
Experiment 1	The effect of information gap and brand visibility on creativity and purchase intentions. Interactions and relationship to mediators	Factorial design 2 x 3	H1 – H3, H5a, H5c and H5d
Experiment 2	The effect of information gap, visibly and execution tool of ads on production quality in relation to ad creativity. A replication of the test of casual relationships of study 1	Factorial design 2 x 2 x 2	H1 – H4 and H5c
Experiment 3	The effect of degrading ads through pixelation, execution tool and brand visibility on purchase intentions and creativity. Mediation analysis of IVs on DVs and a replication of the test of casual relationships of study 1 and study 2	Factorial design 2 x 3	H1 – H6

Chapter 5 Focus Groups

5.1 Chapter Overview

In this chapter, four groups of students were asked to create ads for an international soft drink. In some cases, a computer was used for the creative work and for other groups the ads were created by hand. A further distinction was that some students were asked to show the brand whilst others were asked to hide the brand. Group 1 made computer-generated non-branded ads; Group 2 made computer-generated branded ads; Group 3 made pencil drawn non-branded ads and Group 4 made pencil-drawn branded ads.

This chapter presents results from the four Focus Groups which were used to inform the selection of adverts for the questionnaires. Based on analysis of the findings, ads are selected for manipulation purposes for further research work; ad selection is determined by patterns and frequencies which demonstrate high values for A_{ad} , PI , divergence and relevance. The discussion which follows relates the findings from the focus groups to the hypothesis outlined in Chapter 3.

Note: all Focus Group members were academics who were also actively practising in the field of marketing.

5.2 Group Selection and Quality Data Assurance

Based on the assurance to get good quality data, the focus group was selected from academics working in art-related subjects to get their professional point of view. At least each group had one PhD holder with more than 7 years of experience in teaching and evaluating graphic design and art design projects with a long market experience. The others were selected with masters and BA degrees with less years of experience than the PhD holders but their view would represent a different age group.

The focus groups in general lasted between 45-60 minutes and were conducted indoors. Participants viewed the ads on a projector and the discussion and the questioning followed. The focus groups were conducted each at 10:00AM time on different days,

the conditions when the focus groups were conducted in relationship to location, temperature, lighting and time were identical.

The focus groups that viewed the students work using computers had a minimum of one PhD holder who was selected based on their speciality in computer software. Also, a minimum of one lecturer specialised in computer aided software was selected as well within the group. The focus group that viewed the students work using pencils had a minimum of one PhD holder with more than 7 years of experience in teaching and specialized in traditional art work (not using computer software) and that is to get a deeper perspective on the work presented.

Focus groups were of four or five members, please see tables of the demographics at the beginning of each focus group result section.

5.2 Nomenclature

The questions posed to the Focus Groups will be referred to as Q1, Q2, Q3, Q4, and Q5 respectively. The content and a brief explanation of the purpose of each question is provided below:

Q1: What is the first thing that came to your mind when you saw this ad? *Stimulus reaction.*

Q2: Do you like this ad? If you did like it, or not, please state why. *Determination of A_{ad} & divergence; divergence can be identified by comments which indicate that the ad is original, different, uncommon, interesting and so forth.*

Q3: What's the message behind this ad? *relevance.*

Q4: Is the message of the ad clear? *Production quality.*

Q5: Would this ad encourage you to buy the product? *PI.*

Rationale

Q1, Q2 and Q3 can allocate qualitative data and so for each group Q1-Q3 will be discussed in a qualitative manner separately from Q4 and Q5 followed by an appraisal of the data as a whole. For the qualitative analysis of Q1-Q3, key words and phrases will be identified and tabulated to enable a discussion (see Table 5.1).

Q's 4 and 5 cannot gather qualitative information as they are closed questions. However, quantitative data can be gathered as a percentage to show differences in production quality and *PI* between ads.

5.3 Results

5.3.1 Results of Question 1, 2 and 3 From All Focus Groups

This subsection concerns detection of (Q1) stimulus reaction; (Q2) *A_{ad}* and divergence and (Q3) relevance across all ads viewed across the four focus groups.

First, the results of Q1-Q3 will be presented and discussed.

5.3.1.1 Focus Group 1: Computer-Drawn non-branded Ads

As mentioned previously, focus groups members were selected for quality data assurance and their professional perspective on the subject, please see Table 5.1 for the focus group members' demographics

Table 5.1: Focus group 1 members' demographics

Name	Gender	Age	Experience	degree	Work position
Subject 1	Male	45-54	15-24	PhD	Professor
Subject 2	Male	25-34	1-5	Masters	Lecturer
Subject 3	Male	15-24	1-5	BA	Teaching assistant
Subject 4	Male	25-34	1-5	BA	Teaching assistant
Subject 5	Male	25-34	1-5	BA	Teaching assistant

In this section, the individual ads (AD1-AD5) produced by Group 1 are presented and discussed. See Figure 5.1 for copies of the ads presented to Focus Group 1:



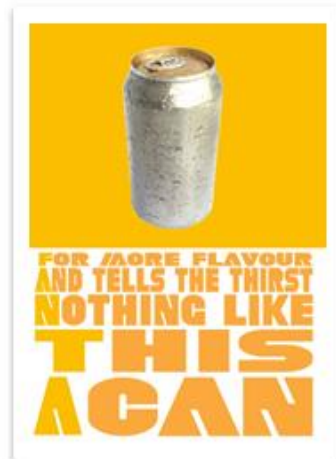
AD1



AD2



AD3



AD4



AD5

Figure 5.1: Ads that were discussed by Focus Group1

Table 5.2: Frequencies of key words and phrases used in the responses to Questions 1, 2 and 3 for Focus Group 1

AD1	KEY WORDS	FREQ	AD1	KEY WORDS	FREQ
Q1	Liquid product	2	Q2	Colourful and clear	3
	Colourful	3		Natural element	2
	Made of orange	2		Strong technicality	2
	Carbonated drink	3		Comfortable to look at	4
AD1	KEY WORDS	FREQ	AD2	KEY WORDS	FREQ
Q3	Advertisement of carbonated orange drink	5	Q1	Advertisement didn't represent the product	4
				Not clear	2
AD2	KEY WORDS	FREQ	AD2	KEY WORDS	FREQ
Q2	Does not serve and idea	4	Q3	It shows environmental land scape	
	Empty of thoughts and weak	2		which has orange involved	4
				There is no message	1
AD3	KEY WORDS	FREQ	AD3	KEY WORDS	FREQ
Q1	Liquid product	5	Q2	Clear identity	4
	Made of orange	4		Straight forward	5
	Advertisement for Fanta	2		Not thirsty	1
	It's a Fanta bottle	2		Strong message	4
	Clear identity	1		Good art work	2
AD3	KEY WORDS	FREQ	AD4	KEY WORDS	FREQ
Q3	Advertisement of Fanta	4	Q1	Carbonated drink	2
	Fanta bottle design	5		Only a can production	2
	Anti-thirst and a cold drink	3		Wrong combination of colour	1
AD4	KEY WORDS	FREQ	AD4	KEY WORDS	FREQ
Q2	Can advertisement	1	Q3	Carbonated drink	3
	No concept	2		No message	1
	Not interesting	1		Colour levels doesn't match	1
	Wrong placement of elements	1			
AD5	KEY WORDS	FREQ	AD5	KEY WORDS	FREQ
Q1	Wrong location	1	Q2	Concentration on art work more than concept	2
	No interesting element	3		No interesting elements	3
	Good art work	1		Salty drink	1
	Elements conflict	1			
AD5	KEY WORDS	FREQ			
Q3	Orange was dominant	2			
	Travelling	3			
	Natural views	1			

Ad 1

Q1: What is the first thing that came to your mind when you saw this ad?

In general, the Focus Group members were pleased with the design of the ad and were eager to share their observations for their first spontaneous reaction. They observed that the product was made from orange, the ad was colourful and some of them identified that the advert was for a carbonated drink due to the presence of a sealed bottle top and bubbles representing fizz. They concluded that the advert was interesting and uncommon.

Q2: Do you like this ad? – If you did like it or not please state why?

The viewers reported feeling happy seeing this ad and described feelings of comfort and relaxation on viewing the ad. They fed back that the colours were used in an appropriate way which showed the product as a natural element and showcased the graphic designer's skills.

Q3: What's the message behind this ad?

There was a consensus among the viewers that this ad was clear in its message as all agreed that it was an ad for a carbonated orange drink.

Results:

This ad had a high level of divergence: the viewers were impressed by the execution and they thought the advert was 'different'. It was also high in relevance as the viewers commented that there was adequate information to identify the brand. Some of the comments on ad 1 from the Focus group discussions are highlighted below:

Subject 1: 'I feel happy when I see it'; Subject 2: 'I like it because it is clear'; Subject 4: 'I like it because it shows the product as a natural element'; Subject 5 'I did like the metaphor of this ad as showing the orange as a bottle'.

Ad 2

Q1: What is the first thing that came to your mind when you saw this ad?

Participants were not happy with this ad and were eager to voice their concerns. They explained that the ad was not clear and did not represent the product.

Q2: Do you like this ad? – If you did like it or not please state why?

In general, Focus Group members did not like this ad; their main explanation for the negative attitude evoked by the ad was the lack of representation and connection to the actual product. Some viewers liked the art work of the ad but they did not see it as suitable for advertising Fanta.

Q3: What's the message behind this ad?

Participants commented that they did not understand the message behind this ad. Only that, when taken at face value, it shows a landscape with a person who is cleaning his hands. They concluded that this ad had failed to advertise the product successfully.

Results

Results indicate a low level of divergence, relevance and a poor A_{ad} .

Ad 3

Q1: What is the first thing that came to your mind when you saw this ad?

The participants showed more interest in this ad. They recognized the shape of the bottle and identified that it was a Fanta bottle. They concluded that the purpose of this ad was to promote the Fanta product and therefore were satisfied that the advert served its purpose.

Q2: Do you like this ad? – If you did like it or not please state why?

The viewers showed more interest in this ad compared to Ad 2. They explained that the concept was straightforward and that it clearly advertised Fanta.

Q3: What's the message behind this ad?

The viewers explained that they liked the ad because it served its purpose of advertising Fanta. They identified that the ad was for a cold drink which is carbonated and made from orange and linked this to Fanta due to the shape of the bottle. They described a comfortable feeling associated with the concept of relieving thirst.

Results

Results indicate high levels of divergence and relevance for ad 3 and also indicate a good level of A_{ad} and PI .

Subject 1: 'I like it because the identity is there'; Subject2: 'It is clear and the elements are clear, the bottle shape is Fanta's bottle'; Subject3: 'it is easy for a normal viewer to get it and understand'; Subject 2: 'I can understand that it is dedicated to Fanta because of the shape of the bottle'; Subject 3: 'This shape is the unique design of Fanta and so it so obvious that this ad is about Fanta'; Subject 1: 'I like it because the identity is there'.

Ad 4

Q1: What is the first thing that came to your mind when you saw this ad?

The viewers did not appreciate this ad as most of the responses focused on the fact that it does not show that it is a Fanta ad, while it had spelling mistakes which made some of the viewer's dislike it more than they should.

Q2: Do you like this ad? – If you did like it or not please state why?

Participants did not like the ad in general and were able to provide many different explanations, such as: the ad had no concept of showing Fanta (despite the fact that the first letter of each line of text when read together actually shows the product name); the ad was not interesting enough as there was nothing to grab their attention; the placement of the can was wrong and should have been flipped with the text, as their eyes were

drawn first to an unmarked grey can, which meant that they had already lost interest before even reading the text.

The participants did not like this ad as they felt it is not related to Fanta in its colours and design. On the other hand, they identified that the ad was for a carbonated drink but the consensus was that there needed to be more emphasis on aspects which linked the product to the Fanta brand.

Q3: What's the message behind this ad?

Most of the Focus Group members did not understand the message behind this ad, which was that the first letter of each line of text would represent in total the word FANTA). The message was probably more difficult to solve given that the can itself was effectively non-branded, despite the brand name being shown in the accompanying text.

Results

Results indicate low level in divergence, relevance, *A_{ad}* and *PI*. Therefore, this ad will not be selected for further research purposes.

Ad 5

Q1: What is the first thing that came to your mind when you saw this ad?

Viewers remarked that they were not happy on viewing this ad for the first time for a number of reasons. For instance, one viewer explained that the sea made them think of seawater and therefore a salty rather than sweet drink whilst another was confused that the message appeared to be that it should only be drunk at sea. The viewers also had concerns that there were no interesting elements to draw the viewer's attention. They also identified elements of conflict. For instance, one viewer pointed out that, although it was supposed to be an advert for Fanta which is supposedly derived from oranges, the advert showed coconut trees (palms) rather than orange trees.

Q2: Do you like this ad? – If you did like it or not please state why?

Participants had a poor impression of this ad; they viewed it as unfinished artwork which did not serve the purpose of advertising Fanta. They explained that they were not interested in the ad as they felt that it did not have any interesting elements that could attract the eye. Some did not like the change of the colour of the water to orange as it made them feel it is a salty drink.

Q3: What's the message behind this ad?

The viewers did not like the ad because they felt that the orange was dominant in places where it should not be. Some incorrectly identified that it was an ad about travelling or a painting of a natural view despite the hint in the text (which, translated from Arabic, reads: '*enjoy the taste of orange*').

Results

Results indicate low level in divergence, relevance, *A_{ad}* and *PI*. Therefore, this ad will not be selected for further research purposes.

5.3.1.2 Focus Group 2: Computer-Drawn Branded Ads

As mentioned previously, focus groups members were selected for quality data assurance and their professional perspective on the subject, please see Table 5.3 for the focus group member's demographics.

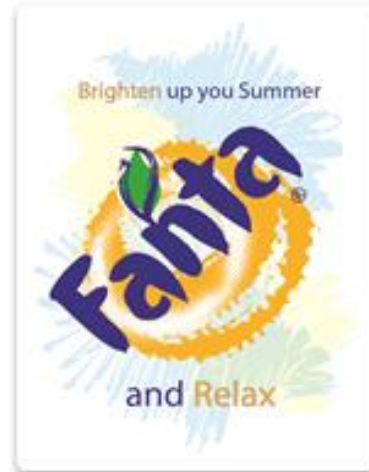
Table 5.3: Focus group members' demographics

Name	Gender	Age	Experience	degree	Work position
Subject 1	Male	45-54	15-24	PhD	Professor
Subject 2	Male	25-34	1-5	Masters	Lecturer
Subject 3	Male	15-24	1-5	BA	Teaching assistant
Subject 4	Male	25-34	1-5	BA	Teaching assistant
Subject 5	Male	25-34	1-5	BA	Teaching assistant

In the following sections, the individual ads (AD1-AD5) produced by Group 2 are presented and discussed. A copy of each ad is shown in Figure 5.2:



AD1



AD2



AD3



AD4



AD5

Figure 5.2: Ads that were discussed by Focus Group 2

Table 5.4: Frequencies of key words and phrases used in the responses to Questions 1, 2 and 3 of Focus Group 2

AD1	KEY WORDS	FREQ	AD1	KEY WORDS	FREQ
Q1	Wrong selection of back-ground colour	2	Q2	Neutral feeling	1
	Concept of squeezing fresh orange	2		Not active	1
	Repeated idea from another advertisement	1		Didn't like it for no reason	1
	Fresh drink	3		bad back ground	1
				not related to reality	1
AD1	KEY WORDS	FREQ	AD2	KEY WORDS	FREQ
Q3	Fanta is made of fresh natural orange	5	Q1	New alternative line of a Fanta product	1
				Focused and simple	3
				Dose not specify a sub line product	3
AD2	KEY WORDS	FREQ	AD2	KEY WORDS	FREQ
Q2	Good art work	2	Q3	New product line under Fanta	2
	Simplicity	1		Reminder and stimulus of Fanta	2
				Summery product	2
AD3	KEY WORDS	FREQ	AD3	KEY WORDS	FREQ
Q1	Weak in design	1	Q2	No concept	1
	Discomfort	1		Fanta bottle at the middle collecting	
	Attractive and interesting	1		orange	2
	Deepness	1		Centrality	2
	centrality	1		No attraction	1
AD3	KEY WORDS	FREQ	AD4	KEY WORDS	FREQ
Q3	Fanta made of orange	2	Q1	New design of Fanta cans	1
	Centrality	2		Focal emphases on the brand	1
	Top view	2		Strong in design elements	2
				Clear	1
				Ready to be published	3
AD4	KEY WORDS	FREQ	AD4	KEY WORDS	FREQ
Q2	Message is clear	3	Q3	Message is clear	3
	Drives interest	2		Drives interest	2
	Complete in elements	2		Complete in elements	2
	Comprehensive	1		Comprehensive	1
AD5	KEY WORDS	FREQ	AD5	KEY WORDS	FREQ
Q1	Confusing	2	Q2	Unbalanced elements	1
	Warm	4		Warm elements	3
				Reversed concept	1
AD5	KEY WORDS	FREQ			
Q3	Multi message	1			
	Hot drink advertisement	3			
	Reverse concept	1			
	Grilling	1			
	Comfort	1			

Ad 1

Q1: What is the first thing that came to your mind when you saw this ad?

The participants recognised that it is an ad for Fanta though they commented that they had concerns about some aspects of the ad such as: the background colour selection and repetition of the much-used 'squeezing the orange' concept. They did however approve of the imagery of fresh orange juice being added to the can.

Q2: Do you like this ad? – If you did like it or not please state why?

In general, the participants reported that they did not like the ad. Those that were more positive liked it based on the condition that the background colour would be reconsidered, while others couldn't quite identify why they did not like the ad.

Q3: What's the message behind this ad?

The participants correctly identified the message of the ad which is that Fanta is made from pure orange. Although the consensus was that the ad was straightforward in its message, the viewers all answered negatively in response to Question 2, i.e., they did not like it.

Results

Results indicate low levels of divergence, relevance, A_{ad} and PI . Therefore, this ad will not be selected for further research purposes.

Ad 2

Q1: What is the first thing that came to your mind when you saw this ad?

The viewers explained that they were pleased with this ad as it was focused, showed simplicity in its design, and had a pleasant feel to it. On the other hand, it was incorrectly identified by some of the viewers as an ad for a new product within the Fanta range, rather than the original Fanta orange drink itself.

Q2: Do you like this ad? – If you did like it or not please state why?

Participants generally liked this ad; they appreciated the simplicity and the art work. Some liked it but were unable to indicate why the ad gave them a good feeling.

Q3: What's the message behind this ad?

The participants showed more interest in this ad than others shown to them. They understood that it is a new line of product within the Fanta range. Some viewers interpreted it as a stimulus advert to remind us about Fanta, while others understood that the message is about Fanta being an ideal drink for the Summer.

Results

Results indicate that ad 2 had a high level of divergence and *PI*. However, it would be difficult to interpret this ad were the brand to be removed and therefore the ad will be excluded from future research work as it is unlikely to be successful.

*Subject 1: 'It is focused' 'it looks good and it is simple' subject
4: 'I like its design.'*

Ad 3

Q1: What is the first thing that came to your mind when you saw this ad?

The participants were divided in their opinions between disliking the ad and liking it from the first look (first impression). Some of them commented that it was weak in its design and uncomfortable to look at while others who identified its focal point, described it as attractive and interesting and had depth to its design due to the presence of a central focal point.

Q2: Do you like this ad? – If you did like it or not please state why?

Most viewers answered no to this question, but some of them appreciated its centrality which drew their eyes to the Fanta logo. Some viewers described the ad's components as elements that would lead them to brand in the middle, meaning that for them, the ad

had served its purpose. Others commented that the design was too simple and without concept so it failed to attract their interest.

Q3: What's the message behind this ad?

There was consensus among the Focus Group members that this ad was trying to show a message which states that Fanta is made of orange. Some recognised the focal point as the top view of a Fanta bottle and that the bottle was centrally located so as to collect the juice from the orange, which aided their conclusions that: 'Fanta is made from pure orange'.

Results:

Due to the conflict in views, this ad didn't generate enough divergence, *A_{ad}*, *PI* and relevance. Therefore, this ad won't be selected for further research work.

Ad 4

Q1: what is the first thing that came to your mind when you saw this ad?

Participants described feeling pleased on viewing this ad and attributed this to the notion that all of the elements of the ad were complementary (ie, were connected and therefore made sense). They explained that, as the ad was fully dedicated to promoting the Fanta brand - with the elements of logically distributed throughout to produce a full, clear design - they considered it as ready for publication.

Q2: Do you like this ad? – If you did like it or not please state why?

The Focus Group responded positively to this question; they described feeling happy on viewing this ad as they saw it as a complete ad in its elements of art work and message and concluded that it serves its purpose well. Each viewer commented that viewing the advert had made them (more) interested in the brand.

Q3: What's the message behind this ad?

The participants all agreed that the message behind this ad was clear. They agreed that it would ignite interest in most viewers by encouraging them to think about the new design for the Fanta can, and commented that the viewer is aided in this by the display of the old design alongside the new.

Results:

Ad 4 had a high level of divergence: it showed off the skills of the graphic designer, the viewers thought it was 'different' and that the ad clearly got the message across (i.e., high in relevance). This ad showed a good level of *PI* compared to other ads shown to this Focus Group.

Subject 1: 'Yes because it is clear and the message is clear and its well-designed', Subject 2: 'I do like it because it takes my eye and drives my attention to it.' Subject 3: 'It is clear'

Ad 5

Q1: What is the first thing that came to your mind when you saw this ad?

Participants described feeling uncomfortable in response to viewing this ad as it shows heat and warmth more than it shows coldness and therefore concluded that it did not relate to Fanta. Some viewers described feeling confused because of this as the advert seemed to show Fanta as a hot drink rather than a cold drink.

Q2: Do you like this ad? – If you did like it or not please state why?

Viewers responded negatively to this question, explaining that they felt that elements such as smoke and fire emerging from the can to warm the lady in the picture were too warm to represent an ad for a cold drink.

Q3: What's the message behind this ad?

The participants described the message of this ad as for a hot drink and highlighted the conflict with the concept of Fanta as a cold drink. Despite the message in the text that

Fanta provides a 'moment of comfort', the viewers stated that they felt quite the opposite. The ad failed to convince the viewers that it would be a successful Fanta ad.

Results:

Results indicate low levels of divergence, relevance, A_{ad} and PI . Therefore, this ad will not be selected for further research purposes.

5.3.1.3 Focus Group 3: Pencil-Drawn Branded Ads

As mentioned previously, focus groups members were selected for quality data assurance and their professional perspective on the subject, please see Table 5.5 for the focus group member's demographics

Table 5.5: Focus group members' demographics

Name	Gender	Age	Experience	degree	Work position
Subject 1	Male	25-34	1-5	Masters	Lecturer
Subject 2	Male	44-54	15-24	PhD	Professor
Subject 3	Female	25-34	1-5	Masters	Lecturer
Subject 4	Male	25-34	1-5	BA	Teaching assistant
Subject 5	Male	25-34	1-5	BA	Teaching assistant

In the following section, the individual ads (AD1-AD5) produced by Group 3 are presented and discussed. See Figure 5.3.



AD1



AD2



AD3



AD4



AD5

Figure 5.3: Ads that were discussed by Focus Group3

Table 5.6: Frequencies of key words and phrases used in the responses to Questions 1, 2 and 3 of Focus Group 3

AD1	KEY WORDS	FREQ	AD1	KEY WORDS	FREQ
Q1	Not a clear identity	2	Q2	Solid	2
	Not interesting	2		Rigid and heavy	1
	Juice	2		Repeated idea	2
				No amusement	1
AD1	KEY WORDS	FREQ	AD2	KEY WORDS	FREQ
Q3	No message	1	Q1	Natural greenery	
	Natural drink	1		Confusing	
	Bad presentation	2		Orange head	
	Not entertaining	1			
AD2	KEY WORDS	FREQ	AD2	KEY WORDS	FREQ
Q2	Not a string design	1	Q3	Head as orange	1
	confusing	1		No message	4
	not clear	2			
AD3	KEY WORDS	FREQ	AD3	KEY WORDS	FREQ
Q1	Bad presentation	1	Q2	Weak	1
	Natural orange	2		Elements of	2
	Aggressive	2		discomfort	2
				Bad presentation	
AD3	KEY WORDS	FREQ	AD4	KEY WORDS	FREQ
Q3	No message	3	Q1	Drama and suffering	2
	Natural drink of orange	1		Happy lines	1
				Abstract art	1
AD4	KEY WORDS	FREQ	AD4	KEY WORDS	FREQ
Q2	No harmony	2	Q3	No message	4
	Line combination, brave	2			
	Sadness, happiness	1			
AD5	KEY WORDS	FREQ	AD5	KEY WORDS	Frequency
Q1	Clear	1	Q2	Natural elements	1
	Active	1		Nice idea	1
	Traditional	1		Relaxing	1
	advertisement	1		Full	1
	Full advertisement	1			
AD5	KEY WORDS	FREQ			
Q3	Fanta is a good cold drink for the summer especially on the beach	4			

Ad 1

Q1: What is the first thing that came to your mind when you saw this ad?

The participants commented that it had no interesting elements from their perspective. A few thought that the advert was for a still juice drink rather than a carbonated juice drink.

Q2: Do you like this ad? – If you did like it or not please state why?

Most answered negatively. Focus Group members used words such as ‘solid’, ‘rigid’ and ‘heavy’ to describe the design of the ad. Some viewers commented that the use of a straw was unoriginal and that, aside from the characteristic bottle shape, it could be mistaken for a fresh orange juice product or something natural.

Q3: What’s the message behind this ad?

Participants felt that this ad had no message or identity despite the fact that it contained both the patented Fanta bottle shape and the Fanta logo. They felt that without the text, it could be an advert for any orange juice product of any brand. Others commented that the poor artwork (bad presentation) caused them to perceive the ad as boring, and thus the message wasn’t clear to them.

Results:

Results indicate low levels of divergence, relevance, *A_{ad}* and *PI*. Therefore, this ad will not be selected for further research purposes.

Ad 2

Q1: What is the first thing that came to your mind when you saw this ad?

At first glance, participants thought that this ad was to do with trees. Some noticed the leaves and the stalk, whilst others noticed the orange head.

Q2: Do you like this ad? – If you did like it or not please state why?

Participants did not like ad in general because of its design and conflicting elements; one viewer observed that each of the elements served to draw the attention of the viewer in a different direction, making it difficult to focus and identify the message.

Q3: What's the message behind this ad?

In general, Focus Group members could not identify a clear message from viewing this ad.

Results:

Results indicate low levels of divergence, relevance, *A_{ad}* and *PI*. Therefore, this ad will not be selected for further research purposes.

Ad 3

Q1: What is the first thing that came to your mind when you saw this ad?

Participants agreed that this ad was not presentable due to the poor artwork. While they understood from the advert that Fanta is made from natural orange, they had concerns that the ad was too aggressive with the knife as the focal element. Indeed, on first glance, one viewer thought that this was an ad for a knife.

Q2: Do you like this ad? – If you did like it or not please state why?

Overall, viewers responded negatively, citing reasons such as weak design, poor presentation and generation of uncomfortable feelings as a result of the knife and slicing action, which they perceived as aggressive.

Q3: What's the message behind this ad?

The group did not identify a message behind this ad, save that it was aggressive and unclear in its purpose. Some thought that it was an ad about a natural drink.

Results:

Results indicate low levels of divergence, relevance, *A_{ad}* and *PI*. Therefore, this ad will not be selected for further research purposes.

Ad 4

Q1: What is the first thing that came to your mind when you saw this ad?

Some viewers interpreted the theme as drama and suffering while others observed that it was a happy image or abstract (either a combination of both happy and sad elements or just random elements).

Q2: Do you like this ad? – If you did like it or not please state why?

Focus Group members could not reach a consensus: some observed that that the ad had too many contradictions and that its elements were not in harmony with each other as they could see both happy and sad elements; others commented that they liked it because of the ‘happy or ‘brave’ line combinations.

Q3: What’s the message behind this ad?

The Focus Group members reported that they could not see a message behind this ad and so it failed to fulfil its purpose.

Results:

Results indicate low levels of divergence, relevance, *A_{ad}* and *PI*. Therefore, this ad will not be selected for further research purposes.

Ad 5

Q1: What is the first thing that came to your mind when you saw this ad?

Participants described this ad as ‘clear’ and ‘active’, ‘traditional’ and ‘full’ (complete/suitable for publication) and commented that they were more satisfied with this ad compared to others shown to them.

Q2: Do you like this ad? – If you did like it or not please state why?

Participants commented that they liked this ad because it was ‘relaxing’ and contained all the elements that would be required for an ad to be published. In addition, one viewer commented on the ‘nice design’.

Q3: What’s the message behind this ad?

Focus Group members felt that the message of this ad was clear and they all agreed that it is saying that Fanta is a good summer drink especially on the beach.

Results:

Results of ad 5 indicates high levels of divergence, relevance, A_{ad} and PI . Therefore, this ad will be selected for further research purposes.

Subject 2: ‘Full ad and its better than the others that we saw previously’, Subject 3: ‘I like it because it has more natural elements’

5.3.1.4 Focus Group 4: Pencil non-branded Ads

As mentioned previously, focus groups members were selected for quality data assurance and their professional perspective on the subject, please see Table 5.7 for the focus group member’s demographics.

Table 5.7: Focus group members’ demographics

Name	Gender	Age	Experience	degree	Work position
Subject 1	Male	25-34	1-5	Masters	Lecturer
Subject 2	Male	44-54	15-24	PhD	Professor
Subject 3	Female	25-34	1-5	Masters	Lecturer
Subject 4	Male	25-34	1-5	BA	Teaching assistant
Subject 5	Male	25-34	1-5	BA	Teaching assistant

In the following sections, the individual ads (AD1-AD5) are presented and discussed. See Figure 5.4.

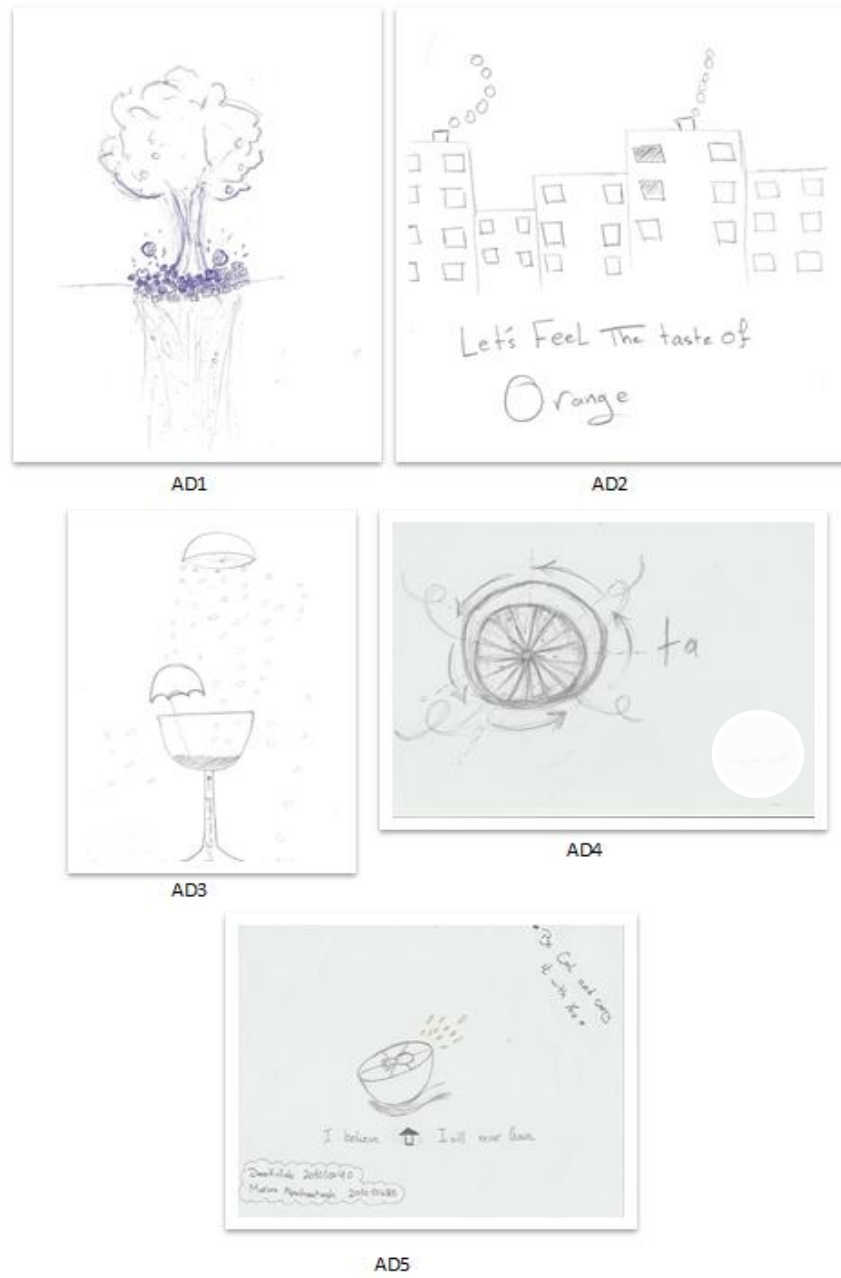


Figure 5.4: Ads that were discussed by Focus Group 4

Table 5.8: Frequencies of Question 1 to Question 3 of Focus Group 4

AD1	KEY WORDS	FREQ	AD1	KEY WORDS	FREQ
Q1	Explosion	1	Q2	Aggressive explosion	1
	Natural and going green	3		Not a clear idea	3
AD1	KEY WORDS	FREQ	AD2	KEY WORDS	FREQ
Q3	Explosion	1	Q1	No impression	2
	Not a clear message	3		Contradictive	1
				Go green	1
AD2	KEY WORDS	FREQ	AD2	KEY WORDS	FREQ
Q2	Does not describe a product	4	Q3	No message	3
				Go green	1
AD3	KEY WORDS	FREQ	AD3	KEY WORDS	FREQ
Q1	Glass advertisement	1	Q2	Imagination	2
	Environmental	2		Attention	2
	Natural orange	2		No story line	1
AD3	KEY WORDS	FREQ	AD4	KEY WORDS	FREQ
Q3	No message	2	Q1	Concentration	1
	Natural orange	1		Combination of fan and ta	2
	Orange from another planet	1		Dynamic	1
AD4	KEY WORDS	FREQ	AD4	KEY WORDS	FREQ
Q2	Dizzy	1	Q3	Love the orange	1
	Hidden message	3		The combination between Fan and Ta	3
	Arrow direction	1			
	Dynamic	2			
AD5	KEY WORDS	FREQ	AD5	KEY WORDS	FREQ
Q1	Proportion	1	Q2	Bad presentation	3
	Orange	3		Orange as a can	1
AD5	KEY WORDS	FREQ			
Q3	Let Fanta reach you	3			
	Natural Orange drink	2			

Ad 1

Q1: What is the first thing that came to your mind when you saw this ad?

The participants had different points of view regarding their first impressions on viewing this ad but most saw the image as being related to nature in some way: ‘trees’... ‘flowers’... ‘going green.’ One viewer commented that it looked like a nuclear explosion.

Q2: Do you like this ad? – If you did like it or not please state why?

The majority of the participants said that they did not like this ad as it was empty and the message was not clear while one viewer described the ad as ‘aggressive’ due to interpreting the image as an explosion.

Q3: What is the message behind this ad?

The participants could not reach a consensus on the message: one commented that the message concerned differing directions of movement of the elements in the image, another thought it was the explosion of an object and another thought it was about a natural view. One viewer could not identify a message at all from the ad.

Results

Results indicate low levels of divergence, relevance, *A_{ad}*.

Ad 2

Q1: What is the first thing that came to your mind when you saw this ad?

Participants again had different first impressions. One felt ‘nothing’ on viewing the ad, two stated that they did not understand the advert or were confused due to the to the unrelated elements and one stated that the ‘go green’ message came to mind.

Q2: Do you like this ad? – If you did like it or not please state why?

All participants responded negatively to this question and there was a general consensus that the reason for disliking the ad was due to their lack of understanding of the advert as a result of unrelated elements. One viewer explained that the notion of oranges coming out of the chimneys had added to their dislike of the ad due to the implausibility of this. They could not see how it could possibly be an advert for Fanta.

Q3: What's the message behind this ad?

The majority of the group stated that they could not see a message or that the message was unclear. However, one viewer described the message as 'go green' (environmental).

Results

Results indicate low levels of divergence, relevance and A_{ad} .

Ad 3

Q1: What is the first thing that came to your mind when you saw this ad?

Participants had different views about this ad as it gave them different impressions due to its art work. One described it as an ad for glass, while others interpreted it as an ad for 'rain', 'geography and space' or 'natural orange'.

Q2: Do you like this ad? – If you did like it or not please state why?

The viewers could not reach a consensus on this. Two of them reported that they liked this ad as it provides scope for imagination and grabs attention, whilst the other two stated that they disliked it (one could not explain why and the other attributed it to the lack of storyline).

Q3: What is the message behind this ad?

The participants who did not like the advert stated that they could not see a message. However, the two participants who liked the advert both understood that the message was about pure orange being added to the glass. One stated that the message was about Fanta being made from natural orange, whilst the other elaborated further and explained that the juice was being squeezed into the glass from a planet made from orange.

Results:

This ad generated a good level of A_{ad} for those who understood the message. The ad was low in relevance.

Ad 4

Q1: What is the first thing that came to your mind when you saw this ad?

Two viewers noted the message straight away, one appreciated that the advert was ‘nice and dynamic’ and the other said that ‘concentration’ came to mind.

Those who understood explained that it took their attention in a way that made them concentrate to find the message behind it and that successfully identifying the hidden message made them like the product more.

Q2: Do you like this ad? – If you did like it or not please state why?

Overall, focus group members had a good impression about this ad explaining that they felt happy understanding it. Only one viewer failed to understand the message and therefore did not like the advert. The majority of participants said that they liked this ad because they had to identify a hidden message about Fanta which required them to think in order to interpret it correctly. One viewer recommended some adjustments to the direction of the arrows to guide the viewer in the right direction (ie so that ‘ta’ was read after viewing the fan) and the participant who did not like the advert commented that it made them feel dizzy.

Q3: What is the message behind this ad?

Most of the participants found a hidden message behind this ad which was the shape of the orange converted to a fan followed by the two letters ta (to make ‘Fanta’) which in combination represents the name of the brand. These viewers felt satisfied on understanding the ad. One viewer identified a further message - ‘love the orange’ – due to the generation of a positive feeling towards Fanta orange on successful identification of the brand from the image and the text.

Results:

Ad 4 had a high level of divergence, demonstrating the skill of the graphic designer. Focus Group members thought that it was different. However, the ad was low in relevance.

Subject 2: 'I like it because it has a hidden meaning.' *Subject 3: 'It is nice and dynamic.'* *Subject 4: 'it makes you like Fanta more!'*

Ad 5

Q1: What is the first thing that came to your mind when you saw this ad?

Viewer responses to this question varied. One viewer thought of the brand (Fanta) straight away, one thought of a spider on a plate (but on processing further identified the hand holding the orange) and another identified the image of the orange as the can of the drink itself and that the hand was offering it to the viewer. One viewer was more concerned with the disproportionate size of the orange in relation to the hand.

Q2: Do you like this ad? – If you did like it or not please state why?

In general, viewers responded positively to this question. Those who were less keen explained that the quality of the artwork was compromising the ad and they would like it more on the condition that quality of the art work was improved. In summary, they liked the idea of this ad but they did not like the art work presented. One viewer was particularly impressed by the 'nice idea' of the orange becoming the drinks can.

Q3: What is the message behind this ad?

Two of the viewers identified the message that the drink is made from orange and one thought the message was 'we want to let Fanta reach you'. The viewer who thought the ad was weak could not identify a clear message but thought that there could be a message in text. In general, they were satisfied with the message of the ad but they felt it was not presented in the way it should be.

Results

Results indicate high levels of divergence but good levels of A_{ad} . However, due to the poor presentation, this ad will not be selected for further research purposes.

Results and Frequencies of Question 4 And 5 From All Focus Groups

This subsection concerns responses to question 4 (relevance) and question 5 (purchase intentions) across all ads that were viewed across the four focus groups:

Table 5.6 summarises responses to Q4 (relevance) and Q5(*PI*) for each of the 20 adverts as viewed by the focus group (each focus group viewed five ads in total). Of the five ads shown to Focus Group 1, AD1 and AD3 scored highly in relation answers provided for Q4 (relevance). AD1 also generated the highest *PI* value. In Focus Group 2, AD1, AD2 and AD4 scored highly for relevance and AD4 also generated the highest value for *PI*. In Focus Group 3, AD5 scored highest for both relevance *PI*. In Focus Group 4, AD4 and AD5 generated the highest scores for relevance and AD5 also scored highly for *PI*.

Table 5.6: Results for responses to Question 4 and 5, designed to detect relevance and purchase intentions respectively, for all ads across the four Focus Groups.

Focus group 1					
Q4-ad1	Yes	No	Q5-AD1	Yes	No
Frequency	2	3	Frequency	2	3
Q4-AD2	Yes	No	Q5-AD2	Yes	No
Frequency	0	5	Frequency	0	5
Q4-AD3	Yes	No	Q5-AD3	Yes	No
Frequency	3	2	Frequency	1	4
Q4-AD4	Yes	No	Q5-AD4	Yes	No
Frequency	0	5	Frequency	0	5
Q4-AD5	Yes	No	Q5-AD5	Yes	No
Frequency	0	5	Frequency	0	5
Focus group 2					
Q4-AD1	Yes	No	Q5-AD1	Yes	No
Frequency	5	0	Frequency	3	2
Q4-AD2	Yes	No	Q5-AD2	Yes	No
Frequency	4	1	Frequency	4	1
Q4-AD3	Yes	No	Q5-AD3	Yes	No
Frequency	4	1	Frequency	2	3
Q4-AD4	Yes	No	Q5-AD4	Yes	No
Frequency	5	0	Frequency	5	0
Q4-AD5	Yes	No	Q5-AD5	Yes	No
Frequency	4	1	Frequency	0	5
Focus group 3					
Q4-AD1	Yes	No	Q5-AD1	Yes	No
Frequency	1	3	Frequency	0	4
Q4-AD2	Yes	No	Q5-AD2	Yes	No
Frequency	1	3	Frequency	0	4
Q4-AD3	Yes	No	Q5-AD3	Yes	No
Frequency	1	3	Frequency	0	4
Q4-AD4	Yes	No	Q5-AD4	Yes	No
Frequency	0	4	Frequency	0	4
Q4-AD5	Yes	No	Q5-AD5	Yes	No
Frequency	4	0	Frequency	4	0
Focus group 4					
Q4-AD1	Yes	No	Q5-AD1	Yes	No
Frequency	0	4	Frequency	0	4
Q4-AD2	Yes	No	Q5-AD2	Yes	No
Frequency	0	4	Frequency	0	4
Q4-AD3	Yes	No	Q5-AD3	Yes	No
Frequency	1	3	Frequency	1	3
Q4-AD4	Yes	No	Q5-AD4	Yes	No
Frequency	3	1	Frequency	2	2
Q4-AD5	Yes	No	Q5-AD5	Yes	No
Frequency	3	1	Frequency	3	1

5.4 Ad Selection:

Based on analysis of responses to the questions, and additionally whether the advert was deemed suitable by the researcher for manipulation purposes, the ads shown in Figure 5.5 were selected for comparison. These ads will be compared to each other and then ads will be selected based on their ease of manipulation for further research work.

Additionally, all ads were viewed by an independent marketing professor for reassurance of the right selection.



Figure 5.5: Selected ads from each group following analysis of focus group responses.

This Study is dedicated to investigating non-branded ads and their creative execution. AD1 and AD3 from Focus Group 1, which were already non-branded, were received positively by the Focus Group. Furthermore, AD2 showed the unique shape of Fanta bottle which helped in brand identification for future manipulation, as confirmed by the Focus Group assigned to this ad. From the branded ads shown to Focus Group 2, AD2 had good feedback. However, if converted to a non-branded ad for manipulation purposes, brand identification would be impossible as there is no product shown in the ad to lead to a successful identification. This also applies to AD4, as the shape of the can could relate to any other brand if the logo were not present. From Focus Group 3, AD5 had good feedback. From Focus group 4, neither AD3 nor AD5 had any brand identification leads, as confirmed by the subjects. Although AD4 also scored highly and had a lead for brand identification which was relevant for the purposes of this research,

manipulation would be difficult. Therefore, it was disregarded. Therefore, this leaves us with three suitable ads for manipulation: AD1 and AD3 of Focus Group1 and AD5 of Focus Group 3. AD5 of Focus Group 3 is more generic than AD1 and AD3 of Focus Group 1. It was also remarked upon by the viewers that the concept of the ad is a repeat of previous ads, which the researcher believes may cause the viewer to either dislike the ad (see discussion and hypothesis section) and/ or possibly mistake it for a different brand (once manipulation is conducted to hide the brand). Hence, AD1 and AD3 3 from Focus Group 1 are the two ads which were selected for further research purposes.

5.6 Discussion and Confirmatory Hypotheses Formulation

This section will discuss the results in reference to the hypotheses outlined in Chapter 3.

5.6.1 Focus Group 1 – Computer Non-Branded Ads

For all five ads, in general, the Focus Group members were pleased with the artwork produced, but the outcomes were dependent on the design and its concept. Out of the five ads, Focus Group members showed no interest in two of the ideas, despite their appreciation of the artwork. Although it was clear that the student sample assigned to produce non-branded ads using the computer as their execution tool had good computer skills, the challenge of producing a non-branded ad requires higher levels of creative thinking in order to enable successful brand identification, as design skills alone did not elicit a positive response to the ad. This associates with the hypothesis related to non-branded ads, as these ads are predicted to produce higher levels of divergence than branded ads on moderate and high information gap.

The Focus Group members approved of most the ads shown to them; they commented that they were comfortable to look at and they thought the ads contained artwork of a high standard. Furthermore, although the logo was not visible, they still thought the brand identity was clear for most of the ads due to the presence of significant leads, as follows: AD1 – (i) orange colour (ii) manipulation of the orange as a bottle (iii) bubbles; AD2 – (i) Fanta bottle hidden in the water fountain (ii) oranges; AD3 – (i) orange segments in the background (ii) outline of the characteristic Fanta bottle shape (iii) bubbles (iv) ice cubes (v) the text: ‘thirsty?’; AD4 – (i) the first letter of each line of text

when read together; AD5 - no significant leads. None of the viewers were able to identify the brand in AD5. This suggests that, the more relevant leads a non-branded ad contains, the easier it should be to identify the brand. This agrees with the hypothesis associated with information gap and relevance. In other words, information gap will affect relevance negatively, especially in non-branded ads.

This could suggest that a) when the ad is non-branded while the ad seems to grab the viewers' attention, and at the same time b) if the ad challenged the viewer to think about brand identification, then non-branded ads will have a higher impact than branded ads as it would need a higher level of involvement to achieve brand identification, thus encouraging a higher level of processing. This associates with the hypothesis which envisages that non-branded ads will generate a greater amount of attention, motivation to process the ad and depth of processing compared to branded ads.

The participants liked these ads in general, as they thought the message behind most of the ads was clear and hence served their purpose of advertising Fanta. In some cases though, brand identification was difficult. For instance, in AD4 - where the first letter of each line of text when read together showed the brand name (Fanta) - due to the lack of graphic software skills, although the idea was there the skillset of the two students involved did not match with the idea of the ad. Therefore, no-one in the focus group understood it. However, when both computer skills and creativity were of an equal standard, high scores were generated for A_{ad} and divergence; this supports the hypothesis which was generated by the secondary data collection (see Chapter 3) (please see discussion for Focus Group 2). Which predicts that non-branded ads of moderate and high Information gap will generate better attitudes towards the ad and attitude towards the brand than branded ads

5.6.2 Focus Group 2 – Computer Branded Ads

Some of the ads shown to this focus group generated contradiction in feelings among the viewers. For instance, although AD1 generated feelings of relaxation and refreshment, there was much criticism of the background colour as it neither matched the brand identity nor provided enough contrast. The concept of the ad was good but the concept was not unique for the viewers as it was a repeat of previous concepts. It

therefore failed to advertise the brand exclusively as the concept of squeezing the orange served to remind the Focus Group of other brands. Furthermore, this can comprehend that branded ads will have higher value of relevance but less value of divergence than non-branded ads. It is also understood that leads are sources of information and that information is a representation of relevance. Hence, this is in support of the hypothesis which predicts that information gap will affect relevance negatively, especially in non-branded ads.

