



The Role of Art in Advertising

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Art and advertising, although ideologically separated by the notion of business, carry out their existences intertwined. Still, there is little research today concerning what it is that brings about the positive effects that we see. Based on a thorough empirical study, this thesis combines previous research and tests the causality between art and some of the most commonly discussed mediators of positive evaluations from art onto the advertised product or brand. It also concludes that the results in a leading article within this narrow field of research are erroneous due to a flawed study design and incorrect assumptions. The article argues that the inclusion of fine art in advertising leads to positive product evaluations through luxury perceptions, whereas this thesis proves that it is in fact the overall evaluation of the advertisement that has the most significant impact, rather than the level of artistry.

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1. Introduction

1.1. Background

Visual art has undoubtedly been a strong bearer of images, emotions and culture throughout human history. Indeed, some studies show that there is a biologically inherited commonality in what we perceive as good art (Zeki, 2001). Especially during the last hundred years, the field of art has in many ways been deliberately kept separated from business for ideological reasons. Today, there are very few concise studies on what happens when the two are combined in advertising. What little extant theory there is, is often ambiguous or even conflicting because of flawed statistical methods, too small samples or even the wrong questions being asked.

Ever since the early years of advertising as a proper industry in its own, the visual content has played a sometimes questioned and criticised, but nonetheless important role in the creation of perceived value in the minds of the target audience. A typical question is whether the art departments of today's advertising agencies are simply winging it, as in the stylish TV series *Mad Men*, or if artistic beauty really is worth the money and effort in any measurable way. Some argue that the creative dimension of including works of art in advertising helps to break through the clutter of the increasing amount of competing impressions without having to increase the advertisement budget (Helgessen, 1994). Others argue that it is too difficult to say if art in advertising really generates any proper value or if it is little more than just a beauty pageant for the industry. Regardless the viewpoint, there is a need for more in depth research on the underlying psychological mechanisms of the effects of art on advertising.

There is extensive literature about art and advertising separately, but even though each subject is thoroughly explored on its own, new questions arise in the research field in-between. Much of the theory is useful when conducting a study that combines the two subjects, but there are many gaps to fill. What is art? What does it comprise? How do we measure the effects of it? There is also a vast amount of books and articles concerning the effects of advertising and what components boost the efficiency of it. Images and printed media have been around for a very long time now, as has advertising in various forms. Still, there is strangely little research on how visual art affects the evaluation of advertised brands and products. Does artwork in advertising even have any significant effect at all, and if so, how?

1.2. Problem Area

Art appears frequently in print advertising, but existing research provides only weak evidence of its efficiency. Furthermore, few studies look into the various plausible mediators of the effects and to what extent they contribute to the consumers' evaluation. Although it is difficult to say whether or not there is any certain evidence of the positive effects of creativity (Kover, Goldberg & James, 1995), creativity and other elements of art images are generally perceived as important components in the production of printed advertising. It has been a common view that it promotes liking and other psychological effects (Tan, 2000) that eventually may promote purchase intentions. Hagtvedt and Patrick (2008b) suggest that the presence of art in advertising affects the brand image via luxury perceptions. According to them, it is basically a form of image transfer from the artwork onto the advertised brand, coloured by the positive sensations of luxury and exclusivity. However, the validity of this claim can be questioned, since the authors only conduct comparisons between using a non-art image and using a fine art image by Monet without even discussing the potentially contaminating factor of the artist being well-known and appreciated. The same authors argue that the spill-over effect of luxury perceptions is content-independent (Hagtvedt and Patrick, 2008a, 2008b), which I object to and will come back to later in this thesis. Together with other research, Hagtvedt and Patrick's articles provide the framework for an interesting research gap, where the true effects – if any – of art on advertising are yet to be discovered.

1.3. Purpose

The main purpose of this thesis is to study the role of art in advertising and to see if it really is the distinction between art and non-art that is the main driver of various effects on advertising objectives and possible mediators (Hagtvedt & Patrick, 2008b), or if it in fact is more of a question of overall evaluation of the advertisement.