As the focus group tests were conducted in Jordan in the height of Summer, it is probable that environmental conditions contributed to the Focus Group's like or dislike of the ads. Ads which contained cool colours, water or fresh orange were looked on favourably as a whole, whilst AD5 - which had warm colours and showed imagery of fire, smoke and warming effect - made the viewers feel uncomfortable causing them to conclude that they disliked the ad. The consensus was that the concept did not serve to advertise the attributes of the product as a cold drink and thus it failed its purpose. They particularly liked AD1, which showed cold fresh orange giving them the feeling of a cold drink. Therefore, the general comfort of the focus group members at the time (humidity, thirst etc) may have served to manipulate feelings generated by the ads which in turn may have affected A_{ad} .

Since this group were shown branded ads, the participants were expecting to see the familiar brand logo or product displayed in the ad. They all responded positively to AD2, which clearly showed the brand logo. Since it is a mature brand and the logo was represented in a new way, they questioned whether this ad related to a new product in the Fanta range, which suggests that curiosity can be a positive mediator. This would support the hypothesis which associates with curiosity which predicts that curiosity will act as a positive mediator for the relationship between IVs/interactions and divergence and curiosity will act as a positive mediator for A_{ad} , A_b and P_I in their relationship with Interaction / IVs.

In general, the ads gave a good first impression about the brand. Possibly the students felt more comfortable working with such ads compared to non-branded ads, indicating that a non-branded ad implementation may need a higher level of creativity as successful execution is more difficult to achieve.

Since the ads were classed as branded, the brand was explicit. Fanta is considered as a mature brand and their logo has only changed marginally over the years. Thus some of the ads stimulated the memory of the viewers to remember the brand, meaning that the ads had served their purpose.

Analysis of responses from this focus group indicate that, regardless of the standard of the artwork and the approach, the viewer was likely to reject the ad if they did not respond favourably to the concept. Most of the ad messages alluded to the attributes of the product i.e. made from orange, cold drink, a drink related to summer.

5.6.3 Focus Group 3 – Pencil Branded Ads

In general, these ads did not create a good impression among subjects assigned to this group. The quality of artwork was cited as the main reason for lack of approval. However, the design concepts were considered as good for some of the ads.

Though the ads were pencil-drawn, they generated a higher attitude towards the Ads overall, provided the illustrations were of an acceptable standard. Therefore, production quality in the context of execution tool (computer, pencil) shouldn't have a direct impact on divergence. This supports the hypothesis which is associated with production quality as it predicts that production quality will not affect the creativity level for both degraded and non-degraded ads.

As an aside, the students' sketching ability was quite poor in relation to their computer drawing skills, suggesting that graphic design course content might need to place a greater focus on freehand drawing classes (given that only one of the ads met the experts' expectations in terms of sketching ability). It is understandable that use of the computer as a tool for implementing designs is unavoidable at the present time, but free hand drawing is a good tool for self-expression.

5.6.4 Focus Group 4 – Pencil Non-Branded Ads

AD5 succeeded in generating a good impression among the viewers, apart from Subject 1, who did not understand the concept of the ad. The focus group favoured AD3 as a good level of involvement was established, with successful brand recognition by one of the viewers. AD4 and AD5 achieved a positive A_{ad} overall.

AD4 had a positive effect on the viewers as it had a good design concept. The generation of positive attitude on successful identification of the brand made the participants like this ad even more. At first, some participants did not get the idea of ad 4 as it required further processing. Therefore, the viewer's curiosity affected the amount of attention they gave to the ad which in turn made them motivated to process the ad. This supports the hypothesis which predicts that curiosity, amount of attention, motivation to process the ad and depth of processing will act as a positive mediator in the relationship between the independent variables / interactions and A_{ad} and PI

Chapter 6 Study 1

6.1 Method

The objective of Study 1 was to test H1 to H3, H5c and H5d. Participants were undergraduate students from a large public university (n = 150) studying from different subject disciplines (Gender_{M/FM} = AVG 42%, 58%), see Table 6.1 for the demographics. Ads were developed for an international branded fizzy drink, as brand identification on viewing a non-branded ad will not be possible if the brand is not previously known to the viewer. Therefore, a strong, well-recognised brand is necessary. In addition, fizzy drinks were found to be of interest to persons of this age category. After obtaining a permission from an international brand to use their logo, ads were produced by 40 graphic design students and subsequently shown to four Focus Groups. Ads were then selected based on responses that showed higher values of A_{ad} , divergence and purchase intentions. From this selection, Ads which could be subject to manipulation were identified and used for the empirical research.

Table 6.1: Study 1 demographics distribution

Gender n = 150		Discipline	Age
64 male	86 female	Mixed Subject disciplines	18-25 age category

The ads were manipulated by visibility (branded, non-branded) and Information gap in three groups (low, moderate, high). The manipulation of the latter involved adding or removing leads (the term 'leads' refers to extra written or visible information which purposely facilitates brand identification). branded and non-branded ads were manipulated as follows: (i) Low Information gap: The branded ad showed a visible product and logo, with the addition of an extra written lead which served to lower the Information gap further. The non-branded ad showed the product without showing the logo. Again, a written lead was added to lower the Information gap further. moderate Information gap: The branded Ad consisted of a product which was partially visible and accompanied by a fully visible logo and a written lead. The non-branded ad contained no logo but the product was partially visible and accompanied by a written lead. High Information gap: In this case, the branded ad was stripped from colour to heighten the Information gap. In addition, the product was partially visible and the logo was visible.

No leads were provided. The non-branded ad showed part of the product with no logo and no lead provided. See figure 6.1.





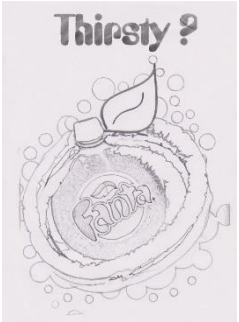

Visibility X Information gap		Visibility	
		Branded	Non-branded
Information gap	Low information gap		
	Moderate information gap		
	High information gap		

Figure 6.1: Ads used for study 1

6.2 Procedure

Participants were tested in random groups of 25-30 and supervised by the researcher. Following exposure to the stimulus ad, participants filled out the measures. Participants were briefed prior to and after answering the measures and were thanked for their effort and time.

6.3 Measures

As acclaimed by previous research, the two main dimensions of creativity (divergence and relevance) were measured using seven items (Sheinin et al., 2011; Smith et al., 2008; Yang and Smith, 2009; Smith et al., 2007a) as shown in Table 6.1. Divergence, relevance, P_I (purchase intentions) and amount of attention were measured using seven-point Likert scales anchored by disagree/agree. A_{ad} was measured using Bipolar -3 to $+3$. Principal component analyses with Varimax rotation were conducted to determine whether the two dimensions of creativity could be reproduced. The analysis revealed two components (item loading $> .65$ and Eigenvalues > 1) which identified the presence of divergence and relevance. Values for item loading, reliability (Fornell and Larcker, 1981) and AVE (Average Variance Extracted) are provided in Table 6.2. Cronbach's reliability for divergence ($\alpha = .89$) and relevance ($\alpha = .91$) exceeded the required threshold of $\alpha > .7$ (Cronbach, 1951). The researcher used three items to measure P_I (MacKenzie et al., 1986; Smith and Swinyard, 1988; Yang and Smith, 2009) ($\alpha = .897$), M_{PA} (motivation to process the ad) (Smith et al., 2007a), (Sheinin et al., 2011) and D_{OP} (depth of processing the ad) (Smith et al., 2007a) and four items to measure A_{ad} (Smith et al., 2007a; Bergkvist and Rossiter, 2009; Smith et al., 2008). All items were selected to be general and non-attribute specific to fit across different types of ads. Finally, A_A (amount of attention) was measured using three items (Smith et al., 2008; Smith et al., 2007a) and curiosity was measured using two items (Smith et al., 2007a; Smith et al., 2008; Yang and Smith, 2009). Correspondingly, at the end of the experiment participants were asked to guess the brand in the case of non-branded ads in order to test brand identification. Correct answers were converted to yes (1) and wrong answers were converted to no (0) so that a percentage could be obtained. The groups who evaluated

all constructs for branded and non-branded ads were sufficiently normal for the purposes of conducting analysis (i.e., skew < |2.0| and Kurtosis < |9.0|; (Schmider et al., 2010)).

Table 6.2: Study 1 measurement constructs

Construct	Items	Loading	AVE	M	α	Composite reliability
Ad divergence	The ad is original.	.83	.73	4.23	.891	.918
	The ad is different.	.90				
	The ad is uncommon.	.88				
	The ad is interesting.	.82				
Ad relevance	The ad was meaningful to me.	.90	.84	3.88	.911	.940
	The ad presents the product benefits.	.92				
	The ad provides useful information.	.91				
Purchase intentions	What is the probability that you will...		.836	3.90	.897	.938
	.... Try out the advertised brand?	.918			
	.... Purchase the advertised brand?	.916			
 Pay a higher price for this brand?	.906				
Attitude towards the ad	Dislike / Like.	.908	.681	4.6	.920	.895
	Bad / Good.	.926				
	Unpleasant / Pleasant.	.880				
	Unfavorable / Favorable.	.889				
Amount of attention	The ad demanded my attention.	.901	.770	4.50	.85	.909
	I examined the main elements of the ad very carefully.	.839				
	The ad would stand out in a group of ads.	.884				
Motivation to process the ad	I had a strong desire to examine the ad.	.899	.827	4.05	.894	.935
	I was highly motivated to view the ad.	.922				
	I was very interested in the ad.	.907				
Depth of processing	I relate this product to my life.	.879	.781	4.15	.860	.915
	I used my imagination to go beyond the information presented in the ad.	.892				
	I was able to imagine using the product in the ad.	.881				
Curiosity	The ad makes me curious about the advertised brand.	.938	.88	4.3	.864	.936
	I would like more information about the product.	.938				
Product knowledge	I feel very knowledgeable about the product in the ad.	.812	.688	4.44	.848	.898
	If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	.812				
	I feel very confident about my ability to judge the quality of this product.	.848				
	I am familiar with soft drinks brands.	.845				

Notes: AVE = average variance extracted

6.4 Results

6.4.1 Experimental Designs

Since all variables found to be reliable via confirmatory analysis, the items were averaged for subsequent analysis. A 2 (brand visibility: branded vs. non-branded) X 3 (Information gap: High vs. moderate vs. Low) between subjects ANOVA was conducted on all constructs (see means across groups Figure 6.2):

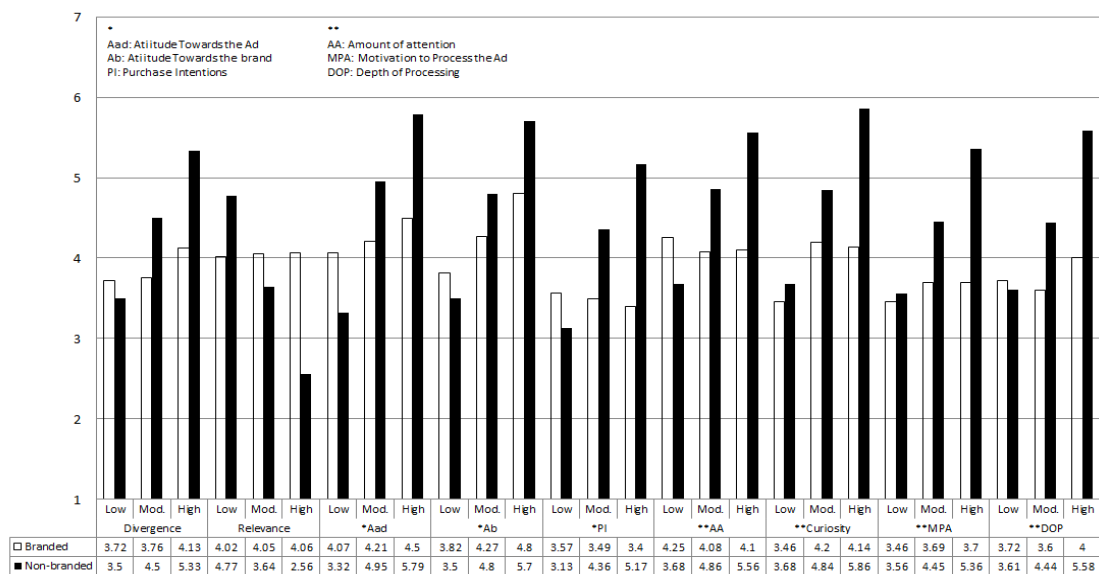


Figure 6.2: Means of constructs across the groups of Study 1

6.4.1.1 Divergence

Results indicate main effect of information gap $F(2, 144) = 7.82, p = .001, \eta_p^2 = .098$; Ads of low Information gap ($M = 3.65, SD = 1.35$) reported less divergence than ads of moderate Information gap ($M = 4.15, SD = 1.36$), while moderate Information gap ads reported less divergence than high Information gap ads ($M = 4.73, SD = 1.50$). In addition, results report main effect of brand visibility $F(1, 144) = 7.71, p = .006$, where branded ads ($M = 3.87, SD = 1.35$) reported less divergence compared to non-branded ads ($M = 4.48, SD = 1.52$). The interaction between Information gap and brand visibility was significant: $F(2, 144) = 3.108, p = .048, \eta_p^2 = .041$. Simple effect analysis was conducted to test whether ads would produce greater divergence as a function of the manipulation of the Information gap. As expected, branded Ads showed similar levels

of divergence across the three levels of Information gap, as follows: Low ($M = 3.72$, $SD = 1.303$); moderate ($M = 3.76$, $SD = 1.22$); High ($M = 4.13$, $SD = 1.52$), $F(2, 144) = .691$, $p = .503$, $\eta_p^2 = .01$. In contrast, non-branded ads differed in levels of divergence across the three levels of Information gap: Low ($M = 3.59$, $SD = 1.42$); moderate ($M = 4.54$, $SD = 1.41$); High ($M = 5.33$, $SD = 1.24$), $F(2, 144) = 10.262$, $p = .0001$, $\eta_p^2 = .129$, and this supports:

H1a: Compared to branded ads, non-branded ads will result in higher levels of divergence for moderate and high information gaps, but not for low information gap.

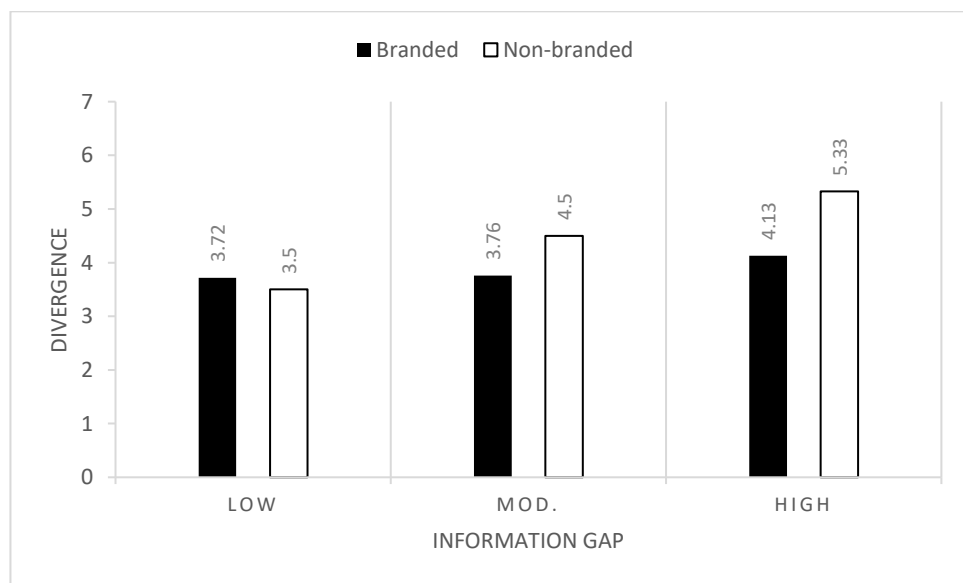


Figure 6.3: Means of divergence across groups

6.4.1.2 Relevance

Results indicate no main effect of brand visibility, $F(1, 144) = 2.08$, $p = .014$. However, results indicate main effect of information gap, $F(2, 144) = 6.07$, $p = .003$, $\eta_p^2 = .78$. Ads of Low Information gap ($M = 4.4$, $SD = 1.69$) reported higher relevance than ads of moderate Information gap ($M = 3.8$, $SD = 1.40$). In addition, ads of moderate Information gap reported higher relevance than ads of high information gap ($M = 3.31$, $SD = 1.75$). Interaction between Information gap and brand visibility was significant, $F(2, 144) = 6.526$, $p = .002$, $\eta_p^2 = .083$. Simple effect analysis was conducted to test whether Ads would produce greater relevance as a function of the manipulation of the Information gap. As expected, branded Ads showed similar levels of relevance across the three levels

of Information gap: Low ($M = 4.02$, $SD = 1.63$); moderate ($M = 4.05$, $SD = 1.06$); High ($M = 4.06$, $SD = 1.72$), $F(2, 144) = .004$, $p = .996$, $\eta^2 = .000$. This was in contrast to non-branded ads, which showed differing levels of divergence across the three levels of Information gap, with low Information gap ads showing the highest value for relevance: Low ($M = 4.7$, $SD = 1.69$); moderate ($M = 3.64$, $SD = 1.68$); High ($M = 2.62$, $SD = 1.50$), $F(2,144) = 12.59$, $p = .0001$, $\eta^2 = .149$. This supports:

H1b: Information gap will affect relevance negatively in non-branded ads, but not for branded ads.

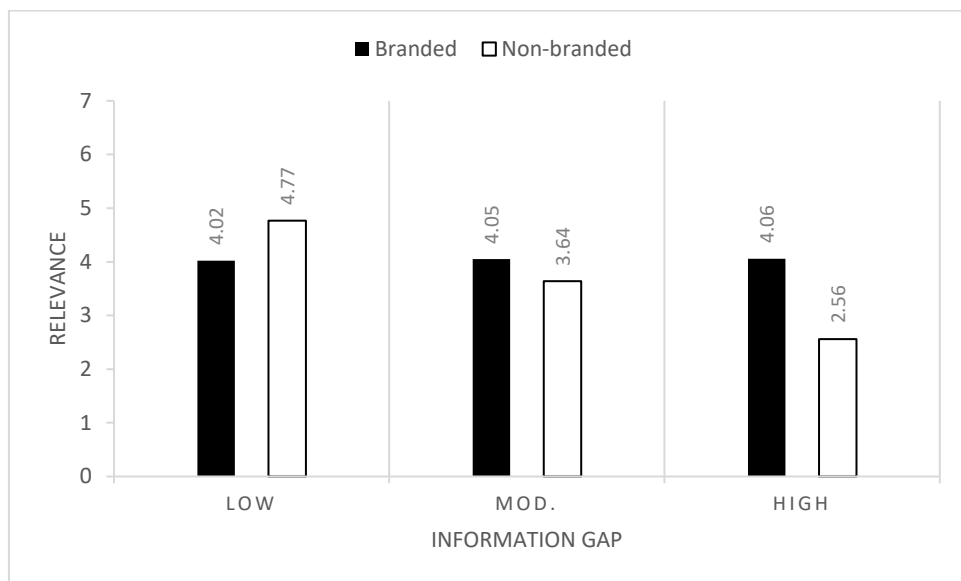


Figure 6.4: Means of relevance across groups

6.4.1.3 Attitude Toward the Ad

Results indicate main effect of brand visibility on A_{ad} , $F(1,144) = 3.96$, $p = .048$, $\eta^2 = .027$. In addition, results indicate main effect of Information gap on A_{ad} , where ads with Low Information gap ($M = 3.69$, $SD = 1.46$) reported less A_{ad} than ads with moderate Information gap ($M = 4.58$, $SD = 1.25$). moderate Information gap ads reported a lower value for A_{ad} than high information gap ads ($M = 5.14$, $SD = 1.43$), $F(2, 144) = 15.51$, $p = .0001$, $\eta^2 = .177$. Furthermore, interaction between brand visibility and Information gap was found to be significant, $F(2,144) = 8.08$, $p = .0001$, $\eta^2 = .10$. Simple effect analysis was conducted to explore whether the manipulation of brand visibility would result in a higher A_{ad} . branded ads showed similar A_{ad} across the three levels of the Information gap; Low ($M = 4.07$, $SD = 1.6$); moderate ($M = 4.21$, $SD = 1.33$); High (M

= 4.50, $SD = 1.629$), $F(2,144) = .698$, $p = .499$, $\eta^2 = .010$. Furthermore, non-branded ads differed in levels of A_{ad} , depending on Information gap: Low Information gap ads showed the lowest value for A_{ad} ($M = 3.32$, $SD = 1.23$), whereas moderate Information gap ads resulted in a higher value ($M = 4.95$, $SD = 1.05$) and high information gap ads had the highest value of all ($M = 5.79$, $SD = .821$), $F(2, 144) = 22.90$, $p = .0001$, $\eta^2 = .241$. This validates:

H2a: Non-branded ads of moderate and high Information gap will generate more positive attitude toward the ad than branded ads.

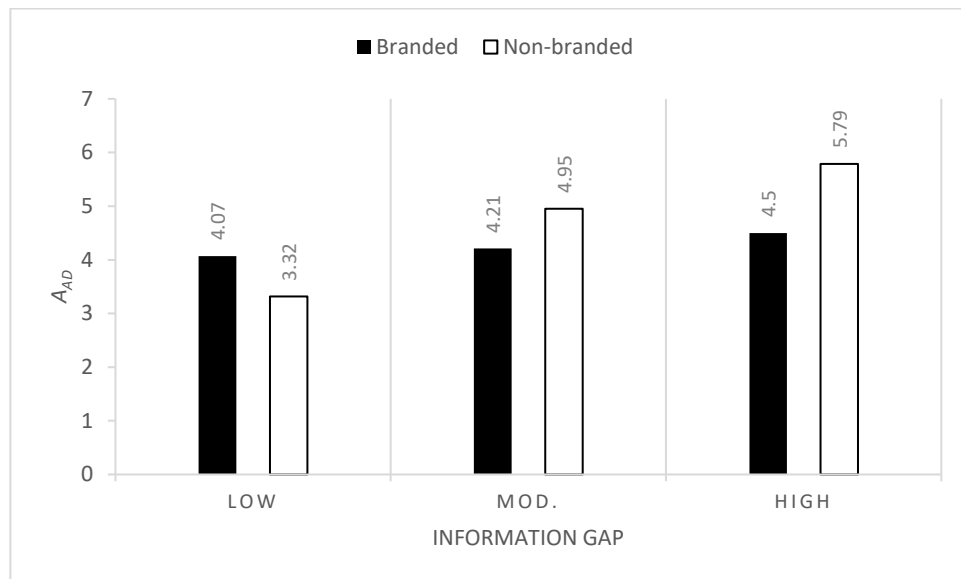


Figure 6.5: Means of A_{ad} across groups

6.4.1.4 Purchase Intentions

As for all other constructs, P_I was subjected to 2x3 ANOVA. Results indicate main effect of brand visibility on A_{ad} , $F(1,144) = 11.81$, $p = .002$, $\eta^2 = .076$. Moreover, results indicate main effect of Information gap on P_I , where Low Information gap ads ($M = 3.35$, $SD = 1.36$) reported less P_I than moderate Information gap ads ($M = 3.92$, $SD = 1.35$). moderate Information gap ads reported a lower value of P_I than high information gap ads ($M = 4.28$, $SD = 1.53$), $F(2, 144) = 6.49$, $p = .0002$, $\eta^2 = .83$. Furthermore, interaction between brand visibility and Information gap was found to be significant $F(2,144) = 9.07$, $p = .0001$, $\eta^2 = .112$. Simple effect analysis was conducted to explore whether the manipulation of brand visibility would result in a higher P_I . branded ads showed similar P_I across the three levels of Information gap: Low ($M = 3.57$, $SD = 1.6$);

moderate ($M = 3.49, SD = 1.00$); High ($M = 3.48, SD = 1.10$), $F(2,144) = .110, p = .896, \eta_p^2 = .02$. Furthermore, non-branded ads differed in levels of P_I : Low Information gap ads produced the lowest value for P_I ($M = 3.13, SD = 1.06$), whereas moderate Information gap ads resulted in a higher value ($M = 4.36, SD = 1.52$) and high information gap ads had the highest value ($M = 5.17, SD = 1.40$), $F(2, 144) = 15.452, p = .0001, \eta_p^2 = .117$. This confirms:

H2b: Moderate and high information gap non-branded ads will generate more positive purchase intention than branded ads.

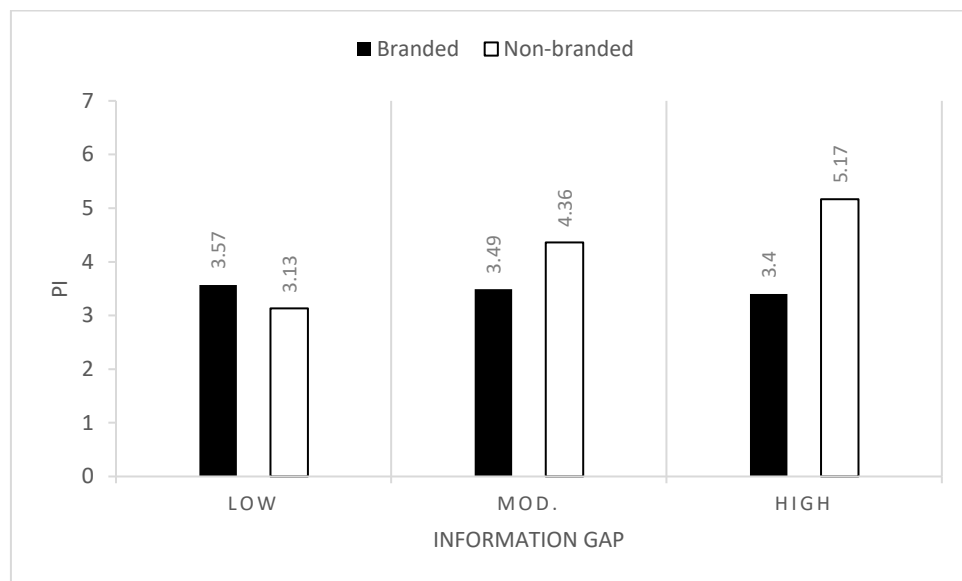


Figure 6.6: Means of purchase intentions across groups

6.4.1.5 Curiosity

Results indicate main effect of brand visibility on *curiosity*, $F(1,144) = 12.5, p = .001, \eta_p^2 = .062$. Moreover, results indicate main effect of Information gap on *curiosity*, where Low Information gap ads ($M = 3.57, SD = 1.69$) reported less *curiosity* than moderate Information gap ads ($M = 4.52, SD = 1.511$). moderate ads reported a lesser value of *curiosity* than high information gap ads ($M = 5.0, SD = 1.48$), $F(2, 144) = 11.94, p = .0001, \eta_p^2 = .994$. Furthermore, the interaction between brand visibility and Information gap was found to be significant, $F(2,144) = 3.37, p = .037, \eta_p^2 = .62$. Simple effect analysis was conducted to explore whether the manipulation of brand visibility would result in a higher level of *curiosity*. branded ads showed similar *curiosity* across the three levels of Information gap: Low ($M = 3.46, SD = 1.47$); moderate ($M =$

4.2, $SD = 1.20$); High ($M = 4.14$, $SD = 1.48$), $F(2,144) = .180$, $p = .153$, $\eta^2 = .391$. Furthermore, non-branded ads differed in their levels of *curiosity*, with Low Information gap ads showing the lowest value for *curiosity* ($M = 3.68$, $SD = 1.92$), whilst moderate Information gap ads produced a higher value ($M = 4.84$, $SD = 1.73$) and high Information gap ads produced the highest value of all ($M = 5.86$, $SD = .148$), $F(2, 144) = 13.41$, $p = .0001$, $\eta_p^2 = .998$.

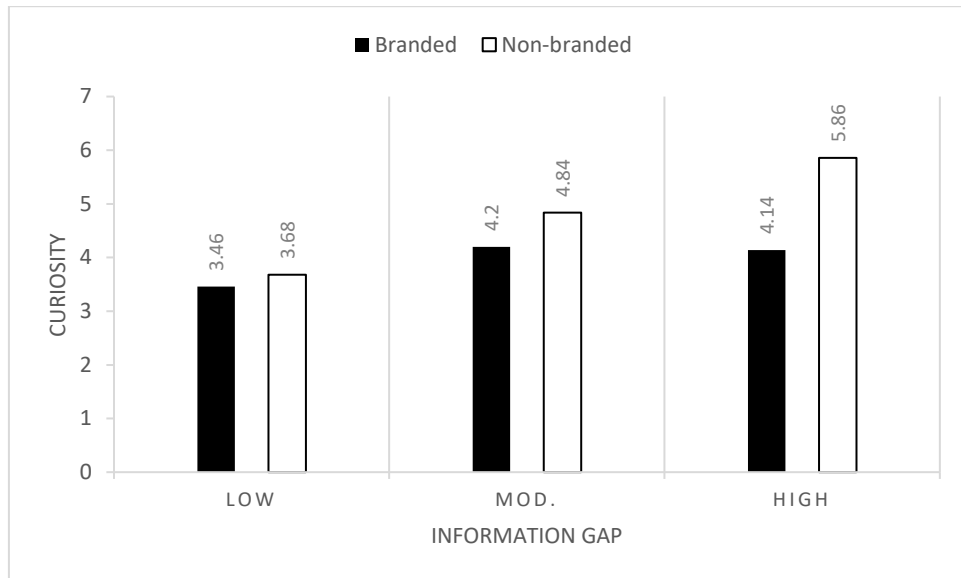


Figure 6.7: Means of curiosity across groups

6.4.1.6 Amount of Attention

Results indicate main effect of brand visibility on A_{ad} , $F(1,144) = 9.58$, $p = .002$, $\eta^2 = .062$. Moreover, results indicate main effect of Information gap on A_A , where Low Information gap ads ($M = 3.96$, $SD = 1.18$) reported less A_A than moderate Information gap ads ($M = 4.47$, $SD = 1.18$). moderate Information gap ads reported a lower value for A_A than high information gap ads ($M = 4.8$, $SD = 1.23$), $F(2, 144) = 7.85$, $p = .0001$, $\eta_p^2 = .098$. Furthermore, the interaction between brand visibility and Information gap was found to be significant $F(2,144) = 11.04$, $p = .0001$, $\eta^2 = .133$. Simple effect analysis was conducted to explore whether the manipulation of brand visibility would result in a higher A_A . branded ads showed similar A_A across the three levels of Information gap: Low ($M = 3.57$, $SD = 1.6$); moderate ($M = 4.08$, $SD = 1.10$); High ($M = 4.1$, $SD = 1.27$), $F(2,144) = .180$, $p = .835$, $\eta^2 = .002$. Furthermore, non-branded ads differed in their levels of A_A , with Low Information gap ads showing the lowest value for A_A ($M = 3.68$,

$SD = 1.21$), whereas moderate Information gap ads resulted in a higher value ($M = 4.86$, $SD = 1.15$) and high information gap ads had the highest value of all ($M = 5.56$, $SD = .621$), $F(2, 144) = 18.713$, $p = .0001$, $\eta_p^2 = .206$. This supports:

H5a: Compared to branded ads, Non-branded ads will generate more attention, motivation to process the ad and depth of processing than branded ads.

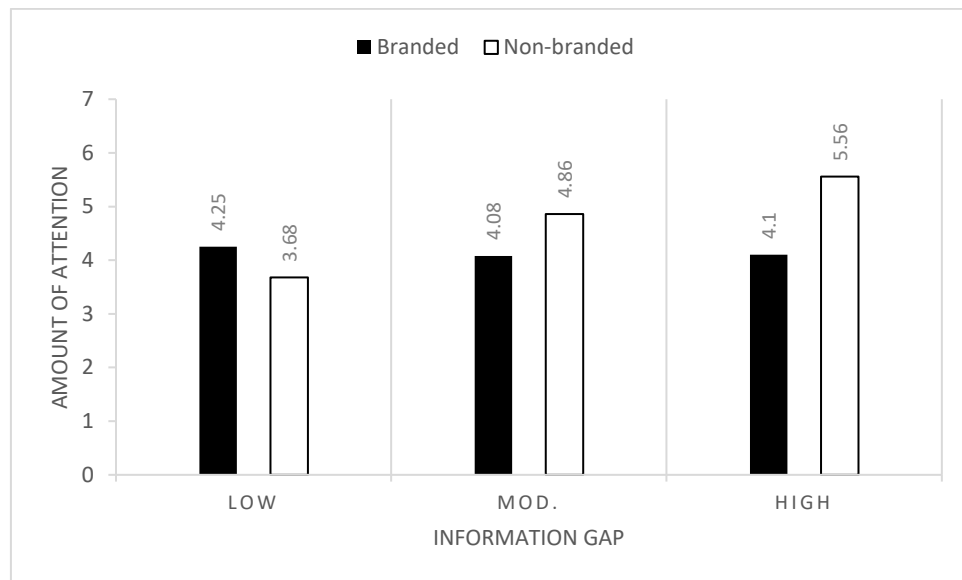


Figure 6.8: Means of amount of attention to the Ad across groups

6.4.1.7 Motivation to Process the Ad

Results indicate main effect of brand visibility on MPA , $F(1,144) = 14.9$, $p = .0001$, $\eta_p^2 = .970$. Moreover, results indicate main effect of Information gap on MPA , where Low Information gap ads ($M = 3.51$, $SD = 1.34$) reported less MPA than moderate Information gap ads ($M = 4.07$, $SD = 1.28$). moderate ads reported less MPA than high information gap ads ($M = 4.57$, $SD = 1.472$), $F(2, 144) = 14.91$, $p = .0001$, $\eta_p^2 = .994$. Furthermore, interaction between brand visibility and Information gap was found to be significant, $F(2,144) = 8.54$, $p = .0001$, $\eta_p^2 = .964$. Simple effect analysis was conducted to explore whether the manipulation of brand visibility would result in a higher MPA . branded ads showed similar MPA across the three levels of the Information gap: Low ($M = 3.46$, $SD = 1.42$); moderate ($M = 3.69$, $SD = 1.07$); High ($M = 3.78$, $SD = 1.26$), $F(2,144) = .44$, $p = .663$, $\eta_p^2 = .116$. Furthermore, non-branded ads differed in the levels of MPA , where Low Information gap ads showed the lowest value for MPA ($M = 3.56$, $SD = 1.28$), whereas moderate Information gap ads produced a higher value ($M = 4.45$, $SD = 1.37$)

and high information gap ads had the highest value of all ($M = 5.36, SD = .1.24$), $F(2, 144) = 12.30, p = .0001, \eta_p^2 = .995$. This confirms:

H5a: Compared to branded ads, Non-branded ads will generate more attention, motivation to process the ad and depth of processing than branded ads.

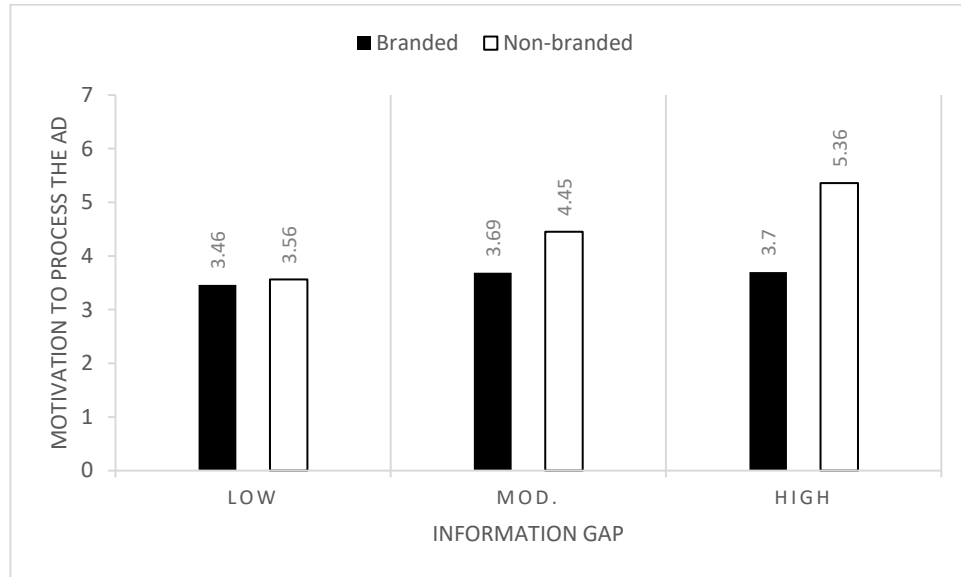


Figure 6.9: Means of motivation to process the ad across groups

6.4.1.8 Depth of Processing the Ad

Results indicate main effect of brand visibility on *DOP*, $F(1,144) = 11.73, p = .001, \eta_p^2 = .926$. Moreover, results indicate main effect of Information gap on *DOP*, where low Information gap ads ($M = 3.62, SD = 1.36$) reported less *DOP* than moderate Information gap ads ($M = 4.02, SD = 1.45$). moderate ads reported lower values of *MPA* than high information gap ads ($M = 4.79, SD = 1.43$), $F(2, 144) = 9.92, p = .0001, \eta_p^2 = .983$. Furthermore, interaction between brand visibility and Information gap was found to be significant, $F(2,144) = 5.58, p = .0001, \eta_p^2 = .850$. Simple effect analysis was conducted to explore whether the manipulation of brand visibility would result in a higher *DOP*. branded ads showed similar *DOP* across the three levels of the Information gap: Low ($M = 3.72, SD = 1.27$); moderate ($M = 3.60, SD = 1.44$); High ($M = 4.0, SD = 1.20$), $F(2,144) = .593, p = .554, \eta_p^2 = .147$. Furthermore, non-branded ads differed in levels of *MPA*, with Low Information gap ads showing the lowest value for *DOP* ($M = 3.53, SD = 1.47$), whereas moderate Information gap ads resulted in a higher value for

DOP ($M = 4.44$, $SD = 1.35$) and high information gap ads had the highest value of all ($M = 5.58$, $SD = 1.21$), $F(2, 144) = 14.90$, $p = .0001$, $\eta_p^2 = .999$. This confirms:

H5a: Compared to branded ads, Non-branded ads will generate more attention, motivation to process the ad and depth of processing than branded ads.

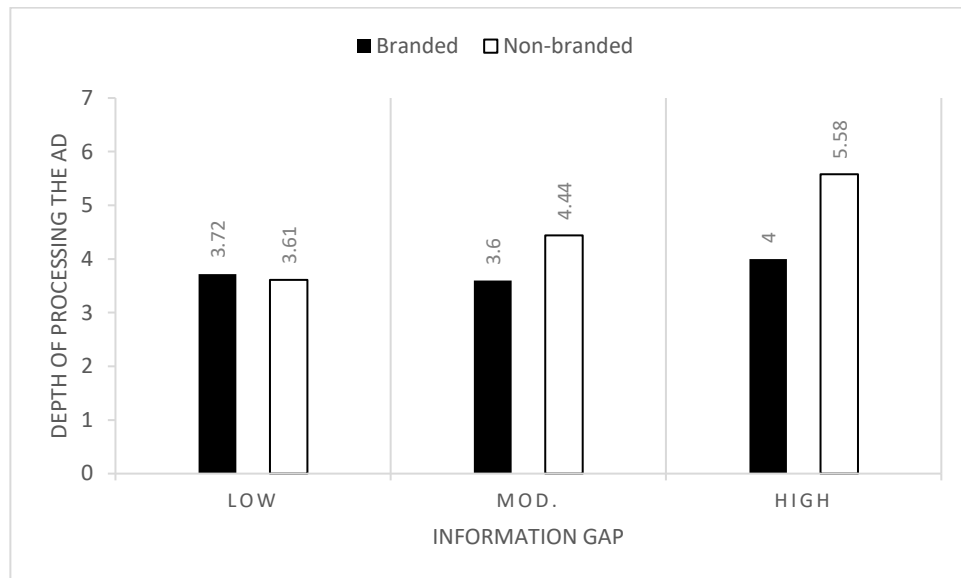


Figure 6.10: Means of depth of processing the ad across groups

6.4.2 Mediation and Regression

In this section, several mediation analyses were conducted to confirm the hypotheses generated in Chapter 3 and to support previous research.

6.4.2.1 The Indirect Effect of Interaction (Information Gap X Visibility) On Divergence through Curiosity

Further mediation analyses were conducted in order to explore whether curiosity would affect divergence as a mediator. Firstly, the researcher conducted a mediation model where curiosity is a mediator for the interaction (Information gap X visibility) (the interaction occurs in Low to moderate Information gap ads) and its relationship with divergence, *PK* (product knowledge) as covariate. Multiple regression analyses were conducted to assess each component of the proposed mediation model. First, it was found that the interaction was positively associated with divergence ($B = .81$, $t(97) = 2.15$, $p = .033$). It was also found that the interaction was positively related to positive

curiosity ($B = 1.36, t(97) = 3.14, p = .0022$). Lastly, results indicated that the mediator, curiosity, was positively associated with divergence ($B = .29, t(97) = .29, p = .0007$). Because both relationships were significant, mediation analyses were tested using the bootstrapping method with bias-corrected confidence estimates (MacKinnon et al., 2004; Preacher and Hayes, 2004). In this Study, the 95% confidence interval of the indirect effects was obtained with 5000 bootstrap resamples (Preacher and Hayes, 2008). Results of the mediation analysis confirmed the mediating role of curiosity in the relationship between Information gap and divergence ($B = .39; CI = .34 \text{ to } .92$ Sobel $Z = 2.33, p < .05$). In addition, results indicated that the direct effect of Information gap on divergence became insignificant with lower coefficient value ($B = .413, t(97) = 1.1, p = .27$) when controlling for curiosity, thus suggesting strong mediation power. Figure 6.11 displays the results. The same model was conducted with *PK* as a covariate. However, results showed no significance for *PK* as a covariate ($B = .1, t(97) = .8, p = .39$). This confirms:

H3a: Curiosity positively mediates the relationship between the interaction (visibility, information gap) and divergence.

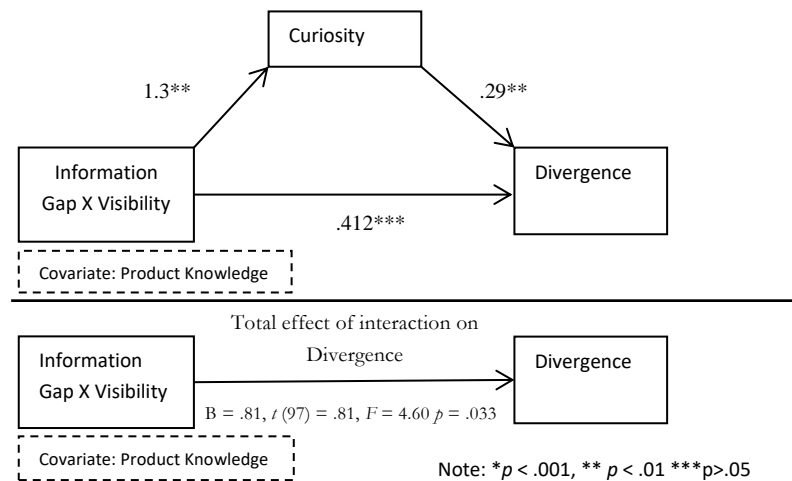


Figure 6.11: Indirect effect of Interaction (Information gap X Visibility) on divergence through curiosity.

6.4.2.2 The Indirect Effect of Interaction (Information Gap X Visibility) On Purchase Intentions through Attitude Towards the Ad

Secondly, the researcher proposes A_{ad} as a mediator for the relationship between the interaction (where the interaction occurs in Low to moderate Information gap ads) and PI , with product knowledge acting as a covariate. Multiple regression analyses were conducted to assess each component of the proposed mediation model. First, it was found that the *interaction* was positively associated with PI ($B = .78, t(97) = 2.0, p = .001$). It was also found that interaction was positively related to the mediator, A_{ad} ($B = .86, t(97) = 2.3, p = .022$). Lastly, results indicated that the mediator, A_{ad} , was positively associated with PI ($B = .33, t(146) = 3.38, p = .001$). Because both relationships were significant, mediation analyses were tested using the bootstrapping method with bias-corrected confidence estimates (MacKinnon et al., 2004; Preacher and Hayes, 2004). In this Study, the 95% confidence interval of the indirect effects was obtained with 5000 bootstrap resamples (Preacher and Hayes, 2008). Results of the mediation analysis confirmed the mediating role of curiosity in relation to Information gap and divergence (Sobel $Z = .91, B = .29; CI = .14$ to $.77, p < .01$). In addition, results indicated that the direct effect of Information gap on divergence became insignificant with lower coefficient value ($B = .40, t(97) = 1.3, p = .19$) when controlling curiosity, which is indicative of a strong mediator. Also results indicate that PK (product knowledge) had no significance in this Study ($B = -.11, t(97) = -.9, p = .33$). The same model was replicated without PK and results indicated significance for A_{ad} as a mediator. See Figure 6.12 below. This supports:

H3b: A_{ad} positively mediates the relationship between the interaction (information gap, visibility) and PI .

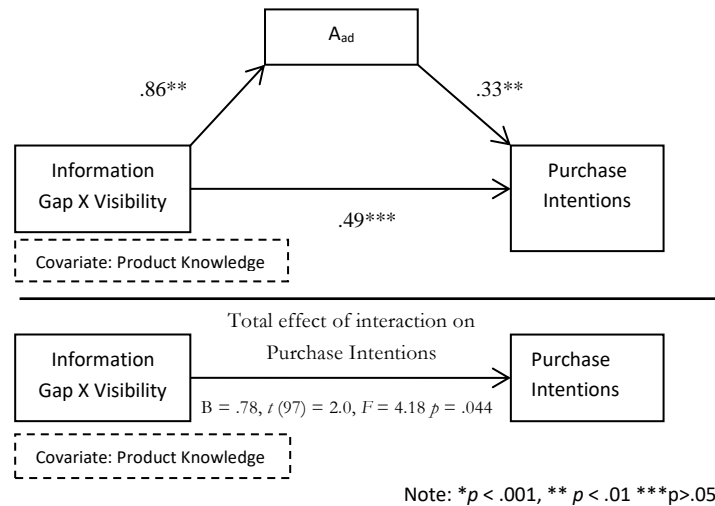


Figure 6.12: Indirect effect of Interaction (Information gap X Visibility) on purchase intentions through attitude towards the Ad.

6.4.2.3 Mediation Effect of the Interaction of Information Gap by Visibility On Attitude Toward the Ad through different Logical Processing Constructs, Divergence and Relevance

Additional mediation analyses were conducted to determine whether the following variables would construct a significant mediator between the interaction of Information Gap X Visibility and A_{ad} , where the interaction occurs in Low to moderate Information gap ads: divergence, relevance, curiosity, amount of attention, motivation to process the ad and depth of processing as seen in Figure 6.14 below. The same mediation process was used as in the previous analysis (MacKinnon et al., 2004; Preacher and Hayes, 2008; Preacher and Hayes, 2004) with 95% confidence level. Results showed a direct significant and positive relationship between the Interaction (Information gap X Visibility) and A_{ad} : ($B_{Interaction-A_{ad}}$ $B = .88, t(97) = 2.22, Se = .39, F = 4.49, p = .028$). Furthermore, the Interaction (Information gap X Visibility) had a significant positive relationship with the following mediators: $B_{Interaction-divergence} = .82, t(97) = 2.1, p = .03$; $B_{Interaction-curiosity} = 1.38, t(97) = 3.04, p = .003$; $B_{Interaction-AA} = .61, t(97) = 1.82, p = .07$; $B_{Interaction-MPA} = .98, t(97) = 2.6, p = .008$; $B_{interaction-DOP} = .72, t(97) = 1.8, p = .07$. However, relevance had no significance in the relationship with IV – interaction ($B_{interaction-relevance} = -.38, t(97) = -.8, p = .3$) and therefore will be disregarded from this analysis. Moreover, the following mediators had a positive relationship with A_{ad} :

($B_{\text{divergence}-Aad} = .39, t(97) = 4.0, p = .0001, B_{\text{curiosity}-Aad} = .17, t(97) = 2.0, p = .04, B_{AA-Aad} = .49, t(97) = 4.6, p = .0001, B_{MPA-Aad} = .37, t(97) = 3.6, p = .0001, B_{DOP-Aad} = .30, t(97) = 3.1$). Results confirmed the full mediation analysis with 5000 bootstrap resamples; $B_{\text{divergence}} = .32, CI = .03 \text{ to } .73, Z = 1.93, p < .01; B_{\text{curiosity}} = .24, CI = .03 \text{ to } .61, Z = 1.7, p < .01; B_{MPA} = .37, CI = .07 \text{ to } .85, Z = 2.19, p < .01$. The following were partial mediators: $B_{AA} = .30; CI = .01 \text{ to } .72, Z = 1.7, p < .01; B_{DOP} = .22, CI = .01 \text{ to } .58, Z = 1.61, p < .01$. In addition, results indicated that the direct effect of Information gap on divergence became insignificant with lower coefficient value when controlled by the mediators, with $p > .1$ for divergence, curiosity, amount of attention, motivation to process the ad and depth of processing, which confirms a full mediation. This confirms:

H5c: Ad processing constructs (Curiosity, amount of attention, motivation to process the ad and depth of processing) will mediate positively the relationship between the interaction (visibility, information gap) and A_{ad}.

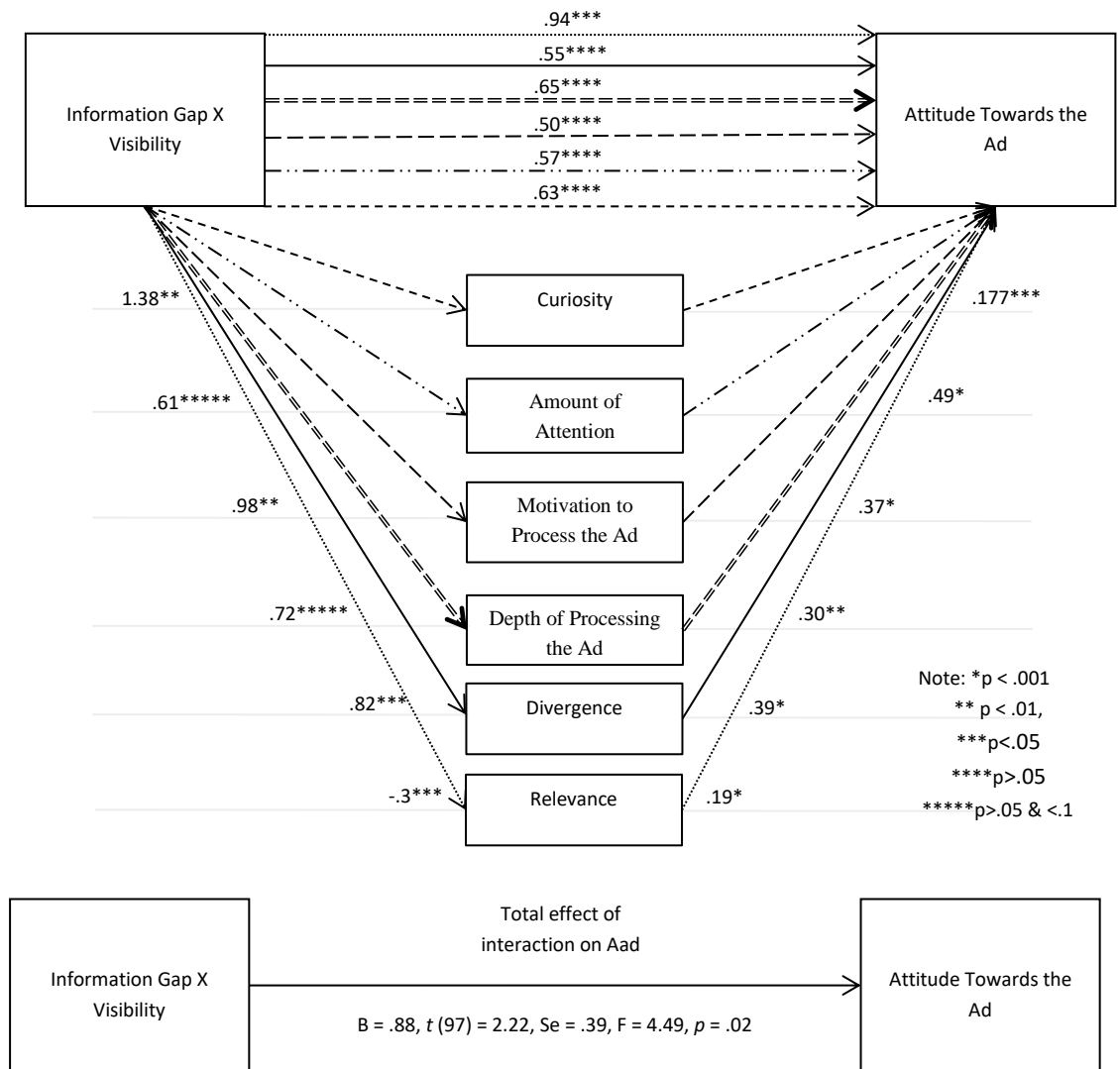


Figure 6.13: Mediation effect of the Interaction of Information gap by Visibility on attitude toward the ad through different constructs.

6.4.2.4 Mediation Effect of the Interaction of Information Gap by Visibility on Purchase Intentions through Logical Processing Constructs, Divergence and Relevance

Furthermore, a mediation model analysis was conducted to explore the indirect effect of the interaction (Information gap X visibility), where the interaction occurs in Low to moderate Information gap ads on purchase intentions through different constructs in two stages: 1) mediation analysis, using 5000 bootstrapping resamples (MacKinnon et al., 2004; Preacher and Hayes, 2008; Preacher and Hayes, 2004) with 95% confidence level

to explore the mediation effect of curiosity, amount of attention, motivation to process the ad, depth of processing the ad, divergence and relevance on the relationship between the interaction (Information gap by visibility) and purchase intention; 2) The same model was repeated with the insertion of product knowledge as a covariate. See Figure 6.15.

Results indicate that the interaction was positively associated with purchase intentions ($B_{\text{Interaction-PI}} = .78, t(97) = 2.03, Se = .38, F = 4.18, p = .04$). Results also revealed that the Interaction was positively associated with the proposed mediators: $B_{\text{Interaction-divergence}} = .82, t(97) = 2.1, p = .03$; $B_{\text{Interaction-curiosity}} = 1.38, t(97) = 3.04, p = .003$; $B_{\text{Interaction-AA}} = .61, t(97) = 1.82, p = .07$; $B_{\text{Interaction-MPA}} = .98, t(97) = 2.6, p = .008$; $B_{\text{interaction-DOP}} = .72, t(97) = 1.8, p = .07$ and relevance, which had no significance in the relationship with IV – interaction: $B_{\text{interaction-relevance}} = -.38, t(97) = -.8, p = .3$. Additionally, the following mediators had a positive relationship with P_I : $B_{\text{divergence-PI}} = .37, t(97) = 3.9, p = .0001$; $B_{\text{curiosity-PI}} = .25, t(97) = 3.16, p = .0021$; $B_{\text{AA-PI}} = .38, t(97) = 3.5, p = .0007$; $B_{\text{MPA-PI}} = .38, t(97) = 3.9, p = .0001$; $B_{\text{DOP-PI}} = .24, t(97) = 2.5, P = .012$, while relevance did not show a significant relationship with P_I ($P > .05$). Mediation analyses were conducted using bootstrapping method (5000 resample) (MacKinnon et al., 2004; Preacher and Hayes, 2008; Preacher and Hayes, 2004) with 95% confidence level on the mediation of all constructs apart from relevance. Results indicate that the following are full mediators: $B_{\text{divergence}} = .31, CI = .02 \text{ to } .75, Z = 1.91, p < .01$; $B_{\text{curiosity}} = .25, CI = .10 \text{ to } .79, Z = 2.18, p < .01$; $B_{\text{MPA}} = .38, CI = .073 \text{ to } .88, Z = 2.28, p < .01$. Also, results indicate that the following are partial mediators: $B_{\text{AA}} = .23, CI = .004 \text{ to } .63, Z = 1.66, p < .01$, $B_{\text{DOP}} = .18, CI = .002 \text{ to } .53, Z = 1.51, p < .01$. Analysis was repeated with partial effect of control variable (product knowledge). Results revealed no significance ($P > .05$: $P_{\text{divergence-model}} = .42$; $P_{\text{DOP-model}} = .71$; $P_{\text{MPA-model}} = .64$; $P_{\text{AA-model}} = .9$; $P_{\text{curiosity-model}} = .94$). This confirms:

H5d: Ad processing constructs (curiosity, amount of attention, motivation to process the ad and depth of processing) will mediate positively the relationship between the interaction (visibility, information gap) and PI.

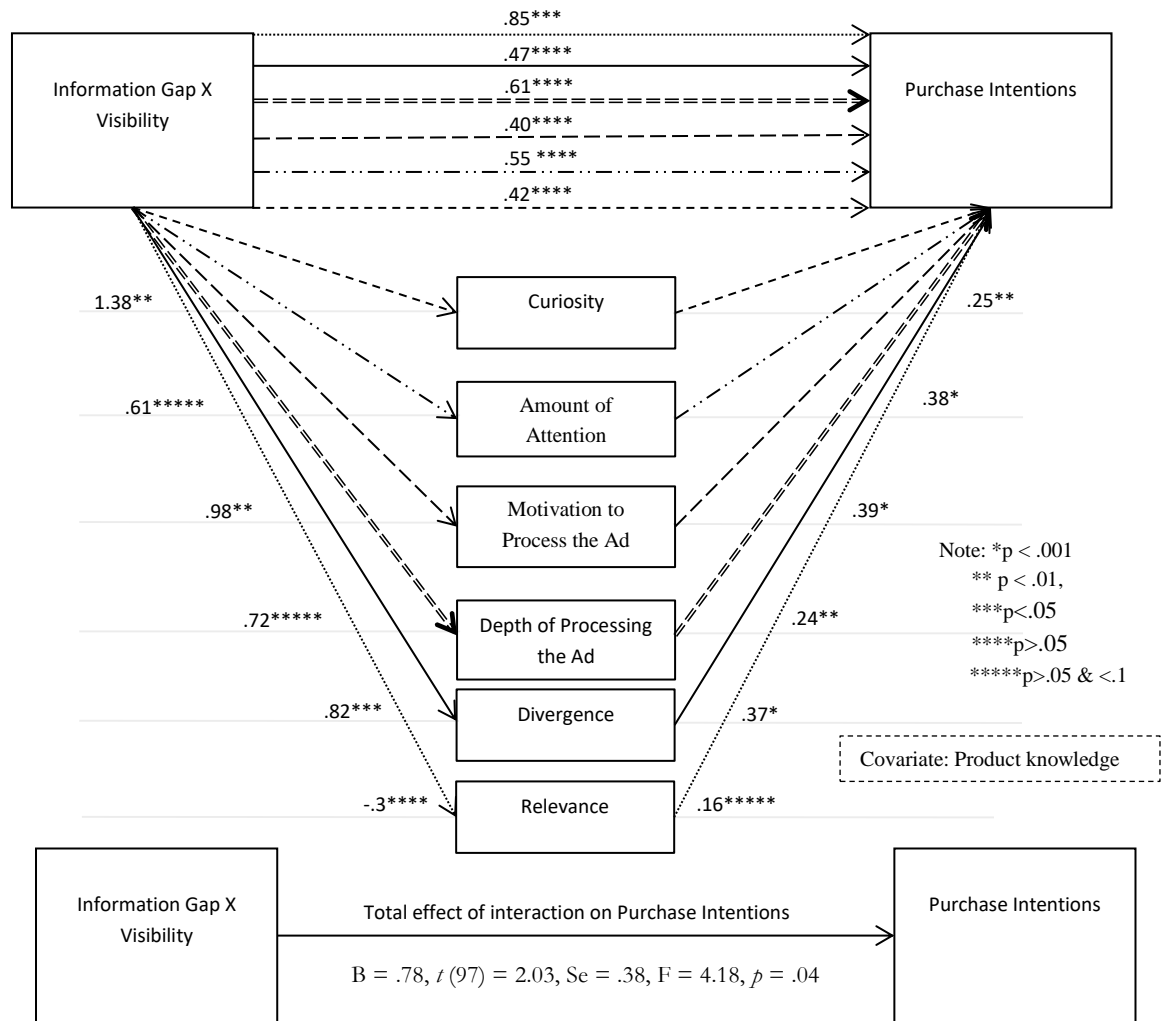


Figure 6.14: Mediation effect of the Interaction of Information gap by Visibility on purchase intentions through different constructs.

6.4.3 Brand Identification

After measuring the constructs of Study 1, respondents answered the following question to measure brand identification for non-branded ads:

‘Would you guess the name of the brand? Feel free to guess and write down your answer.’

Results revealed that 88% of correspondents who viewed Low Information gap ads had a successful recognition, 72% recognised the brand on viewing ads of moderate Information gap and just 28% were able to identify the brand from ads with a High Information gap.

6.5 Discussion, Conclusion and Recommendations

The dimension of curiosity as an Information gap affected several constructs positively but was found to have a negative effect on relevance. However, the construct of the creative execution in the dimension of divergence had a significant role in effecting most constructs positively when Information gap was moderate or High. The interaction between both constructs affected most other variables positively.

The creativity dimensions of divergence and relevance were affected in a contradictory way within the creative execution of non-branded ads. The greater the Information gap, the more divergence occurred while the opposite occurred for relevance. As divergence increased with moderate and High Information gaps, A_{ad} and PI were affected positively. More importantly, in most cases, the interaction between the two independent variables was found to be significant and affected most variables positively.

It is clear that creativity comes as an executional element which affects other constructs. In this case, the Information gap has affected logical processing elements positively, as curiosity, amount of attention, motivation to process the ad and depth of processing of the ad were positively correlated with the degree of Information gap.

The interaction of Information gap and visibility (the manner of execution, which was either branded or non-branded) affected divergence positively through curiosity. Also, this interaction affected purchase intentions through the mediation of A_{ad} . When all the logical processing elements were proposed as mediators with divergence and relevance, they were all found to be significant mediators of the relationship between A_{ad} and PI apart from relevance.

Balancing these findings with the identification process, which decreased with a High Information gap, the researcher identified some recommendations for the execution of a successful non-branded ad:

- The researcher does not recommend non-branded ads with a Low Information gap for advertising, as creativity levels do not differentiate from branded ads of the same Information gap. Also, there is a risk that some viewers will mistake the

identity of the brand for a competitor brand e.g. in this research, Fanta was mistaken for Mirinda.

- The researcher would recommend non-branded ads for shotgun marketing only in areas where the brand would be familiar to the viewer, as brand identification would be harder in an area where the brand is unknown.
- The researcher would recommend non-branded, high information gap ads for specific targeted clients, as brand identification will be much harder than for non-branded, moderate -to-Low Information gap ads.
- The researcher does not recommend non-branded ads for new or non-mature brands.

6.6 Chapter Summary

In this chapter, the researcher presented the results of Study 1. The results highlighted the effect of Information gap and the way in which ads were executed on several constructs. The following chapter will extend and build on these results to test tools of production and whether production quality would affect creativity.

Chapter 7 Study 2

7.1 Method

The objectives of Study 2 are to replicate and extend Study 1. The replication is to further test H1 to H3, and the extension is to explore the hypothesis that is related to the production quality hypothesis H4. Participants were undergraduate students from a large public university (n = 200) studying from different subject disciplines (Gender M/FM= AVG 41.5%%, 58.5%), see Table 7.1 for the demographics. Ads were for an international fizzy drink, as brand identification will not be successful from a non-branded ad if the brand is not previously known to the viewer. Therefore, a strong recognised brand is necessary. In addition, fizzy drinks were chosen as they were found to be of interest to participants of that age category. After obtaining a permission from an international brand to use their logo for research purposes, ads were produced by 40 graphic design students and subjected to the viewing of four Focus Groups. Subsequently, ads were selected depending on patterns that showed higher value of A_{ad} , divergence and purchase intentions. In addition, the advert had to be easy to manipulate for research purposes.

Table 7.1: Study 2 demographics distribution

Gender n = 200		Discipline	Age
83 male	117 female	Mixed Subject disciplines	18-25 age category

The ads were manipulated by visibility (branded, non-branded), execution tool (pencil, computer) and Information gap (High, Low), where the product was fully visible for Low Information gap ads and partially visible for high information gap ads. The ads were as follows: 4 x Computer-made ads: one branded ad with Low Information gap (product fully visible) and one non-branded ad which was identical to the previous ad except that the logo was removed. In Ad 3, the product was partially visible, as the cap of the fizzy drinks bottle was located just above an image of an orange, and the colours reflected the brand while the logo was visible. Ad4 was a replication of Ad3 but non-branded (the logo was taken off the ad). 4 x Pencil made ads: all 4 ads mirrored the computer made ads but without colours. See figure 7.1.





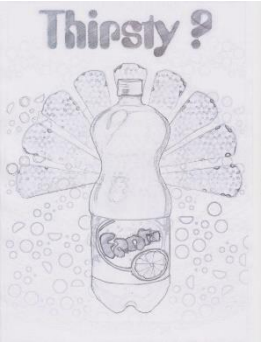



Visibility X Information Gap X Execution tool		Visibility			
		Branded	Non-branded		
Information gap	Low information gap			Computer	Execution tool
	High information gap				
	Low information gap			Pencil	
	High information gap				

Figure 7.1: Ads used for Study 2

7.2 Procedure

Participants were tested in random groups of 25-30 and supervised by the researcher. Following exposure to the stimulus ad, participants filled out the measures. Participants were briefed prior to and after answering the measures and were thanked for their effort and time.

7.3 Measures

As in Study 1, the two main dimensions of creativity (divergence and relevance) were measured using seven items (Sheinin et al., 2011; Smith et al., 2008; Yang and Smith, 2009; Smith et al., 2007a). Divergence, relevance, P_I (purchase intentions) and amount of attention were measured using seven-point Likert scales anchored by disagree/agree. A_{ad} was measured using Bipolar -3 to +3. Principal component analyses with Varimax rotation were conducted to determine whether the two dimensions of creativity could be reproduced. The analysis revealed two components (item loading $> .65$ and Eigenvalues > 1), which identified the presence of divergence and relevance. Values for item loading, reliability (Fornell and Larcker, 1981) and AVE are provided in Table 7.2. Cronbach's reliability for divergence ($\alpha = .93$) and relevance ($\alpha = .87$) exceeded the required threshold of $\alpha > .7$ (Cronbach, 1951). The researcher used three items to measure P_I (MacKenzie et al., 1986; Smith and Swinyard, 1988; Yang and Smith, 2009) ($\alpha = .88$), M_{PA} (motivation to process the ad) (Smith et al., 2007a), (Sheinin et al., 2011) D_{OP} (depth of processing the ad) (Smith et al., 2007a) and four items to measure A_{ad} (Smith et al., 2007a; Bergkvist and Rossiter, 2009; Smith et al., 2008). All items were selected to be general and non-attribute specific to fit across different types of ads. Finally, A_A (amount of attention) was measured using three items (Smith et al., 2008; Smith et al., 2007a), curiosity, production quality were measured using two items (Smith et al., 2007a; Smith et al., 2008; Yang and Smith, 2009), (Smith et al., 2007a; Smith et al., 2008). Correspondingly, at the end of the experiment, participants were asked to guess the brand for non-branded ads in order to test brand identification. Right answer was converted to yes (1) and wrong answer was converted to no (0) to measure percentages. The groups who evaluated all constructs for branded and non-branded ads

were sufficiently normal for the purpose of conducting analysis (i.e., skew < |2.0| and Kurtosis < |9.0|; (Schmider et al., 2010)).

Table 7.2: Study 2 measurement constructs

Construct	Items	Loading	AVE	M	α	Composite reliability
Ad divergence	The ad is original.	.893	.829	4.25	.931	.951
	The ad is different.	.921				
	The ad is uncommon.	.919				
	The ad is interesting.	.909				
Ad relevance	The ad was meaningful to me.	.880	.790	3.59	.876	.919
	The ad presents the product benefits.	.923				
	The ad provides useful information.	.863				
Purchase intentions	What is the probability that you will	.922	.813	3.71	.881	.929
	.... Try out the advertised brand?	.913			
	.... Purchase the advertised brand?	.869			
	.... Pay a higher price for this brand?				
Attitude towards the ad	Dislike / Like.	.921	.854	4.47	.936	.946
	Bad / Good.	.933				
	Unpleasant / Pleasant.	.918				
	Unfavorable / Favorable.	.893				
Attitude towards the brand	Dislike / Like.	.908	.791	4.34	.912	.938
	Bad / Good.	.919				
	Unpleasant / Pleasant.	.868				
	Unfavorable / Favorable.	.862				
Amount of attention	The ad demanded my attention.	.909	.805	4.11	.878	.925
	I examined the main elements of the ad very carefully.	.884				
	The ad would stand out in a group of ads.	.898				
Motivation to process the ad	I had a strong desire to examine the ad.	.892	.833	4.15	.898	.937
	I was highly motivated to view the ad.	.931				
	I was very interested in the ad.	.915				
Depth of processing	I relate this product to my life.	.864	.767	4.36	.848	.908
	I used my imagination to go beyond the information presented in the ad.	.883				
	I was able to imagine using the product in the ad.	.880				
Curiosity	The ad makes me curious about the advertised brand.	.928	.861	4.57	.839	.925
	I would like more information about the product.	.928				
Product knowledge	I feel very knowledgeable about the product in the ad.	.818	.653	4.52	.823	.882
	If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	.732				
	I feel very confident about my ability to judge the quality of this product.	.869				
	I am familiar with soft drinks brands.	.808				
Production quality	Overall, it must have cost a lot of money to produce the ad.	.911	.83	3.44	.795	.907
	The production elements of the ad were of high quality (i.e. expensive paper).	.911				

Note: AVE = average variance extracted

7.4 Results

7.4.1 Experimental Designs

Since all variables were found to be reliable via confirmatory analysis, the items were averaged for subsequent analysis. A 2 (brand visibility: branded vs. non-branded) X 2 (Information gap: High vs. Low) X 2 (execution tool: Pencil vs. Computer) between subjects ANOVA was conducted on all constructs (see means across groups in Figure 7.2):

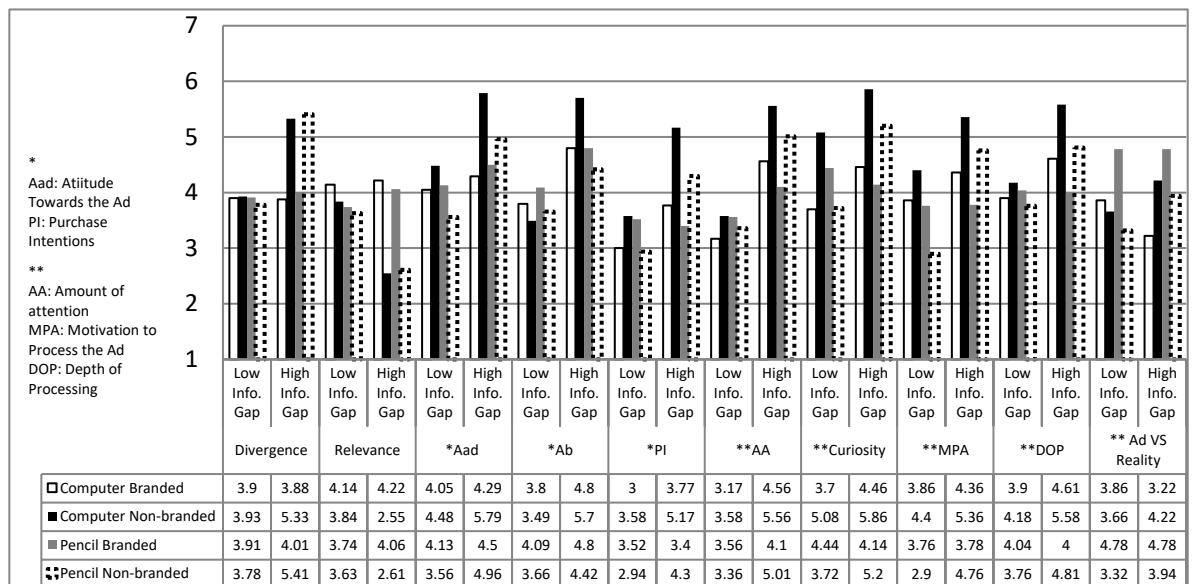


Figure 7.2: Means across the groups of Studies

7.4.1.1 Divergence

Results indicate main effect of brand visibility, $F(1, 192) = 9.09, p = .003, \eta_p^2 = .78$. Similarly, results indicate main effect of Information gap, $F(1, 192) = 11.5, p = .001, \eta_p^2 = .923$. However, results indicate no main effect of execution tool on divergence $p > .05 = .89$. Ads of low Information gap ($M = 3.88, SD = 1.80$) reported less divergence than high information gap ads ($M = 4.65, SD = 1.60$). Furthermore, consistent with Study 1, the interaction of Information gap x brand visibility was found to be significant, $F(1, 192) = 9.75, p = .002, \eta_p^2 = .048$. To investigate further, a simple effect analysis was conducted to explore whether the manipulation of Information gap would result in a

higher divergence value. branded computer ads ($M = 3.9, SD = 2.03$) showed similar divergence to non-branded computer ads ($M = 3.93, SD = 1.89$) on Low Information gap $p > .05$; $F(1,196) = .006, p = .939, \eta^2 = .05$. Furthermore, branded pencil ads ($M = 3.91, SD = 1.40$) showed similar divergence to non-branded pencil ads ($M = 3.78, SD = 1.92$) on Low Information gap $p > .05$. non-branded computer ads ($M = 5.33, SD = 1.24$) differed in the levels of divergence compared to branded computer ads ($M = 3.88, SD = 1.67$) when they were manipulated to be on High Information gap, $F(1,192) = 9.5, p = .002, \eta^2 = .048$. Also, non-branded pencil ads ($M = 5.41, SD = 1.31$) differed in the levels of divergence compared to branded pencil ads ($M = 4.01, SD = 1.55$) when they were manipulated to be on a High Information gap, $F(1,196) = 8.92, p = .003, \eta^2 = .044$. Subsequently, results indicate that non-branded ads show more divergence than branded ads and therefore Information gap affected the value of divergence in a positive linear relationship. Consistent with Study 1, this supports:

H1a: Compared to branded ads, non-branded ads will result in higher levels of divergence for moderate and high information gaps, but not for low information gap

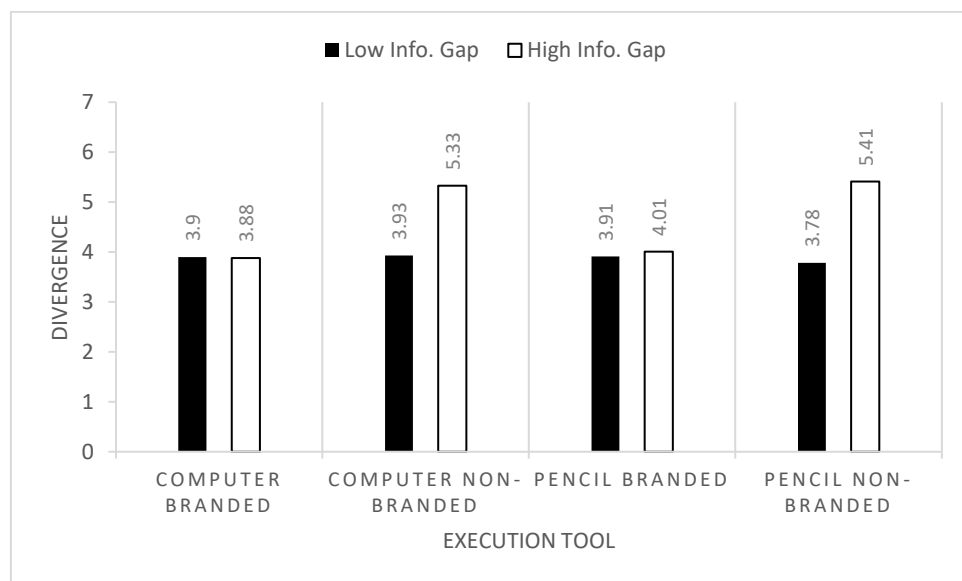


Figure 7.3: Means of divergence across groups

7.4.1.2 Relevance

Results indicate main effect of brand visibility, $F(1, 192) = 18.9, p = .0001, \eta_p^2 = .991$. Similarly, results indicate main effect of Information gap, $F(1, 192) = 4.55, p = .034,$

$\eta^2 = .565$. However, results indicate no main effect of execution tool on relevance $p > .05 = .330$. Ads of Low Information gap ($M = 3.81, SD = 1.47$) reported more relevance than high information gap ads ($M = 3.36, SD = 1.66$). Furthermore, consistent with Study 1, the interaction of Information gap x brand visibility was found to be significant, $F(1,192) = 9.63, p = .002, \eta^2 = .047$. To investigate further, a simple effect analysis was conducted to explore whether the manipulation of brand visibility would result in a change in relevance value. branded computer ads ($M = 4.1, SD = 1.37$) showed similar relevance to non-branded computer ads ($M = 3.84, SD = 1.53$) on Low Information gap $p > .05$. Furthermore, branded pencil ads ($M = 3.74, SD = 1.48$) showed similar relevance to non-branded pencil ads ($M = 3.52, SD = 1.53$) on Low Information gap, $p > .05$. However, non-branded computer ads ($M = 2.55, SD = 1.46$) differed in the levels of divergence compared to branded computer ads ($M = 4.22, SD = 1.41$) when they were manipulated to be on a High Information gap, $F(1,196) = 15.85, p = .0001, \eta^2 = .076$. Also, non-branded pencil ads ($M = 2.61, SD = 1.35$) differed in levels of relevance compared to branded pencil ads ($M = 4.06, SD = 1.72$) when they were manipulated to be on a High Information gap, $F(1,196) = 11.9, p = .001, \eta^2 = .059$. Subsequently, results indicate that non-branded ads have less relevance than branded ads and therefore Information gap affected the value of relevance in a negative linear relationship, and that validates:

H1b: Information gap will affect relevance negatively in non-branded ads, but not for branded ads.

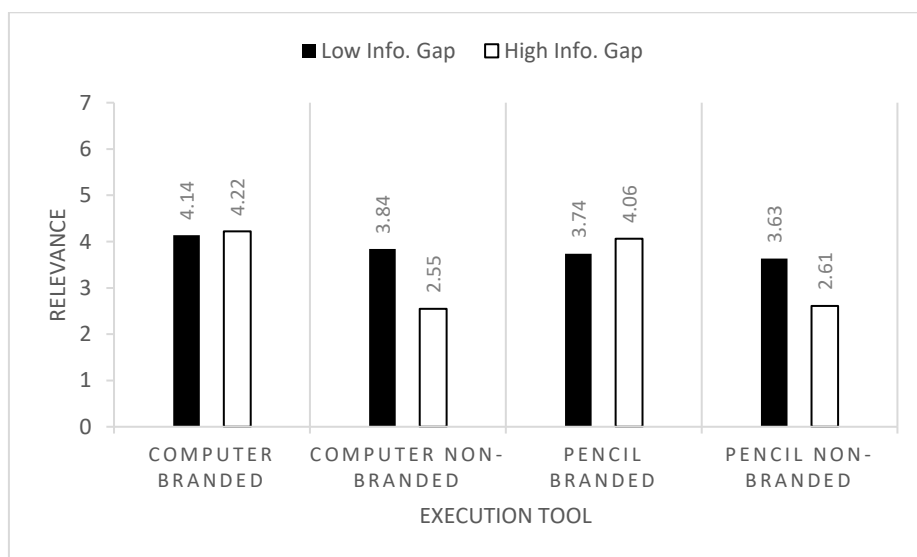


Figure 7.4: Means of relevance across groups

7.4.1.3 Curiosity

Results indicate main effect of brand visibility $F(1, 192) = 12.44, p = .001, \eta_p^2 = .061$. Similarly, results indicate main effect of Information gap, $F(1, 192) = 9.454, p = .002, \eta_p^2 = .047$. However, results indicate no main effect of execution tool on curiosity, $p > .05 = .072$. Ads of Low Information gap ($M = 4.39, SD = 1.81$) reported less value of curiosity than high information gap ads ($M = 4.91, SD = 1.48$). Furthermore, consistent with Study 1, the interaction of Information gap x brand visibility was found to be significant, $F(1, 192) = 4.14, p = .043, \eta_p^2 = .021$, along with the interaction between visibility and execution tool, $F(1, 192) = 7.60, p = .006, \eta_p^2 = .038$ and the interaction between the three factors Information gap, execution tool and brand visibility, $F(1, 192) = 3.95, p = .048, \eta_p^2 = .02$. To investigate further, a simple effect analysis was conducted to explore whether the manipulation of brand visibility and Information gap would result in a higher curiosity value. On Low Information gap, branded computer ads ($M = 3.7, SD = 1.37$) differed in levels of curiosity compared to non-branded computer ads ($M = 5.08, SD = 1.66$), $F(1, 192) = 9.73, p = .002, \eta_p^2 = .048$, while branded pencil ads ($M = 4.44, SD = 1.49$) did not differ from non-branded pencil ads ($M = 3.72, SD = 2.3$) $p > .05 = .105$. On High Information gap: non-branded computer ads ($M = 5.86, SD = .88$) produced higher levels of curiosity than branded computer ads ($M = 4.46, SD = 1.53$), $F(1, 192) = 10.0, p = .002, \eta_p^2 = .050$. Similarly, branded pencil ads ($M = 4.14, SD = 1.48$) differed in levels of curiosity compared to non-branded pencil ads ($M = 5.2, SD = 1.39$), $F(1, 192) = 5.74, p = .018, \eta_p^2 = .029$.

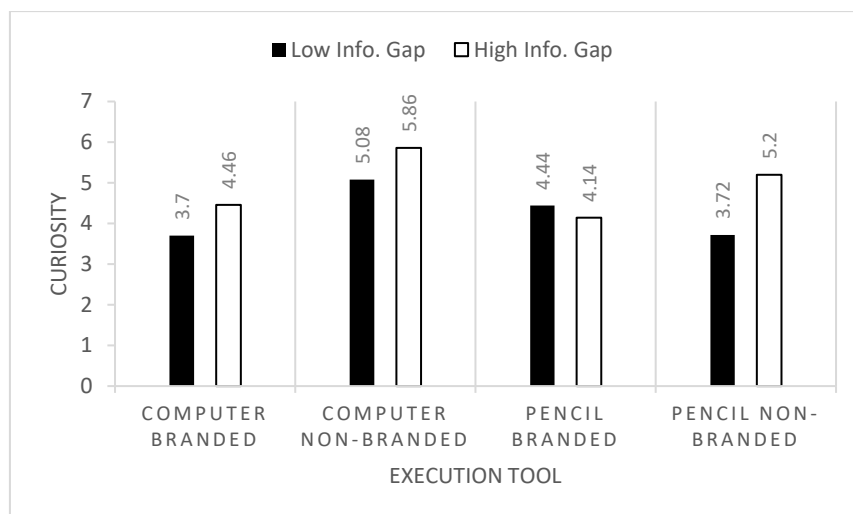


Figure 7.5: Means of curiosity across groups

7.4.1.4 Purchase Intentions:

Results indicate main effect of brand visibility, $F(1, 192) = 10.0, p = .002, \eta_p^2 = .050$. Similarly, results indicate main effect of Information gap, $F(1, 192) = 24.1, p = .0001, \eta_p^2 = .112$. However, results indicate no main effect of execution tool on divergence $p > .05 = .06$. Ads of Low Information gap ($M = 3.26, SD = 1.30$) reported less *PI* than high information gap ads ($M = 4.16, SD = 1.44$). Furthermore, consistent with Study 1, the interaction of Information gap x brand visibility was found to be significant, $F(1, 192) = 9.78, p = .002, \eta_p^2 = .049$. Likewise, execution tool x visibility was found to be significant, $F(1, 192) = 5.08, p = .025, \eta_p^2 = .026$ and the interaction between the three variables was found to be insignificant. To investigate further, a simple effect analysis was conducted to explore whether the manipulation of brand visibility and Information gap would result in a higher *PI*. On Low Information gap, branded computer ads ($M = 3.0, SD = .96$) did not differ in levels of *PI* compared to non-branded computer ads ($M = 3.58, SD = 1.6$), $p > .05 = .11$. Branded pencil ads ($M = 3.52, SD = 1.1$) also did not differ from non-branded pencil ($M = 2.94, SD = 1.34$) ads $p > .05 = .119$. On High Information gap, non-branded computer ads ($M = 5.17, SD = 1.4$) produced a greater value for curiosity than branded computer ads ($M = 3.77, SD = 1.15$), $F(1, 192) = 14.5, p = .0001, \eta_p^2 = .071$. Similarly, branded pencil ads ($M = 3.40, SD = 1.10$) differed in levels of *PI* compared to non-branded pencil ads ($M = 4.3, SD = 1.48$), $F(1, 192) = 6.1, p = .014, \eta_p^2 = .031$. Therefore, consistent with Study 1, this validates:

H2b: Moderate and high information gap non-branded ads will generate more positive purchase intention than branded ads.

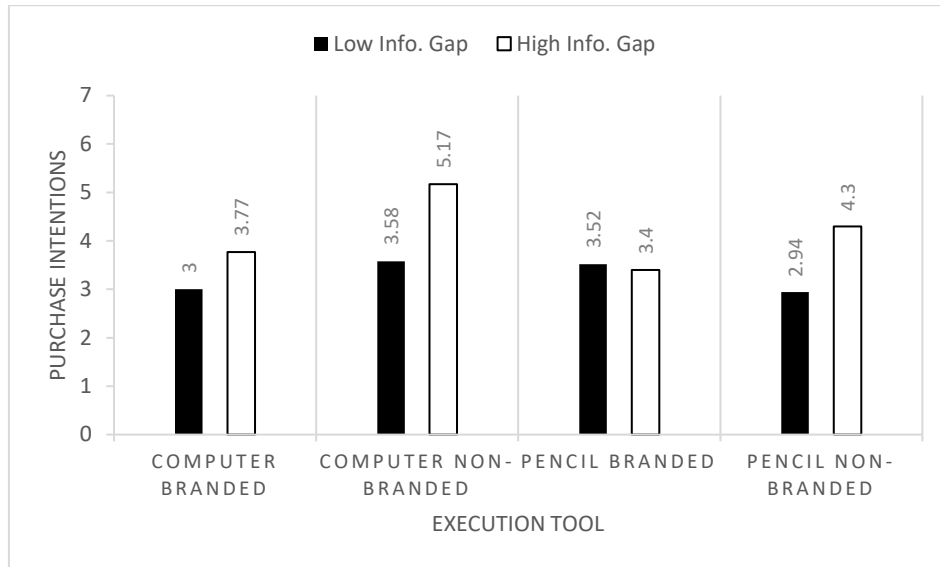


Figure 7.6: Means of purchase intentions across groups

7.4.1.5 Attitude Toward the Ad

Results indicate main effect of brand visibility $F(1, 192) = 4.51, p = .035, \eta_p^2 = .023$. Similarly, results indicate main effect of Information gap, $F(1, 192) = 15.0, p = .0001, \eta_p^2 = .073$. However, results indicate no main effect of execution tool on A_{ad} $p > .05 = .09$. Ads of Low Information gap ($M = 4.055, SD = 1.54$) reported less A_{ad} than high information gap ads ($M = 4.88, SD = 1.58$). Furthermore, consistent with Study 1, the interaction of Information gap x brand visibility was found to be significant $F(1, 192) = 6.0, p = .015, \eta_p^2 = .03$. Likewise, execution tool x visibility was found to be significant $F(1, 192) = 5.66, p = .018, \eta_p^2 = .029$ and the interaction between the three variables was found to be insignificant. To investigate further, a simple effect analysis was conducted to explore whether the manipulation of brand visibility and Information gap would result in a higher A_{ad} . On Low Information gap, branded computer ads ($M = 4.05, SD = 1.37$) did not differ in levels of A_{ad} compared to non-branded computer ads ($M = 4.48, SD = 1.7$), $p > .05 = .31$. Similarly, branded pencil ads ($M = 4.13, SD = 1.53$) did not differ from non-branded pencil ($M = 3.56, SD = 1.47$) ads, $p > .05 = .18$. On High Information gap, non-branded computer ($M = 5.79, SD = .82$) ads produced higher levels of A_{ad} than branded computer ads ($M = 4.29, SD = 1.9$), $F(1, 192) = 12.26, p = .001, \eta_p^2 = .060$. Branded pencil ads ($M = 4.5, SD = 1.62$) did differ in their levels of A_{ad} compared to non-branded pencil ads ($M = 4.96, SD = 1.43$), $p > .05 = .28$. Therefore, consistent with Study 1, this validates hypothesis 2A (below). Subsequently, results

indicate that computer made ads produce higher values of A_{ad} than branded ads and therefore execution tool also affected the value of A_{ad} in a negative relationship when ads were pencil drawn.

H2a: Non-branded ads of moderate and high Information gap will generate more positive attitude toward the ad than branded ads

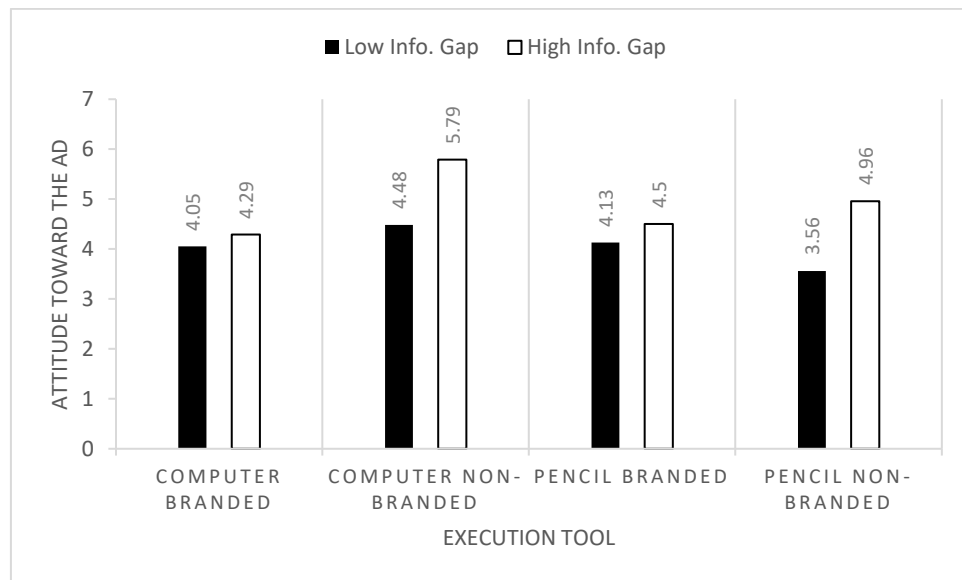


Figure 7.7: Means of attitude toward the ad across groups

7.4.1.6 Amount of Attention to The Ad

Results indicate main effect of brand visibility, $F(1, 192) = 9.0, p = .003, \eta_p^2 = .045$. Similarly, results indicate main effect of Information gap, $F(1, 192) = 62.4, p = .0001, \eta_p^2 = .246$. However, results indicate no main effect of execution tool on AA $p > .05 = .234$. Ads of Low Information gap ($M = 3.42, SD = 1.34$) reported lower values of curiosity than high information gap ads ($M = 4.81, SD = 1.22$). Furthermore, consistent with Study 1, the interaction of Information gap x brand visibility was found to be significant, $F(1, 192) = 4.14, p = .043, \eta_p^2 = .021$. The rest of the interactions of associated factors were not found to be significant. To investigate further, a simple effect analysis was conducted to explore whether the manipulation of brand visibility and Information gap would result in a higher AA. On Low Information gap, branded computer ads ($M = 3.17, SD = 1.12$) did not differ in levels of AA compared to non-branded computer ads ($M = 3.58, SD = 1.64$), $p > .05 = .24$, nor did branded pencil ads ($M = 3.56, SD = 1.14$) differ from non-branded pencil ($M = 3.36, SD = 1.44$) ads $p > .05$

= .57. On High Information gap, non-branded computer ($M = 5.56, SD = .62$) ads accrued higher levels of curiosity than branded computer ads ($M = 4.5, SD = 1.2$), $F(1, 192) = 8.0, p = .005, \eta^2 = .040$. Similarly, branded pencil ads ($M = 4.10, SD = 1.27$) differed in levels of AA compared to non-branded pencil ads ($M = 5.01, SD = 1.39$), $F(1, 192) = 6.6, p = .011, \eta^2 = .033$. Therefore, consistent with Study 1, this validates:

H5a: Compared to branded ads, Non-branded ads will generate more attention, motivation to process the ad and depth of processing than branded ads

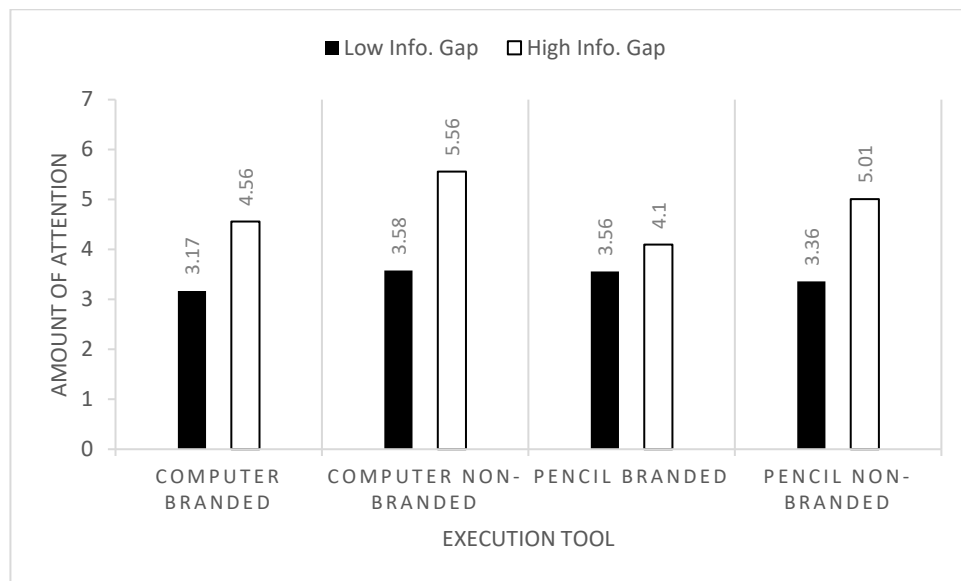


Figure 7.8: Means of amount of attention Towards the Ad across groups

7.4.1.7 Motivation to Process the Ad

Results indicate main effect of brand visibility, $F(1, 192) = 4.26, p = .040, \eta_p^2 = .022$. Similarly, results indicate main effect of Information gap, $F(1, 192) = 17.3, p = .0001, \eta^2 = .083$. Also, results indicate main effect of execution tool on MPA, $F(1, 192) = 12.02, p = .001, \eta_p^2 = .059$. Ads of Low Information gap ($M = 3.73, SD = 1.67$) reported lower values of curiosity than high information gap ads ($M = 4.15, SD = 1.55$). Furthermore, consistent with Study 1, the interaction of Information gap x brand visibility was found to be significant, $F(1, 192) = 8.20, p = .005, \eta^2 = .041$. Although the remaining interactions associated with other factors were not found to be significant $p > .05$, the interactions were partially significant for Information gap x brand visibility x execution tool, $F(1, 192) = 2.88, p = .091, \eta^2 = .015$ and brand visibility x execution tool, $F(1, 192) = 3.11, p = .079, \eta^2 = .016$. To investigate further, a simple effect

analysis was conducted to explore whether the manipulation of brand visibility and Information gap would result in a higher *MPA*. On Low Information gap, branded computer ads ($M = 3.86, SD = 1.54$) did not differ in levels of *MPA* compared to non-branded computer ads ($M = 4.40, SD = 1.73$), $p > .05 = .184$, while branded pencil ads ($M = 3.7, SD = 1.33$) did differ from non-branded pencil ($M = 2.90, SD = 1.77$) ads, $F(1, 192) = 4.54, p = .034, \eta_p^2 = .023$. On High Information gap, non-branded computer ($M = 5.36, SD = 1.24$) ads accrued higher levels of curiosity than branded computer ads ($M = 4.3, SD = 1.04$), $F(1, 192) = 6.24, p = .013, \eta_p^2 = .031$. Similarly, branded pencil ads ($M = 3.78, SD = 1.26$) differed in their levels of *MPA* compared to non-branded pencil ads ($M = 4.76, SD = 1.20$), $F(1, 192) = 5.9, p = .016, \eta_p^2 = .030$. Therefore, consistent with Study 1, this validates:

H5a: Compared to branded ads, Non-branded ads will generate more attention, motivation to process the ad and depth of processing than branded ads.

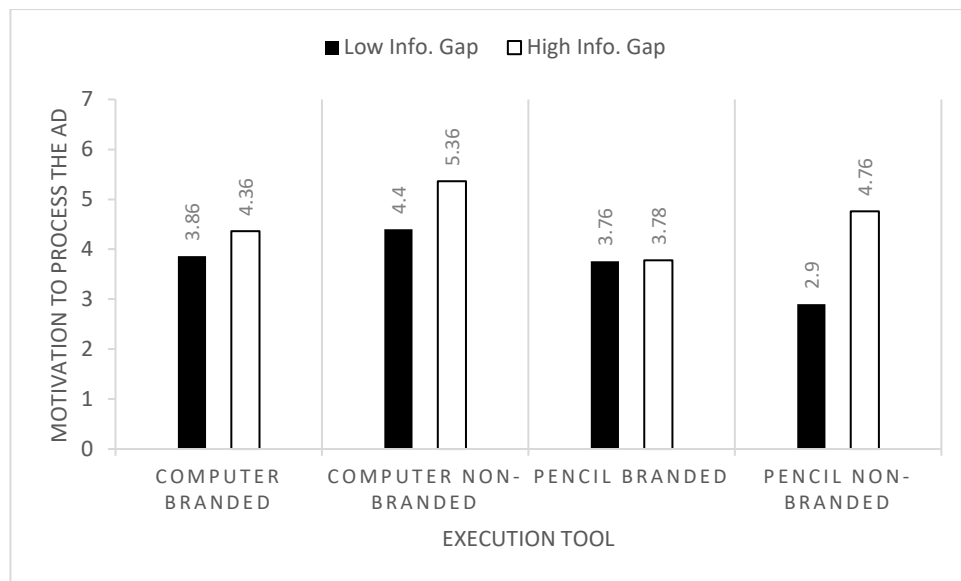


Figure 7.9: Means of motivation to process the Ad across groups

7.4.1.8 Depth of Processing

Results indicate main effect of brand visibility $F(1, 192) = 5.54, p = .02, \eta_p^2 = .028$. Similarly, results indicate main effect of Information gap, $F(1, 192) = 16.94, p = .0001, \eta_p^2 = .081$. Results also indicate main effect of execution tool on *DOP*, $F(1, 192) = 4.90, p = .028, \eta_p^2 = .025$. Ads of Low Information gap ($M = 3.97, SD = 1.41$) reported

lower values for *DOP* than high information gap ads ($M = 4.75, SD = 1.35$). Furthermore, consistent with Study 1, the interaction of Information gap x brand visibility was found to be significant, $F(1,192) = 5.54, p = .020, \eta^2 = .028$. The remaining interactions of associated factors were not found to be significant. To investigate further, a simple effect analysis was conducted to explore whether the manipulation of brand visibility and Information gap would result in a higher *DOP*. On Low Information gap, branded computer ads ($M = 3.9, SD = 1.70$) did not differ in their levels of curiosity compared to non-branded computer ads ($M = 4.18, SD = 1.01$), $p > .064 = .46$, while branded pencil ads ($M = 4.04, SD = 1.34$) did not differ from non-branded pencil ads ($M = 3.76, SD = 1.56$) $p > .05 = .46$. On High Information gap, non-branded computer ($M = 5.58, SD = 1.21$) ads produced higher levels of *DOP* than branded computer ads ($M = 4.61, SD = 1.14$), $F(1, 192) = 6.58, p = .011, \eta^2 = .033$. branded pencil ads ($M = 4.0, SD = 1.20$) differed in levels of *DOP* compared to non-branded pencil ads ($M = 4.81, SD = 1.39$), $F(1, 192) = 4.59, p = .033, \eta^2 = .023$. Therefore, consistent with Study 1, this validates:

H5a: Compared to branded ads, Non-branded ads will generate more attention, motivation to process the ad and depth of processing than branded ads.

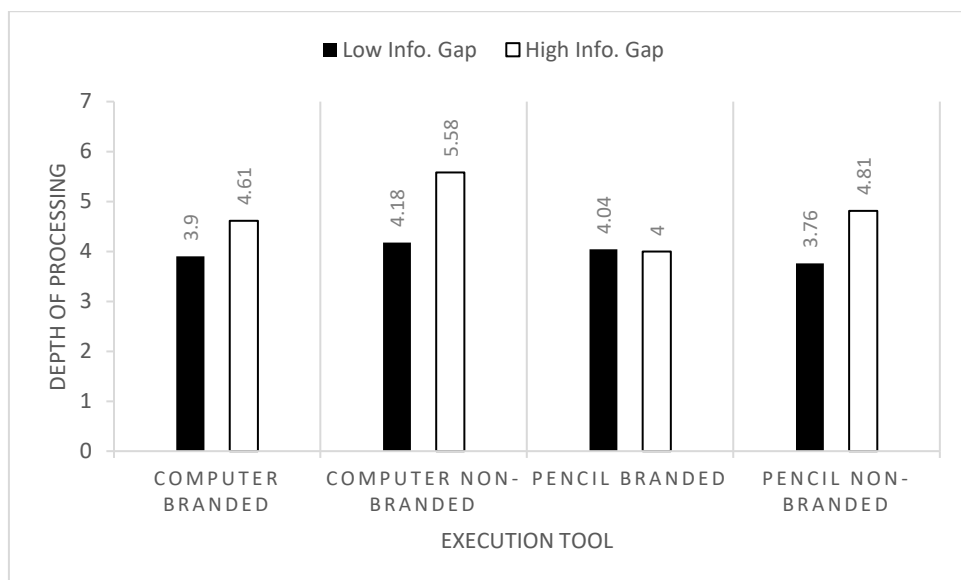


Figure 7.10: Means of depth of processing across groups

7.4.2 Regression and Mediation Analysis:

In this section, several mediation analyses were conducted to confirm hypothesis generated in Chapter 3.

7.4.2.1 Divergence and Relevance as Mediators for Indirect Effect of Interaction (Information Gap X Visibility) On A_{ad}

Further mediation analysis was conducted to explore whether H4a-H5b were supported. Firstly, the researcher conducted a mediation model where divergence and relevance were put simultaneously as mediators for the interaction (Information gap X visibility) where the interaction occurs in high information gap ads and its relationship with attitude towards the Ad, PK (product knowledge) as covariate. Multiple regression analysis was conducted to assess each component of the proposed mediation model. First, it was found that the *Interaction* was positively associated with divergence and relevance ($B_{\text{divergence}} = .2.8, t(98) = 4.89, p = .0001$), ($B_{\text{relevance}} = 3.1, t(98) = 5.3, p = .0001$). It was also found that interaction was positively related to A_{ad} ($B = 1.91, t(98) = .59, p = .0018$). Lastly, results indicated that the mediator - divergence were positively related to A_{ad} . On the contrary, relevance was not found to be significant ($B_{\text{divergence}} = .35, t(98) = 3.52, p = .0007$), ($B_{\text{relevance}} = .097, t(98) = .99, p = .32$). Because both relationships were significant from the IV to the DV through divergence, mediation analyses was tested using the bootstrapping method with bias-corrected confidence estimates (MacKinnon et al., 2004; Preacher and Hayes, 2004). In the present Study, the 95% confidence interval of the indirect effects was obtained with 5000 bootstrap resamples (Preacher and Hayes, 2008). Results of the mediation analysis confirmed the mediating role of divergence but not relevance in the relation between the interaction and A_{ad} ($B_{\text{Divergence}} = 1.014; CI = .41 \text{ to } 2.0 \text{ Sobel } Z = 4.68 \text{ } p < .05$). In addition, results indicated that the direct effect of Information gap on divergence became insignificant with lower coefficient value ($B = 1.2, t(98) = 1.6, p = .103$) when controlling for Mediators, thus suggesting strong mediation power of divergence. Figure 7.12 displays the results. The same model was conducted with PK as a covariate; results show no significance of PK as a covariate ($B = .2, t(98) = 1.93, p = .055$).

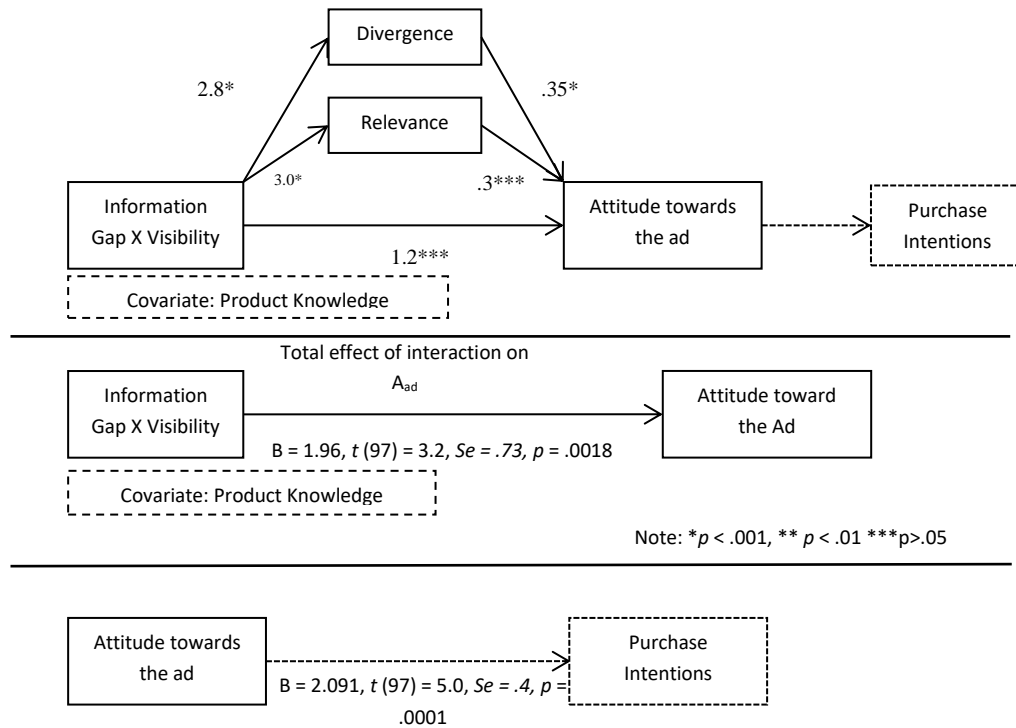


Figure 7.11: Indirect effect of Interaction (Information gap X Visibility) on A_{ad} through divergence and relevance.

7.4.2.2 Attitude Toward the Ad as A Predictor of Purchase Intentions

Secondly, the researcher conducts a linear regression analysis to see whether A_{ad} would affect purchase intentions in support of previous literature. Results indicate that there is a positive linear relationship between A_{ad} and PI , $F(1,98) = 27.38$, $p = .00041$, $R^2 = .218$ and, on 95% confidence interval, 5000 bootstrap resamples, results indicate that attitude toward the ad had a positive relationship with purchase intentions, $B = 2.091$, $t(98) = 5.0$, $Se = .41$, $p = .0001$ CI .27 to .578. See Figure 7.13, below.

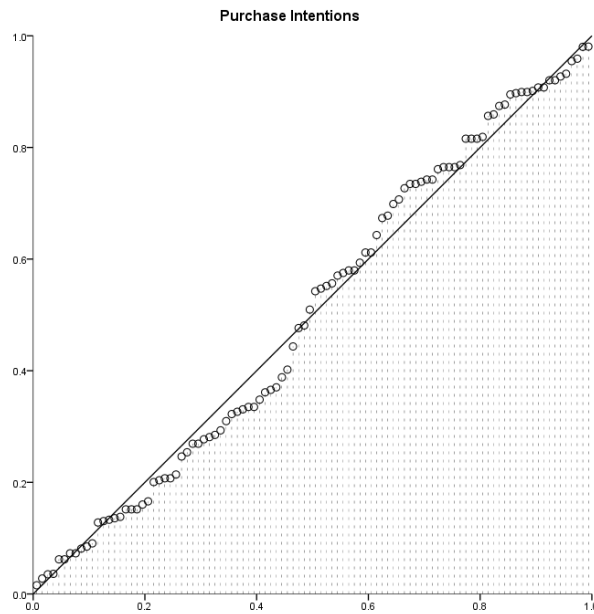


Figure 7.12: Normal P-P Plot of Regression Standardized Residual for purchase intentions.

7.4.2.3 Production Quality as A Predictor of Divergence

Linear regression analysis was conducted to explore the hypothesis that is associated with production quality H4b. Therefore, regression analysis was conducted on ads that were valued as high in their divergence: these ads are the ads of high information gap (see Figure 7.1 for the means). Results were marginally significant so we cannot conclude that there is a positive relationship between production quality and divergence, $F(1,98) = 3.30$, $p = .072$, $R^2 = .033$, $P > .05$ and, on 95% confidence interval, 5000 bootstrap resamples, results indicate that attitude toward the ad has a positive relationship with purchase intentions, $B = .2$, $t(98) = 8.1$, $Se = .088$, $p = .0001$ CI $-.35$ to $.427$. See Figure 7.14, below. This reject:

H4: Production quality will affect divergence positively.

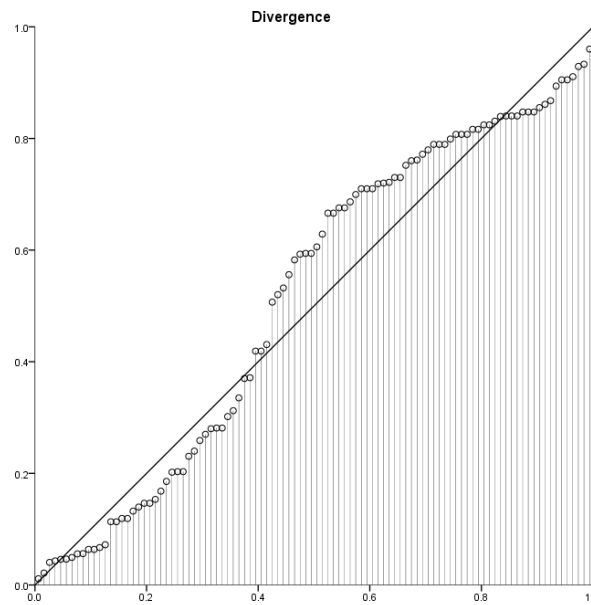


Figure 7.13: Normal P-P Plot of Regression Standardized Residual for divergence.

7.4.2.4 Mediation Effect of the Interaction of Information Gap by Visibility On Purchase Intentions Through Processing Constructs, Divergence And Relevance

Additional mediation analysis was conducted to determine whether the following variables would construct a significant mediator between the interaction of Information Gap X Visibility and A_{ad} , where the interaction occurs on high information gap ads. The variables are: divergence, relevance, curiosity, amount of attention, motivation to process the ad and depth of processing, as seen in Figure 7.15, below. The same mediation process was used as in the previous analysis (MacKinnon et al., 2004; Preacher and Hayes, 2008; Preacher and Hayes, 2004) with 95% confidence level. Results showed a direct significant and positive relationship between the Interaction (Information gap X Visibility) and A_{ad} : ($B_{\text{Interaction-Aad}} = 1.91, t(98) = 4.4, Se = .103, se = .59, p = .0018$). Furthermore, the Interaction (Information gap X Visibility) had a significant positive relationship with the following mediators: $B_{\text{Interaction-relevance}} = -3.1, t(98) = -5.3, p = .0001$, $B_{\text{Interaction-divergence}} = 2.8, t(98) = 4.8, p = .0001$, $B_{\text{Interaction-DOP}} = 1.7, t(98) = 3.53, p = .0001$, $B_{\text{Interaction-MPA}} = 1.93, t(98) = 4.1, p = .0001$, $B_{\text{interaction-AA}} = 1.87, t(97) = 4.2, p = .0001$, $B_{\text{interaction-curiosity}} = 2.43, t(98) = 4.4, p = .0001$. Moreover, the following mediators had a positive relationship with A_{ad} : ($B_{\text{relevance-Aad}} = .19, t(98)$

= 1.9, $p = .053$, $B_{\text{divergence}-A_{ad}} = .38$, $t(98) = 3.9$, $p = .0001$, $B_{\text{DOP}-A_{ad}} = .27$, $t(98) = 2.2$, $p = .02$, $B_{\text{MPA}-A_{ad}} = .44$, $t(97) = 3.6$, $p = .0004$, $B_{AA-A_{ad}} = .42$, $t(98) = 3.2$). Results confirmed the full mediation analysis with 5000 bootstrap resamples of $B_{\text{divergence}} = .1.09$; $CI = .45$ to 2.04 , $Z = 3.19$, $B_{\text{curiosity}} = 1.04$; $CI = .41$ to $.96$, $Z = 3.91$, $p < .05$, $B_{\text{MPA}} = .88$; $CI = .28$ to 1.8 , $Z = 2.75$, $p < .05$. $B_{AA} = .78$; $CI = .27$ to 1.62 , $Z = 2.57$, $p < .05$. and DOP was a partial mediator: $B_{\text{DOP}} = .49$; $CI = .09$ to 1.17 , $Z = 1.88$, $p < .05$. Relevance did not have a mediation effect. In addition, results indicated that the direct effect of the interaction on A_{ad} became insignificant with lower coefficient value when controlled by the mediators with $p > .1$ for: divergence, curiosity, amount of attention, motivation to process the ad and depth of processing, which confirms a full mediation. See Figure 7.15, below. This validates Study 1 and:

H5c: Ad processing constructs (Curiosity, amount of attention, motivation to process the ad and depth of processing) will mediate positively the relationship between the interaction (visibility, information gap) and A_{ad}.

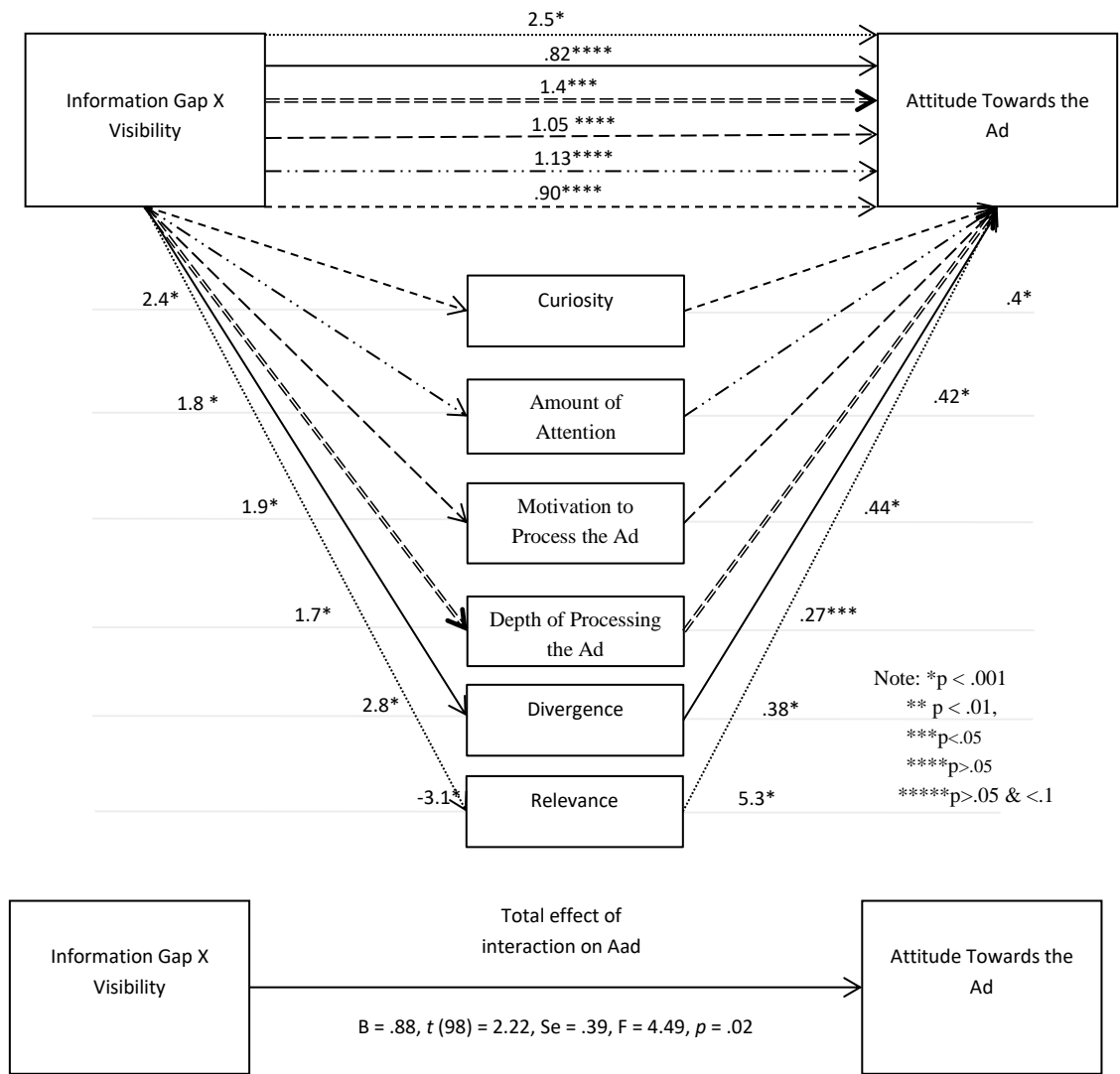


Figure 7.14: Mediation effect of the Interaction of Information gap by Visibility on attitude toward the ad through different constructs.

7.4.3 Brand Identification

After measuring the constructs of Study 2, respondents answered the following question to measure brand identification:

‘Would you guess the name of the brand? Feel free to guess and write down your answer.’

For non-branded ads, results revealed that: computer made non-branded ads on Low Information gap had a successful brand identification of 80% from correspondents,

while computer made non-branded ads on high information gap had a successful brand identification of 28% from correspondents. Pencil made non-branded ads on Low Information gap achieved a brand identification rate of 52% from correspondents, while pencil made non-branded ads on high information gap had a successful brand identification of just 24% from correspondents.

7.5 Discussion, Conclusion and Recommendations

Further to Study 1, Study 2 has confirmed the findings of Study 1 and extended the research to explore the validity of the hypothesis associated Production Quality and its effect on divergence. Also execution tools were explored to measure its effectiveness on creativity.

Adding to the variables that were manipulated in Study 1, an execution tool variable was added to be manipulated between computer made ads and pencil made ads. Results confirmed the results of Study 1, where Information gap affected the levels of divergence positively in non-branded ads and was associated with a significant difference in perceived divergence between non-branded ads on low and high Information gap. Branded ads didn't differ in their levels of divergence across groups. This could be understandable, as part of being creative is to find solution for conflicts and difficult situations. In this case, the graphic designers had to be more creative to relate to the brand without the brand being in the logo and therefore employed higher levels of divergence. Creativity levels was not affected by execution tool, presumably because the concept of the ad was the most important factor in this context. In other words, if Professor X is a well-known figure in business research, the way that Professor X dresses will not affect how he is perceived by people who know Professor X. Similarly, this applies for mature brands as well.

In relation to relevance, Information gap affected relevance negatively when Information gap was increased which validates Study 1. However, execution tool did not affect relevance in this context.

Consistent with Study 1, results confirmed that Information gap affected curiosity in a positive linear reaction (more Information gap = more curiosity) and this applied to

brand visibility as well. However, execution tool did not affect the levels of curiosity. While all these important variables affected the purchase intention, where brand visibility and Information gap had a positive effect, execution tool did not reveal any significance in affecting purchase intentions. However, the interaction of execution tool and brand visibility did affect purchase intentions. As predicted, and consistent with Study 1, the same applies to *A_{ad}*.

A_{ad} was most (positively) affected on a high information gap. This could be a result of the domino effect of divergence, where higher levels are seen on high information gaps. For *AA*, *MPA* and *DOP*, results were consistent with the results of curiosity in this Study, which will lead to a further discussion on the processing variables. More importantly, the interaction between Information gap and brand visibility was consistent with Study 1, where it affected most variables positively.

In the context of mediation, divergence proved to be significant in contrast to relevance. Therefore, it is understandable that useful and informative ads are not essential in the case of mature products and brands. For instance, in this Study, the Fanta brand was used. This is a very mature product and well known to consumers. As there is not much to add with regards to information about the product, the viewers will concentrate on the ad's divergence rather than its relevance. Consequently, both divergence and relevance will be important for new a product line. However, it is understandable that relevance won't be as important for a brand and product which is well known to consumers.

Further to this, a regression analysis for *A_{ad}* as a predictor for purchase intentions was conducted, which was found to be supported. However, production quality failed to be a predictor for divergence which contradicts the findings of (Smith et al., 2007a; Smith et al., 2008). One reason could be that Coca-Cola (Fanta) is a mature brand.

Consistent with Study 1, the processing variables (*MPA*, *AA*, *DOP* and curiosity) were found to be significant mediators alongside divergence but not relevance.

Balancing these findings with the identification process which was found to decrease with a High Information gap, the researcher identified some recommendations:

- Advertisers who are advertising for mature brands and products should concentrate on the divergence (uniqueness) of the ad rather than relevance (informative and usefulness).
- High-Information gap ads should not be used for general (shotgun) advertising but should be used for very targeted consumer based ads.
- Computer made print ads are recommended to be passed with as few computer-generated effects as possible to represent the product. This will more likely make consumers regain trust in computer made ads.
- Mature brands should concentrate on divergence as mentioned before. However, production quality is rather insignificant in this context. The uniqueness of the concept of the ad will be more important.
- Pencil made ads can be a good option for advertising. However, the lack of colour might affect brand identification. Therefore, computer ads are still more favourable when combined with the above recommendations.

7.6 Chapter Summary

In this chapter, the researcher presented the results of Study 2. The results showed the effect of Information gap and execution tool on several constructs. The following chapter will extend and build on these results to test the hypotheses that are associated with degraded ads.

Chapter 8 Study 3

8.1 Method

The objectives of Study 3 are to replicate and extend Study 1 and Study 2. The replication is to further test H1-H5, and the extension is to explore the Hypothesis that is related to degraded ads by pixelation H6a – H6d (n = 150) studying from different subject disciplines (Gender M/FM= AVG 55.3%, 44.6%), see Table 1.1 for the demographics. Ads were for an international branded fizzy drink, as brand identification will not be successful from a non-branded ad if the brand is not previously known to the viewer. Therefore, a strong recognised brand is necessary. In addition, fizzy drinks were chosen as they were found to be of interest to participants of that age category. After obtaining a permission from an international brand to use their logo for research purposes, ads were produced by 40 graphic design students and then subjected to the viewing of four focus groups. Subsequently, ads were selected depending on patterns that showed higher values of A_{ad} , divergence, relevance and purchase intentions.

Table 8.1: Study 3 demographics distribution

Gender n = 150		Discipline	Age
83 male	67 female	Mixed Subject disciplines	18-25 age category

The ads were manipulated by execution tool (pencil, computer) and brand visibility (branded, degraded and non-branded). Computer made ads: Ad1 was branded with the product fully visible; Ad2 was a replication of Ad1 but degraded through pixelation; Ad 3 was a replication of Ad1 but stripped from its logo. Pencil made ads: The three ads were a replication of computer Ads 1-3 but made by pencil. As a result of the full visibility of the product and consistent with Study 1, non-branded, degraded and branded ads were of low Information gap. Please see Figure 1.1.




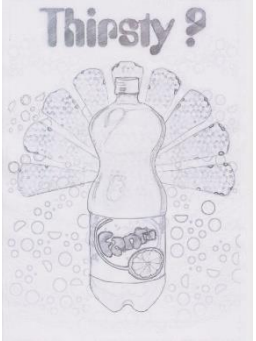

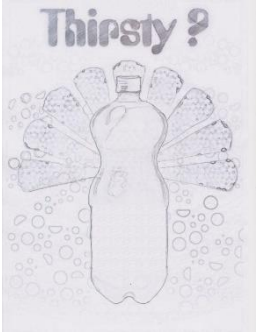
Visibility X Information gap		Execution tool	
		Computer	Pencil
Visibility	Degraded by pixelation		
	Branded		
	Non-branded		

Figure 8.1: Ads used for Study 2

8.2 Procedure

Participants were tested in random groups of 25-30 and supervised by the researcher. Following the exposure to the stimulus ad, participants filled out the measures. Participants were briefed prior to and after answering the measures and were thanked for their effort and time.

8.3 Measures

As for Study 1 and Study 2, the two main dimensions of creativity (divergence and relevance) were measured using seven items (Sheinin et al., 2011; Smith et al., 2008; Yang and Smith, 2009; Smith et al., 2007a). Divergence, relevance, P_I (purchase intentions) and amount of attention were measured using seven-point Likert scales anchored by disagree/agree. A_{ad} were measured using Bipolar -3 to $+3$. Principal component analysis with Varimax rotation was conducted to determine whether the two dimensions of creativity could be reproduced. The analysis revealed two components (item loading $> .65$ and Eigenvalues > 1) which identified the presence of divergence and relevance. Values for item loading, reliability (Fornell and Larcker, 1981) and AVE are provided in Table 8.2. Cronbach's reliability for divergence ($\alpha = .93$) and relevance ($\alpha = .86$) exceeded the required threshold of $\alpha > .7$ (Cronbach, 1951). The researcher used three items to measure P_I (MacKenzie et al., 1986; Smith and Swinyard, 1988; Yang and Smith, 2009) ($\alpha = .89$), M_{PA} (motivation to process the ad) (Smith et al., 2007a), (Sheinin et al., 2011) and D_{OP} (depth of processing the ad) (Smith et al., 2007a) and four items to measure A_{ad} (Smith et al., 2007a; Bergkvist and Rossiter, 2009; Smith et al., 2008). A_A (amount of attention) was measured using three items (Smith et al., 2008; Smith et al., 2007a), while curiosity and production quality were measured using two items (Smith et al., 2007; Smith et al., 2008; Yang & Smith, 2009).

Finally, PK (Product Knowledge) was measured using seven-point Likert scales anchored by disagree/agree (Li et al., 2002; Delgado-Ballester et al., 2012). All items were selected to be general and non-attribute specific to fit across different types of ads. Correspondingly, at the end of the experiment, participants were asked to guess the brand for non-branded ads to test brand identification. Right answer was converted to yes (1) and wrong answer was converted to no (0) to measure percentages. The groups

who evaluated all constructs for branded and non-branded ads were sufficiently normal for the purpose of conducting analyses (i.e., skew < |2.0| and Kurtosis < |9.0|; (Schmider et al., 2010)).

Table 8.2: Study 3 measurement constructs

Construct	Items	Loading	AVE	M	α	Composite reliability
Ad divergence	The ad is original.	.910	.842	4.4	.937	.955
	The ad is different.	.923				
	The ad is uncommon.	.923				
	The ad is interesting.	.915				
Ad relevance	The ad was meaningful to me.	.867	.788	3.48	.864	.918
	The ad presents the product benefits.	.924				
	The ad provides useful information.	.871				
Purchase intentions	What is the probability that you will...	.920	.828	3.80	.894	.935
	.... Try out the advertised brand?	.925			
	.... Purchase the advertised brand?	.884			
	.... Pay a higher price for this brand?				
Attitude towards the ad	Dislike / Like.	.919	.810	4.43	.921	.945
	Bad / Good.	.922				
	Unpleasant / Pleasant.	.908				
	Unfavorable / Favorable.	.849				
Amount of attention	The ad demanded my attention.	.909	.821	4	.891	.932
	I examined the main elements of the ad very carefully.	.900				
	The ad would stand out in a group of ads.	.909				
Motivation to process the ad	I had a strong desire to examine the ad.	.908	.845	4.2	.907	.942
	I was highly motivated to view the ad.	.932				
	I was very interested in the ad.	.917				
Depth of processing	I relate this product to my life.	.875	.774	4.31	.852	.911
	I used my imagination to go beyond the information presented in the ad.	.874				
	I was able to imagine using the product in the ad.	.890				
Curiosity	The ad makes me curious about the advertised brand.	.929	.863	4.74	.864	.926
	I would like more information about the product.	.929				
Product knowledge	I feel very knowledgeable about the product in the ad.	.830	.661	4.37	.829	.886
	If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	.722				
		.852				
	I feel very confident about my ability to judge the quality of this product.	.842				
	I am familiar with soft drinks brands.					
Production quality	Overall, it must have cost a lot of money to produce the ad.	.916	.839	3.2	.806	.912
	The production elements of the ad were of high quality (i.e. expensive paper).	.916				

Notes: AVE = average variance extracted

8.4 Results

8.4.1 Experimental Designs

Since all variables were found to be reliable via confirmatory analyses, the items were averaged for subsequent analyses. A 3 (brand visibility: branded vs. non-branded vs. degraded ads) X 2 (execution tool: Pencil vs. Computer) between subjects ANOVA was conducted on all constructs.

8.4.1.1 Divergence

Results indicate main effect of brand visibility, $F(2, 144) = 17.33, p = .0001, \eta_p^2 = .194$. As expected, results indicate no main effect of execution tool, $F(1, 144) = 3.48, p = .06$. Branded ads ($M = 4.07, SD = 1.47$) presented with similar divergence to non-branded ads ($M = 4.4, SD = 2.11$). Degraded ads were associated with the highest mean among groups ($M = 5.48, SD = 1.04$) - see Figure 8.2. Furthermore, as suspected, the interaction of brand visibility x execution tool was found to be insignificant, $F(2, 144) = .04, p = .959$. To investigate further, simple effect analysis was conducted to explore whether the manipulation of brand visibility would result in a higher divergence value. Branded computer ads ($M = 3.9, SD = 2.03$) revealed similar divergence levels to non-branded computer ads ($M = 3.85, SD = 1.93$). However, computer ads degraded through pixelation were associated with the highest value ($M = 5.61, SD = .69$). Furthermore, branded pencil ads ($M = 3.78, SD = 1.92$) disclosed similar divergence levels to non-branded pencil ads ($M = 3.78, SD = 1.92$), while degraded pencil ads were associated with the highest value of divergence ($M = 5.35, SD = 1.30$). Non-branded computer ads did not differ in their levels of divergence compared to branded computer ads. However, significance was noted across groups when they were manipulated to be degraded by pixelation, $F_{\text{Computer}}(2, 144) = 8.6, p = .0001, \eta_p^2 = .107$. Also, non-branded pencil ads did not differ in levels of divergence compared to branded pencil ads. However, significance occurred when they were manipulated to be degraded, $F_{\text{Pencil}}(2, 144) = 7.05, p = .001, \eta_p^2 = .089$. Subsequently, results indicate that degraded ads have higher values of divergence than branded and non-branded ads. Therefore, degradation affected the value of divergence, which suggests that ads which are degraded through pixelation will

be associated with a higher value of divergence compared to branded and non-branded ads on Low Information gap. This confirms:

H6b: Degraded ads will be associated with a higher divergence than non-branded and branded ads

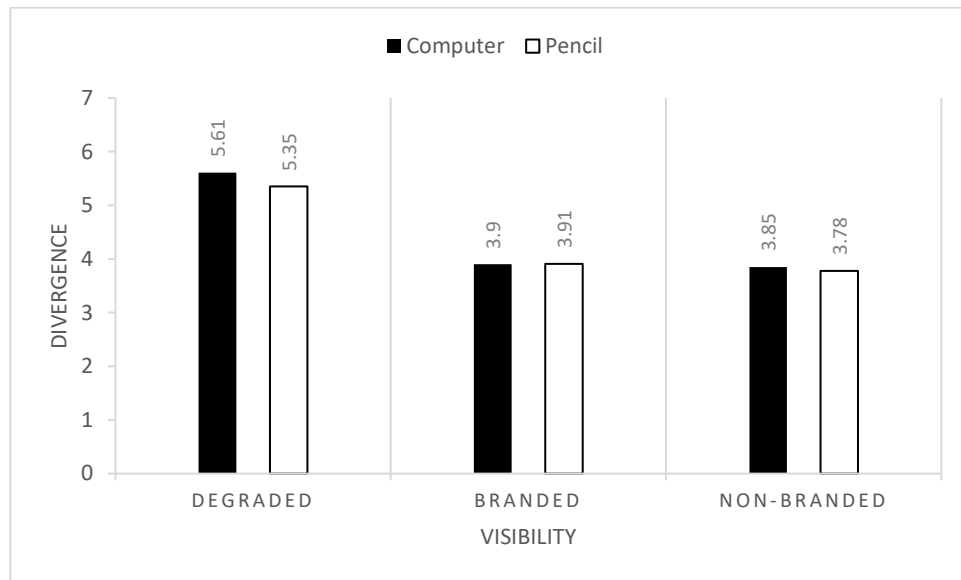


Figure 8.2: Means of divergence across groups

8.4.1.2 Relevance

Results indicate main effect of brand visibility, $F(2, 144) = 7.4, p = .001, \eta_p^2 = .093$. As expected, results indicate no main effect of execution tool, $F(1, 144) = 1.13, p = .2$. Branded ads ($M = 3.9, SD = 1.41$) were similar in relevance to non-branded ads ($M = 3.68, SD = 1.52$), while degraded ads were associated with the lowest mean among groups ($M = 2.83, SD = 1.56$). See Figure 8.3. Furthermore, as suspected, the interaction of brand visibility x execution tool was found to be insignificant, $F(2, 144) = .16, p = .84$. To investigate further, a simple effect analysis was conducted to explore whether the manipulation of brand visibility would result in a higher relevance value. Branded computer ads ($M = 4.14, SD = 1.34$) revealed similar relevance to non-branded computer ads ($M = 3.84, SD = 1.53$). However, computer ads degraded through pixelation were associated with the lowest value ($M = 2.86, SD = 1.56$) among computer made ads. Furthermore, branded pencil ads ($M = 3.74, SD = 1.48$) displayed similar relevance to non-branded pencil ads ($M = 3.52, SD = 1.53$), while degraded pencil ads were associated with the lowest value of relevance ($M = 2.80, SD = 1.59$). non-branded

computer ads did not differ in levels of relevance compared to branded computer ads. However, significance was noted across groups when ads were manipulated to be degraded by pixelation, $F_{\text{Computer}}(2,144) = 4.89, p = .009, \eta^2 = .064$. Furthermore, non-branded pencil ads did not differ in their levels of relevance compared to branded pencil ads, although partial significance occurred when they were manipulated to be degraded $F_{\text{Pencil}}(2,144) = 2.67, p = .07, \eta^2 = .036$. Subsequently, results indicate that non-branded ads produce lower values for relevance than branded ads, and degraded ads produce lower values for relevance than both branded and non-branded ads.

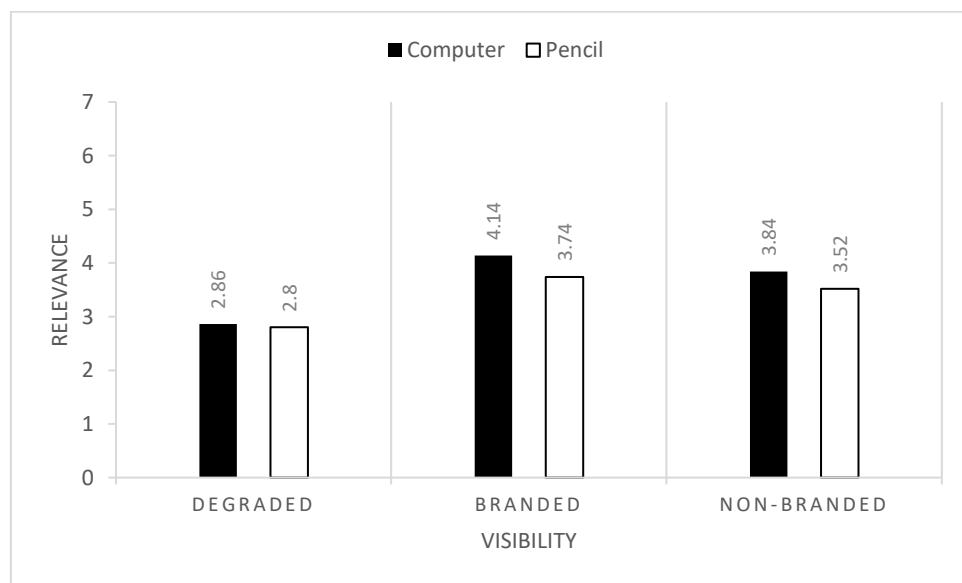


Figure 8.3: Means of relevance across groups

8.4.1.3 Curiosity

Results indicate main effect of brand visibility, $F(2, 144) = 17.33, p = .0001, \eta_p^2 = .194$. Also, results indicate no main effect of execution tool, $F(1, 144) = 3.48, p = .064, \eta_p^2 = .02$. branded ads ($M = 4.07, SD = 1.47$) exhibited similar curiosity to non-branded ads ($M = 4.40, SD = 2.11$), while degraded ads were associated with the highest mean among groups ($M = 5.77, SD = 1.01$). See Figure 8.4. Furthermore, the interaction of brand visibility x execution tool was found to be significant, $F(2,144) = 6.27, p = .002, \eta_p^2 = .080$. To investigate further, a simple effect analysis was conducted to explore whether the manipulation of brand visibility would result in a higher curiosity value. branded computer ads ($M = 3.7, SD = 1.37$) differed to non-branded computer ads ($M = 5.08, SD = 1.66$) in terms of curiosity, with computer ads degraded through pixelation being

associated with the highest value ($M = 6.16, SD = .42$). Furthermore, branded pencil ads ($M = 4.44, SD = 1.49$) exhibited similar curiosity to non-branded pencil ads ($M = 3.72, SD = 2.31$). However, degraded pencil ads were associated with the highest value of curiosity ($M = 5.38, SD = 1.26$) among pencil made ads. non-branded computer ads did differ in levels of curiosity compared to branded computer ads. However, large significant amounts of curiosity were associated across groups when manipulated as ads degraded by pixelation, $F_{\text{Computer}}(2,144) = 16.216, p = .0001, \eta^2 = .184$. Also, non-branded pencil ads did differ in the levels of curiosity compared to branded pencil ads, however, significance occurred when they were manipulated to be degraded, $F_{\text{Pencil}}(2,144) = 7.39, p = .001, \eta^2 = .093$. Subsequently, results indicate that degraded ads produce higher levels of curiosity than their original corresponding ads. Therefore, degradation affected the value of curiosity in a positive linear relationship which validates:

H6d: Degraded ads will be associated with a higher curiosity, A_A, M_{PA} and D_{OP} than non-branded and branded ads.

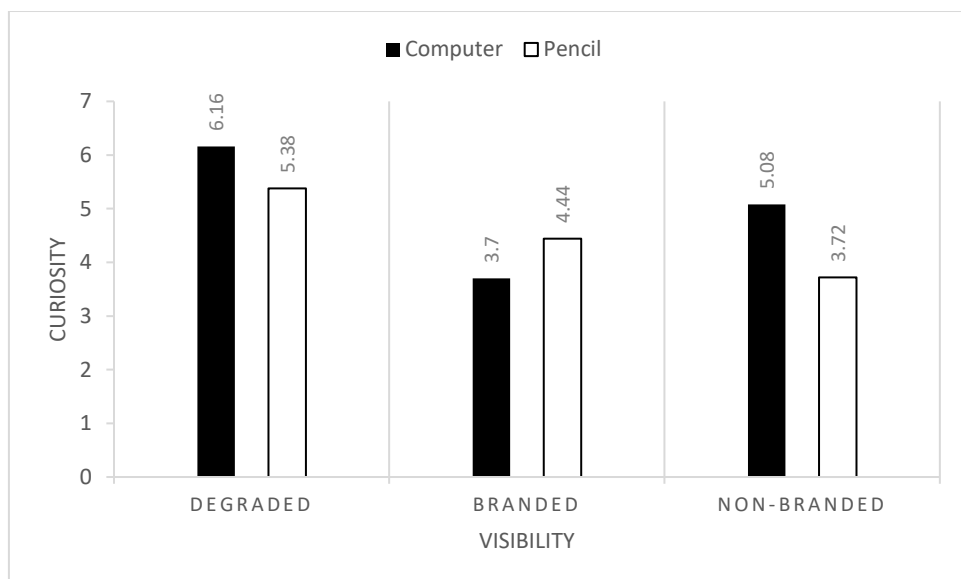


Figure 8.4: Means of curiosity across the groups

8.4.1.4 Purchase Intentions

Results indicate main effect of brand visibility, $F(2, 144) = 28.62, p = .0001, \eta_p^2 = .284$. As expected, results indicate no main effect of execution tool, $F(1, 144) = .141, p = .70$. branded ads ($M = 3.26, SD = 1.06$) presented similar *PI* to non-branded ads ($M = 3.2,$

$SD = 1.52$), while degraded ads were associated with the highest mean among groups ($M = 4.88$, $SD = 1.08$). See Figure 8.5. Furthermore, as suspected, the interaction of brand visibility x execution tool was found to be insignificant $F(2,144) = 2.76$, $p = .066$. To investigate further, simple effect analysis was conducted to explore whether the manipulation of brand visibility would result in a higher PI value. Branded computer ads ($M = 3.0$, $SD = 1.64$) revealed similar PI to non-branded computer ads ($M = 3.58$, $SD = 1.64$). However, computer ads degraded through pixelation were associated with the highest value ($M = 4.9$, $SD = .9$). Furthermore, branded pencil ads ($M = 3.52$, $SD = 1.1$) disclosed similar PI to non-branded pencil ads ($M = 2.94$, $SD = 1.34$), while degraded pencil ads were associated with the highest value of PI ($M = 4.82$, $SD = 1.25$) among pencil made ads. Non-branded computer ads did not differ in the levels of PI compared to branded computer ads. However, significance was noted across groups when they were manipulated to be degraded by pixelation, $F_{\text{Computer}}(2,144) = 16.141$, $p = .0001$, $\eta^2 = .183$. Also, non-branded pencil ads did not differ in the levels of PI compared to branded pencil ads, but significance occurred when they were manipulated to be degraded, $F_{\text{Pencil}}(2,144) = 15.25$, $p = .001$, $\eta^2 = .175$. Subsequently, results indicate that degraded ads produce have higher values for PI than branded and non-branded ads.

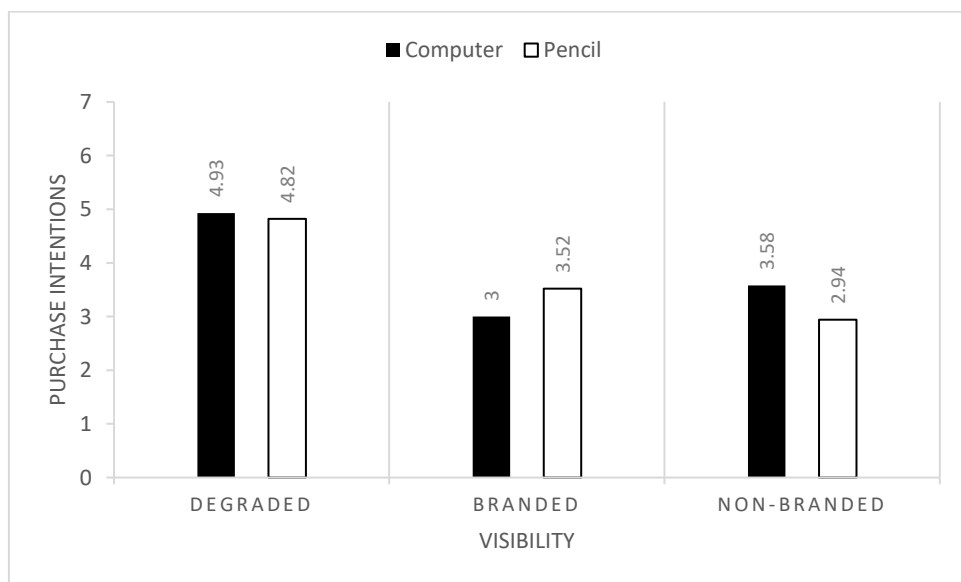


Figure 8.5: Means of purchase intentions across the groups

8.4.1.5 Attitude Towards the Ad

Results indicate main effect of brand visibility, $F(2, 144) = 11.47, p = .0001, \eta_p^2 = .137$. As expected, results indicate no main effect of execution tool, $F(1, 144) = 3.39, p = .05$. Branded ads ($M = 4.09, SD = 1.44$) presented similar A_{ad} to non-branded ads ($M = 4.02, SD = 1.64$), while degraded ads were associated with the highest mean among groups ($M = 5.18, SD = .95$). See Figure 8.6. Furthermore, as suspected, the interaction of brand visibility x execution tool was found to be insignificant, $F(2, 144) = 1.704, p = .186$. To investigate further, simple effect analysis was conducted to explore whether the manipulation of brand visibility would result in a higher A_{ad} value. Branded computer ads ($M = 4.05, SD = 1.37$) revealed similar A_{ad} to non-branded computer ads ($M = 4.48, SD = 1.70$). However, computer ads degraded through pixelation were associated with the highest value ($M = 5.42, SD = .90$). Furthermore, branded pencil ads ($M = 4.13, SD = 1.53$) disclosed similar A_{ad} to non-branded pencil ads ($M = 3.56, SD = 1.47$), while degraded pencil ads were also associated with the highest value of A_{ad} ($M = 4.94, SD = .95$). Non-branded computer ads did not differ in the levels of A_{ad} compared to branded computer ads. However, significance was noted across groups when they were manipulated to be degraded by pixelation, $F_{Computer}(2, 144) = 8.6, p = .002, \eta_p^2 = .85$. Also, non-branded pencil ads did not differ in levels of A_{ad} compared to branded pencil ads, although significance did occur when they were manipulated to be degraded, $F_{Pencil}(2, 144) = 6.52, p = .002, \eta_p^2 = .083$. Subsequently, results indicate that degraded ads produce higher values of A_{ad} than branded and non-branded ads. Therefore, degradation affected the value of A_{ad} which validates:

H6c: Degraded ads will generate a more positive A_{ad} than non-branded and branded ads.

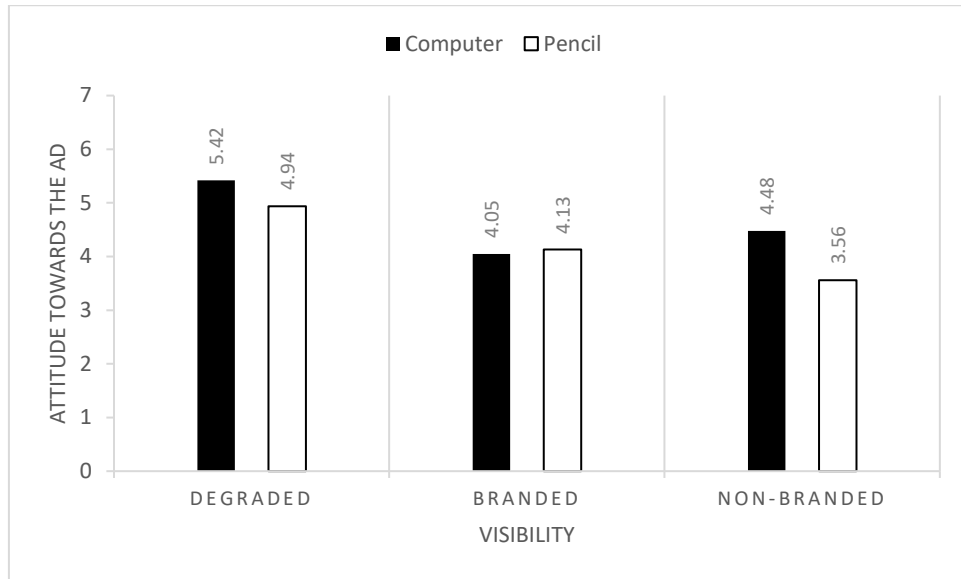


Figure 8.6: Means of A_{ad} across the groups

8.4.1.6 Amount of Attention

Results indicate main effect of brand visibility, $F(2, 144) = 33.66, p = .0001, \eta_p^2 = .917$. As expected, results indicate no main effect of execution tool, $F(1, 144) = .197, p = .65$. Branded ads ($M = 3.36, SD = 1.13$) presented similar A_A to non-branded ads ($M = 3.47, SD = 1.53$), while degraded ads were associated with the highest mean among groups ($M = 5.16, SD = .92$) (see Figure 8.8). Furthermore, as suspected, the interaction of brand visibility x execution tool was found to be insignificant, $p = .228 > .05$. To investigate further, simple effect analysis was conducted to explore whether the manipulation of brand visibility would result in a higher A_A value. Branded computer ads ($M = 3.17, SD = 1.12$) revealed similar A_A to non-branded computer ads ($M = 3.58, SD = 1.64$). However, computer ads degraded through pixelation were associated with the highest value ($M = 5.37, SD = .47$). Furthermore, branded pencil ads ($M = 3.56, SD = 1.14$) disclosed similar A_A to non-branded pencil ads ($M = 3.36, SD = 1.44$), while degraded pencil ads were also associated with the highest value of A_A ($M = 4.94, SD = 1.19$). Non-branded computer ads did not differ in levels of A_A compared to branded computer ads. However, significance was noted across groups when they were manipulated to be degraded by pixelation, $F_{Computer}(2, 144) = 22.73, p = .0001, \eta_p^2 = .240$. Also, non-branded pencil ads did not differ in their levels of A_A compared to branded pencil ads, but significance did occur when they were manipulated to be degraded, $F_{Pencil}(2, 144) = 12.4, p = .0001, \eta_p^2 = .147$. Subsequently, results indicate that degraded ads produce

higher values of A_A than branded and non-branded ads. Therefore, degradation affected the value of A_A which validates:

H6d: Degraded ads will be associated with a more positive curiosity, A_A , M_{PA} and D_{OP} than non-branded and branded ads

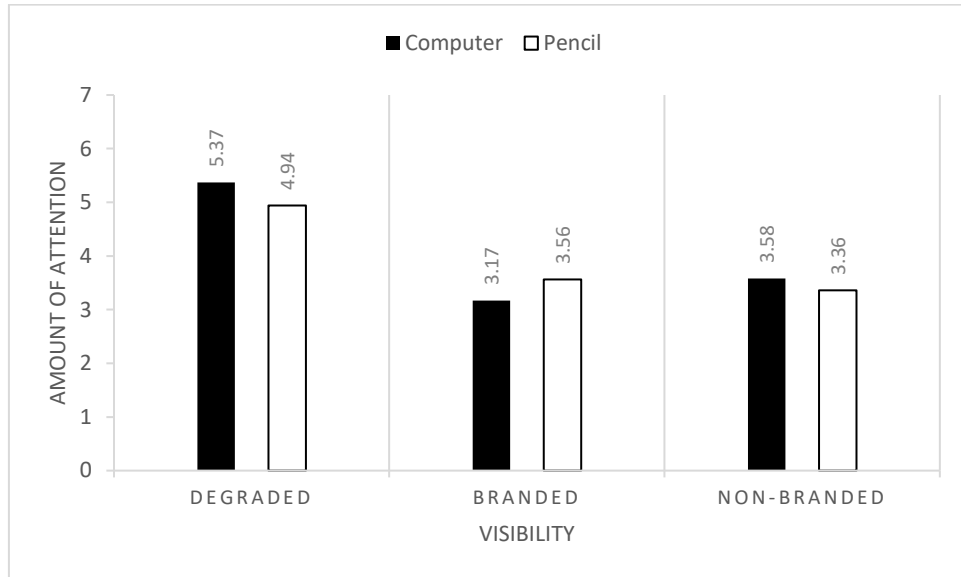


Figure 8.7: Means of A_A across the groups

8.4.1.7 Motivation to Process the Ad

Results indicate main effect of brand visibility, $F(2, 144) = 10.2, p = .0001, \eta_p^2 = .124$. Results indicate main effect of execution tool, $F(1, 144) = 8.61, p = .004, \eta_p^2 = .056$. branded ads ($M = 3.81, SD = 1.43$) presented similar M_{PA} to non-branded ads ($M = 3.653, SD = 1.89$), while degraded ads were associated with the highest mean among groups ($M = 5.233, SD = .86$) (see Figure 8.9). Furthermore, the interaction of brand visibility x execution tool was found to be significant, $F(2, 144) = 3.38, p = .037, \eta_p^2 = .045$. To investigate further, simple effect analysis was conducted to explore whether the manipulation of brand visibility would result in a higher M_{PA} value. branded computer ads ($M = 3.866, SD = 1.54$) revealed similar M_{PA} to non-branded computer ads ($M = 4.40, SD = 1.73$). However, computer ads degraded through pixelation were associated with the highest value ($M = 5.44, SD = .39$). Furthermore, branded pencil ads ($M = 3.76, SD = 1.33$) disclosed similar M_{PA} to non-branded pencil ads ($M = 2.90, SD = 1.77$), while degraded pencil ads were also associated with the highest value of M_{PA} ($M = 5.02, SD = 1.1$). non-branded computer ads did not differ in levels of M_{PA} compared to branded

computer ads. However, significance was noted across groups when they were manipulated to be degraded by pixelation, $F_{\text{Computer}}(2,144) = 8.16, p = .0001, \eta_p^2 = .102$. Also, non-branded pencil ads did not differ in their levels of M_{PA} compared to branded pencil ads, yet significance did occur when they were manipulated to be degraded, $F_{\text{Pencil}}(2,144) = 14.5, p = .0001, \eta_p^2 = .168$. Subsequently, results indicate that degraded ads produce higher values of M_{PA} than branded and non-branded ads. Therefore, degradation affected the value of M_{PA} which validates:

H6d: Degraded ads through pixelation will be associated with a more positive curiosity, A_A , M_{PA} and D_{OP} than non-branded and branded ads.

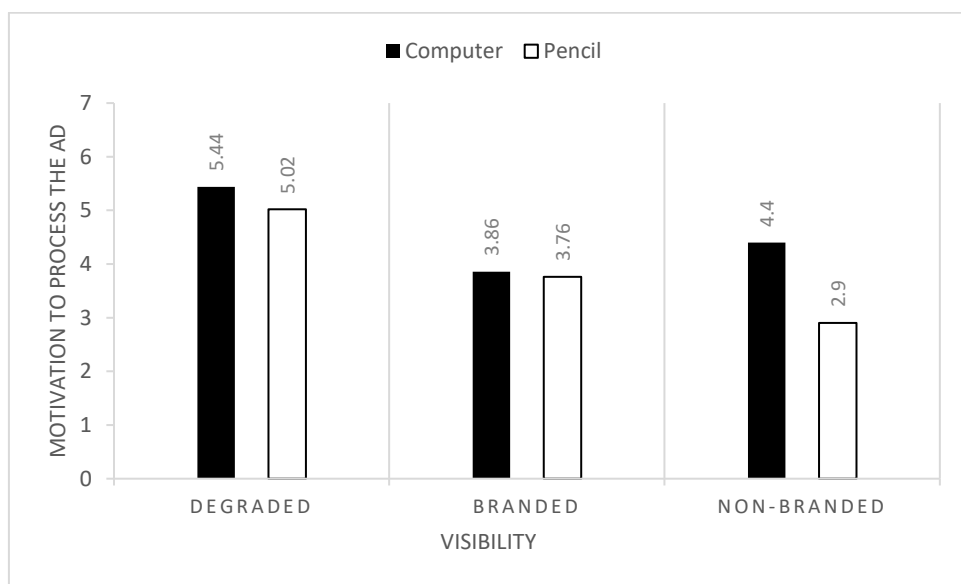


Figure 8.8: Means of M_{PA} across the groups

8.4.1.8 Depth of Processing the Ad

Results indicate main effect of brand visibility, $F(2, 144) = 10.21, p = .0001, \eta_p^2 = .124$. Results indicate no main effect of execution tool, $F(1, 144) = .806, p = .37$. Branded ads ($M = 3.97, SD = 1.52$) presented similar D_{OP} to non-branded ads ($M = 3.97, SD = 1.32$), while degraded ads were associated with the highest mean among groups ($M = 4.99, SD = .99$) (see Figure 8.10). Furthermore, as suspected, the interaction of brand visibility x execution tool was found to be insignificant, $F(2,144) = .62, p = .539, \eta_p^2 = .009$. To investigate further, simple effect analysis was conducted to explore whether the manipulation of brand visibility would result in a higher D_{OP} value. Branded computer ads ($M = 3.90, SD = 1.70$) revealed similar D_{OP} to non-branded computer ads ($M = 4.18,$

$SD = 1.1$). However, computer ads degraded through pixelation were associated with the highest value ($M = 5.13, SD = .36$). Furthermore, branded pencil ads ($M = 4.04, SD = 1.34$) disclosed similar D_{OP} to non-branded pencil ads ($M = 3.76, SD = 1.56$), while degraded pencil ads were associated with the highest value of D_{OP} ($M = 4.83, SD = 1.36$). non-branded computer ads did not differ in the levels of D_{OP} compared to branded computer ads. However, significance was noted across groups when they were manipulated to be degraded by pixelation, $F_{Computer}(2,144) = 6.08, p = .003, \eta^2 = .078$. non-branded pencil ads did not differ in their levels of D_{OP} compared to branded pencil ads. However, no significance occurred when ads they were manipulated to be degraded $F_{Pencil}(2,144) = 4.78, p = .01, \eta^2 = .062$. Subsequently, results indicate that degraded ads produce higher values of D_{OP} than branded and non-branded ads. Therefore, degradation affected the value of D_{OP} which validates:

H6d: Degraded ads through pixelation will be associated with a more positive curiosity, A_A , M_{PA} and D_{OP} than non-branded and branded ads.

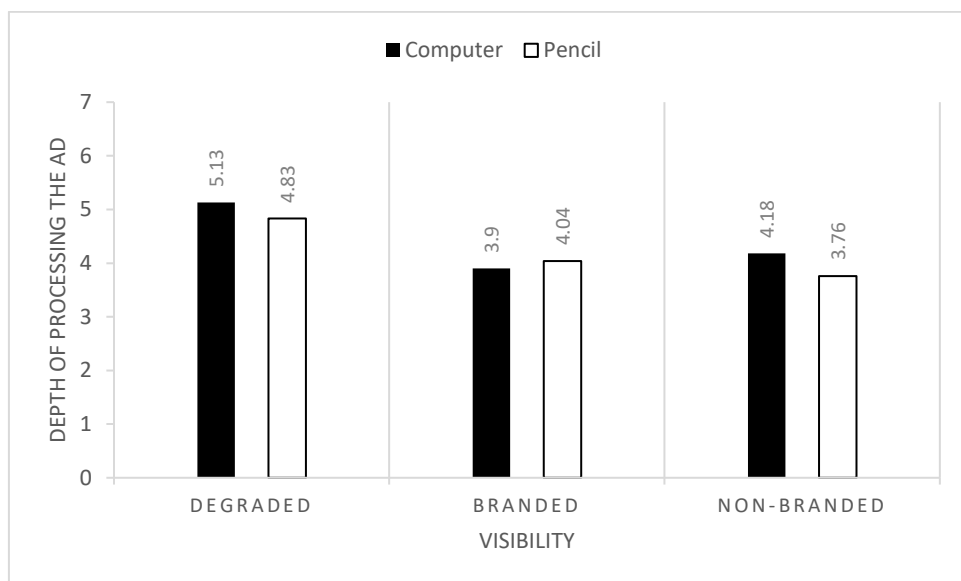


Figure 8.9: Means of D_{OP} across the groups

8.4.2 Regression and Mediation Analysis

In this section, several mediation analyses were conducted to confirm the hypotheses generated in Chapter 3.

8.4.2.1 The Domino Effect of divergence on purchase intentions:

Further mediation analysis was conducted to explore whether divergence and relevance would act as mediators for the *IV* brand visibility and its relationship with attitude towards the Ad, *PK* (product knowledge) as covariate. Multiple regression analysis was conducted to assess each component of the proposed mediation model. First, it was found that brand visibility was positively associated with divergence and relevance ($B_{\text{divergence}} = .82, t(147) = 4.7, p = .0001$), ($B_{\text{relevance}} = .55, t(147) = 3.7, p = .0001$). It was also found that brand visibility was positively related to A_{ad} ($B = .54, t(147) = 3.8, p = .0002$). Lastly, results indicated that the mediators - divergence and relevance - were positively related to A_{ad} ($B_{\text{divergence}} = .409, t(147) = 7.1, p = .0001$), ($B_{\text{relevance}} = .024, t(147) = 3.2, p = .001$). Because both relationships were significant, mediation analysis was tested using the bootstrapping method with bias-corrected confidence estimates (MacKinnon et al., 2004; Preacher and Hayes, 2004). In the present Study, the 95% confidence interval of the indirect effects was obtained with 5000 bootstrap resamples (Preacher and Hayes, 2008). Results of the mediation analysis confirmed the mediating role of divergence but not relevance in the relation between the interaction and A_{ad} ($B_{\text{Divergence}} = .33; CI = .20 \text{ to } .53$ Sobel $Z = 3.93$ $p < .05$). In addition, results indicated that the direct effect of visibility on divergence became insignificant with lower coefficient value ($B = .2, t(147) = 1.6, p = .1107$) when controlling for the mediator, divergence. However, relevance did not show significance when controlled as a mediator ($p > .05$), thus suggesting strong mediation power of divergence. Figure 8.11 displays the results. The same model was conducted with *PK* as a covariate, but showed no significance for *PK* as a covariate ($B = 106, t(147) = 1.27, p = .2$).

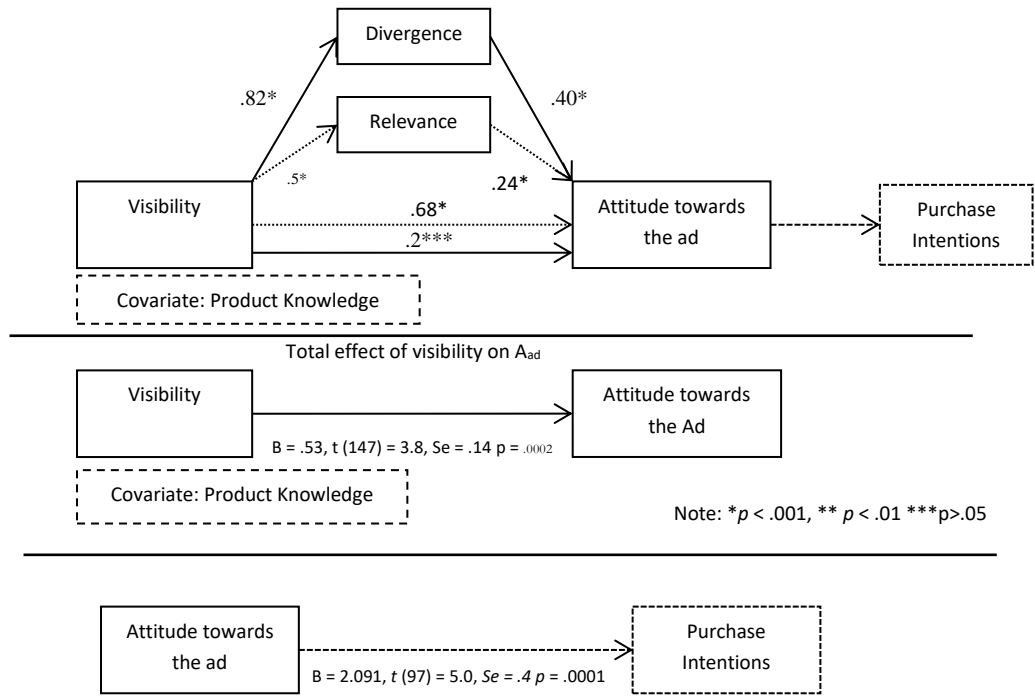


Figure 8.10: Indirect effect of Visibility on divergence through curiosity

Secondly, the researcher conducted a linear regression analysis to see whether the theory that A_{ad} can predict purchase intentions was supported. Results indicate that there is a positive linear relationship between A_{ad} and PI , $F(1,148) = 65.31, p = .0001$, then on 95% confidence interval, 5000 bootstrap resamples, results indicate that attitude toward the ad has a positive relationship with purchase intentions, $B = .54, t(148) = 4.3, Se = .07, p = .0001$ CI .407 to .686. See Figure 8.12, below.

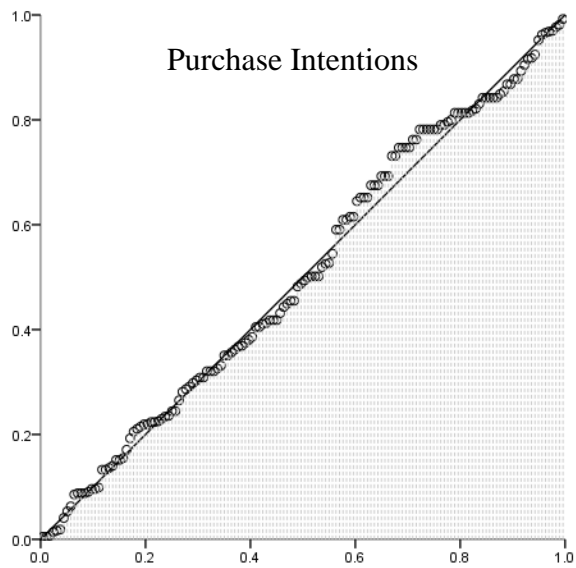


Figure 8.10: Normal P-P Plot of Regression Standardised Residual for purchase intentions.

8.4.2.2 Production quality - does it affect divergence?

Linear regression analysis was conducted to explore the hypothesis that is associated with production quality H4b. Results showed that there is no positive relationship between production quality and divergence, $F(1,148) = 1.49, p = .223, P > .05$ then on 95% confidence interval, 5000 bootstrap resamples, results indicated that production quality had no positive relationship on divergence, $B = .2, t(98) = 8.1, Se = .088, p = .0001$ CI $-.35$ to $.427$ (see Figure 8.13), which rejects the following hypothesis:

H4b: Production quality will affect divergence positively.

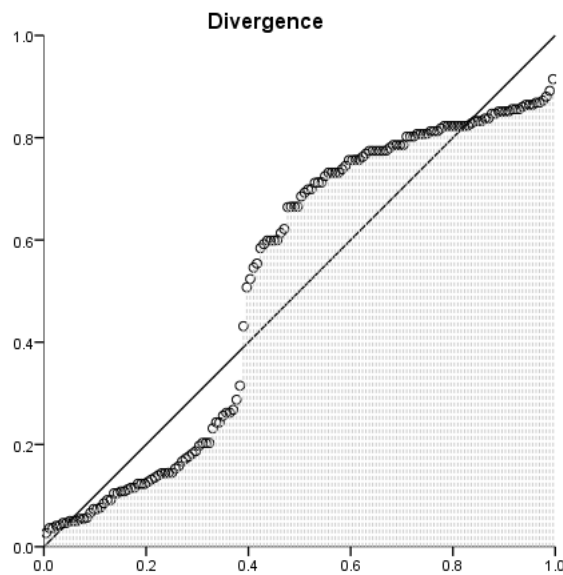


Figure 8.11: Normal P-P Plot of Regression Standardised Residual for divergence.

8.4.2.3 Mediation Effect of the Interaction of Information Gap by Visibility On Purchase Intentions Through Logical Processing Constructs, Divergence and Relevance

Additional mediation analyses were conducted to determine whether the following variables would construct a significant mediator between the IV Visibility and A_{ad} : divergence, relevance, curiosity, amount of attention, motivation to process the ad and depth of processing as seen in Figure 8.14. Similar to the mediation process which was conducted in the previous analysis (MacKinnon et al., 2004; Preacher and Hayes, 2008; Preacher and Hayes, 2004), with 95% confidence level, results showed a direct significant and positive relationship between brand visibility and A_{ad} : ($B_{\text{Visibility-Aad}} = .54, t(147) = 3.8, Se = .14, p = .0002$). Furthermore, brand visibility had a significant positive relationship with the following mediators: $B_{\text{Visibility-relevance}} = -.55, t(147) = 3.7, p = .0003$, $B_{\text{Visibility-divergence}} = .82, t(147) = 4.7, p = .0001$, $B_{\text{Visibility-DOP}} = .51, t(147) = 3.87, p = .0002$, $B_{\text{Visibility-MPA}} = .71, t(147) = 4.6, p = .0001$, $B_{\text{Visibility-AA}} = .89, t(147) = 7.0, p = .0001$, $B_{\text{Visibility-curiosity}} = .85, t(147) = 5.2, p = .0001$. Moreover, the following mediators had a positive relationship with A_{ad} : ($B_{\text{relevance-Aad}} = .24, t(147) = 3.26, p = .0014$, $B_{\text{divergence-Aad}} = .40, t(147) = 7.1, p = .0001$, $B_{\text{DOP-Aad}} = .40, t(147) = 5.04, p = .0001$, $B_{\text{MPA-Aad}} = .53, t(147) = 8.4, p = .0001$, $B_{\text{AA-Aad}} = .53, t(147) = 6.8, p = .0001$).

Results confirmed the full mediation analysis with 5000 bootstrap resamples (MacKinnon et al., 2004; Preacher and Hayes, 2008; Preacher and Hayes, 2004) with 95% confidence level of $B_{\text{divergence}} = .33$; CI = .20 to .53, $Z = 4.1$, $B_{\text{curiosity}} = .28$; CI = .16 to .44, $Z = 3.82$, $p < .05$, $B_{\text{MPA}} = .37$; CI = .24 to .53, $Z = 4.17$, $p < .05$. $B_{\text{AA}} = .48$; CI = .31 to .69, $Z = 5.0$, $p < .05$, while DOP was a partial mediator, $B_{\text{DOP}} = .20$; CI = .10 to .34, $Z = 3.08$. Relevance did not have a mediation effect. In addition, results indicated that the direct effect of the interaction on A_{ad} became insignificant with lower coefficient value when controlled by the mediators with $p < .05$ for direct effect of IV on DV for: divergence, curiosity, amount of attention, motivation to process the ad and depth of processing, which confirms a full mediation. This validates Study 1 and Study 2 and supports the following hypothesis:

H5b: Ad processing constructs (curiosity, amount of attention, motivation to process the ad and depth of processing) will mediate positively the relationship between visibility (branded, non-branded, degraded ads) and A_{ad} .

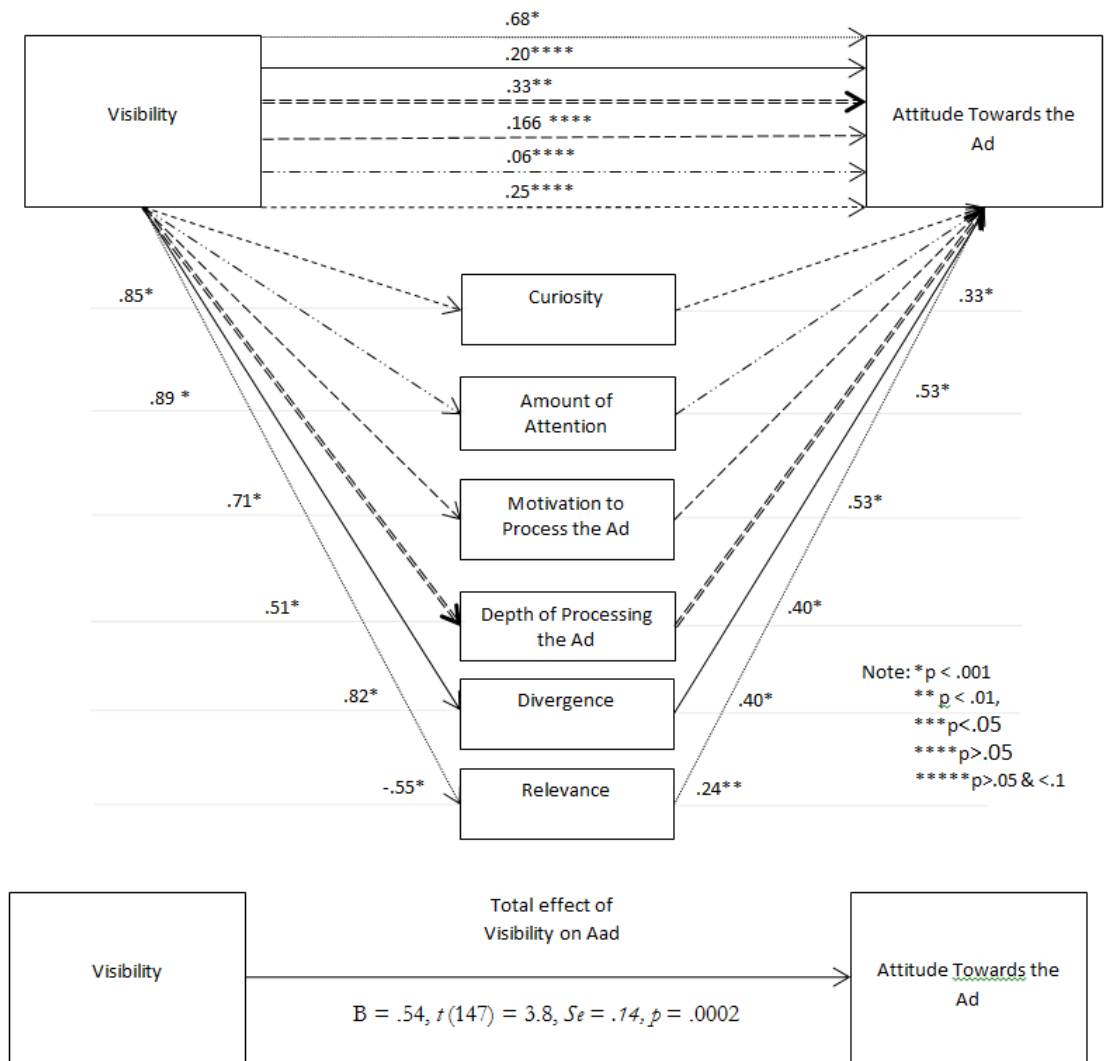


Figure 8.12: Mediation effect of the Visibility on attitude toward the ad through different constructs.

8.4.3 Brand Identification

After measuring the constructs of Study 2, respondents answered the following question to measure brand identification from non-branded ads:

‘Would you guess the name of the brand? Feel free to guess and write down your answer.’

Computer-made non-branded ads had a successful brand identification rate of 80%, while pencil-made non-branded ads on Low Information gap had a successful brand

identification of 52% from correspondents. Pencil-made non-branded ads on high information gap had a successful brand identification rate of just 24%.

degraded ads had the highest rates of brand identification: the degraded computer ad had a brand identification rate of 96%, while the degraded pencil ad had a brand identification rate of 80%.

This demonstrates that generation effect can be conveyed through pictorial images and is easier to process than generation effect through logical elaboration. This supports:

H6a: Degraded ads will generate more brand identification than non-branded ads.

8.5 Discussion, Conclusion and Recommendations

Further to Study 1 and Study 2, Study 3 confirmed the findings of both studies and extended on these findings to explore whether the hypotheses that are associated with degraded ads (H6a – H6d) are robust.

Adding to the variables that were manipulated in Study 2, another level of visibility was added in the form of degraded ads. The execution tool variable from Study 2, where computer made ads were manipulated to be pencil made ads, was also employed. Results confirmed the results of Studies 1 and 2, where brand visibility was shown to have affect levels of divergence positively in degraded ads and was associated with significant differences in perceived divergence, with degraded ads revealing the highest values.

All ads in Study 3 were of Low Information gap. Consistent with Study 1 and Study 2, branded ads and non-branded ads had the same levels of divergence when they were on Low Information gap. The technique employed was based on the concept of the Lego artwork campaign, which used the pixelation technique show the shape of Lego blocks within famous works of art. The ads degraded by pixelation in this study (in the form of bubbles to bring to mind a fizzy drink) showed high levels of divergence and proved to be superior to branded and non-branded ads of low Information gap. Furthermore, although ads degraded by pixelation exhibited low levels of relevance, they were

associated with significantly higher levels of curiosity, purchase intentions, A_{ad} , A_A , M_{PA} and D_{OP} .

Further to Study 1 and Study 2, divergence has proved yet again its domino effect, where the positive effect of divergence on A_{ad} positively influences purchase intentions (see Section 8.4.2). Yet again, production quality had no effect on divergence, as determined by observing the regression analysis of production quality as a predictor for divergence, even after repeating the mediation analysis with bootstrapping technique on 5000 sample reproduction. Once again, processing elements (curiosity, MPA, DOP, AA) along with divergence had a positive effect on the relation between the interaction of brand visibility and attitude towards the Ad, where ads degraded by pixelation were superior to other types of ads (branded or non-branded).

Balancing these findings with the identification process, which was found to decrease with non-branded ads, the researcher identified some recommendations as following:

- degraded ads would be a good option for advertising on Low Information gap if the concept of the product attributes can be displayed. For example, the ads in this Study used pixelation in the form of circles (attribute of bubbles in fizzy drinks).
- On Low Information gap, the brand was identified easily from ads degraded by pixelation, but such ads scored highly for divergence regardless. This in turn affected purchase intentions positively. Therefore, degraded ads are a good advertising strategy for a mature brand.
- The researcher does not recommend non-branded ads on Low Information gap for advertising as creativity levels did not differ from branded ads of the same Information gap. In addition, there is the added risk that viewers may mistake the identity of the brand. For instance, in these studies, some viewers misidentified the non-branded versions as ads for Mirinda.
- The researcher does not recommend non-branded ads for a new or non-mature brand as brand identification will be impossible.

- Advertisers who are advertising for mature brands and products should concentrate on the divergence (uniqueness) of the ad rather than relevance (information and usefulness).
- Mature brands should concentrate on divergence as mentioned before. However, production quality is rather insignificant in this context. The uniqueness of the concept of the ad will be more important.
- Pencil made ads can be a good option for advertising. However, the lack of colour might affect brand identification. Therefore, computer ads are still more favourable combined with the above recommendations.

8.6 Chapter Summary

In this chapter, the researcher presented the results of Study 3. The results highlighted the effect of brand visibility and execution tool on A_{ad} and PI in the context of ads degraded by pixelation. The following chapter will summarise the findings and reach to a final conclusion on the styles of the creative execution in advertising.

Chapter 9 Discussion and Conclusions

9.1 Chapter Overview

This chapter finalises the thesis by discussing the findings of the experiments carried out by the researcher and highlighting the theoretical applications suggested by the results. At the end of each Study, the results were discussed according to the variables that were manipulated. However, in this section, the results are presented and discussed according to the hypotheses that were produced in Chapter Three. Thereafter, the chapter discusses the limitations of the research and the potential direction for future research.

9.2 Discussion of The Hypotheses

The thesis was conducted to achieve the following objectives:

- I. To gain a general understanding of the efficiency of various creative execution styles in advertising and compare them to each other.
- II. To extend the research literature on the influence of different styles of creative execution of ads on consumers' purchase intentions.
- III. To understand curiosity's (Information gap) effectiveness on other constructs within the execution of different advertising styles.
- IV. To examine the effect of creativity (divergence and relevance) in combination with logical processing constructs on *A_{ad}* and *PI*.
- V. To investigate how differing execution tools would affect perceived ads creativity and thereafter, the effectiveness of Production Quality of an ad on perceived creativity.

In order to achieve these objectives, the researcher articulated by series of postulates that have been tested through three studies. Each Study extended the precedent Study and studied different hypotheses in general. Mediation analyses were added to each Study

after conducting the ANOVA analysis, where variables were tested to determine their effectiveness. Following this, brand identification results were examined.

9.2.1 Non-Branded Ads Effectiveness in Advertising: The Interplay of Visibility and Information Gap (*H1 - H3*)

It is coherent that creativity is used by advertisers as an executional element which stimulates other constructs. In this thesis, Information gap has been shown to affect divergence and, consistent with the literature, creativity was demonstrated to positively affect the logical processing elements, which are: curiosity, amount of attention, motivation to process the ad and depth of processing of the ad. This in turn had a positive effect on purchase intentions.

The results of the experimental work have confirmed the effect of the interaction between Visibility (the style of the creative execution) and Information gap on influencing purchase intentions. Other variables have acted positively apart from relevance. These findings revealed that non-branded ads will produce higher levels of divergence than branded ads on moderate and High Information gap. It is understandable that it is harder to produce an effective non-branded ad as it will need a higher level of creativity; i.e. taking the logo off on its own will not be effective:

“It’s an ad for Fanta but the designer forgot to put the logo on”

[Subject’s comment after viewing a non-branded ad on a Low Information gap]

Therefore, the essence of the concept of the ad should have more elaboration of creativity by the marketer/designer to have a successful impact on the consumer. This could be understandable as a part of being creative is to find solutions to conflicts and difficult situations; in this case, the graphic designers had to be more creative to relate to the brand without the brand being visible from the logo, which therefore resulted in high levels of divergence. The creativity scopes of divergence and relevance were affected in a conflicting way within the creative execution of non-branded ads. The greater the Information gap, the more divergence occurred, while the opposite was true in the case of relevance. The dimension of relevance is related to transferable information from the ad. Ads that are less informative are therefore perceived by the

consumer as being less relevant. However, for a mature product, the consumer already has enough information about the usefulness of the product. Therefore, even if the ad were very informative, this information would be not relevant.

As divergence increased on moderate and high information gap levels, the researcher observed that *A_{ad}* and *PI* were affected positively which therefore made an observation on non-branded ads effectiveness. Importantly, in most cases, the interaction between the two independent variables was found to be significant and affected most variables positively.

9.2.2 Processing Constructs Effectiveness on Advertising Effectiveness (*H3* - *H5*)

The dimension of curiosity in relation to Information gap affected several constructs positively but affected relevance negatively. However, the construct of the creative execution in the dimension of divergence had a significant role in affecting most constructs positively when the Information gap was on moderate and High level. The interaction between both constructs affected most other variables positively.

The interaction of Information gap and Visibility affected divergence positively through curiosity. Also, this interaction affected purchase intentions through the mediation of *A_{ad}*. Whilst gathering all the anticipated processing elements as mediators with divergence and relevance, they were all deemed to be significant mediators of *A_{ad}*, and this was also proposed to apply to *PI*. Subsequently, these mediators were found to be significant in keeping with current research (Cook et al., 2011).

A_{ad} was positively affected when the ads were manipulated to be non-branded. Also, curiosity was more positively affected on a Higher Information gap for non-branded ads. This could be a result of the domino effect of divergence, where there was a positive association with high information gaps. *AA*, *MPA*, *DOP*, and curiosity constructs had consistent results in these studies.

It is evident that processing elements (curiosity, *MPA*, *DOP*, *AA*) with divergence had a positive effect on the relation between the interaction of visibility and attitude towards the Ad, where degraded ads by pixelation were superior compared to other types of ads.

9.2.3 Would the Execution Tool and the Production Quality of Ads Affect Advertising Effectiveness? ($H_{4a, B}$)

An execution tool variable was added to manipulate ads (computer made ads converted to pencil made ads) to see whether execution tool and production quality would affect perceived creativity. Also, changing the execution tool when replicating ads allowed the researcher to explore whether divergence would be affected. Even when ads were manipulated to be pencil made ads, Information gap affected levels of divergence positively in non-branded ads and was associated with a significant difference in perceived divergence between both. Branded ads didn't differ in levels of divergence across groups. Creativity levels were not affected by execution tool. Hence divergence was not affected by the production quality or tool, and the researcher was able to conclude that the idea or concept of the ad was the important element in this context.

With regards to relevance, Information gap affected relevance negatively when Information gap increased which was consistent with the findings of Study 1 of this thesis. However, execution tool did not affect relevance in this context.

This research highlights that production quality in terms of expense is unlikely to affect the consumer's perspective of divergence towards advertising in general for mature brands.

Results confirmed that Information gap affected curiosity positively (greater Information gap = more curiosity) and that this applied to Visibility as well. However, execution tool did not affect levels of curiosity. While all these important variables affected the purchase intention, where brand visibility and Information gap had a constructive effect, execution tool did not disclose any significance in influencing purchase intentions. However, the interaction of execution tool and Visibility did affect purchase intentions. As predicted, the same applies to A_{ad} .

Within the mediation analysis, divergence proved to be significant regardless of the production quality and tool, in contrast to relevance. Therefore, the researcher concluded that useful and informative ads are not essential in the case of mature product and brands. For instance, in the experimental work, the product used was Fanta, which is a very

established manufactured good and is well known to consumers. Therefore, while there is not much to add with respect to information to the product, viewers presumably concentrate on the ad's divergence rather than the relevance of the ad. On the other hand, it would make sense to focus on both divergence and relevance as important elements in an ad for new a product line.

Regressions for A_{ad} as a prognosticator for purchase intentions were conducted and was found to support the previous research theories. However, production quality failed to predict divergence, which contradicts (Smith et al., 2007a; Smith et al., 2008). The researcher attributes this to the fact that Coca-Cola is an established, well-known brand.

In Study 3, production quality had no effect on divergence. This was deduced by observing the regression analysis of production quality as a predictor for divergence. The subsequent mediation analysis was conducted with bootstrapping technique on 5000 sample reproduction.

9.2.4 of Degraded Ads Effectiveness and The Generation Effect ($H6_a - H6_d$)

In Study 3, a further level of manipulation was added to visibility in the form of degraded ads by pixelation as extension to Studies 1 and 2, where computer-made ads were manipulated to be pencil-made ads. Results confirmed that Visibility positively affected levels of divergence in degraded ads and the researcher noted the momentous difference in perceived divergence when the degraded by pixelation technique was employed for ads on Low Information gap. This is consistent with the current literature in relation to A_{ad} .

Degraded ads had good feedback through news and blogs on the internet, which reported good levels of A_{ad} . This thesis has provided empirical proof for this type of execution tool in advertising. Moreover, it offers further explanation of other constructs associated with these types of ads, where logical processing constructs have been affected by this type of creative execution positively.

The ads degraded by pixelation were of Low Information gap. In comparison to branded and non-branded ads, degraded ads revealed better values of divergence: branded and non-branded ads had the same levels of divergence when produced on Low Information

gap. However, consistent with the Lego artwork ads degraded by pixelation, the ads degraded by pixelation in bubbles form in the experimental work revealed high levels of divergence and proved to be superior to both branded and non-branded ads of low Information gap. However, degraded ads by pixelation exhibited low levels of relevance with higher levels of curiosity, purchase intentions, A_{ad} , A_A , MPA and D_{OP} , which all would have contributed to the high levels of divergence perceived by the subjects who participated in these studies.

Balancing these findings with the brand identification rates, the researcher concluded that degraded ads by pixelation encourage a higher rate of brand identification in comparison to non-branded ads. However, from brand identification findings, the researcher was also able to identify a generation effect through imagery.

9.3 Research Implications

This section recapitulates the implications of the research based on the results of a series of studies with consumers. The implications have been divided into two sections; one relating to theoretical progressions and one more concerned with the elements of this research that marketers, branding and advertising agencies can implement in their practice.

9.3.1 Implications for Theory

The studies have provided an important literature contribution with regards to gaps in literature concerning types of the creative execution in advertising.

Firstly, the researcher has provided new literature with regards to non-branded ads. As mentioned previously, to the researcher's knowledge, few related sources of empirical research are available with only one research that is directly focused on the subject, with the remainder of the research being only partially relevant. The only direct empirical research was established to test the effectiveness of McDonald's no-logo advertising campaign in France. The second close but relevant research, which used the approach of removing logos from ads for experimental design purposes, was concerned with the effect of sponsorship on charities (Smink, 2015), (Bennett et al., 2013). The researcher

identified many internet articles which reference non-branded ads. For example, internet news agencies have written about this subject. Neither books nor journal papers that tested non-branded ads directly in this regard could be located. The researcher has extended this literature by adding more elements such as information gaps. Moreover, a direct comparison between ads was been implemented, that is, between different types of creative execution in advertising, in an attempt to fill this gap in the literature.

Secondly, this research further extended the literature on degraded ads by pixelation as the research found little empirical work. Most of the work which references pixelation focuses on techniques for capturing attention. The first paper asked participants to identify the brand through pixelated images (Wedel and Pieters, 2000) to test brand identification. This paper was followed with relevant empirical work (Pieters et al., 2010), where design complexity (elaborative creative design) and feature complexity (dense perceptual features) were manipulated to test their effectiveness. Furthermore, the researcher found few books which mention degraded ads through pixelation as a sufficient way to advertise. For example, (Fawcett et al., 2015). A few weblogs and websites have addressed creative execution techniques with only speculations on their effectiveness. Therefore, the researcher has contributed to the literature by undertaking the empirical work required to test the effectiveness of the degraded ads by pixelation technique in comparison to other creative execution styles, such as branded and non-branded ads.

Thirdly, production quality is perceived in advertising creativity literature as the amount of expenditure see (Smith et al., 2007a; Smith et al., 2008; Yang and Smith, 2009). In other fields of design and production, expenditure on production proved to be irrelevant in some cases to produce a creative and a unique product, i.e. low budget movies. This research has provided a significant proof that production quality as known in current advertising creative literature as 'more expenditure' to be insignificant.

Fourthly, generation effect occurs on the recall of a word that a person was exposed to previously by showing the person a related word (Slamecka and Graf, 1978a). Following Slamecka's article, a study by Kinjo was conducted to explore whether generation effect may occur for pictures (visual imagery) rather than semantic information. The results suggest that generation effect could occur through the use of pictures (Kinjo and

Snodgrass, 2000). The researcher explored whether generation effect caused by degraded ads would result in a better brand identification than non-branded ads. The results of experimental work revealed that brand identification can occur through pictorial images and is much easier than identification through logical processing, as in the case of non-branded ads.

Finally, the researcher is unaware of any empirical work that has studied the situational determinants of curiosity generated by non-branded ads as a mediator on creativity which will therefore affect purchase intentions. The researcher has extended the literature in this area with his empirical work.

9.3.2 Implication for Marketing and Advertising Practice

The results of the experimental work offer insight for advertisers and marketers. These insights come in the form of the following recommendations:

- The researcher does not recommend non-branded technique on Low Information gap for advertising, as creativity levels did not differ from branded ads of the same Information gap. Also, some viewers have misidentified some non-branded ads for another brand than Fanta. For example, Mirinda.
- The researcher would recommend non-branded ads of moderate Information gap for shotgun marketing only in areas where the brand would be familiar to the viewer, as brand identification would be harder in an area where the brand is unknown.
- The researcher would recommend non-branded ads of high Information gap for specific targeted clients, as brand identification will be much harder than for moderate to Low Information gap non-branded ads.
- The researcher does not recommend non-branded ads for new or non-mature brands.

- Advertisers who are advertising for mature brands and products should concentrate on the divergence (uniqueness) of the ad rather than relevance (informative and usefulness).
- Computer made print ads are recommended to be passed with as few computer-generated effects as possible in order to accurately represent the product. This should encourage consumers to regain trust in computer-made ads.
- Mature brands should concentrate on divergence as mentioned before. However, production quality is rather insignificant in this context. The uniqueness of the concept of the ad is likely to be more important.
- Pencil-made ads can be a good option for advertising. However, the lack of colour might affect brand identification. Therefore, computer ads are still more favourable combined with the above recommendations.
- Advertisers who are advertising for mature brands and products should concentrate on the divergence (uniqueness) of the ad rather than relevance (informative and usefulness).
- degraded ads would be a good option for advertising on Low Information gap if the concept of the product attributes can be provided. For example, degraded ads in this experimental work used pixelation in the form of circles (attribute of bubbles in fizzy drinks)
- degraded ads by pixelation are a useful tool to trigger generation effect.

9.4 Research Limitations and Proposals for Future Research

Though creativity has been studied by different disciplines, this research focused on creativity in the context of divergence and relevance and how creative execution in advertising may be perceived by consumers. The researcher acknowledges a series of limitations that are associated with the theoretical and operational factors that can be addressed as part of further research. Thereafter, the researcher will suggest different

proposals for future research based on the integration of this work with the established literature.

Firstly, the thesis examines how creative execution in advertising affects consumers purchase intentions within the context of ads being branded, non-branded or degraded by pixelation. Other creative execution styles in comparison can be applied to study this effect. For instance, ads of three dimensional layers. Other variables which can affect purchase intentions include product quality (Musharraf and Ali, 2013) and personal values (Lee et al., 2013). Future research could investigate the interplay of these factors in influencing purchase intentions. The researcher proposes a replication of the studies in this thesis on other creative execution styles such as 3d print and TV ads with the addition of extra variables mentioned above. This will enable to explore these variables whether they can be associated as mediators between the relationship between different independent variables and dependant variables.

Secondly, this research examined the creative execution effect on purchase intentions in Jordan, as this location was selected for data collection. Jordan potentially represents a middle east multi-cultural area due to war migration (arising from conflict in Iraq, Syria, Kuwait and Lebanon). Furthermore, Jordan is lacking in cross-culture market research. In order to study the effect further on consumer's perception of ads, a collection of data in the European market might be needed. Although a small piece of research conducted in Germany on non-branded ads of Low Information gap revealed similar results (Smink, 2015), the researcher is concerned that the sample size of Smink's research is relatively small and that a larger sample would be needed for comparison with this work. Furthermore, exposure to non-branded ads of Low, moderate and high information gap should be tested on samples within the EU or USA, in order to determine whether the results are likely to differ based on Western consumer data.

Thirdly, this research examined the effect of creative execution in advertising on purchase intentions. Creative ads have been proven to generate a better recall (Sheinin et al., 2011). Whilst non-branded ads were associated with a higher *DOP* (depth of processing), it would be interesting to measure brand awareness (measured by recall) for non-branded ads on different levels of Information gap with successful brand identification as control. The researcher proposes a replications of the studies in this

thesis, these studies should add a collection of data for short term recall (one week delay) and long term recall (one month delay) to measure the effectiveness of non-branded and degraded ads on brand awareness.

Fourthly, the samples were students of an age category 18-25, though the samples n=500 in the studies were efficient to establish the research. Also, a resampling technique using bootstrapping of n=5000 (Preacher and Hayes, 2004) was conducted. The debate is still on going in regards if student samples can construct a robust general validity, some argue that the subjects do not intrinsically pose a problem for a study's external validity (Druckman and Kam, 2009), others believe that it actually generate a negative impact (Bello et al., 2009). The researcher believe that the samples will represent the population of the age catagory18-25 as the product is a low involvement fast moving consumer good. The researcher acknowledges that the samples **do not** represent the whole population.

Lastly, the research used print ads as a means of visual advertising. Future studies could test these ads in different context media. For instance, implementing these ads in an online based environment (e.g. websites, banners, popup ads and / or inside a virtual gaming world). This will benefit the literature that is associated with brand attention within different environments, the research lacks especially on the subject of virtual environment as the literature on this subject is very little.

9.4.1 Other Proposals for Future Research Based on the Literature

In this section, the researcher highlights extra potential leads for future research based on the literature in association with the current findings from this research. These proposals relate to the creative execution styles that were examined in this thesis.

Proposal 1: Time Exposure of non-branded Ads Effectiveness

Below is a proposal for future research which explores the relationship between non-branded ads and time exposure in relation to successful brand identification.

A wide range of studies over the years have investigated advertising time exposure effectiveness (Marks and Kamins, 1988; Howard and Kerin, 2004; Houston and Scott,

1984; Headen et al., 1977; Silk and Geiger, 1972). The Mere exposure effect was introduced by Robert Banjo, who studied the effect of a stimulus that was exposed several times to a person. He proposed that, on each successive exposure to a stimulus, the person becomes more familiar with the stimulus and fears it less until the person reaches a point where they no longer produce a negative reaction to that stimulus (Babin and Harris, 2010; Albarracín et al., 2005). Further research was carried out by Zajonc, Goetzinger, Bornstein, Zola-Morgan (Albarracín et al., 2005; Zajonc, 2001; Bornstein, 1989). Most of these studies have explored how the repetition of a stimulus would rate more positively.

However, further studies have been conducted on the Mere effect in relation to advertising (Baker, 1999; Weeks et al., 2005; Rindfleisch and Inman, 1998; Kaul and Wittink, 1995; Pasadeos et al., 1998), most of which confirm that the favourable brand or object would be the most familiar brand to the viewer depending on the repetition of the exposure to the brand or the advertising in general.

Many studies have experimented with the effect of time exposure on recall, recognition, memory and advertising (Bagozzi and Silk, 1983; Alba and Chattopadhyay, 1986; Miniard et al., 1991; Kent and Allen, 1993). Unfortunately, there aren't any studies that explored the effect of the period of time exposure to non-branded ads and degraded ads by pixelation on the attitude toward the ad. The studies which are available suggest that time-length exposure has no effect on attitude toward the ad (Chattopadhyay and Alba, 1988; Burke and Edell, 1986). Burke's results indicate that, even with all of the confounding variables that exist within a natural viewing environment, subjects' evaluations of the ads decline as levels of potential exposure increase, while in Chattopadhyay and Nedungadi's study, the results showed that subjects' attitude toward the ad had a strong effect on brand attitude. Furthermore, neither delay nor involvement had any effect on subject's ad attitude or brand attitude. That is, the ad attitude-brand attitude relationship was dependent neither on delay between ad exposure and measurement nor the level of involvement at the time of ad exposure. Results also showed that ad attitude did not influence choice. In addition, it was demonstrated that ad attitude did not influence choice behaviour (Chattopadhyay and Nedungadi, 1990), although if the stimulus was a non-branded ad, then the results could differ.

Concept

According to the ELM model proposed by Petty *et al.* (1982) there are two types of process behind understanding ads. A central process occurs when the viewer has a high level of involvement towards the ad and this will make him/her focus on the message content. A peripheral process occurs when the viewer has a low level of involvement towards the ad which makes him/her focuses on the message source or context factors (Petty and Cacioppo, 1986). According to the results of the experimental work in this thesis, an inverse relationship exists between Information gap and successful brand identification (more Information gap = less brand identification) and a positive relationship exists between Information gap and A_{ad} (more Information gap = more divergence = more positive attitude). However, the researcher speculates that the satisfaction that occurs from brand identification will affect A_{ad} positively. In other words, the more time that is taken for the consumer to identify the brand, the more satisfaction would occur which will lead to a better A_{ad} . And therefore, the amount of time exposure towards the ad would increase the positive attitude toward the ad in a positive linear correlation (provided brand recognition occurs) for non-branded ads.

As the amount of time to brand identification would increase in the case of non-branded ads, the researcher proposes that greater involvement will occur, and consequently this could shape the overall attitude towards the ad. To explain further, due to the satisfaction on successful brand identification, positive feelings are produced which are transferable to A_{ad} . This theory should be tested within an experiment where the researcher proposes an ANOVA of Time to brand identification (Short, Moderate, Long) X non-branded ads of (Low, moderate, High) information to test whether the interaction would affect attitude toward the ad under successful brand identification control.

Proposal 2: Advertising to Those Who Decided to Boycott the Brands

A consumer boycott is

'an attempt by one or more parties to achieve certain objectives by urging individual consumers to refrain from making selected purchases in a marketplace'

(Friedman, 1986; Friedman, 2002)

While some mature brands have already formulated attitudes, politics can have an effect on the brand in general in terms of attitude, purchase intentions, purchase decision, etc. For example, in South East America, the Farm Labour Organizing Committee (FLOC) boycotted against Mount Olive Pickle (Cobble, 2015), while the Coalition of Immokalee Workers (CIW) boycotted against McDonald's (Holt-Gimenez and Patel, 2012).

Since non-branded ads have the advantage (in this case) of not bringing the brand into the equation (no logo), then would non-branded ads be a suitable means of advertising to communities that have boycotted the brand? Would this in turn affect the brand attitude in a positive way? These research questions could form the basis of a future research.

9.5 Final Words

I would believe that, since nothing comes out of void, creativity in essence is based on the combination of available concepts and thoughts to be assembled in a logical but still unique combination in a way which has never been done before. I couldn't agree more with Einstein when he said:

'To raise new questions, new possibilities, to regard old problems from a new angle, requires creative imagination and marks real advance in science'.

(Einstein and Infeld, 1971)

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Appendices

Appendix 1: Letter from Coca-Cola Sales Manager - Consent for Logo Usage for Research Purposes



Appendix 2: Research Conduct Approval from the Vice-Chancellor of the University of Jordan

The researcher distributed the questionnaires at the University of Jordan. Before conducting the research, the researcher took an approval to distribute the questionnaires upon a review from the Vice-Chancellor office.

عمان في: 2015/1/21

عطوفة الأستاذ الدكتور رئيس الجامعة الأردنية

تحية طيبة وبعد،،،

أنا الطالب حسان عيسى وديع قبعين نقوم بعمل رسالة الدكتوراه في جامعة لندن بريطانيا وارغب بتوزيع استبيان (نسخة مرفقة) على طلبة كلية الهندسة الجامعية لاستيفاده في مشروع رسالتي وارجو التكريم بالموافقة بالأبحار في كتيبة هذه الاستبيان طالما انتم في خروج الجامعة الأردنية درجة الماجستير في الهندسة المعمارية سنة 2004 وقد عملت كذلك مساعدا غير متفرغ في الجامعة الأردنية كلية الهندسة قسم الهندسة المعمارية.

مع خالص التقدير والاحترام

حسان عيسى وديع قبعين
والد: عيسى وديع قبعين

رئيس كلية الهندسة
لعمارة المعمارية

2015/1/21

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Appendix 3: Questionnaires of Study 1

□□□□□□ (Office Use Only)

Appendix One

Advertising questionnaire

Dear Sir/Madam,

The aim of this study is to investigate the effect of different ads on consumers.

As you may know, advertisers try to find new ways to advertise to keep consumers interested and to grab their attention in the cluttered advertising market.

Please be aware that the information in this questionnaire will not reveal your identity and will be used for academic purposes only. Your identity is fully protected and cannot be linked to the answers in the data set.

Please see the consent form on the second page and kindly sign it if you are willing to participate. Please note that you can withdraw at any point during the study. On the last page of the questionnaire, you will find my contact details should you wish to withdraw from the study.

Please note that there are no right or wrong answers. This questionnaire should take around ten minutes of your time.

Thank-you for your cooperation, time and effort.

Best regards
Hassan Al Qbain

□□□□□□ (Office Use Only)

School of Design/ Faculty of Performance, Visual Arts & Communications

UNIVERSITY OF LEEDS

Consent to take part in a study investigating: The Effects of Advertising on consumers

Add your initials next to the statements you agree with

I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Project title	Document type	Version #	Date
The Effects of Advertising on consumers	consent form for questionnaires		

□□□□□□ (Office Use Only)

Please take a careful look at the following advertisement:



Please evaluate the above ad on each of the following statements by circling how much you disagree or agree (kindly, select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a lot of money to produce the ad.	1	2	3	4	5	6	7
The production elements of the ad were of high quality (i.e. expensive paper).	1	2	3	4	5	6	7
The ad is original.	1	2	3	4	5	6	7
The ad is different.	1	2	3	4	5	6	7
The ad is memorable.	1	2	3	4	5	6	7
The ad is interesting.	1	2	3	4	5	6	7
The ad is meaningful to me.	1	2	3	4	5	6	7
The ad presents the product benefits.	1	2	3	4	5	6	7
The ad provides useful information.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is believable.	1	2	3	4	5	6	7
The ad makes me curious about the advertised brand.	1	2	3	4	5	6	7
I would like more information about the product.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely						Extremely likely
	1	2	3	4	5	6	7
... Try out the advertised brand?	1	2	3	4	5	6	7
... Purchase the advertised brand?	1	2	3	4	5	6	7
... Pay a higher price for this brand?	1	2	3	4	5	6	7

What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the ad	1	2	3	4	5	6	7	I like the ad
The ad is bad	1	2	3	4	5	6	7	The ad is good
The ad is unpleasant	1	2	3	4	5	6	7	The ad is pleasant
The ad is unreasonable	1	2	3	4	5	6	7	The ad is reasonable

What is your opinion about the Brand?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the brand	1	2	3	4	5	6	7	I like the brand
The brand is bad	1	2	3	4	5	6	7	The brand is good
The brand is unpleasant	1	2	3	4	5	6	7	The brand is pleasant
The brand is unreasonable	1	2	3	4	5	6	7	The brand is reasonable

Please evaluate the ad (page 3) on each of the following statements by circling how much you disagree or agree (kindly, select only one number per statement):

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
The ad demanded my attention.	1	2	3	4	5	6	7
I examined the main elements of the ad very carefully.	1	2	3	4	5	6	7
The ad would stand out in a group of ads.	1	2	3	4	5	6	7
I had a strong desire to examine the ad.	1	2	3	4	5	6	7
I was highly motivated to view the ad.	1	2	3	4	5	6	7
I was very interested in the ad.	1	2	3	4	5	6	7
I relate this product to my life.	1	2	3	4	5	6	7
I used my imagination to go beyond the information presented in the ad.	1	2	3	4	5	6	7
I was able to imagine using the product in the ad.	1	2	3	4	5	6	7
I feel very knowledgeable about the product in the ad.	1	2	3	4	5	6	7
If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	1	2	3	4	5	6	7
I feel very confident about my ability to judge the quality of this product.	1	2	3	4	5	6	7
I am familiar with just drink brands.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

• Please tell us about yourself:

Gender: _____ Female _____ Male

How old are you? _____

Where do you study? _____

• In your own words, could you briefly explain what you think about the ad and whether you like it or not?

□□□□□□ (Office Use Only)

• Please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Being able to see subtle differences in design of ads is one skill that I have developed over time.	1	2	3	4	5	6	7
I see things in a ad's design that other people tend to pass over.	1	2	3	4	5	6	7
I have a pretty good idea of what makes one ad look better than other ads.	1	2	3	4	5	6	7
Sometimes the way an ad looks seems to reach out and grab me.	1	2	3	4	5	6	7
If an ad's design really "speaks" to me, I feel that I must buy the advertised product.	1	2	3	4	5	6	7
When I see an ad that has a really great design, I feel a strong urge to buy the advertised product.	1	2	3	4	5	6	7

• We are interested in your opinion about advertising in general, please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
We can depend on getting the truth in most advertising.	1	2	3	4	5	6	7
Advertising's aim is to inform the consumer.	1	2	3	4	5	6	7
I believe advertising is informative.	1	2	3	4	5	6	7
Advertising is generally truthful.	1	2	3	4	5	6	7
Advertising is a reliable source of information about the quality and performance of products.	1	2	3	4	5	6	7
Advertising in truth well told.	1	2	3	4	5	6	7
In general, advertising presents a true picture of the product being advertised.	1	2	3	4	5	6	7
I feel I've been accurately informed after viewing most advertisements.	1	2	3	4	5	6	7
Most advertising provides consumers with essential information.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Dear Sir/Madam,

Thank you for completing the questionnaire. We would like to invite you for an interview in a week's time. You will find the consent form below.

Consent to take part in a study investigating: The Effect of Creative Execution in Advertising on Purchasing Intentions

	Add your initials next to the statements you agree with
I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	
I agree to be contacted in the future to take part in an <u>email</u> or <u>phone</u> interview (please circle your preferred method of contact) for further information about my views on the advertisement.	

First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

□□□□□□ (Office Use Only)

Appendix One

Advertising
questionnaire

UNIVERSITY OF LEEDS



Dear Sir/Madam,

The aim of this study is to investigate the effect of different ads on consumers.

As you may know, advertisers try to find new ways to advertise to keep consumers interested and to grab their attention in the cluttered advertising market.

Please be aware that the information in this questionnaire will not reveal your identity and will be used for academic purposes only. Your identity is fully protected and cannot be linked to the answers in the data set.

Please see the consent form on the second page and kindly sign it if you are willing to participate. Please note that you can withdraw at any point during the study. On the last page of the questionnaire, you will find my contact details should you wish to withdraw from the study.

Please note that there are no right or wrong answers. This questionnaire should take around ten minutes of your time.

Thank you for your cooperation, time and effort.

Best regards
Hassan Al Qbain

Page 1

□□□□□□ (Office Use Only)

School of Design/ Faculty of Performance, Visual Arts & Communications

UNIVERSITY OF LEEDS



Consent to take part in a study investigating: The Effects of Advertising on consumers

	Add your initials next to the statements you agree with
I confirm that I have read and understand the information sheet/ letter dated // explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
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Name of participant	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Project title	Document type	Version #	Date
The Effects of Advertising on consumers	consent form for questionnaires		

Page 2

□□□□□□ (Office Use Only)

Please take a careful look at the following advertisement:



Please evaluate the above ad on each of the following statements by circling on how much you disagree or agree (kindly, select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a bit of money to produce the ad.	1	2	3	4	5	6	7
The product's elements of the ad give a high quality (i.e. expensive paper).	1	2	3	4	5	6	7
The ad is original.	1	2	3	4	5	6	7
The ad is different.	1	2	3	4	5	6	7
The ad is uncommon.	1	2	3	4	5	6	7
The ad is interesting.	1	2	3	4	5	6	7
The ad is meaningful to me.	1	2	3	4	5	6	7
The ad presents the product benefits.	1	2	3	4	5	6	7
The ad provides useful information.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is believable.	1	2	3	4	5	6	7
The ad makes me curious about the advertised brand.	1	2	3	4	5	6	7
I would like more information about the product.	1	2	3	4	5	6	7

Page 3

□□□□□□ (Office Use Only)

- Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely						Extremely likely
	1	2	3	4	5	6	7
... Try out the advertised brand?	1	2	3	4	5	6	7
... Purchase the advertised brand?	1	2	3	4	5	6	7
... Pay a higher price for this brand?	1	2	3	4	5	6	7

- What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the ad	1	2	3	4	5	6	7	I like the ad
The ad is bad	1	2	3	4	5	6	7	The ad is good
The ad is unpleasant	1	2	3	4	5	6	7	The ad is pleasant
The ad is unfavorable	1	2	3	4	5	6	7	The ad is favorable

- What is your opinion about the Brand?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the brand	1	2	3	4	5	6	7	I like the brand
The brand is bad	1	2	3	4	5	6	7	The brand is good
The brand is unpleasant	1	2	3	4	5	6	7	The brand is pleasant
The brand is unfavorable	1	2	3	4	5	6	7	The brand is favorable

Please evaluate the ad (page 3) on each of the following statements by circling on how much you disagree or agree (kindly, select only one number per statement):

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
The ad demanded my attention.	1	2	3	4	5	6	7
I examined the main elements of the ad very carefully.	1	2	3	4	5	6	7
The ad would stand out in a group of ads.	1	2	3	4	5	6	7
I had a strong desire to examine the ad.	1	2	3	4	5	6	7
I was highly motivated to view the ad.	1	2	3	4	5	6	7
I was very interested in the ad.	1	2	3	4	5	6	7
I relate the product to my life.	1	2	3	4	5	6	7
I used my imagination to go beyond the information presented in the ad.	1	2	3	4	5	6	7
I was able to imagine using the product in the ad.	1	2	3	4	5	6	7
I feel very knowledgeable about the product in the ad.	1	2	3	4	5	6	7
If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	1	2	3	4	5	6	7
I feel very confident about my ability to judge the quality of the product.	1	2	3	4	5	6	7
I am familiar with soft drink brands.	1	2	3	4	5	6	7

Page 4

□□□□□□ (Office Use Only)

• Please tell us about yourself:

Gender: _____ Female _____ Male

How old are you? _____

Where do you study? _____

• In your own words, could you briefly explain what you think about the ad and whether you like it or not?

□□□□□□ (Office Use Only)

• Please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Being able to see subtle differences in design of ads is one skill that I have developed over time.	1	2	3	4	5	6	7
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I agree to be contacted in the future to take part in an <u>email</u> or <u>phone</u> interview (please circle your preferred method of contact) for further information about my views on the advertisement.	

First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

□□□□□□ (Office Use Only)

Appendix One

Advertising
questionnaire

UNIVERSITY OF LEEDS



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School of Design/ Faculty of Performance, Visual Arts & Communications

UNIVERSITY OF LEEDS



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Name of participant	
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Project title	Document type	Version #	Date
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□□□□□□ (Office Use Only)

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Please evaluate the above ad on each of the following statements by circling how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a lot of money to produce the ad.	1	2	3	4	5	6	7
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The ad is uncommon.	1	2	3	4	5	6	7
The ad is interesting.	1	2	3	4	5	6	7
The ad is meaningful to me.	1	2	3	4	5	6	7
The ad presents the product benefits.	1	2	3	4	5	6	7
The ad provides useful information.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is believable.	1	2	3	4	5	6	7
The ad makes me curious about the advertised brand.	1	2	3	4	5	6	7
I would like more information about the product.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely						Extremely likely
	1	2	3	4	5	6	7
... Try out the advertised brand?	1	2	3	4	5	6	7
... Purchase the advertised brand?	1	2	3	4	5	6	7
... Pay a higher price for this brand?	1	2	3	4	5	6	7

What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

	1	2	3	4	5	6	7	
I dislike the ad	1	2	3	4	5	6	7	I like the ad
The ad is bad	1	2	3	4	5	6	7	The ad is good
The ad is unpleasant	1	2	3	4	5	6	7	The ad is pleasant
The ad is unfavorable	1	2	3	4	5	6	7	The ad is favorable

What is your opinion about the Brand?

For each pair of statements, please circle the number that closely reflects your opinion:

	1	2	3	4	5	6	7	
I dislike the brand	1	2	3	4	5	6	7	I like the brand
The brand is bad	1	2	3	4	5	6	7	The brand is good
The brand is unpleasant	1	2	3	4	5	6	7	The brand is pleasant
The brand is unfavorable	1	2	3	4	5	6	7	The brand is favorable

Please evaluate the ad (page 3) on each of the following statements by circling how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
The ad demanded my attention.	1	2	3	4	5	6	7
I scanned the visual elements of the ad very carefully.	1	2	3	4	5	6	7
The ad would stand out in a group of ads.	1	2	3	4	5	6	7
I had a strong desire to examine the ad.	1	2	3	4	5	6	7
I was highly motivated to view the ad.	1	2	3	4	5	6	7
I was very interested in the ad.	1	2	3	4	5	6	7
I added this product to my life.	1	2	3	4	5	6	7
I used my imagination to go beyond the information presented in the ad.	1	2	3	4	5	6	7
I was able to imagine using the product in the ad.	1	2	3	4	5	6	7
I feel very knowledgeable about the product in the ad.	1	2	3	4	5	6	7
If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	1	2	3	4	5	6	7
I feel very confident about my ability to judge the quality of the product.	1	2	3	4	5	6	7
I am familiar with soft drink brands.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

• Please tell us about yourself:

Gender: _____ Female _____ Male

How old are you? _____

Where do you study? _____

• Would you guess the name of the brand? Feel free to guess and write down your answer.

• In your own words, could you briefly explain what you think about the ad and whether you like it or not?

□□□□□□ (Office Use Only)

• Please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Being able to see subtle differences in design of ads is one skill that I have developed over time.	1	2	3	4	5	6	7
I see things in a ad's design that other people tend to pass over.	1	2	3	4	5	6	7
I have a pretty good idea of what makes one ad look better than other ads.	1	2	3	4	5	6	7
Sometimes the way an ad looks seems to reach out and grab me.	1	2	3	4	5	6	7
If an ad's design really "speaks" to me, I feel that I must buy the advertised product.	1	2	3	4	5	6	7
When I see an ad that has a really great design, I feel a strong urge to buy the advertised product.	1	2	3	4	5	6	7

• We are interested in your opinion about advertising in general, please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
We can depend on getting the truth in most advertising.	1	2	3	4	5	6	7
Advertising's aim is to inform the consumer.	1	2	3	4	5	6	7
I believe advertising is informative.	1	2	3	4	5	6	7
Advertising is generally truthful.	1	2	3	4	5	6	7
Advertising is a reliable source of information about the quality and performance of products.	1	2	3	4	5	6	7
Advertising in truth well told.	1	2	3	4	5	6	7
In general, advertising presents a true picture of the product being advertised.	1	2	3	4	5	6	7
I feel I've been accurately informed after viewing most advertisements.	1	2	3	4	5	6	7
Most advertising provides consumers with essential information.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Dear Sir/Madam,

Thank you for completing the questionnaire. We would like to invite you for an interview in a week's time. You will find the consent form below.

Consent to take part in a study investigating: The Effect of Creative Execution in Advertising on Purchasing Intentions

	Add your initials next to the statements you agree with
I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	
I agree to be contacted in the future to take part in an <u>email</u> or <u>phone</u> interview (please circle your preferred method of contact) for further information about my views on the advertisement.	

First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

□□□□□□ (Office Use Only)

Appendix One

UNIVERSITY OF LEEDS

Advertising questionnaire

Dear Sir/Madam,

The aim of this study is to investigate the effect of different ads on consumers.

As you may know, advertisers try to find new ways to advertise to keep consumers interested and to grab their attention in the cluttered advertising market.

Please be aware that the information in this questionnaire will not reveal your identity and will be used for academic purposes only. Your identity is fully protected and cannot be linked to the answers in the data set.

Please see the consent form on the second page and kindly sign it if you are willing to participate. Please note that you can withdraw at any point during the study. On the last page of the questionnaire, you will find my contact details should you wish to withdraw from the study.

Please note that there are no right or wrong answers. This questionnaire should take around ten minutes of your time.

Thank-you for your cooperation, time and effort.

Best regards
Hassan Al Qbain

□□□□□□ (Office Use Only)

School of Design/ Faculty of Performance, Visual Arts & Communications

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Consent to take part in a study investigating: The Effects of Advertising on consumers

Add your initials next to the statements you agree with

I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Project title	Document type	Version #	Date
The Effects of Advertising on consumers	consent form for questionnaires		

□□□□□□ (Office Use Only)

Please take a careful look at the following advertisement:



Please evaluate the above ad on each of the following statements by circling how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a lot of money to produce the ad.	1	2	3	4	5	6	7
The production elements of the ad were of high quality (i.e. expensive paper).	1	2	3	4	5	6	7
The ad is original.	1	2	3	4	5	6	7
The ad is different.	1	2	3	4	5	6	7
The ad is uncommon.	1	2	3	4	5	6	7
The ad is interesting.	1	2	3	4	5	6	7
The ad is meaningful to me.	1	2	3	4	5	6	7
The ad presents the product benefits.	1	2	3	4	5	6	7
The ad provides useful information.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is believable.	1	2	3	4	5	6	7
The ad makes me curious about the advertised brand.	1	2	3	4	5	6	7
I would like more information about the product.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely						Extremely likely
	1	2	3	4	5	6	7
... Try out the advertised brand?	1	2	3	4	5	6	7
... Purchase the advertised brand?	1	2	3	4	5	6	7
... Pay a higher price for this brand?	1	2	3	4	5	6	7

What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

	1	2	3	4	5	6	7	I like the ad
I dislike the ad	1	2	3	4	5	6	7	I like the ad
The ad is bad	1	2	3	4	5	6	7	The ad is good
The ad is unpleasant	1	2	3	4	5	6	7	The ad is pleasant
The ad is unfavorable	1	2	3	4	5	6	7	The ad is favorable

What is your opinion about the Brand?

For each pair of statements, please circle the number that closely reflects your opinion:

	1	2	3	4	5	6	7	I like the brand
I dislike the brand	1	2	3	4	5	6	7	I like the brand
The brand is bad	1	2	3	4	5	6	7	The brand is good
The brand is unpleasant	1	2	3	4	5	6	7	The brand is pleasant
The brand is unfavorable	1	2	3	4	5	6	7	The brand is favorable

Please evaluate the ad (page 3) on each of the following statements by circling how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
The ad demanded my attention.	1	2	3	4	5	6	7
I scanned the visual elements of the ad very carefully.	1	2	3	4	5	6	7
The ad would stand out in a group of ads.	1	2	3	4	5	6	7
I had a strong desire to examine the ad.	1	2	3	4	5	6	7
I was highly motivated to view the ad.	1	2	3	4	5	6	7
I was very interested in the ad.	1	2	3	4	5	6	7
I added this product to my life.	1	2	3	4	5	6	7
I used my imagination to go beyond the information presented in the ad.	1	2	3	4	5	6	7
I was able to imagine using the product in the ad.	1	2	3	4	5	6	7
I feel very knowledgeable about the product in the ad.	1	2	3	4	5	6	7
If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	1	2	3	4	5	6	7
I feel very confident about my ability to judge the quality of the product.	1	2	3	4	5	6	7
I am familiar with soft drink brands.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

• Please tell us about yourself:

Gender: _____ Female _____ Male

How old are you? _____

Where do you study? _____

• Would you guess the name of the brand? Feel free to guess and write down your answer.

• In your own words, could you briefly explain what you think about the ad and whether you like it or not?

□□□□□□ (Office Use Only)

• Please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Being able to see subtle differences in design of ads is one skill that I have developed over time.	1	2	3	4	5	6	7
I see things in a ad's design that other people tend to pass over.	1	2	3	4	5	6	7
I have a pretty good idea of what makes one ad look better than other ads.	1	2	3	4	5	6	7
Sometimes the way an ad looks seems to reach out and grab me.	1	2	3	4	5	6	7
If an ad's design really "speaks" to me, I feel that I must buy the advertised product.	1	2	3	4	5	6	7
When I see an ad that has a really great design, I feel a strong urge to buy the advertised product.	1	2	3	4	5	6	7

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	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
We can depend on getting the truth in most advertising.	1	2	3	4	5	6	7
Advertising's aim is to inform the consumer.	1	2	3	4	5	6	7
I believe advertising is informative.	1	2	3	4	5	6	7
Advertising is generally truthful.	1	2	3	4	5	6	7
Advertising is a reliable source of information about the quality and performance of products.	1	2	3	4	5	6	7
Advertising in truth well told.	1	2	3	4	5	6	7
In general, advertising presents a true picture of the product being advertised.	1	2	3	4	5	6	7
I feel I've been accurately informed after viewing most advertisements.	1	2	3	4	5	6	7
Most advertising provides consumers with essential information.	1	2	3	4	5	6	7

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Consent to take part in a study investigating: The Effect of Creative Execution in Advertising on Purchasing Intentions

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I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	
I agree to be contacted in the future to take part in an <u>email</u> or <u>phone</u> interview (please circle your preferred method of contact) for further information about my views on the advertisement.	

First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

□□□□□□ (Office Use Only)

Appendix One

UNIVERSITY OF LEEDS

Advertising
questionnaire

Dear Sir/Madam,

The aim of this study is to investigate the effect of different ads on consumers.

As you may know, advertisers try to find new ways to advertise to keep consumers interested and to grab their attention in the cluttered advertising market.

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Please see the consent form on the second page and kindly sign it if you are willing to participate. Please note that you can withdraw at any point during the study. On the last page of the questionnaire, you will find my contact details should you wish to withdraw from the study.

Please note that there are no right or wrong answers. This questionnaire should take around ten minutes of your time.

Thank-you for your cooperation, time and effort.

Best regards
Hassan Al Qbain

Page 1

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Consent to take part in a study investigating: The Effects of Advertising on consumers

Add your initials next to the statements you agree with

I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Project title	Document type	Version #	Date
The Effects of Advertising on consumers	consent form for questionnaires		

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□□□□□□ (Office Use Only)

Please take a careful look at the following advertisement:



Please evaluate the above ad on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a lot of money to produce the ad.	1	2	3	4	5	6	7
The production elements of the ad were of high quality (i.e. expensive paper).	1	2	3	4	5	6	7
The ad is original.	1	2	3	4	5	6	7
The ad is different.	1	2	3	4	5	6	7
The ad is uncommon.	1	2	3	4	5	6	7
The ad is interesting.	1	2	3	4	5	6	7
The ad is meaningful to me.	1	2	3	4	5	6	7
The ad presents the product benefits.	1	2	3	4	5	6	7
The ad provides useful information.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is believable.	1	2	3	4	5	6	7
The ad makes me curious about the advertised brand.	1	2	3	4	5	6	7
I would like more information about the product.	1	2	3	4	5	6	7

Page 3

□□□□□□ (Office Use Only)

Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely						Extremely likely
	1	2	3	4	5	6	7
... Try out the advertised brand?	1	2	3	4	5	6	7
... Purchase the advertised brand?	1	2	3	4	5	6	7
... Pay a higher price for this brand?	1	2	3	4	5	6	7

What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the ad	1	2	3	4	5	6	7	I like the ad
The ad is bad	1	2	3	4	5	6	7	The ad is good
The ad is unpleasant	1	2	3	4	5	6	7	The ad is pleasant
The ad is unfavorable	1	2	3	4	5	6	7	The ad is favorable

What is your opinion about the Brand?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the brand	1	2	3	4	5	6	7	I like the brand
The brand is bad	1	2	3	4	5	6	7	The brand is good
The brand is unpleasant	1	2	3	4	5	6	7	The brand is pleasant
The brand is unfavorable	1	2	3	4	5	6	7	The brand is favorable

Please evaluate the ad (page 3) on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
The ad demanded my attention.	1	2	3	4	5	6	7
I read the main elements of the ad very carefully.	1	2	3	4	5	6	7
The ad would stand out in a group of ads.	1	2	3	4	5	6	7
I had a strong desire to examine the ad.	1	2	3	4	5	6	7
I was highly motivated to view the ad.	1	2	3	4	5	6	7
I was very interested in the ad.	1	2	3	4	5	6	7
I added this product to my life.	1	2	3	4	5	6	7
I used my imagination to go beyond the information presented in the ad.	1	2	3	4	5	6	7
I was able to imagine using the product in the ad.	1	2	3	4	5	6	7
I feel very knowledgeable about the product in the ad.	1	2	3	4	5	6	7
If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	1	2	3	4	5	6	7
I feel very confident about my ability to judge the quality of the product.	1	2	3	4	5	6	7
I am familiar with soft drink brands.	1	2	3	4	5	6	7

Page 4

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• Please tell us about yourself:

Gender: _____ Female _____ Male

How old are you? _____

Where do you study? _____

• Would you guess the name of the brand? Feel free to guess and write down your answer.

• In your own words, could you briefly explain what you think about the ad and whether you like it or not?

□□□□□□ (Office Use Only)

• Please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Being able to see subtle differences in design of ads is one skill that I have developed over time.	1	2	3	4	5	6	7
I see things in a ad's design that other people tend to pass over.	1	2	3	4	5	6	7
I have a pretty good idea of what makes one ad look better than other ads.	1	2	3	4	5	6	7
Sometimes the way an ad looks seems to reach out and grab me.	1	2	3	4	5	6	7
If an ad's design really "speaks" to me, I feel that I must buy the advertised product.	1	2	3	4	5	6	7
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	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
We can depend on getting the truth in most advertising.	1	2	3	4	5	6	7
Advertising's aim is to inform the consumer.	1	2	3	4	5	6	7
I believe advertising is informative.	1	2	3	4	5	6	7
Advertising is generally truthful.	1	2	3	4	5	6	7
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Consent to take part in a study investigating: The Effect of Creative Execution in Advertising on Purchasing Intentions

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I agree to be contacted in the future to take part in an <u>email</u> or <u>phone</u> interview (please circle your preferred method of contact) for further information about my views on the advertisement.	

First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

□□□□□□ (Office Use Only)

Appendix One

Advertising
questionnaire

UNIVERSITY OF LEEDS



Dear Sir/Madam,

The aim of this study is to investigate the effect of different ads on consumers.

As you may know, advertisers try to find new ways to advertise to keep consumers interested and to grab their attention in the cluttered advertising market.

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Please note that there are no right or wrong answers. This questionnaire should take around ten minutes of your time.

Thank-you for your cooperation, time and effort.

Best regards
Hassan Al Qbain

Page 1

□□□□□□ (Office Use Only)

School of Design/ Faculty of Performance, Visual Arts & Communications

UNIVERSITY OF LEEDS



Consent to take part in a study investigating: The Effects of Advertising on consumers

Add your initials next to the statements you agree with

I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Project title	Document type	Version #	Date
The Effects of Advertising on consumers	consent form for questionnaires		

Page 2

□□□□□□ (Office Use Only)

Please take a careful look at the following advertisement:



Please evaluate the above ad on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a lot of money to produce the ad.	1	2	3	4	5	6	7
The production elements of the ad were of high quality (i.e. expensive paper).	1	2	3	4	5	6	7
The ad is original.	1	2	3	4	5	6	7
The ad is different.	1	2	3	4	5	6	7
The ad is uncommon.	1	2	3	4	5	6	7
The ad is interesting.	1	2	3	4	5	6	7
The ad is meaningful to me.	1	2	3	4	5	6	7
The ad presents the product benefits.	1	2	3	4	5	6	7
The ad provides useful information.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is believable.	1	2	3	4	5	6	7
The ad makes me curious about the advertised brand.	1	2	3	4	5	6	7
I would like more information about the product.	1	2	3	4	5	6	7

Page 3

□□□□□□ (Office Use Only)

Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely						Extremely likely
	1	2	3	4	5	6	7
... Try out the advertised brand?	1	2	3	4	5	6	7
... Purchase the advertised brand?	1	2	3	4	5	6	7
... Pay a higher price for this brand?	1	2	3	4	5	6	7

What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

IDislike the ad	1	2	3	4	5	6	7	I like the ad
The ad is bad	1	2	3	4	5	6	7	The ad is good
The ad is unpleasant	1	2	3	4	5	6	7	The ad is pleasant
The ad is unfavorable	1	2	3	4	5	6	7	The ad is favorable

What is your opinion about the Brand?

For each pair of statements, please circle the number that closely reflects your opinion:

IDislike the brand	1	2	3	4	5	6	7	I like the brand
The brand is bad	1	2	3	4	5	6	7	The brand is good
The brand is unpleasant	1	2	3	4	5	6	7	The brand is pleasant
The brand is unfavorable	1	2	3	4	5	6	7	The brand is favorable

Please evaluate the ad (page 3) on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
The ad demanded my attention.	1	2	3	4	5	6	7
I scanned the visual elements of the ad very carefully.	1	2	3	4	5	6	7
The ad would stand out in a group of ads.	1	2	3	4	5	6	7
I had a strong desire to examine the ad.	1	2	3	4	5	6	7
I was highly motivated to view the ad.	1	2	3	4	5	6	7
I was very interested in the ad.	1	2	3	4	5	6	7
I added this product to my life.	1	2	3	4	5	6	7
I used my imagination to go beyond the information presented in the ad.	1	2	3	4	5	6	7
I was able to imagine using the product in the ad.	1	2	3	4	5	6	7
I feel very knowledgeable about the product in the ad.	1	2	3	4	5	6	7
If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	1	2	3	4	5	6	7
I feel very confident about my ability to judge the quality of the product.	1	2	3	4	5	6	7
I am familiar with soft drink brands.	1	2	3	4	5	6	7

Page 4

□□□□□□ (Office Use Only)

• Please tell us about yourself:

Gender: _____ Female _____ Male

How old are you? _____

Where do you study? _____

• Would you guess the name of the brand? Feel free to guess and write down your answer.

• In your own words, could you briefly explain what you think about the ad and whether you like it or not?

□□□□□□ (Office Use Only)

• Please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Being able to see subtle differences in design of ads is one skill that I have developed over time.	1	2	3	4	5	6	7
I see things in a ad's design that other people tend to pass over.	1	2	3	4	5	6	7
I have a pretty good idea of what makes one ad look better than other ads.	1	2	3	4	5	6	7
Sometimes the way an ad looks seems to reach out and grab me.	1	2	3	4	5	6	7
If an ad's design really "speaks" to me, I feel that I must buy the advertised product.	1	2	3	4	5	6	7
When I see an ad that has a really great design, I feel a strong urge to buy the advertised product.	1	2	3	4	5	6	7

• We are interested in your opinion about advertising in general, please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
We can depend on getting the truth in most advertising.	1	2	3	4	5	6	7
Advertising's aim is to inform the consumer.	1	2	3	4	5	6	7
I believe advertising is informative.	1	2	3	4	5	6	7
Advertising is generally truthful.	1	2	3	4	5	6	7
Advertising is a reliable source of information about the quality and performance of products.	1	2	3	4	5	6	7
Advertising in truth well told.	1	2	3	4	5	6	7
In general, advertising presents a true picture of the product being advertised.	1	2	3	4	5	6	7
I feel I've been accurately informed after viewing most advertisements.	1	2	3	4	5	6	7
Most advertising provides consumers with essential information.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Dear Sir/Madam,

Thank you for completing the questionnaire. We would like to invite you for an interview in a week's time. You will find the consent form below.

Consent to take part in a study investigating: The Effect of Creative Execution in Advertising on Purchasing Intentions

	Add your initials next to the statements you agree with
I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	
I agree to be contacted in the future to take part in an <u>email</u> or <u>phone</u> interview (please circle your preferred method of contact) for further information about my views on the advertisement.	

First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Appendix 4: Questionnaires of Study 2

□□□□□□ (Office Use Only)

Appendix One

Advertising questionnaire

Dear Sir/Madam,

The aim of this study is to investigate the effect of different ads on consumers.

As you may know, advertisers try to find new ways to advertise to keep consumers interested and to grab their attention in the cluttered advertising market.

Please be aware that the information in this questionnaire will not reveal your identity and will be used for academic purposes only. Your identity is fully protected and cannot be linked to the answers in the data set.

Please see the consent form on the second page and kindly sign it if you are willing to participate. Please note that you can withdraw at any point during the study. On the last page of the questionnaire, you will find my contact details should you wish to withdraw from the study.

Please note that there are no right or wrong answers. This questionnaire should take around ten minutes of your time.

Thank-you for your cooperation, time and effort.

Best regards
Hassan Al Qbain

□□□□□□ (Office Use Only)

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Consent to take part in a study investigating: The Effects of Advertising on consumers

	Add your initials next to the statements you agree with
I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Project title	Document type	Version #	Date
The Effects of Advertising on consumers	consent form for questionnaires		

□□□□□□ (Office Use Only)

Please take a careful look at the following advertisement:



Please evaluate the above ad on each of the following statements by circling how much you disagree or agree (kindly, select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a lot of money to produce the ad.	1	2	3	4	5	6	7
The production elements of the ad were of high quality (i.e. expensive paper).	1	2	3	4	5	6	7
The ad is original.	1	2	3	4	5	6	7
The ad is different.	1	2	3	4	5	6	7
The ad is eye-catching.	1	2	3	4	5	6	7
The ad is interesting.	1	2	3	4	5	6	7
The ad is meaningful to me.	1	2	3	4	5	6	7
The ad presents the product benefits.	1	2	3	4	5	6	7
The ad provides useful information.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is believable.	1	2	3	4	5	6	7
The ad makes me curious about the advertised brand.	1	2	3	4	5	6	7
I would like more information about the product.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely						Extremely likely
	1	2	3	4	5	6	7
... Try out the advertised brand?	1	2	3	4	5	6	7
... Purchase the advertised brand?	1	2	3	4	5	6	7
... Pay a higher price for this brand?	1	2	3	4	5	6	7

What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

	1	2	3	4	5	6	7	
I dislike the ad	1	2	3	4	5	6	7	I like the ad
The ad is bad	1	2	3	4	5	6	7	The ad is good
The ad is unpleasant	1	2	3	4	5	6	7	The ad is pleasant
The ad is unreasonable	1	2	3	4	5	6	7	The ad is reasonable

What is your opinion about the Brand?

For each pair of statements, please circle the number that closely reflects your opinion:

	1	2	3	4	5	6	7	
I dislike the brand	1	2	3	4	5	6	7	I like the brand
The brand is bad	1	2	3	4	5	6	7	The brand is good
The brand is unpleasant	1	2	3	4	5	6	7	The brand is pleasant
The brand is unreasonable	1	2	3	4	5	6	7	The brand is reasonable

Please evaluate the ad (page 3) on each of the following statements by circling how much you disagree or agree (kindly, select only one number per statement):

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
The ad demanded my attention.	1	2	3	4	5	6	7
I examined the main elements of the ad very carefully.	1	2	3	4	5	6	7
The ad would stand out in a group of ads.	1	2	3	4	5	6	7
I had a strong desire to examine the ad.	1	2	3	4	5	6	7
I was highly motivated to view the ad.	1	2	3	4	5	6	7
I was very interested in the ad.	1	2	3	4	5	6	7
I relate this product to my life.	1	2	3	4	5	6	7
I used my imagination to go beyond the information presented in the ad.	1	2	3	4	5	6	7
I was able to imagine using the product in the ad.	1	2	3	4	5	6	7
I feel very knowledgeable about the product in the ad.	1	2	3	4	5	6	7
If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	1	2	3	4	5	6	7
I feel very confident about my ability to judge the quality of this product.	1	2	3	4	5	6	7
I am familiar with other drink brands.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

• Please tell us about yourself:

Gender: _____ Female _____ Male

How old are you? _____

Where do you study? _____

• In your own words, could you briefly explain what you think about the ad and whether you like it or not?

□□□□□□ (Office Use Only)

• Please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Being able to see subtle differences in design of ads is one skill that I have developed over time.	1	2	3	4	5	6	7
I see things in a ad's design that other people tend to pass over.	1	2	3	4	5	6	7
I have a pretty good idea of what makes one ad look better than other ads.	1	2	3	4	5	6	7
Sometimes the way an ad looks seems to reach out and grab me.	1	2	3	4	5	6	7
If an ad's design really "speaks" to me, I feel that I must buy the advertised product.	1	2	3	4	5	6	7
When I see an ad that has a really great design, I feel a strong urge to buy the advertised product.	1	2	3	4	5	6	7

• We are interested in your opinion about advertising in general, please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
We can depend on getting the truth in most advertising.	1	2	3	4	5	6	7
Advertising's aim is to inform the consumer.	1	2	3	4	5	6	7
I believe advertising is informative.	1	2	3	4	5	6	7
Advertising is generally truthful.	1	2	3	4	5	6	7
Advertising is a reliable source of information about the quality and performance of products.	1	2	3	4	5	6	7
Advertising in truth well told.	1	2	3	4	5	6	7
In general, advertising presents a true picture of the product being advertised.	1	2	3	4	5	6	7
I feel I've been accurately informed after viewing most advertisements.	1	2	3	4	5	6	7
Most advertising provides consumers with essential information.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Dear Sir/Madam,

Thank you for completing the questionnaire. We would like to invite you for an interview in a week's time. You will find the consent form below.

Consent to take part in a study investigating: The Effect of Creative Execution in Advertising on Purchasing Intentions

	Add your initials next to the statements you agree with
I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	
I agree to be contacted in the future to take part in an <u>email</u> or <u>phone</u> interview (please circle your preferred method of contact) for further information about my views on the advertisement.	

First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

□□□□□□ (Office Use Only)

Appendix One

UNIVERSITY OF LEEDS

Advertising questionnaire

Dear Sir/Madam,

The aim of this study is to investigate the effect of different ads on consumers.

As you may know, advertisers try to find new ways to advertise to keep consumers interested and to grab their attention in the cluttered advertising market.

Please be aware that the information in this questionnaire will not reveal your identity and will be used for academic purposes only. Your identity is fully protected and cannot be linked to the answers in the data set.

Please see the consent form on the second page and kindly sign it if you are willing to participate. Please note that you can withdraw at any point during the study. On the last page of the questionnaire, you will find my contact details should you wish to withdraw from the study.

Please note that there are no right or wrong answers. This questionnaire should take around ten minutes of your time.

Thank-you for your cooperation, time and effort.

Best regards
Hassan Al Qbain

□□□□□□ (Office Use Only)

School of Design/ Faculty of Performance, Visual Arts & Communications

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Consent to take part in a study investigating: The Effects of Advertising on consumers

Add your initials next to the statements you agree with

I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

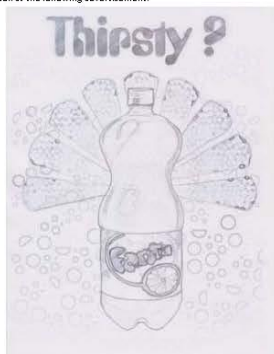
Name of participant	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Project title	Document type	Version #	Date
The Effects of Advertising on consumers	consent form for questionnaires		

□□□□□□ (Office Use Only)

Please take a careful look at the following advertisement:



Please evaluate the above ad on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a lot of money to produce the ad.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is original.	1	2	3	4	5	6	7
The ad is different.	1	2	3	4	5	6	7
The ad is uncommon.	1	2	3	4	5	6	7
The ad is interesting.	1	2	3	4	5	6	7
The ad is meaningful to me.	1	2	3	4	5	6	7
The ad presents the product benefits.	1	2	3	4	5	6	7
The ad provides useful information.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is believable.	1	2	3	4	5	6	7
The ad makes me curious about the advertised brand.	1	2	3	4	5	6	7
I would like more information about the product.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely						Extremely likely
	1	2	3	4	5	6	7
... Try out the advertised brand?	1	2	3	4	5	6	7
... Purchase the advertised brand?	1	2	3	4	5	6	7
... Pay a higher price for this brand?	1	2	3	4	5	6	7

What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the ad	1	2	3	4	5	6	7	I like the ad
The ad is bad	1	2	3	4	5	6	7	The ad is good
The ad is unpleasant	1	2	3	4	5	6	7	The ad is pleasant
The ad is unfavorable	1	2	3	4	5	6	7	The ad is favorable

What is your opinion about the Brand?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the brand	1	2	3	4	5	6	7	I like the brand
The brand is bad	1	2	3	4	5	6	7	The brand is good
The brand is unpleasant	1	2	3	4	5	6	7	The brand is pleasant
The brand is unfavorable	1	2	3	4	5	6	7	The brand is favorable

Please evaluate the ad (page 3) on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
The ad demanded my attention.	1	2	3	4	5	6	7
I read the main elements of the ad very carefully.	1	2	3	4	5	6	7
The ad would stand out in a group of ads.	1	2	3	4	5	6	7
I had a strong desire to examine the ad.	1	2	3	4	5	6	7
I was highly motivated to view the ad.	1	2	3	4	5	6	7
I was very interested in the ad.	1	2	3	4	5	6	7
I added this product to my life.	1	2	3	4	5	6	7
I used my imagination to go beyond the information presented in the ad.	1	2	3	4	5	6	7
I was able to imagine using the product in the ad.	1	2	3	4	5	6	7
I feel very knowledgeable about the product in the ad.	1	2	3	4	5	6	7
If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	1	2	3	4	5	6	7
I feel very confident about my ability to judge the quality of the product.	1	2	3	4	5	6	7
I am familiar with soft drink brands.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

• Please tell us about yourself:

Gender: _____ Female _____ Male

How old are you? _____

Where do you study? _____

• In your own words, could you briefly explain what you think about the ad and whether you like it or not?

□□□□□□ (Office Use Only)

• Please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Being able to see subtle differences in design of ads is one skill that I have developed over time.	1	2	3	4	5	6	7
I see things in a ad's design that other people tend to pass over.	1	2	3	4	5	6	7
I have a pretty good idea of what makes one ad look better than other ads.	1	2	3	4	5	6	7
Sometimes the way an ad looks seems to reach out and grab me.	1	2	3	4	5	6	7
If an ad's design really "speaks" to me, I feel that I must buy the advertised product.	1	2	3	4	5	6	7
When I see an ad that has a really great design, I feel a strong urge to buy the advertised product.	1	2	3	4	5	6	7

• We are interested in your opinion about advertising in general, please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
We can depend on getting the truth in most advertising.	1	2	3	4	5	6	7
Advertising's aim is to inform the consumer.	1	2	3	4	5	6	7
I believe advertising is informative.	1	2	3	4	5	6	7
Advertising is generally truthful.	1	2	3	4	5	6	7
Advertising is a reliable source of information about the quality and performance of products.	1	2	3	4	5	6	7
Advertising in truth well told.	1	2	3	4	5	6	7
In general, advertising presents a true picture of the product being advertised.	1	2	3	4	5	6	7
I feel I've been accurately informed after viewing most advertisements.	1	2	3	4	5	6	7
Most advertising provides consumers with essential information.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Dear Sir/Madam,

Thank you for completing the questionnaire. We would like to invite you for an interview in a week's time. You will find the consent form below.

Consent to take part in a study investigating: The Effect of Creative Execution in Advertising on Purchasing Intentions

	Add your initials next to the statements you agree with
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I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	
I agree to be contacted in the future to take part in an <u>email</u> or <u>phone</u> interview (please circle your preferred method of contact) for further information about my views on the advertisement.	

First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

□□□□□□ (Office Use Only)

Appendix One

UNIVERSITY OF LEEDS

Advertising
questionnaire

Dear Sir/Madam,

The aim of this study is to investigate the effect of different ads on consumers.

As you may know, advertisers try to find new ways to advertise to keep consumers interested and to grab their attention in the cluttered advertising market.

Please be aware that the information in this questionnaire will not reveal your identity and will be used for academic purposes only. Your identity is fully protected and cannot be linked to the answers in the data set.

Please see the consent form on the second page and kindly sign it if you are willing to participate. Please note that you can withdraw at any point during the study. On the last page of the questionnaire, you will find my contact details should you wish to withdraw from the study.

Please note that there are no right or wrong answers. This questionnaire should take around ten minutes of your time.

Thank-you for your cooperation, time and effort.

Best regards
Hassan Al Qbain

□□□□□□ (Office Use Only)

School of Design/ Faculty of Performance, Visual Arts & Communications

UNIVERSITY OF LEEDS

Consent to take part in a study investigating: The Effects of Advertising on consumers

Add your initials next to the statements you agree with

I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

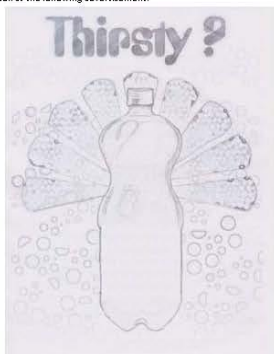
Name of participant	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Project title	Document type	Version #	Date
The Effects of Advertising on consumers	consent form for questionnaires		

□□□□□□ (Office Use Only)

Please take a careful look at the following advertisement:



Please evaluate the above ad on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a lot of money to produce the ad.	1	2	3	4	5	6	7
The production elements of the ad were of high quality (i.e. expensive paper).	1	2	3	4	5	6	7
The ad is original.	1	2	3	4	5	6	7
The ad is different.	1	2	3	4	5	6	7
The ad is uncommon.	1	2	3	4	5	6	7
The ad is interesting.	1	2	3	4	5	6	7
The ad is meaningful to me.	1	2	3	4	5	6	7
The ad presents the product benefits.	1	2	3	4	5	6	7
The ad provides useful information.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is believable.	1	2	3	4	5	6	7
The ad makes me curious about the advertised brand.	1	2	3	4	5	6	7
I would like more information about the product.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely						Extremely likely
	1	2	3	4	5	6	7
... Try out the advertised brand?	1	2	3	4	5	6	7
... Purchase the advertised brand?	1	2	3	4	5	6	7
... Pay a higher price for this brand?	1	2	3	4	5	6	7

What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the ad	1	2	3	4	5	6	7	I like the ad
The ad is bad	1	2	3	4	5	6	7	The ad is good
The ad is unpleasant	1	2	3	4	5	6	7	The ad is pleasant
The ad is unfavorable	1	2	3	4	5	6	7	The ad is favorable

What is your opinion about the Brand?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the brand	1	2	3	4	5	6	7	I like the brand
The brand is bad	1	2	3	4	5	6	7	The brand is good
The brand is unpleasant	1	2	3	4	5	6	7	The brand is pleasant
The brand is unfavorable	1	2	3	4	5	6	7	The brand is favorable

Please evaluate the ad (page 3) on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
The ad demanded my attention.	1	2	3	4	5	6	7
I scanned the visual elements of the ad very carefully.	1	2	3	4	5	6	7
The ad would stand out in a group of ads.	1	2	3	4	5	6	7
I had a strong desire to examine the ad.	1	2	3	4	5	6	7
I was highly motivated to view the ad.	1	2	3	4	5	6	7
I was very interested in the ad.	1	2	3	4	5	6	7
I added this product to my life.	1	2	3	4	5	6	7
I used my imagination to go beyond the information presented in the ad.	1	2	3	4	5	6	7
I was able to imagine using the product in the ad.	1	2	3	4	5	6	7
I feel very knowledgeable about the product in the ad.	1	2	3	4	5	6	7
If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	1	2	3	4	5	6	7
I feel very confident about my ability to judge the quality of the product.	1	2	3	4	5	6	7
I am familiar with soft drink brands.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

• Please tell us about yourself:

Gender: _____ Female _____ Male

How old are you? _____

Where do you study? _____

• Would you guess the name of the brand? Feel free to guess and write down your answer.

• In your own words, could you briefly explain what you think about the ad and whether you like it or not?

□□□□□□ (Office Use Only)

• Please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Being able to see subtle differences in design of ads is one skill that I have developed over time.	1	2	3	4	5	6	7
I see things in a ad's design that other people tend to pass over.	1	2	3	4	5	6	7
I have a pretty good idea of what makes one ad look better than other ads.	1	2	3	4	5	6	7
Sometimes the way an ad looks seems to reach out and grab me.	1	2	3	4	5	6	7
If an ad's design really "speaks" to me, I feel that I must buy the advertised product.	1	2	3	4	5	6	7
When I see an ad that has a really great design, I feel a strong urge to buy the advertised product.	1	2	3	4	5	6	7

• We are interested in your opinion about advertising in general, please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
We can depend on getting the truth in most advertising.	1	2	3	4	5	6	7
Advertising's aim is to inform the consumer.	1	2	3	4	5	6	7
I believe advertising is informative.	1	2	3	4	5	6	7
Advertising is generally truthful.	1	2	3	4	5	6	7
Advertising is a reliable source of information about the quality and performance of products.	1	2	3	4	5	6	7
Advertising in truth well told.	1	2	3	4	5	6	7
In general, advertising presents a true picture of the product being advertised.	1	2	3	4	5	6	7
I feel I've been accurately informed after viewing most advertisements.	1	2	3	4	5	6	7
Most advertising provides consumers with essential information.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Dear Sir/Madam,

Thank you for completing the questionnaire. We would like to invite you for an interview in a week's time. You will find the consent form below.

Consent to take part in a study investigating: The Effect of Creative Execution in Advertising on Purchasing Intentions

	Add your initials next to the statements you agree with
I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	
I agree to be contacted in the future to take part in an <u>email</u> or <u>phone</u> interview (please circle your preferred method of contact) for further information about my views on the advertisement.	

First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

□□□□□□ (Office Use Only)

Appendix One

UNIVERSITY OF LEEDS

Advertising questionnaire

Dear Sir/Madam,

The aim of this study is to investigate the effect of different ads on consumers.

As you may know, advertisers try to find new ways to advertise to keep consumers interested and to grab their attention in the cluttered advertising market.

Please be aware that the information in this questionnaire will not reveal your identity and will be used for academic purposes only. Your identity is fully protected and cannot be linked to the answers in the data set.

Please see the consent form on the second page and kindly sign it if you are willing to participate. Please note that you can withdraw at any point during the study. On the last page of the questionnaire, you will find my contact details should you wish to withdraw from the study.

Please note that there are no right or wrong answers. This questionnaire should take around ten minutes of your time.

Thank you for your cooperation, time and effort.

Best regards
Hassan Al Qbain

□□□□□□ (Office Use Only)

School of Design/ Faculty of Performance, Visual Arts & Communications

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Consent to take part in a study investigating: The Effects of Advertising on consumers

Add your initials next to the statements you agree with

I confirm that I have read and understand the information sheet/ letter dated // explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Project title	Document type	Version #	Date
The Effects of Advertising on consumers	consent form for questionnaires		

□□□□□□ (Office Use Only)

Please take a careful look at the following advertisement:



Please evaluate the above ad on each of the following statements by circling on how much you disagree or agree (kindly, select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a bit of money to produce the ad.	1	2	3	4	5	6	7
The product's elements of the ad give a high quality (i.e. expensive paper).	1	2	3	4	5	6	7
The ad is original.	1	2	3	4	5	6	7
The ad is different.	1	2	3	4	5	6	7
The ad is uncommon.	1	2	3	4	5	6	7
The ad is interesting.	1	2	3	4	5	6	7
The ad is meaningful to me.	1	2	3	4	5	6	7
The ad presents the product benefits.	1	2	3	4	5	6	7
The ad provides useful information.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is believable.	1	2	3	4	5	6	7
The ad makes me curious about the advertised brand.	1	2	3	4	5	6	7
I would like more information about the product.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

- Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely						Extremely likely
... Try out the advertised brand?	1	2	3	4	5	6	7
... Purchase the advertised brand?	1	2	3	4	5	6	7
... Pay a higher price for this brand?	1	2	3	4	5	6	7

- What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the ad	1	2	3	4	5	6	7	I like the ad
The ad is bad	1	2	3	4	5	6	7	The ad is good
The ad is unpleasant	1	2	3	4	5	6	7	The ad is pleasant
The ad is unfavorable	1	2	3	4	5	6	7	The ad is favorable

- What is your opinion about the Brand?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the brand	1	2	3	4	5	6	7	I like the brand
The brand is bad	1	2	3	4	5	6	7	The brand is good
The brand is unpleasant	1	2	3	4	5	6	7	The brand is pleasant
The brand is unfavorable	1	2	3	4	5	6	7	The brand is favorable

Please evaluate the ad (page 3) on each of the following statements by circling on how much you disagree or agree (kindly, select only one number per statement):

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
The ad demanded my attention.	1	2	3	4	5	6	7
I examined the main elements of the ad very carefully.	1	2	3	4	5	6	7
The ad would stand out in a group of ads.	1	2	3	4	5	6	7
I had a strong desire to examine the ad.	1	2	3	4	5	6	7
I was highly motivated to view the ad.	1	2	3	4	5	6	7
I was very interested in the ad.	1	2	3	4	5	6	7
I relate the product to my life.	1	2	3	4	5	6	7
I used my imagination to go beyond the information presented in the ad.	1	2	3	4	5	6	7
I was able to imagine using the product in the ad.	1	2	3	4	5	6	7
I feel very knowledgeable about the product in the ad.	1	2	3	4	5	6	7
If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	1	2	3	4	5	6	7
I feel very confident about my ability to judge the quality of the product.	1	2	3	4	5	6	7
I am familiar with soft drink brands.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

• Please tell us about yourself:

Gender: _____ Female _____ Male

How old are you? _____

Where do you study? _____

• In your own words, could you briefly explain what you think about the ad and whether you like it or not?

□□□□□□ (Office Use Only)

• Please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Being able to see subtle differences in design of ads is one skill that I have developed over time.	1	2	3	4	5	6	7
I see things in a ad's design that other people tend to pass over.	1	2	3	4	5	6	7
I have a pretty good idea of what makes one ad look better than other ads.	1	2	3	4	5	6	7
Sometimes the way an ad looks seems to reach out and grab me.	1	2	3	4	5	6	7
If an ad's design really "speaks" to me, I feel that I must buy the advertised product.	1	2	3	4	5	6	7
When I see an ad that has a really great design, I feel a strong urge to buy the advertised product.	1	2	3	4	5	6	7

• We are interested in your opinion about advertising in general, please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
We can depend on getting the truth in most advertising.	1	2	3	4	5	6	7
Advertising's aim is to inform the consumer.	1	2	3	4	5	6	7
I believe advertising is informative.	1	2	3	4	5	6	7
Advertising is generally truthful.	1	2	3	4	5	6	7
Advertising is a reliable source of information about the quality and performance of products.	1	2	3	4	5	6	7
Advertising in truth well told.	1	2	3	4	5	6	7
In general, advertising presents a true picture of the product being advertised.	1	2	3	4	5	6	7
I feel I've been accurately informed after viewing most advertisements.	1	2	3	4	5	6	7
Most advertising provides consumers with essential information.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Dear Sir/Madam,

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Consent to take part in a study investigating: The Effect of Creative Execution in Advertising on Purchasing Intentions

	Add your initials next to the statements you agree with
I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	
I agree to be contacted in the future to take part in an <u>email</u> or <u>phone</u> interview (please circle your preferred method of contact) for further information about my views on the advertisement.	

First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

□□□□□□ (Office Use Only)

Appendix One

UNIVERSITY OF LEEDS

Advertising questionnaire

Dear Sir/Madam,

The aim of this study is to investigate the effect of different ads on consumers.

As you may know, advertisers try to find new ways to advertise to keep consumers interested and to grab their attention in the cluttered advertising market.

Please be aware that the information in this questionnaire will not reveal your identity and will be used for academic purposes only. Your identity is fully protected and cannot be linked to the answers in the data set.

Please see the consent form on the second page and kindly sign it if you are willing to participate. Please note that you can withdraw at any point during the study. On the last page of the questionnaire, you will find my contact details should you wish to withdraw from the study.

Please note that there are no right or wrong answers. This questionnaire should take around ten minutes of your time.

Thank-you for your cooperation, time and effort.

Best regards
Hassan Al Qbain

□□□□□□ (Office Use Only)

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Consent to take part in a study investigating: The Effects of Advertising on consumers

Add your initials next to the statements you agree with

I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Project title	Document type	Version #	Date
The Effects of Advertising on consumers	consent form for questionnaires		

□□□□□□ (Office Use Only)

Please take a careful look at the following advertisement:



Please evaluate the above ad on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a lot of money to produce the ad.	1	2	3	4	5	6	7
The production elements of the ad were of high quality (i.e. expensive paper).	1	2	3	4	5	6	7
The ad is original.	1	2	3	4	5	6	7
The ad is different.	1	2	3	4	5	6	7
The ad is uncommon.	1	2	3	4	5	6	7
The ad is interesting.	1	2	3	4	5	6	7
The ad is meaningful to me.	1	2	3	4	5	6	7
The ad presents the product benefits.	1	2	3	4	5	6	7
The ad provides useful information.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is believable.	1	2	3	4	5	6	7
The ad makes me curious about the advertised brand.	1	2	3	4	5	6	7
I would like more information about the product.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely						Extremely likely
	1	2	3	4	5	6	7
... Try out the advertised brand?	1	2	3	4	5	6	7
... Purchase the advertised brand?	1	2	3	4	5	6	7
... Pay a higher price for this brand?	1	2	3	4	5	6	7

What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the ad	1	2	3	4	5	6	7	I like the ad
The ad is bad	1	2	3	4	5	6	7	The ad is good
The ad is unpleasant	1	2	3	4	5	6	7	The ad is pleasant
The ad is unfavorable	1	2	3	4	5	6	7	The ad is favorable

What is your opinion about the Brand?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the brand	1	2	3	4	5	6	7	I like the brand
The brand is bad	1	2	3	4	5	6	7	The brand is good
The brand is unpleasant	1	2	3	4	5	6	7	The brand is pleasant
The brand is unfavorable	1	2	3	4	5	6	7	The brand is favorable

Please evaluate the ad (page 3) on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
The ad demanded my attention.	1	2	3	4	5	6	7
I scanned the visual elements of the ad very carefully.	1	2	3	4	5	6	7
The ad would stand out in a group of ads.	1	2	3	4	5	6	7
I had a strong desire to examine the ad.	1	2	3	4	5	6	7
I was highly motivated to view the ad.	1	2	3	4	5	6	7
I was very interested in the ad.	1	2	3	4	5	6	7
I added this product to my life.	1	2	3	4	5	6	7
I used my imagination to go beyond the information presented in the ad.	1	2	3	4	5	6	7
I was able to imagine using the product in the ad.	1	2	3	4	5	6	7
I feel very knowledgeable about the product in the ad.	1	2	3	4	5	6	7
If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	1	2	3	4	5	6	7
I feel very confident about my ability to judge the quality of the product.	1	2	3	4	5	6	7
I am familiar with soft drink brands.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

• Please tell us about yourself:

Gender: _____ Female _____ Male

How old are you? _____

Where do you study? _____

• In your own words, could you briefly explain what you think about the ad and whether you like it or not?

□□□□□□ (Office Use Only)

• Please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Being able to see subtle differences in design of ads is one skill that I have developed over time.	1	2	3	4	5	6	7
I see things in a ad's design that other people tend to pass over.	1	2	3	4	5	6	7
I have a pretty good idea of what makes one ad look better than other ads.	1	2	3	4	5	6	7
Sometimes the way an ad looks seems to reach out and grab me.	1	2	3	4	5	6	7
If an ad's design really "speaks" to me, I feel that I must buy the advertised product.	1	2	3	4	5	6	7
When I see an ad that has a really great design, I feel a strong urge to buy the advertised product.	1	2	3	4	5	6	7

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Advertising is a reliable source of information about the quality and performance of products.	1	2	3	4	5	6	7
Advertising in truth well told.	1	2	3	4	5	6	7
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□□□□□□ (Office Use Only)

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I agree to be contacted in the future to take part in an <u>email</u> or <u>phone</u> interview (please circle your preferred method of contact) for further information about my views on the advertisement.	

First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

□□□□□□ (Office Use Only)

Appendix One

Advertising
questionnaire

UNIVERSITY OF LEEDS



Dear Sir/Madam,

The aim of this study is to investigate the effect of different ads on consumers.

As you may know, advertisers try to find new ways to advertise to keep consumers interested and to grab their attention in the cluttered advertising market.

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Please note that there are no right or wrong answers. This questionnaire should take around ten minutes of your time.

Thank-you for your cooperation, time and effort.

Best regards
Hassan Al Qbain

Page 1

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School of Design/ Faculty of Performance, Visual Arts & Communications

UNIVERSITY OF LEEDS



Consent to take part in a study investigating: The Effects of Advertising on consumers

Add your initials next to the statements you agree with

I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Project title	Document type	Version #	Date
The Effects of Advertising on consumers	consent form for questionnaires		

Page 2

□□□□□□ (Office Use Only)

Please take a careful look at the following advertisement:



Please evaluate the above ad on each of the following statements by circling how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a lot of money to produce the ad.	1	2	3	4	5	6	7
The production elements of the ad were of high quality (i.e. expensive paper).	1	2	3	4	5	6	7
The ad is original.	1	2	3	4	5	6	7
The ad is different.	1	2	3	4	5	6	7
The ad is uncommon.	1	2	3	4	5	6	7
The ad is interesting.	1	2	3	4	5	6	7
The ad is meaningful to me.	1	2	3	4	5	6	7
The ad presents the product benefits.	1	2	3	4	5	6	7
The ad provides useful information.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is believable.	1	2	3	4	5	6	7
The ad makes me curious about the advertised brand.	1	2	3	4	5	6	7
I would like more information about the product.	1	2	3	4	5	6	7

Page 3

□□□□□□ (Office Use Only)

Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely						Extremely likely
	1	2	3	4	5	6	7
... Try out the advertised brand?	1	2	3	4	5	6	7
... Purchase the advertised brand?	1	2	3	4	5	6	7
... Pay a higher price for this brand?	1	2	3	4	5	6	7

What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the ad	1	2	3	4	5	6	7	I like the ad
The ad is bad	1	2	3	4	5	6	7	The ad is good
The ad is unpleasant	1	2	3	4	5	6	7	The ad is pleasant
The ad is unfavorable	1	2	3	4	5	6	7	The ad is favorable

What is your opinion about the Brand?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the brand	1	2	3	4	5	6	7	I like the brand
The brand is bad	1	2	3	4	5	6	7	The brand is good
The brand is unpleasant	1	2	3	4	5	6	7	The brand is pleasant
The brand is unfavorable	1	2	3	4	5	6	7	The brand is favorable

Please evaluate the ad (page 3) on each of the following statements by circling how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
The ad demanded my attention.	1	2	3	4	5	6	7
I scanned the visual elements of the ad very carefully.	1	2	3	4	5	6	7
The ad would stand out in a group of ads.	1	2	3	4	5	6	7
I had a strong desire to examine the ad.	1	2	3	4	5	6	7
I was highly motivated to view the ad.	1	2	3	4	5	6	7
I was very interested in the ad.	1	2	3	4	5	6	7
I added this product to my life.	1	2	3	4	5	6	7
I used my imagination to go beyond the information presented in the ad.	1	2	3	4	5	6	7
I was able to imagine using the product in the ad.	1	2	3	4	5	6	7
I feel very knowledgeable about the product in the ad.	1	2	3	4	5	6	7
If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	1	2	3	4	5	6	7
I feel very confident about my ability to judge the quality of the product.	1	2	3	4	5	6	7
I am familiar with soft drink brands.	1	2	3	4	5	6	7

Page 4

□□□□□□ (Office Use Only)

• Please tell us about yourself:

Gender: _____ Female _____ Male

How old are you? _____

Where do you study? _____

• Would you guess the name of the brand? Feel free to guess and write down your answer.

• In your own words, could you briefly explain what you think about the ad and whether you like it or not?

□□□□□□ (Office Use Only)

• Please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Being able to see subtle differences in design of ads is one skill that I have developed over time.	1	2	3	4	5	6	7
I see things in a ad's design that other people tend to pass over.	1	2	3	4	5	6	7
I have a pretty good idea of what makes one ad look better than other ads.	1	2	3	4	5	6	7
Sometimes the way an ad looks seems to reach out and grab me.	1	2	3	4	5	6	7
If an ad's design really "speaks" to me, I feel that I must buy the advertised product.	1	2	3	4	5	6	7
When I see an ad that has a really great design, I feel a strong urge to buy the advertised product.	1	2	3	4	5	6	7

• We are interested in your opinion about advertising in general, please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
We can depend on getting the truth in most advertising.	1	2	3	4	5	6	7
Advertising's aim is to inform the consumer.	1	2	3	4	5	6	7
I believe advertising is informative.	1	2	3	4	5	6	7
Advertising is generally truthful.	1	2	3	4	5	6	7
Advertising is a reliable source of information about the quality and performance of products.	1	2	3	4	5	6	7
Advertising in truth well told.	1	2	3	4	5	6	7
In general, advertising presents a true picture of the product being advertised.	1	2	3	4	5	6	7
I feel I've been accurately informed after viewing most advertisements.	1	2	3	4	5	6	7
Most advertising provides consumers with essential information.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Dear Sir/Madam,

Thank you for completing the questionnaire. We would like to invite you for an interview in a week's time. You will find the consent form below.

Consent to take part in a study investigating: The Effect of Creative Execution in Advertising on Purchasing Intentions

	Add your initials next to the statements you agree with
I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	
I agree to be contacted in the future to take part in an <u>email</u> or <u>phone</u> interview (please circle your preferred method of contact) for further information about my views on the advertisement.	

First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

□□□□□□ (Office Use Only)

Appendix One

UNIVERSITY OF LEEDS

Advertising questionnaire

Dear Sir/Madam,

The aim of this study is to investigate the effect of different ads on consumers.

As you may know, advertisers try to find new ways to advertise to keep consumers interested and to grab their attention in the cluttered advertising market.

Please be aware that the information in this questionnaire will not reveal your identity and will be used for academic purposes only. Your identity is fully protected and cannot be linked to the answers in the data set.

Please see the consent form on the second page and kindly sign it if you are willing to participate. Please note that you can withdraw at any point during the study. On the last page of the questionnaire, you will find my contact details should you wish to withdraw from the study.

Please note that there are no right or wrong answers. This questionnaire should take around ten minutes of your time.

Thank-you for your cooperation, time and effort.

Best regards
Hassan Al Qbain

□□□□□□ (Office Use Only)

School of Design/ Faculty of Performance, Visual Arts & Communications

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Consent to take part in a study investigating: The Effects of Advertising on consumers

Add your initials next to the statements you agree with

I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

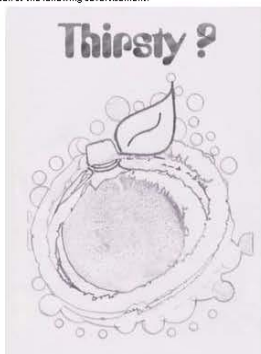
Name of participant	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Project title	Document type	Version #	Date
The Effects of Advertising on consumers	consent form for questionnaires		

□□□□□□ (Office Use Only)

Please take a careful look at the following advertisement:



Please evaluate the above ad on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a lot of money to produce the ad.	1	2	3	4	5	6	7
The production elements of the ad were of high quality (i.e. expensive paper).	1	2	3	4	5	6	7
The ad is original.	1	2	3	4	5	6	7
The ad is different.	1	2	3	4	5	6	7
The ad is uncommon.	1	2	3	4	5	6	7
The ad is interesting.	1	2	3	4	5	6	7
The ad is meaningful to me.	1	2	3	4	5	6	7
The ad presents the product benefits.	1	2	3	4	5	6	7
The ad provides useful information.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is believable.	1	2	3	4	5	6	7
The ad makes me curious about the advertised brand.	1	2	3	4	5	6	7
I would like more information about the product.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely						Extremely likely
	1	2	3	4	5	6	7
... Try out the advertised brand?	1	2	3	4	5	6	7
... Purchase the advertised brand?	1	2	3	4	5	6	7
... Pay a higher price for this brand?	1	2	3	4	5	6	7

What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the ad	1	2	3	4	5	6	7	I like the ad
The ad is bad	1	2	3	4	5	6	7	The ad is good
The ad is unpleasant	1	2	3	4	5	6	7	The ad is pleasant
The ad is unfavorable	1	2	3	4	5	6	7	The ad is favorable

What is your opinion about the Brand?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the brand	1	2	3	4	5	6	7	I like the brand
The brand is bad	1	2	3	4	5	6	7	The brand is good
The brand is unpleasant	1	2	3	4	5	6	7	The brand is pleasant
The brand is unfavorable	1	2	3	4	5	6	7	The brand is favorable

Please evaluate the ad (page 3) on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
The ad demanded my attention.	1	2	3	4	5	6	7
I read the main elements of the ad very carefully.	1	2	3	4	5	6	7
The ad would stand out in a group of ads.	1	2	3	4	5	6	7
I had a strong desire to examine the ad.	1	2	3	4	5	6	7
I was highly motivated to view the ad.	1	2	3	4	5	6	7
I was very interested in the ad.	1	2	3	4	5	6	7
I added this product to my life.	1	2	3	4	5	6	7
I used my imagination to go beyond the information presented in the ad.	1	2	3	4	5	6	7
I was able to imagine using the product in the ad.	1	2	3	4	5	6	7
I feel very knowledgeable about the product in the ad.	1	2	3	4	5	6	7
If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	1	2	3	4	5	6	7
I feel very confident about my ability to judge the quality of the product.	1	2	3	4	5	6	7
I am familiar with soft drink brands.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

• Please tell us about yourself:

Gender: _____ Female _____ Male

How old are you? _____

Where do you study? _____

• Would you guess the name of the brand? Feel free to guess and write down your answer.

• In your own words, could you briefly explain what you think about the ad and whether you like it or not?

□□□□□□ (Office Use Only)

• Please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Being able to see subtle differences in design of ads is one skill that I have developed over time.	1	2	3	4	5	6	7
I see things in a ad's design that other people tend to pass over.	1	2	3	4	5	6	7
I have a pretty good idea of what makes one ad look better than other ads.	1	2	3	4	5	6	7
Sometimes the way an ad looks seems to reach out and grab me.	1	2	3	4	5	6	7
If an ad's design really "speaks" to me, I feel that I must buy the advertised product.	1	2	3	4	5	6	7
When I see an ad that has a really great design, I feel a strong urge to buy the advertised product.	1	2	3	4	5	6	7

• We are interested in your opinion about advertising in general, please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
We can depend on getting the truth in most advertising.	1	2	3	4	5	6	7
Advertising's aim is to inform the consumer.	1	2	3	4	5	6	7
I believe advertising is informative.	1	2	3	4	5	6	7
Advertising is generally truthful.	1	2	3	4	5	6	7
Advertising is a reliable source of information about the quality and performance of products.	1	2	3	4	5	6	7
Advertising in truth well told.	1	2	3	4	5	6	7
In general, advertising presents a true picture of the product being advertised.	1	2	3	4	5	6	7
I feel I've been accurately informed after viewing most advertisements.	1	2	3	4	5	6	7
Most advertising provides consumers with essential information.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Dear Sir/Madam,

Thank you for completing the questionnaire. We would like to invite you for an interview in a week's time. You will find the consent form below.

Consent to take part in a study investigating: The Effect of Creative Execution in Advertising on Purchasing Intentions

	Add your initials next to the statements you agree with
I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	
I agree to be contacted in the future to take part in an <u>email</u> or <u>phone</u> interview (please circle your preferred method of contact) for further information about my views on the advertisement.	

First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

□□□□□□ (Office Use Only)

Appendix One

Advertising
questionnaire

UNIVERSITY OF LEEDS



Dear Sir/Madam,

The aim of this study is to investigate the effect of different ads on consumers.

As you may know, advertisers try to find new ways to advertise to keep consumers interested and to grab their attention in the cluttered advertising market.

Please be aware that the information in this questionnaire will not reveal your identity and will be used for academic purposes only. Your identity is fully protected and cannot be linked to the answers in the data set.

Please see the consent form on the second page and kindly sign it if you are willing to participate. Please note that you can withdraw at any point during the study. On the last page of the questionnaire, you will find my contact details should you wish to withdraw from the study.

Please note that there are no right or wrong answers. This questionnaire should take around ten minutes of your time.

Thank-you for your cooperation, time and effort.

Best regards
Hassan Al Qbain

Page 1

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Consent to take part in a study investigating: The Effects of Advertising on consumers

Add your initials next to the statements you agree with

I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Project title	Document type	Version #	Date
The Effects of Advertising on consumers	consent form for questionnaires		

Page 2

□□□□□□ (Office Use Only)

Please take a careful look at the following advertisement:



Please evaluate the above ad on each of the following statements by circling how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a lot of money to produce the ad.	1	2	3	4	5	6	7
The production elements of the ad were of high quality (i.e. expensive paper).	1	2	3	4	5	6	7
The ad is original.	1	2	3	4	5	6	7
The ad is different.	1	2	3	4	5	6	7
The ad is uncommon.	1	2	3	4	5	6	7
The ad is interesting.	1	2	3	4	5	6	7
The ad is meaningful to me.	1	2	3	4	5	6	7
The ad presents the product benefits.	1	2	3	4	5	6	7
The ad provides useful information.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is believable.	1	2	3	4	5	6	7
The ad makes me curious about the advertised brand.	1	2	3	4	5	6	7
I would like more information about the product.	1	2	3	4	5	6	7

Page 3

□□□□□□ (Office Use Only)

Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely						Extremely likely
	1	2	3	4	5	6	7
... Try out the advertised brand?	1	2	3	4	5	6	7
... Purchase the advertised brand?	1	2	3	4	5	6	7
... Pay a higher price for this brand?	1	2	3	4	5	6	7

What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the ad	1	2	3	4	5	6	7	I like the ad
The ad is bad	1	2	3	4	5	6	7	The ad is good
The ad is unpleasant	1	2	3	4	5	6	7	The ad is pleasant
The ad is unfavorable	1	2	3	4	5	6	7	The ad is favorable

What is your opinion about the Brand?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the brand	1	2	3	4	5	6	7	I like the brand
The brand is bad	1	2	3	4	5	6	7	The brand is good
The brand is unpleasant	1	2	3	4	5	6	7	The brand is pleasant
The brand is unfavorable	1	2	3	4	5	6	7	The brand is favorable

Please evaluate the ad (page 3) on each of the following statements by circling how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
The ad demanded my attention.	1	2	3	4	5	6	7
I read the main elements of the ad very carefully.	1	2	3	4	5	6	7
The ad would stand out in a group of ads.	1	2	3	4	5	6	7
I had a strong desire to examine the ad.	1	2	3	4	5	6	7
I was highly motivated to view the ad.	1	2	3	4	5	6	7
I was very interested in the ad.	1	2	3	4	5	6	7
I added this product to my life.	1	2	3	4	5	6	7
I used my imagination to go beyond the information presented in the ad.	1	2	3	4	5	6	7
I was able to imagine using the product in the ad.	1	2	3	4	5	6	7
I feel very knowledgeable about the product in the ad.	1	2	3	4	5	6	7
If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	1	2	3	4	5	6	7
I feel very confident about my ability to judge the quality of the product.	1	2	3	4	5	6	7
I am familiar with soft drink brands.	1	2	3	4	5	6	7

Page 4

□□□□□□ (Office Use Only)

• Please tell us about yourself:

Gender: _____ Female _____ Male

How old are you? _____

Where do you study? _____

• Would you guess the name of the brand? Feel free to guess and write down your answer.

• In your own words, could you briefly explain what you think about the ad and whether you like it or not?

□□□□□□ (Office Use Only)

• Please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Being able to see subtle differences in design of ads is one skill that I have developed over time.	1	2	3	4	5	6	7
I see things in a ad's design that other people tend to pass over.	1	2	3	4	5	6	7
I have a pretty good idea of what makes one ad look better than other ads.	1	2	3	4	5	6	7
Sometimes the way an ad looks seems to reach out and grab me.	1	2	3	4	5	6	7
If an ad's design really "speaks" to me, I feel that I must buy the advertised product.	1	2	3	4	5	6	7
When I see an ad that has a really great design, I feel a strong urge to buy the advertised product.	1	2	3	4	5	6	7

• We are interested in your opinion about advertising in general, please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
We can depend on getting the truth in most advertising.	1	2	3	4	5	6	7
Advertising's aim is to inform the consumer.	1	2	3	4	5	6	7
I believe advertising is informative.	1	2	3	4	5	6	7
Advertising is generally truthful.	1	2	3	4	5	6	7
Advertising is a reliable source of information about the quality and performance of products.	1	2	3	4	5	6	7
Advertising is truth well told.	1	2	3	4	5	6	7
In general, advertising presents a true picture of the product being advertised.	1	2	3	4	5	6	7
I feel I've been accurately informed after viewing most advertisements.	1	2	3	4	5	6	7
Most advertising provides consumers with essential information.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Dear Sir/Madam,

Thank you for completing the questionnaire. We would like to invite you for an interview in a week's time. You will find the consent form below.

Consent to take part in a study investigating: The Effect of Creative Execution in Advertising on Purchasing Intentions

	Add your initials next to the statements you agree with
I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	
I agree to be contacted in the future to take part in an <u>email</u> or <u>phone</u> interview (please circle your preferred method of contact) for further information about my views on the advertisement.	

First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Appendix 5: Questionnaires of Study 3

1

□□□□□□ (Office Use Only)

Appendix One

Advertising questionnaire

UNIVERSITY OF LEEDS



Dear Sir/Madam,

The aim of this study is to investigate the effect of different ads on consumers.

As you may know, advertisers try to find new ways to advertise to keep consumers interested and to grab their attention in the cluttered advertising market.

Please be aware that the information in this questionnaire will not reveal your identity and will be used for academic purposes only. Your identity is fully protected and cannot be linked to the answers in the data set.

Please see the consent form on the second page and kindly sign it if you are willing to participate. Please note that you can withdraw at any point during the study. On the last page of the questionnaire, you will find my contact details should you wish to withdraw from the study.

Please note that there are no right or wrong answers. This questionnaire should take around ten minutes of your time.

Thank-you for your cooperation, time and effort.

Best regards
Hassan Al Qbain

□□□□□□ (Office Use Only)

School of Design/ Faculty of Performance, Visual Arts & Communications

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Consent to take part in a study investigating: The Effects of Advertising on consumers

	Add your initials next to the statements you agree with
I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Project title	Document type	Version #	Date
The Effects of Advertising on consumers	consent form for questionnaires		

□□□□□□ (Office Use Only)

Please take a careful look at the following advertisement:



Please evaluate the above ad on each of the following statements by circling how much you disagree or agree (kindly, select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a lot of money to produce the ad.	1	2	3	4	5	6	7
The production elements of the ad were of high quality (i.e. expensive paper).	1	2	3	4	5	6	7
The ad is original.	1	2	3	4	5	6	7
The ad is different.	1	2	3	4	5	6	7
The ad is eye-catching.	1	2	3	4	5	6	7
The ad is interesting.	1	2	3	4	5	6	7
The ad is meaningful to me.	1	2	3	4	5	6	7
The ad presents the product benefits.	1	2	3	4	5	6	7
The ad provides useful information.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is believable.	1	2	3	4	5	6	7
The ad makes me curious about the advertised brand.	1	2	3	4	5	6	7
I would like more information about the product.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely	1	2	3	4	5	6	7	Extremely likely
... Try out the advertised brand?	1	2	3	4	5	6	7		
... Purchase the advertised brand?	1	2	3	4	5	6	7		
... Pay a higher price for this brand?	1	2	3	4	5	6	7		

What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

	1	2	3	4	5	6	7		1	2	3	4	5	6	7
I dislike the ad	1	2	3	4	5	6	7	I like the ad	1	2	3	4	5	6	7
The ad is bad	1	2	3	4	5	6	7	The ad is good	1	2	3	4	5	6	7
The ad is unpleasant	1	2	3	4	5	6	7	The ad is pleasant	1	2	3	4	5	6	7
The ad is unreasonable	1	2	3	4	5	6	7	The ad is reasonable	1	2	3	4	5	6	7

What is your opinion about the Brand?

For each pair of statements, please circle the number that closely reflects your opinion:

	1	2	3	4	5	6	7		1	2	3	4	5	6	7
I dislike the brand	1	2	3	4	5	6	7	I like the brand	1	2	3	4	5	6	7
The brand is bad	1	2	3	4	5	6	7	The brand is good	1	2	3	4	5	6	7
The brand is unpleasant	1	2	3	4	5	6	7	The brand is pleasant	1	2	3	4	5	6	7
The brand is unreasonable	1	2	3	4	5	6	7	The brand is reasonable	1	2	3	4	5	6	7

Please evaluate the ad (page 3) on each of the following statements by circling how much you disagree or agree (kindly, select only one number per statement):

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
The ad demanded my attention.	1	2	3	4	5	6	7
I examined the main elements of the ad very carefully.	1	2	3	4	5	6	7
The ad would stand out in a group of ads.	1	2	3	4	5	6	7
I had a strong desire to examine the ad.	1	2	3	4	5	6	7
I was highly motivated to view the ad.	1	2	3	4	5	6	7
I was very interested in the ad.	1	2	3	4	5	6	7
I relate this product to my life.	1	2	3	4	5	6	7
I used my imagination to go beyond the information presented in the ad.	1	2	3	4	5	6	7
I was able to imagine using the product in the ad.	1	2	3	4	5	6	7
I feel very knowledgeable about the product in the ad.	1	2	3	4	5	6	7
If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	1	2	3	4	5	6	7
I feel very confident about my ability to judge the quality of this product.	1	2	3	4	5	6	7
I am familiar with other drink brands.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

• Please tell us about yourself:

Gender: _____ Female _____ Male

How old are you? _____

Where do you study? _____

• In your own words, could you briefly explain what you think about the ad and whether you like it or not?

□□□□□□ (Office Use Only)

• Please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Being able to see subtle differences in design of ads is one skill that I have developed over time.	1	2	3	4	5	6	7
I see things in a ad's design that other people tend to pass over.	1	2	3	4	5	6	7
I have a pretty good idea of what makes one ad look better than other ads.	1	2	3	4	5	6	7
Sometimes the way an ad looks seems to reach out and grab me.	1	2	3	4	5	6	7
If an ad's design really "speaks" to me, I feel that I must buy the advertised product.	1	2	3	4	5	6	7
When I see an ad that has a really great design, I feel a strong urge to buy the advertised product.	1	2	3	4	5	6	7

• We are interested in your opinion about advertising in general, please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
We can depend on getting the truth in most advertising.	1	2	3	4	5	6	7
Advertising's aim is to inform the consumer.	1	2	3	4	5	6	7
I believe advertising is informative.	1	2	3	4	5	6	7
Advertising is generally truthful.	1	2	3	4	5	6	7
Advertising is a reliable source of information about the quality and performance of products.	1	2	3	4	5	6	7
Advertising in truth well told.	1	2	3	4	5	6	7
In general, advertising presents a true picture of the product being advertised.	1	2	3	4	5	6	7
I feel I've been accurately informed after viewing most advertisements.	1	2	3	4	5	6	7
Most advertising provides consumers with essential information.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Dear Sir/Madam,

Thank you for completing the questionnaire. We would like to invite you for an interview in a week's time. You will find the consent form below.

Consent to take part in a study investigating: The Effect of Creative Execution in Advertising on Purchasing Intentions

	Add your initials next to the statements you agree with
I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	
I agree to be contacted in the future to take part in an <u>email</u> or <u>phone</u> interview (please circle your preferred method of contact) for further information about my views on the advertisement.	

First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

□□□□□□ (Office Use Only)

Appendix One

Advertising
questionnaire

UNIVERSITY OF LEEDS



Dear Sir/Madam,

The aim of this study is to investigate the effect of different ads on consumers.

As you may know, advertisers try to find new ways to advertise to keep consumers interested and to grab their attention in the cluttered advertising market.

Please be aware that the information in this questionnaire will not reveal your identity and will be used for academic purposes only. Your identity is fully protected and cannot be linked to the answers in the data set.

Please see the consent form on the second page and kindly sign it if you are willing to participate. Please note that you can withdraw at any point during the study. On the last page of the questionnaire, you will find my contact details should you wish to withdraw from the study.

Please note that there are no right or wrong answers. This questionnaire should take around ten minutes of your time.

Thank-you for your cooperation, time and effort.

Best regards
Hassan Al Qbain

□□□□□□ (Office Use Only)

School of Design/ Faculty of Performance, Visual Arts & Communications

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Consent to take part in a study investigating: The Effects of Advertising on consumers

	Add your initials next to the statements you agree with
I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Project title	Document type	Version #	Date
The Effects of Advertising on consumers	consent form for questionnaires		

□□□□□□ (Office Use Only)

Please take a careful look at the following advertisement:



Please evaluate the above ad on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a lot of money to produce the ad.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is original.	1	2	3	4	5	6	7
The ad is different.	1	2	3	4	5	6	7
The ad is uncommon.	1	2	3	4	5	6	7
The ad is interesting.	1	2	3	4	5	6	7
The ad is meaningful to me.	1	2	3	4	5	6	7
The ad presents the product benefits.	1	2	3	4	5	6	7
The ad provides useful information.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is believable.	1	2	3	4	5	6	7
The ad makes me curious about the advertised brand.	1	2	3	4	5	6	7
I would like more information about the product.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely						Extremely likely
	1	2	3	4	5	6	7
... Try out the advertised brand?	1	2	3	4	5	6	7
... Purchase the advertised brand?	1	2	3	4	5	6	7
... Pay a higher price for this brand?	1	2	3	4	5	6	7

What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

	1	2	3	4	5	6	7	
I dislike the ad	1	2	3	4	5	6	7	I like the ad
The ad is bad	1	2	3	4	5	6	7	The ad is good
The ad is unpleasant	1	2	3	4	5	6	7	The ad is pleasant
The ad is unfavorable	1	2	3	4	5	6	7	The ad is favorable

What is your opinion about the Brand?

For each pair of statements, please circle the number that closely reflects your opinion:

	1	2	3	4	5	6	7	
I dislike the brand	1	2	3	4	5	6	7	I like the brand
The brand is bad	1	2	3	4	5	6	7	The brand is good
The brand is unpleasant	1	2	3	4	5	6	7	The brand is pleasant
The brand is unfavorable	1	2	3	4	5	6	7	The brand is favorable

Please evaluate the ad (page 3) on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
The ad demanded my attention.	1	2	3	4	5	6	7
I scanned the visual elements of the ad very carefully.	1	2	3	4	5	6	7
The ad would stand out in a group of ads.	1	2	3	4	5	6	7
I had a strong desire to examine the ad.	1	2	3	4	5	6	7
I was highly motivated to view the ad.	1	2	3	4	5	6	7
I was very interested in the ad.	1	2	3	4	5	6	7
I added this product to my life.	1	2	3	4	5	6	7
I used my imagination to go beyond the information presented in the ad.	1	2	3	4	5	6	7
I was able to imagine using the product in the ad.	1	2	3	4	5	6	7
I feel very knowledgeable about the product in the ad.	1	2	3	4	5	6	7
If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	1	2	3	4	5	6	7
I feel very confident about my ability to judge the quality of the product.	1	2	3	4	5	6	7
I am familiar with soft drink brands.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

• Please tell us about yourself:

Gender: _____ Female _____ Male

How old are you? _____

Where do you study? _____

• In your own words, could you briefly explain what you think about the ad and whether you like it or not?

□□□□□□ (Office Use Only)

• Please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Being able to see subtle differences in design of ads is one skill that I have developed over time.	1	2	3	4	5	6	7
I see things in a ad's design that other people tend to pass over.	1	2	3	4	5	6	7
I have a pretty good idea of what makes one ad look better than other ads.	1	2	3	4	5	6	7
Sometimes the way an ad looks seems to reach out and grab me.	1	2	3	4	5	6	7
If an ad's design really "speaks" to me, I feel that I must buy the advertised product.	1	2	3	4	5	6	7
When I see an ad that has a really great design, I feel a strong urge to buy the advertised product.	1	2	3	4	5	6	7

• We are interested in your opinion about advertising in general, please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
We can depend on getting the truth in most advertising.	1	2	3	4	5	6	7
Advertising's aim is to inform the consumer.	1	2	3	4	5	6	7
I believe advertising is informative.	1	2	3	4	5	6	7
Advertising is generally truthful.	1	2	3	4	5	6	7
Advertising is a reliable source of information about the quality and performance of products.	1	2	3	4	5	6	7
Advertising in truth well told.	1	2	3	4	5	6	7
In general, advertising presents a true picture of the product being advertised.	1	2	3	4	5	6	7
I feel I've been accurately informed after viewing most advertisements.	1	2	3	4	5	6	7
Most advertising provides consumers with essential information.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Dear Sir/Madam,

Thank you for completing the questionnaire. We would like to invite you for an interview in a week's time. You will find the consent form below.

Consent to take part in a study investigating: The Effect of Creative Execution in Advertising on Purchasing Intentions

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I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	
I agree to be contacted in the future to take part in an <u>email</u> or <u>phone</u> interview (please circle your preferred method of contact) for further information about my views on the advertisement.	

First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

□□□□□□ (Office Use Only)

Appendix One

UNIVERSITY OF LEEDS

Advertising questionnaire

Dear Sir/Madam,

The aim of this study is to investigate the effect of different ads on consumers.

As you may know, advertisers try to find new ways to advertise to keep consumers interested and to grab their attention in the cluttered advertising market.

Please be aware that the information in this questionnaire will not reveal your identity and will be used for academic purposes only. Your identity is fully protected and cannot be linked to the answers in the data set.

Please see the consent form on the second page and kindly sign it if you are willing to participate. Please note that you can withdraw at any point during the study. On the last page of the questionnaire, you will find my contact details should you wish to withdraw from the study.

Please note that there are no right or wrong answers. This questionnaire should take around ten minutes of your time.

Thank-you for your cooperation, time and effort.

Best regards
Hassan Al Qbain

Page 1

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School of Design/ Faculty of Performance, Visual Arts & Communications

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Consent to take part in a study investigating: The Effects of Advertising on consumers

Add your initials next to the statements you agree with

I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Project title	Document type	Version #	Date
The Effects of Advertising on consumers	consent form for questionnaires		

Page 2

□□□□□□ (Office Use Only)

Please take a careful look at the following advertisement:



Please evaluate the above ad on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a lot of money to produce the ad.	1	2	3	4	5	6	7
The production elements of the ad were of high quality (i.e. expensive paper).	1	2	3	4	5	6	7
The ad is original.	1	2	3	4	5	6	7
The ad is different.	1	2	3	4	5	6	7
The ad is uncommon.	1	2	3	4	5	6	7
The ad is interesting.	1	2	3	4	5	6	7
The ad is meaningful to me.	1	2	3	4	5	6	7
The ad presents the product benefits.	1	2	3	4	5	6	7
The ad provides useful information.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is believable.	1	2	3	4	5	6	7
The ad makes me curious about the advertised brand.	1	2	3	4	5	6	7
I would like more information about the product.	1	2	3	4	5	6	7

Page 3

□□□□□□ (Office Use Only)

- Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely						Extremely likely
	1	2	3	4	5	6	7
... Try out the advertised brand?	1	2	3	4	5	6	7
... Purchase the advertised brand?	1	2	3	4	5	6	7
... Pay a higher price for this brand?	1	2	3	4	5	6	7

- What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the ad	1	2	3	4	5	6	7	I like the ad
The ad is bad	1	2	3	4	5	6	7	The ad is good
The ad is unpleasant	1	2	3	4	5	6	7	The ad is pleasant
The ad is unfavorable	1	2	3	4	5	6	7	The ad is favorable

- What is your opinion about the Brand?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the brand	1	2	3	4	5	6	7	I like the brand
The brand is bad	1	2	3	4	5	6	7	The brand is good
The brand is unpleasant	1	2	3	4	5	6	7	The brand is pleasant
The brand is unfavorable	1	2	3	4	5	6	7	The brand is favorable

Please evaluate the ad (page 3) on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
The ad demanded my attention.	1	2	3	4	5	6	7
I scanned the visual elements of the ad very carefully.	1	2	3	4	5	6	7
The ad would stand out in a group of ads.	1	2	3	4	5	6	7
I had a strong desire to examine the ad.	1	2	3	4	5	6	7
I was highly motivated to view the ad.	1	2	3	4	5	6	7
I was very interested in the ad.	1	2	3	4	5	6	7
I added this product to my life.	1	2	3	4	5	6	7
I used my imagination to go beyond the information presented in the ad.	1	2	3	4	5	6	7
I was able to imagine using the product in the ad.	1	2	3	4	5	6	7
I feel very knowledgeable about the product in the ad.	1	2	3	4	5	6	7
If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	1	2	3	4	5	6	7
I feel very confident about my ability to judge the quality of the product.	1	2	3	4	5	6	7
I am familiar with soft drink brands.	1	2	3	4	5	6	7

Page 4

□□□□□□ (Office Use Only)

• Please tell us about yourself:

Gender: _____ Female _____ Male

How old are you? _____

Where do you study? _____

• In your own words, could you briefly explain what you think about the ad and whether you like it or not?

□□□□□□ (Office Use Only)

• Please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Being able to see subtle differences in design of ads is one skill that I have developed over time.	1	2	3	4	5	6	7
I see things in a ad's design that other people tend to pass over.	1	2	3	4	5	6	7
I have a pretty good idea of what makes one ad look better than other ads.	1	2	3	4	5	6	7
Sometimes the way an ad looks seems to reach out and grab me.	1	2	3	4	5	6	7
If an ad's design really "speaks" to me, I feel that I must buy the advertised product.	1	2	3	4	5	6	7
When I see an ad that has a really great design, I feel a strong urge to buy the advertised product.	1	2	3	4	5	6	7

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□□□□□□ (Office Use Only)

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First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

□□□□□□ (Office Use Only)

Appendix One

UNIVERSITY OF LEEDS

Advertising questionnaire

Dear Sir/Madam,

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As you may know, advertisers try to find new ways to advertise to keep consumers interested and to grab their attention in the cluttered advertising market.

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Thank-you for your cooperation, time and effort.

Best regards
Hassan Al Qbain

□□□□□□ (Office Use Only)

School of Design/ Faculty of Performance, Visual Arts & Communications

UNIVERSITY OF LEEDS

Consent to take part in a study investigating: The Effects of Advertising on consumers

Add your initials next to the statements you agree with

I confirm that I have read and understand the information sheet/ letter dated / / explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

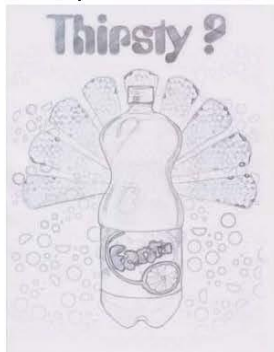
Name of participant	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Project title	Document type	Version #	Date
The Effects of Advertising on consumers	consent form for questionnaires		

□□□□□□ (Office Use Only)

Please take a careful look at the following advertisement:



Please evaluate the above ad on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a lot of money to produce the ad.	1	2	3	4	5	6	7
The production elements of the ad were of high quality (i.e. expensive paper).	1	2	3	4	5	6	7
The ad is original.	1	2	3	4	5	6	7
The ad is different.	1	2	3	4	5	6	7
The ad is uncommon.	1	2	3	4	5	6	7
The ad is interesting.	1	2	3	4	5	6	7
The ad is meaningful to me.	1	2	3	4	5	6	7
The ad presents the product benefits.	1	2	3	4	5	6	7
The ad provides useful information.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is believable.	1	2	3	4	5	6	7
The ad makes me curious about the advertised brand.	1	2	3	4	5	6	7
I would like more information about the product.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely						Extremely likely
	1	2	3	4	5	6	7
... Try out the advertised brand?	1	2	3	4	5	6	7
... Purchase the advertised brand?	1	2	3	4	5	6	7
... Pay a higher price for this brand?	1	2	3	4	5	6	7

What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the ad	1	2	3	4	5	6	7	I like the ad
The ad is bad	1	2	3	4	5	6	7	The ad is good
The ad is unpleasant	1	2	3	4	5	6	7	The ad is pleasant
The ad is unfavorable	1	2	3	4	5	6	7	The ad is favorable

What is your opinion about the Brand?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the brand	1	2	3	4	5	6	7	I like the brand
The brand is bad	1	2	3	4	5	6	7	The brand is good
The brand is unpleasant	1	2	3	4	5	6	7	The brand is pleasant
The brand is unfavorable	1	2	3	4	5	6	7	The brand is favorable

Please evaluate the ad (page 3) on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
The ad demanded my attention.	1	2	3	4	5	6	7
I scanned the visual elements of the ad very carefully.	1	2	3	4	5	6	7
The ad would stand out in a group of ads.	1	2	3	4	5	6	7
I had a strong desire to examine the ad.	1	2	3	4	5	6	7
I was highly motivated to view the ad.	1	2	3	4	5	6	7
I was very interested in the ad.	1	2	3	4	5	6	7
I added this product to my life.	1	2	3	4	5	6	7
I used my imagination to go beyond the information presented in the ad.	1	2	3	4	5	6	7
I was able to imagine using the product in the ad.	1	2	3	4	5	6	7
I feel very knowledgeable about the product in the ad.	1	2	3	4	5	6	7
If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	1	2	3	4	5	6	7
I feel very confident about my ability to judge the quality of the product.	1	2	3	4	5	6	7
I am familiar with soft drink brands.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

• Please tell us about yourself:

Gender: _____ Female _____ Male

How old are you? _____

Where do you study? _____

• In your own words, could you briefly explain what you think about the ad and whether you like it or not?

□□□□□□ (Office Use Only)

• Please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Being able to see subtle differences in design of ads is one skill that I have developed over time.	1	2	3	4	5	6	7
I see things in a ad's design that other people tend to pass over.	1	2	3	4	5	6	7
I have a pretty good idea of what makes one ad look better than other ads.	1	2	3	4	5	6	7
Sometimes the way an ad looks seems to reach out and grab me.	1	2	3	4	5	6	7
If an ad's design really "speaks" to me, I feel that I must buy the advertised product.	1	2	3	4	5	6	7
When I see an ad that has a really great design, I feel a strong urge to buy the advertised product.	1	2	3	4	5	6	7

• We are interested in your opinion about advertising in general, please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
We can depend on getting the truth in most advertising.	1	2	3	4	5	6	7
Advertising's aim is to inform the consumer.	1	2	3	4	5	6	7
I believe advertising is informative.	1	2	3	4	5	6	7
Advertising is generally truthful.	1	2	3	4	5	6	7
Advertising is a reliable source of information about the quality and performance of products.	1	2	3	4	5	6	7
Advertising in truth well told.	1	2	3	4	5	6	7
In general, advertising presents a true picture of the product being advertised.	1	2	3	4	5	6	7
I feel I've been accurately informed after viewing most advertisements.	1	2	3	4	5	6	7
Most advertising provides consumers with essential information.	1	2	3	4	5	6	7

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I agree for the data collected from me to be used in relevant future research in an anonymised form.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	
I agree to be contacted in the future to take part in an <u>email</u> or <u>phone</u> interview (please circle your preferred method of contact) for further information about my views on the advertisement.	

First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

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Appendix One

Advertising
questionnaire

UNIVERSITY OF LEEDS



Dear Sir/Madam,

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As you may know, advertisers try to find new ways to advertise to keep consumers interested and to grab their attention in the cluttered advertising market.

Please be aware that the information in this questionnaire will not reveal your identity and will be used for academic purposes only. Your identity is fully protected and cannot be linked to the answers in the data set.

Please see the consent form on the second page and kindly sign it if you are willing to participate. Please note that you can withdraw at any point during the study. On the last page of the questionnaire, you will find my contact details should you wish to withdraw from the study.

Please note that there are no right or wrong answers. This questionnaire should take around ten minutes of your time.

Thank-you for your cooperation, time and effort.

Best regards
Hassan Al Qbain

□□□□□□ (Office Use Only)

School of Design/ Faculty of Performance, Visual Arts & Communications

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Consent to take part in a study investigating: The Effects of Advertising on consumers

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Name of participant	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
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*To be signed and dated in the presence of the participant.

Project title	Document type	Version #	Date
The Effects of Advertising on consumers	consent form for questionnaires		

□□□□□□ (Office Use Only)

Please take a careful look at the following advertisement:



Please evaluate the above ad on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a lot of money to produce the ad.	1	2	3	4	5	6	7
The production elements of the ad were of high quality (i.e. expensive paper).	1	2	3	4	5	6	7
The ad is original.	1	2	3	4	5	6	7
The ad is different.	1	2	3	4	5	6	7
The ad is uncommon.	1	2	3	4	5	6	7
The ad is interesting.	1	2	3	4	5	6	7
The ad is meaningful to me.	1	2	3	4	5	6	7
The ad presents the product benefits.	1	2	3	4	5	6	7
The ad provides useful information.	1	2	3	4	5	6	7
The ad shows accurate representation of the product.	1	2	3	4	5	6	7
The ad is believable.	1	2	3	4	5	6	7
The ad makes me curious about the advertised brand.	1	2	3	4	5	6	7
I would like more information about the product.	1	2	3	4	5	6	7

□□□□□□ (Office Use Only)

Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely						Extremely likely
	1	2	3	4	5	6	7
... Try out the advertised brand?	1	2	3	4	5	6	7
... Purchase the advertised brand?	1	2	3	4	5	6	7
... Pay a higher price for this brand?	1	2	3	4	5	6	7

What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

	1	2	3	4	5	6	7	I like the ad
I dislike the ad	1	2	3	4	5	6	7	I like the ad
The ad is bad	1	2	3	4	5	6	7	The ad is good
The ad is unpleasant	1	2	3	4	5	6	7	The ad is pleasant
The ad is unfavorable	1	2	3	4	5	6	7	The ad is favorable

What is your opinion about the Brand?

For each pair of statements, please circle the number that closely reflects your opinion:

	1	2	3	4	5	6	7	I like the brand
I dislike the brand	1	2	3	4	5	6	7	I like the brand
The brand is bad	1	2	3	4	5	6	7	The brand is good
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Please evaluate the ad (page 3) on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
The ad demanded my attention.	1	2	3	4	5	6	7
I read the main elements of the ad very carefully.	1	2	3	4	5	6	7
The ad would stand out in a group of ads.	1	2	3	4	5	6	7
I had a strong desire to examine the ad.	1	2	3	4	5	6	7
I was highly motivated to view the ad.	1	2	3	4	5	6	7
I was very interested in the ad.	1	2	3	4	5	6	7
I added this product to my life.	1	2	3	4	5	6	7
I used my imagination to go beyond the information presented in the ad.	1	2	3	4	5	6	7
I was able to imagine using the product in the ad.	1	2	3	4	5	6	7
I feel very knowledgeable about the product in the ad.	1	2	3	4	5	6	7
If I had to purchase the product today, I would need to gather very little information in order to make a wise decision.	1	2	3	4	5	6	7
I feel very confident about my ability to judge the quality of the product.	1	2	3	4	5	6	7
I am familiar with soft drink brands.	1	2	3	4	5	6	7

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• Please tell us about yourself:

Gender: _____ Female _____ Male

How old are you? _____

Where do you study? _____

• Would you guess the name of the brand? Feel free to guess and write down your answer.

• In your own words, could you briefly explain what you think about the ad and whether you like it or not?

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• Please indicate the degree of your disagreement/agreement with each statement:

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Being able to see subtle differences in design of ads is one skill that I have developed over time.	1	2	3	4	5	6	7
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I agree to be contacted in the future to take part in an <u>email</u> or <u>phone</u> interview (please circle your preferred method of contact) for further information about my views on the advertisement.	

First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

*To be signed and dated in the presence of the participant.

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Appendix One

Advertising
questionnaire

UNIVERSITY OF LEEDS



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Please note that there are no right or wrong answers. This questionnaire should take around ten minutes of your time.

Thank-you for your cooperation, time and effort.

Best regards
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School of Design/ Faculty of Performance, Visual Arts & Communications

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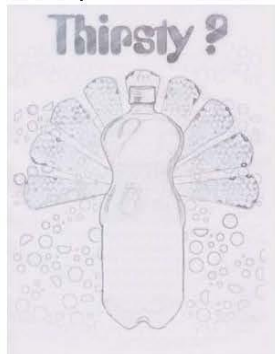
Name of participant	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
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Project title	Document type	Version #	Date
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Please take a careful look at the following advertisement:



Please evaluate the above ad on each of the following statements by circling on how much you disagree or agree (kindly select only one number per statement).

	Strongly disagree	Disagree	Somewhat disagree	Neither	Somewhat agree	Agree	Strongly agree
Overall, it must have cost a lot of money to produce the ad.	1	2	3	4	5	6	7
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Please circle a number from 1 to 7 that best represents your opinion for each of the following questions. After seeing this ad, how likely is that you will...

	Not at all likely						Extremely likely
	1	2	3	4	5	6	7
... Try out the advertised brand?	1	2	3	4	5	6	7
... Purchase the advertised brand?	1	2	3	4	5	6	7
... Pay a higher price for this brand?	1	2	3	4	5	6	7

What is your opinion about the Ad?

For each pair of statements, please circle the number that closely reflects your opinion:

I dislike the ad	1	2	3	4	5	6	7	I like the ad
The ad is bad	1	2	3	4	5	6	7	The ad is good
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First name of participant	
Phone number or email	
Participant's signature	
Date	
Name of lead researcher	Hassan Al Qbain
Signature	
Date*	

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Appendix 6: Focus Group Transcripts

Focus Group 1: Computerised non-branded ads:

Starting by introducing myself, the research, where I am Studying, and what have we done in our experimental ad production work.

Ad 1:



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

The first thing that came to my mind is that it's a liquid product because of the cover of the bottle and this product has orange content. The influence of colour is clear in this ad and so I assume that this product that has orange in it.

Q2: Do you like this ad? –please state why.

I like it because the ad colours are clear. I feel happy when I see it.

Q3: What is the message behind this ad?

The message is that it is an ad for a carbonated drink and it is so clear about it.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes, it would.

Subject 2:

Q1: What is the first thing that came to your mind when you saw this ad?

It is clear that it is a liquid-based product and orange is involved in it. The concept of the bottle is not clear but the ad in total is clear.

Q2: Do you like this ad? –please state why.

I like it because it clear, but it is not clear of what brand it is advertising for. I like the art work in this ad.

Q3: What is the message behind this ad?

I have the same thoughts as Subject 1.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes, it would. But could not get what product it is.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

I can see that it is a carbonated drink because of the shape of the bottle and the bubbles surrounded by the object in the middle; I can guess it's a Mirinda or Fanta.

Q2: Do you like this ad? –please state why.

Am in the middle. I don't really know if I like it or not.

Q3: What is the message behind this ad?

It's a drink made of orange and it's a carbonated drink.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

I think the designer had used the colours in the right way and I get that it is a carbonated drink.

Q2: Do you like this ad? –please state why.

I like it because it shows the product as a natural element which gives me a feeling of comfort as it is part of nature. It is a good ad.

Q3: What is the message behind this ad?

It is a message saying that this drink is made of orange and it is a carbonated drink.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Subject 5:

Q1: What is the first thing that came to your mind when you saw this ad?

The ad is clear and states that it is about carbonated drink. But I couldn't get that this ad is about Fanta.

Q2: Do you like this ad? –please state why.

I like it because usage of the software has been done well and I did like the metaphor of this ad as showing the orange as a bottle.

Q3: What is the message behind this ad?

The message saying that it is a drink made of orange and it is carbonated.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No it wouldn't because it does not relate to a product.

Ad 2:



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

The previous ad was better because I can see that there is orange involved but I could not guess that it is a carbonated drink ad. It's far away from being a carbonated drink ad. It is not clear nor straightforward.

Q2: Do you like this ad? –please state why.

I do not like it because it is weak.

Q3: What is the message behind this ad?

It's talking about orange but I can't understand what is the message behind it.

Q4: Is the message of the ad clear?

No, it is not.

Q5: Would this ad encourage you to buy the product?

No, it would not.

Subject 2:

Q1: What is the first thing that came to your mind when you saw this ad?

I can understand that it's an ad that shows a product involved with orange. But it does not show that it's an ad involved with a carbonated drink.

Q2: Do you like this ad? –please state why.

No, because it does not serve an idea.

Q3: What is the message behind this ad?

It is about a green area that has orange trees but still I cannot understand it.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

I felt that it is an ad of a city! For example, in Turkey, they do ads on each entrance of the city showing what that city is famous for (industrial, agricultural etc) and so I felt it is an ad involved with a city that is famous for oranges or it is an environmental ad.

Q2: Do you like this ad? –please state why.

I don't like it because I feel it is empty. It does not show any ideas or thoughts about any product.

Q3: What is the message behind this ad?

I get the message that it is about landscape and orange but it is not clear.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

I felt that it is an environmental ad about a city that orange is the major product there. But I could not get it is an ad of a drinkable product.

Q2: Do you like or you don't and why?

Somehow yes, I do. I like the art work, but it needs an idea or text to show what it is talking about.

Q3: What is the message behind this ad?

It is about somebody who is cleaning his hands but cannot get what is the rest of the message.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Subject 5:

Q1: What is the first thing that came to your mind when you saw this ad?

It has no relation whatsoever with the thing that it was dedicated for.

Q2: Do you like or you don't and why?

I do not like it because it does not serve Fanta as an ad.

Q3: What is the message behind this ad?

There is no message behind this ad.

Q4: Is the message of the ad clear?

No. There is not even a text to show that it belongs to certain product.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Ad 3:



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

This one is better. The first thing that comes to my mind... the question mark gave me an impression that I could think about many liquid orange-related products. It so obvious that it is about a drinkable product and it is made of orange. And because it has the word thirsty in it, it made the ad closer to understand that it is a drinkable product.

Q2: Do you like or you don't and why?

I like it because the identity is there.

Q3: What is the message behind this ad?

It is about an ad of an orange drink and it is carbonated but I cannot get what is the identity of the product.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Subject 2:

Q1: What is the first thing that came to your mind when you saw this ad?

It is clear and the elements are clear and the bottle shape is Fanta's bottle.

Q2: Do you like this ad? –please state why.

I like it because it is clear, did not have to think much to understand that it is a carbonated drink.

[A brief interjection follows: **Subject 1:** *it is easy for a normal viewer to get it and understand.* **Subject 2:** *I do agree.*]

Q3: What is the message behind this ad?

I can understand that it is dedicated to Fanta because of the shape of the bottle.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

This shape is the unique design of Fanta and so it is obvious that this ad is about Fanta because it is the only bottle that has this sort of design.

Q2: Do you like this ad? –please state why.

I like it, because it gives you the feeling that you're not thirsty; the dots on the back show some ice which gives you the feeling that it is a cold drink as well.

Q3: What is the message behind this ad?

It makes you assume that it is about Fanta or Mirinda since these are the most popular brands in the market. It is clear that it advertises a carbonated drink made of orange.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

I disagree that this ad belongs to Fanta; it could be for any other product such as Mirinda, because that shape belongs to both companies Pepsi[Co] and [Coca]Cola. It is clear that it is about an orange drink but it is not clear that it is about Fanta.

Q2: Do you like this ad? –please state why.

I like this ad; it is a clear ad and has a clear strong message.

Q3: What is the message behind this ad?

It is clear that it is an advertising of Fanta I wish it had any indication to Fanta.

Subject 5:

Q1: What is the first thing that came to your mind when you saw this ad?

It is clear in identity.

Q2: Do you like this ad? –please state why.

I like it. The art work is very presentable.

Q3: What is the message behind this ad?

It is clear that it advertises a carbonated drink made of orange but which one! I do not really know.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Ad 4:



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

It has spelling mistakes. I can't see any indication as to what this product is: it shows a can in the ad and it indicates that it is a carbonated drink but it doesn't indicate what sort of carbonated drink it is.

Q2: What is the message behind this ad?

The message is about a carbonated drink. Other than that, it does not show anything.

Q3: Do you like this ad? –please state why.

I did not like it because it has no concept.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Subject 2:

Q1: What is the first thing that came to your mind when you saw this ad?

It does not make me understand anything really.

Q2: Do you like this ad? –please state why.

I did not like it because it does not make me feel comfortable when I look at it.

Q3: What is the message behind this ad?

I can understand it is about a carbonated drink in a can; other than that, I cannot get anything.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

The ad indicates that it is an ad for can production more than anything.

Q2: Do you like this ad? –please state why.

I did not like it because there is nothing that took my attention inside it in the first place to make me look and think more about it.

Q3: What is the message behind this ad?

I cannot see any message behind it.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

It does not show it is an ad of a drink and it doesn't show any indication to Fanta as the colour levels do not match Fanta's characteristic shade of orange.

Q2: Do you like this ad? –please state why.

I did not like it, because the can is in the upper side of it which takes my attention more than anything else and does not give me a chance to look at the writing at the bottom of it.

Q: What is the message behind this ad?

Probably there is a message but the design and the combination of colours did not let me reach to the message.

Q: Is the message of the ad clear?

No.

Q: Would this ad encourage you to buy the product?

No, it would not because I cannot understand which product it belongs to.

Subject 5:

Q1: What is the first thing that came to your mind when you saw this ad?

It indicates that it is an ad of a carbonated drink but with no identity of what it is.

Q2: Do you like this ad? –please state why.

I did not like it because it puts me in wondering state of what it is about.

Q3: What is the message behind this ad?

The message is clear that it is about a carbonated drink but cannot understand what brand it is.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Ad 5:



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

It says enjoy the taste of the orange. The question is: where? Only in the sea! I do not like this ad!

Q2: Do you like this ad? –please state why.

I did not like it because I feel its empty and it is more an art work than an ad.

Q3: What is the message behind this ad?

It has no message whatsoever about advertising a carbonated drink but if it had it would be about travelling or swimming.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it would not. I feel lost.

Subject 2:

Q1: What is the first thing that came to your mind when you saw this ad?

Nothing came to my mind.

Q2: Do you like this ad? –please state why.

I did not like it at all, but I do not know why!

Q3: What is the message behind this ad?

It is full of contradictions and because of that it has no message.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it would not.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

Nothing came to my mind.

Q2: Do you like this ad? –please state why.

I do not like it because it does not advertise anything! I felt like it is someone who has done a drawing but that person did not continue.

Q2: Do you like this ad? –please state why.

I do not like it because it has too much of orange colour in.

Q3: What is the message behind this ad?

It has no message.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it would not.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

I could not relate it to anything, probably the design and the drawings are good but it did not relate to anything whatsoever.

Q2: Do you like this ad? –please state why.

I do not like it because the sea is salty and undrinkable so it is not helping me to drink the product which it was dedicated for.

Q3: What is the message behind this ad?

The message is that the ship is drinking the orange.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Subject 5:

Q1: What is the first thing that came to your mind when you saw this ad?

There is a conflict in this ad. It's about orange but it shows coconut trees aside. It does not relate to anything and I agree with my colleagues' points of view.

Q2: Do you like the ad or you don't and why?

I did not like it because the idea does not support the product.

Q3: What is the message behind this ad?

The message is about natural views but it has no advertising message.

Q: Is the message of the ad clear?

No.

Q: Would this ad encourage you to buy the product?

No, it wouldn't.

Ad 6:

Note: this ad was excluded from analysis as all other groups had five results.



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

It looks like an ad for a powdered drink². If the designer had changed the glass to a can, it could have shown that it is a carbonated drink product.

Q2: Do you like this ad? –please state why.

More likely I do not like it because I did not like its idea.

Q3: What is the message behind this ad?

The message is when you mix water with something you will get an orange drink.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Subject 2:

Q1: What is the first thing that came to your mind when you saw this ad?

Same as my colleague, Subject 1.

Q2: Do you like this ad? –please state why.

² Powdered drinks are a common commodity in Jordan. Powdered drinks require mixing with water before consumption e.g. 'Tang Orange'.

I did not like it because it makes me feel that it advertises a powder juice more than anything else.

Q3: What is the message behind this ad?

There is a message but it needs to be studied more.

Q4: Is the message of the ad clear?

No

Q5: Would this ad encourage you to buy the product?

No, it would not.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

Same as the previous answers.

Q2: Do you like this ad? –please state why.

I did not like it because it is not clear and I do not like it because you usually drink this sort of product from the can itself not a glass and so the ad is far away from being a Fanta ad.

Q3: What is the message behind this ad?

The message is that water is an important element in our life and so orange is as important as water thus this orange drink could replace the water drink.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

The first thing that came to my mind is that it is too far from what it is dedicated for.

Q2: Do you like this ad? –please state why.

I did not like it because it shows that there is no effort in making the product and the product is not well cared for; Looking at [Coca]cola ads it shows that there is a city of factories to produce the product to reach the satisfaction of the customer.

Q3: What is the message behind this ad?

I feel that it is trying to make the water more important in this ad though it shows that water is mixed to get an orange drink.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it would not.

Subject 5:

Q1: What is the first thing that came to your mind when you saw this ad?

That it says you wish all water would be converted to orange.

Q2: Do you like this ad? –please state why.

I like it because of the symbolism. The designer compared the importance of the water to the importance of the orange by saying you wish all the water to become an orange drink.

Q3: What is the message behind this ad?

It is trying to show that the drink is so strong that you have to mix it with water and I do like this metaphorical picturing.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Focus Group 2: Computerised branded Ads

Starting by introducing myself, the research, where I am Studying, and what have we done in our experimental ad production work.

Ad 1:



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

It is clear that this ad targets Fanta and it is understandable that it is made of orange as well. The background colour is bad because there is little contrast with the words 'squeeze it' thus I cannot focus.

Q2: Do you like this ad? – please state why.

I'm neutral; I do not know whether I like it or not.

Q3: What's the message behind this ad?

The message is that Fanta is made of natural orange.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes.

Subject 2:

Q1: what is the first thing that came to your mind when you saw this ad?

The first thing that came to my mind that it's Fanta but it is not carbonated.

Q2: Do you like this ad? – please state why.

I did not like the design. I do not feel its active.

Q3: What's the message behind this ad?

The message is obvious: that Fanta is natural and it is made of natural orange.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

No.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

It is boring because I always see this idea everywhere. Squeezing the orange and having it in a can.

Q2: Do you like this ad? – please state why.

No.

Q3: What's the message behind this ad?

The message is that Fanta is made of squeezed oranges but the idea has been used so many times.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

No, it is just like any other ad.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

The concept is nice when squeezing and the fresh orange going to the glass, so I feel it is fresh.

Q2: Do you like this ad? – please state why.

Yes I do because it looks fresh but I do not like the background.

Q3: What's the message behind this ad?

That Fanta is made of fresh orange.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes, if the background was designed in a better way.

Subject 5:

Q1: what is the first thing that came to your mind when you saw this ad?

That Fanta is fresh.

Q2: Do you like this ad? – please state why.

No, because Fanta is not made of fresh orange.

Q3: What's the message behind this ad?

*I do agree with **Subject 4**. I think exactly the same.*

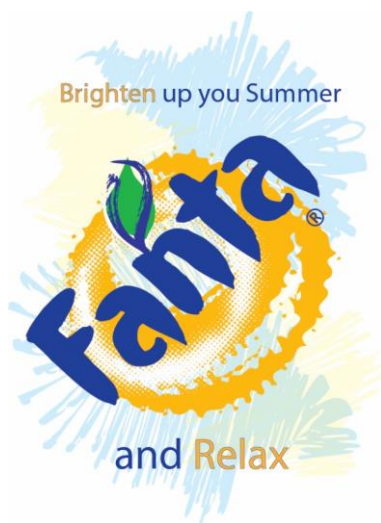
Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes.

Ad 2:



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

It is focused. But I think it is a new product that belongs to Fanta production line. Could be a new sort of a drink.

Q2: Do you like this ad? – please state why.

Yes because it looks good and it is simple.

Q3: What's the message behind this ad?

There is a new product that belongs to Fanta.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes.

Subject 2:

Q1: What is the first thing that came to your mind when you saw this ad?

It is constant on Fanta. It tries to assure you that it is talking about Fanta.

Q2: Do you like this ad? – please state why.

Yes, I do.

Q3: What's the message behind this ad?

To remind you that Fanta product does exist.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

It is about Fanta but it is not about the carbonated drink of Fanta.

Q2: Do you like this ad? – please state why.

Neutral.

Q3: What's the message behind this ad?

That it is a new product named Fanta but it could be anything.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

No.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

It is about the Summer.

Q2: Do you like this ad? – please state why.

I like its design.

Q3: What's the message behind this ad?

It is about a product named Fanta and it is a product that is used in Summer. But if it was an ad gathered with other ads dedicated to the same brand then it would be great.

Q4: Is the message of the ad clear?

Not really.

Q5: Would this ad encourage you to buy the product?

Yes, if it did show the product itself.

Subject 5:

Q1: What is the first thing that came to your mind when you saw this ad?

Simplicity.

Q2: Do you like this ad? – please state why.

Yes, because it's clear.

Q3: What's the message behind this ad?

Fanta is a Summer drink!

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes.

Ad 3:



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

It is weak.

Q2: Do you like this ad? – please state why.

No, I do not like it because it does not tell me anything.

Q3: What's the message behind this ad?

I don't see a message behind this ad.

Q: Is the message of the ad clear?

No.

Q: Would this ad encourage you to buy the product?

No.

Subject 2:

Q1: What is the first thing that came to your mind when you saw this ad?

Discomfort!

Q2: Do you like this ad? – please state why.

No, because I feel that there is something wrong about it. I don't feel comfortable when I look at it.

Q3: What's the message behind this ad?

It is clear that it is saying that Fanta is made of orange but not that it is a carbonated drink.

Q4: Is the message of the ad clear?

Yes.

Q: Would this ad encourage you to buy the product?

No.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

It is attractive and interesting.

Q2: Do you like this ad? – please state why.

Yes I do because it took my attention as soon as I saw it, the motion of the droplets of the orange are letting me reach to the middle which says Fanta as if the bottle is at the bottom and it's collecting the orange .

Q3: What's the message behind this ad?

It is a top view of how they are collecting orange to make Fanta and so Fanta is made of pure orange.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

It has deepness towards it.

Q2: Do you like this ad? – please state why.

Yes. I do like it very much because it is centralised.

Q3: What's the message behind this ad?

It is centralised on Fanta.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes.

[Discussion breaks through:

*It's clear it's a carbonated drink. **Subject 2:** Some don't: they may look at it and they won't understand it's a carbonated drink. **Subject 3:** It is the top of the bottle that stops the gas from going out as it is seen from top view.]*

Subject 5:

Q1: What is the first thing that came to your mind when you saw this ad?

Centrality.

Q2: Do you like this ad? – please state why.

No because it's too simple and it does not attract me.

Q3: What's the message behind this ad?

That Fanta is made of orange.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

No.

Ad 4:



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

New line of design for Fanta cans.

Q2: Do you like this ad? – please state why.

Yes, because it is clear and the message is clear and it's well designed.

Q3: What's the message behind this ad?

New design for Fanta: it shows the old shapes of the cans and the new shape of the can. I like the slogan 'Be Fanta, Be Free'.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes, it would.

Subject 2:

Q1: What is the first thing that came to your mind when you saw this ad?

Focal emphasis on the brand.

Q2: Do you like this ad? – please state why.

I do like it because it takes my eye and drives my attention to it.

Q3: What's the message behind this ad?

That Fanta has a new can design.

Q4: Is the message of the ad clear?

Yes, it is.

Q5: Would this ad encourage you to buy the product?

Yes.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

It is strong.

Q2: Do you like this ad? – please state why.

Yes, I do because it is strong and it attracts me to it.

Q3: What's the message behind this ad?

That Fanta has a new shape and design for its can.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

It is courageous.

Q2: Do you like this ad? – please state why.

Yes, I do like it because it's complete and the elements complete each other.

Q3: What's the message behind this ad?

Fanta in a new shape.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes.

Subject 5:

Q1: What is the first thing that came to your mind when you saw this ad?

It is clear.

Q2: Do you like this ad? – please state why.

Yes I do because it completes itself and explains everything.

Q3: What's the message behind this ad?

That Fanta has a new design to it and it is available for public.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes.

Ad 5:



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

Comfort.

Q2: Do you like this ad? – please state why.

Am in the middle. If the girl comes with the can I'm ok with that I will buy four of them. [laughter] It is unbalanced.

Q3: What's the message behind this ad?

That it is an ad for Fanta, and it would make you fly with comfort.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes.

Subject 2:

Q1: What is the first thing that came to your mind when you saw this ad?

Could not focus to understand due to the variety of focal points.

Q: Do you like this ad? – please state why.

No, I did not like it.

Q: What's the message behind this ad?

That Fanta is a summer drink.

Q: Is the message of the ad clear?

Yes.

Q: Would this ad encourage you to buy the product?

No.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

It is an ad about Fanta connected to grilling.

Q2: Do you like this ad? – please state why.

No because it's too warm with the elements there. Fire, smoke!

Q3: What's the message behind this ad?

That the girl is getting grilled with the fire that is coming out of the Fanta can. The elements are not related to each other.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

No.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

A girl that is under the fire that is coming out from the Fanta can.

Q2: Do you like this ad? – please state why.

No, but the concept is nice if it was done in a different way.

Q3: What's the message behind this ad?

That it is about Fanta and it is a hot drink though it should convince me that it is totally the opposite.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

No.

Subject 5:

Q1: What is the first thing that came to your mind when you saw this ad?

It is confusing.

Q2: Do you like this ad? – please state why.

No, because its elements do not get along with each other.

Q3: What's the message behind this ad?

It is mixed and it gives many messages together and so it is confusing.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No.

Focus Group 3: Pencil-drawn branded Ads

Starting by introducing myself, the research, where I am Studying, and what have we done in our experimental production work.

Ad 1:



Subject 1:

Q1: what is the first thing that came to your mind when you saw this ad?

Did not feel the identity because it has no colours!

Q2: Do you like this ad? – Please state why.

I didn't really like it, it's so solid.

Q3: What's the message behind this ad?

I can't see a message apart that it says Fanta; if the designer had written Pepsi it would be Pepsi thus I guess it has no identity.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

No.

Subject 2:

Q1: What is the first thing that came to your mind when you saw this ad?

It is juice.

Q2: Do you like this ad? – Please state why.

No, because I feel it is rigid and heavy.

Q3: What's the message behind this ad?

That it is something natural.

Q4: Is the message of the ad clear?

Not really.

Q5: Would this ad encourage you to buy the product?

No.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

It is a Fanta drink.

Q2: Do you like this ad? – Please state why.

No, because it is boring: the idea of the straw is so much used before.

Q3: What's the message behind this ad?

Cannot see a clear message but it could have a message if it had a better illustration.

Q: Is the message of the ad clear?

No.

Q: Would this ad encourage you to buy the product?

No.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

There is not anything interesting in this.

Q2: Do you like this ad? – Please state why.

No, I don't because it does not have the element of amusement.

Q3: What's the message behind this ad?

Just another ad of Fanta. Can't see anything new.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No.

Ad 2:



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

Something about a tree because the first thing that I have recognized about this picture is the leafs and the stalk in the middle of it.

Q2: Do you like this ad? – Please state why.

No, because I do not feel it is strong enough in design; the elements do not get along with each other well.

Q3: What's the message behind this ad?

The designer is trying to put the head as an orange.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

No.

Subject 2:

Q1: what is the first thing that came to your mind when you saw this ad?

It is confusing.

Q2: Do you like this ad? – Please state why.

I did not like it because it is confusing and so mixed with different elements.

Q3: What's the message behind this ad?

There is not a clear message.

Q4: Is the message of the ad clear?

No.

Q: Would this ad encourage you to buy the product?

No.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

It is not clear.

Q2: Do you like this ad? – Please state why.

No, I didn't because everything indicates different directions the leaf indicates an upper direction and the eyes are looking down while the other elements of the ad shows another different directions.

Q3: What's the message behind this ad?

I cannot see a clear message of this ad.

Q4: Is the message of the ad clear?

No, the message is not clear.

Q5: Would this ad encourage you to buy the product?

No, it would not.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

The orange head.

Q2: Do you like this ad? – Please state why.

Am neutral because it has some nice elements of design but I wish it was gathered in different combinations.

Q3: What's the message behind this ad?

It is clear it is about Fanta but it does not say anything.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No.

Ad 3:



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

It is bad; I don't like the art work at all.

Q2: Do you like this ad? – Please state why.

No, I don't because I feel it is a very weak ad.

Q3: What's the message behind this ad?

I cannot see there is a message behind it.

Q4: Is the message of the ad clear?

No, it's not.

Q5: Would this ad encourage you to buy the product?

Definitely not.

Subject 2:

Q1: What is the first thing that came to your mind when you saw this ad?

That Fanta is totally made of natural orange!

Q2: Do you like this ad? – Please state why.

No, I did not like it because of the way of presenting, the idea had a very weak art work.

Q3: What's the message behind this ad?

That Fanta is made of natural orange.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

No.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

That it is a knife ad.

Q2: Do you like this ad? – Please state why.

No, because it is a bad representation.

Q3: What's the message behind this ad?

I cannot see a message.

Q4: Is the message of the ad clear?

No, it is not.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

It is so aggressive.

Q2: Do you like this ad? – Please state why.

No, I didn't like it because it didn't give me the elements of comfort; it has a knife and cutting process and I don't feel comfortable looking at it.

Q3: What's the message behind this ad?

I cannot see it as a message to advertise Fanta. I see it as an aggressive message.

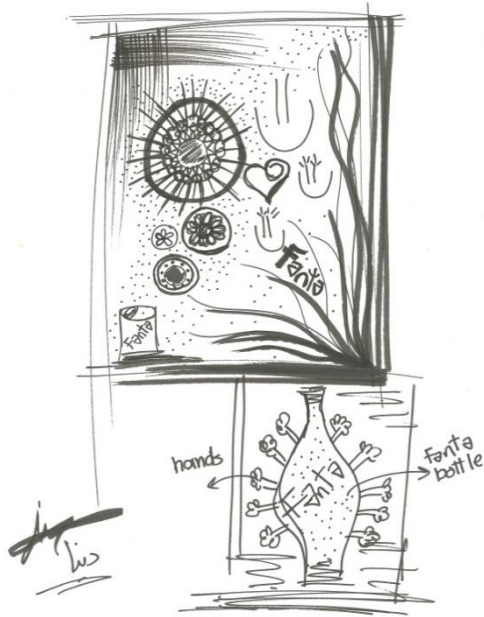
Q4: Is the message of the ad clear?

No, it's not.

Q5: Would this ad encourage you to buy the product?

I

Ad 4:



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

Drama and suffering.

Q2: Do you like this ad? – Please state why.

No, because I feel it has too many elements that do not harmonise with each other - love, heart and circle of needles.

Q3: What's the message behind this ad?

I can't see any message.

Q4: Is the message of the ad clear?

No, it's not.

Q5: Would this ad encourage you to buy the product?

Never.

Subject 2:

Q1: What is the first thing that came to your mind when you saw this ad?

Suffering.

Q2: Do you like this ad? – Please state why.

No, because it does not represent Fanta.

Q3: What's the message behind this ad?

I cannot see any message.

Q4: Is the message of the ad clear?

No, it is not.

Q5: Would this ad encourage you to buy the product?

No.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

Happy lines.

Q2: Do you like this ad? – Please state why.

Yes. I do because of the line combinations .

Q3: What's the message behind this ad?

There is no message but I like the art work

Q4: Is the message of the ad clear?

No, it's not.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

Abstract art.

Q2: Do you like this ad? – please state why.

Yes, I did like it because it has brave lines.

Q3: What's the message behind this ad?

It has no message.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No.

Ad 5:



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

That it is clear.

Q2: Do you like this ad? – Please state why.

I like it because it has more natural elements.

Q3: What's the message behind this ad?

Fanta would be a good drink on a hot beach

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes.

Subject 2:

Q1: What is the first thing that came to your mind when you saw this ad?

It is active.

Q2: Do you like this ad? – Please state why.

I like it because it has a nice idea.

Q3: What's the message behind this ad?

*I do agree with **Subject 1** on this.*

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes, it would.

Subject 3:

Q1: what is the first thing that came to your mind when you saw this ad?

Traditional ad.

Q2: Do you like this ad? – Please state why.

I like it because it is relaxing.

Q3: What's the message behind this ad?

Advertising Fanta as a Summer drink.

Q4: Is the message of the ad clear?

Yes, it is.

Q5: Would this ad encourage you to buy the product?

Yes, it would.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

Full ad and it's better than the others that we saw previously.

Q2: Do you like this ad? – Please state why.

Yes, I do because it has all the ad elements.

Q3: What's the message behind this ad?

With the summer heat and the beach, Fanta will be the best cold drink to have.

Q4: Is the message of the ad clear?

Yes.

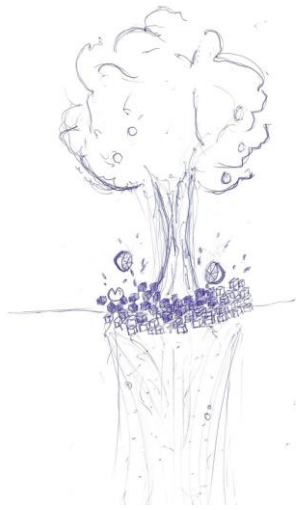
Q5: Would this ad encourage you to buy the product?

Yes.

Focus Group 4: Pencil-drawn non-branded ads

Starting by introducing myself, the research, where am Studying and what have we done in our experimental work.

Ad 1:



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

The image of nuclear explosion.

Q2: Do you like this ad? – please state why.

No. I did not like it because I think it is aggressive.

Q3: What's the message behind this ad?

The explosion of something.

Q4: Is the message of the ad clear?

No, it's not.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Subject 2:

Q1: What is the first thing that came to your mind when you saw this ad?

Natural trees and some flowers at the bottom.

Q2: Do you like this ad? – please state why.

No, because I don't feel that its idea is clear enough.

Q3: What's the message behind this ad?

It is about a natural view.

Q4: Is the message of the ad clear?

No, it's not.

Q5: Would this ad encourage you to buy the product?

No, it would not.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

It is about going green.

Q2: Do like this ad? – please state why.

No, I don't like it because I feel it is not clear and the poster is empty.

Q3: What's the message behind this ad?

A different direction of different things as the tree is going down while the stones are going up.

Q4: Is the message of the ad clear?

No, it's not.

Q5: Would this ad encourage you to buy the product?

No, it would not.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

Natural trees.

Q2: Do you like this ad? – please state why.

No, because it is not complete.

Q3: What's the message behind this ad?

I cannot see a clear message here.

Q4: Is the message of the ad clear?

No, it is not clear.

Q5: Would this ad encourage you to buy the product?

No, it would not.

Ad 2:



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

To be honest: nothing.

Q2: Do like this ad? – please state why.

I do not like it because its empty and it has no idea.

Q3: What's the message behind this ad?

I can't see any message.

Q4: Is the message of the ad clear?

No, it's not.

Q5: Would this ad encourage you to buy the product?

No, it would not.

Subject 2:

Q1: What is the first thing that came to your mind when you saw this ad?

The first thing that came to my mind is that I do not understanding what is happening in this ad.

Q2: Do you like this ad? – please state why.

No, I did not like it because it gave me a feeling that it is talking about nothing.

Q3: What's the message behind this ad?

I can't see a message probably because I cannot understand what this ad is talking about.

Q4: Is the message of the ad clear?

No, it's not.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

It is very contradictory; the elements of the poster are not related to each other.

Q2: Do you like this ad? – please state why.

No, I don't because the text is not related to the poster! The text has a meaning and the poster has another meaning; they do not get along with each other.

Q3: What's the message behind this ad?

The message isn't clear.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it won't.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

Go green.

Q2: Do you like this ad? – please state why.

No, I didn't like it because it's far away from advertising Fanta, plus oranges cannot go out of chimneys!

Q3: What's the message behind this ad?

Go green.

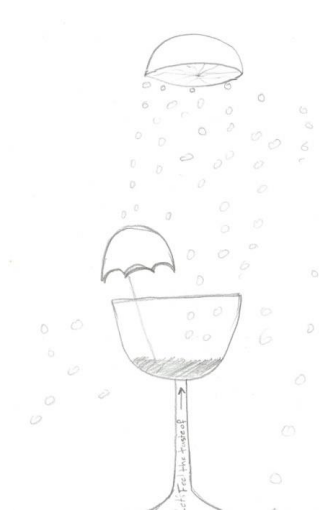
Q4: Is the message of the ad clear?

No, it's not.

Q5: Would this ad encourage you to buy the product?

No, it wouldn't help.

Ad 3:



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

It is a glass ad.

Q2: Do you like this ad? – please state why.

No, I do not because it has no storyline.

Q3: What's the message behind this ad?

I cannot see a message.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No, it would not.

Subject 2:

Q1: What is the first thing that came to your mind when you saw this ad?

Ad for rain.

Q2: Do you like this ad? – please state why.

I did not like it but I have no reason.

Q3: What's the message behind this ad?

I cannot see a message.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

Geography and space.

Q2: Do you like this ad? – please state why.

Yes, because it gave my imagination some space.

Q3: What's the message behind this ad?

It is another planet that looks like an orange and pouring orange in that glass.

Q4: Is the message of the ad clear?

No, it's not.

Q5: Would this ad encourage you to buy the product?

No, it won't.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

Natural orange.

Q2: Do you like this ad? – please state why.

Yes, because it drives my attention.

Q3: What's the message behind this ad?

That Fanta is made of natural orange.

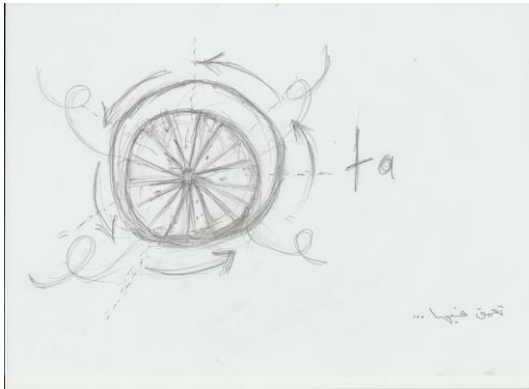
Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes.

Ad 4:



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

Concentration.

Q2: Do you like this ad? – please state why.

No, I do not like it because somehow it wants to make me feel dizzy.

Q3: What's the message behind this ad?

I cannot get it.

Q4: Is the message of the ad clear?

No.

Q: Would this ad encourage you to buy the product?

No.

Subject 2:

Q1: What is the first thing that came to your mind when you saw this ad?

It is the combination of fan and ta.

Q2: Do like this ad? – please state why.

Yes, because it has a hidden meaning.

Q3: What's the message behind this ad?

If you concentrate you will find that it is talking about Fanta.

Q4: Is the message of the ad clear?

Yes, it is.

Q: Would this ad encourage you to buy the product?

No.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

The Fan and the Ta, so it is Fanta.

Q2: Do like this ad? – please state why.

Yes, but I feel I am stuck inside the arrows in the left side with the fan and I can't leave to go to the Ta ! it needs another arrow to go to the Ta.

Q:3 What's the message behind this ad?

The message is clear of the hidden name of the Fanta.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

No.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

It is nice and dynamic.

Q2: Do you like this ad? – please state why.

Yes, because it makes you like Fanta more! And it is dynamic.

Q3: What's the message behind this ad?

Love the orange.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes.

Ad 5:



Subject 1:

Q1: What is the first thing that came to your mind when you saw this ad?

That the orange became the can of the drink itself, and the hand is trying to let it reach you.

Q2: Do like this ad? – please state why.

Yes.

Q3: What's the message behind this ad?

That the advertiser is saying we want to let Fanta reach you.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes.

Subject 2:

Q1: What is the first thing that came to your mind when you saw this ad?

I couldn't understand it at first: I thought it is a spider on a plate! Then I have realised that it is an orange with a hand under it.

Q2: Do like this ad? – please state why.

No I didn't like it. I feel it is a weak ad.

Q3: What's the message behind this ad?

It is not a clear message, but there could be a message in the text.

Q4: Is the message of the ad clear?

No.

Q5: Would this ad encourage you to buy the product?

No.

Subject 3:

Q1: What is the first thing that came to your mind when you saw this ad?

That it is Fanta!

Q2: Do you like this ad? – please state why.

Yes, I like it because the idea is nice! Making the orange as the can of Fanta. It is comprehensive.

Q3: What's the message behind this ad?

It is an orange drink.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes.

Subject 4:

Q1: What is the first thing that came to your mind when you saw this ad?

The size of the hand isn't in proportion with the orange.

Q2: Do you like this ad? – please state why.

No because of the art work presentation.

Q3: What's the message behind this ad?

That it is a drink that is made of natural orange.

Q4: Is the message of the ad clear?

Yes.

Q5: Would this ad encourage you to buy the product?

Yes, if it was presented in a better way.