1.4. Delimitations

This thesis relies on visual art in the form of photographs and oil paintings. Other types of media and art techniques are left out of the study for the sake of clarity and avoidance of contaminating factors. The statistical sample for the main study consists of students at the Stockholm School of Economics. The purpose of using a sample, whereof most have no formal art training, is to avoid any professional judgements and prejudices about the artworks. It is the effect of art in advertising that is being examined – not the responses and evaluations

of the art itself. It is important, however, to remember that such a homogenous sample may have a negative influence on validity. Another delimitation is that this thesis only tests one type of advertisement on only one type of media – a haft page print advertisement for Air Tours. It would be interesting to conduct the same study on different types of brands and product categories too, as well as for different levels of involvement.

1.5. Contribution to Science

The effect of art in advertising is in many ways a fairly uncharted area of market communication research. Most previous attempts to portray the subject present good clues about the direction of the effects of art, but omit any detailed presentation of the processes involved. Apparently there is a need for contributions to the understanding of the role of art in advertising, and in extension, the effects on product and brand evaluations. Although this thesis does not attempt to constitute a concise dictionary of the visual content in printed advertisements, it aims to build knowledge and clear some of the questions around this subject. Hopefully, it will assist in creating more efficient and well-crafted advertisements in the future.

This thesis will primarily criticise and constitute a reply to the methods and findings of Hagtvedt and Patrick in their article *Art Infusion* (2008b), published in the Journal of Marketing Research in June 2008, and suggest other solutions that in some ways contradict their findings. I will combine their work with other extant theory on the subject as well as with my own empirical research in an attempt to add to the knowledge within the field of art in advertising and its most relevant mediators.

1.6. Disposition

Following this introductory chapter, I will continue by accounting for some of the leading research within the field. I will then create a model for the effects of art in advertising by constructing a set of hypotheses and testing them. Finally, the thesis will be wrapped up with an analysis and commentary of the empirical findings, a brief discussion of the shortcomings of the study and what implications my research might have for theory, business and future research. Any material that is relevant for the reader, but was deemed unnecessary to include in the main body of copy can be found in the appendix, immediately after the source references.

2. Extant research

The extant theory suggests many different explanations for the various results that have appeared in previous research. Many studies regard the psychological effects that are presented in this section as conductors of ad, brand and product evaluations, generally referred to as mediators. I have chosen to combine these previous methods and findings and integrate them into the first step towards a model of my own.

2.1. Art Perceptions

When pouring over books and articles about art, one quickly finds that there are significant issues already at the very base of the science: how do we define art? There is a vast amount of competing definitions of art, many of which have been reduced to debates based on mere semantics. Funch (1997) discusses several approaches to defining art, but gives no clear suggestion. Some argue that art can be distinguished from other crafts in that pleasure, not utility, is the main purpose (Shrum, 1996). Wartenberg (2006) brings up 29 different views on the definition of art – among others, Plato's standpoint that art is an imitation, Tolstoy's art as a medium for emotions, and Nietzsche's purpose of art as a redemption. Surely, it is likely that there may never be a proper definition of art, despite the fact that most of us would probably agree that art does exist as a distinct category. This thesis, however, studies consumer psychology, not the psychology of specialists. Thus, I have chosen to apply a consumer-based perspective when defining art – or rather not defining it. As Bourdieu and Darbel (1990) write, the art is in the eye of the beholder.

Zeki (2001) states that art is tied to aesthetics as a type of pre-linguistic communication. Therefore, Zeki continues by assuming a commonality as to what we define as art. However, even though both trained and non-trained individuals tend to like the same art, they still differ quite a lot in the reasons for their judgements of what makes a work of art interesting (Silvia, 2006). I.e., trained people look for complexity and even find complex art easier to understand than simpler works. If we consider how we regard art without adding any intellectual, scholarly values, it is a form of aesthetic stimulus, which affects the perceptions and evaluations of art via emotional responses such as arousal or enjoyment (Silvia, 2005; Tan, 2000). It appears natural that the emotional content in any photography or painting is a salient feature of what distinguishes it as art (Margolis, 1999), simply because beauty is an emotional element, and emotions are necessary for appreciating art at all (Arnheim, 1966). Therefore it

is reasonable to assume at least some degree of content-dependence according to most sources, although Hagtvedt and Patrick (2008b) attempt to disprove content-dependence for the sake of a clean study without loose ends. Content-dependence being a proven correlation between for example the emotional content of an image and the evaluations of that stimuli.

2.2. Perceived Effort

The notion of perceived effort is partially linked to the strong power of reciprocity (Cialdini, 2001), e.g., the urge to cash in a discount despite not needing the product due to a sensation of indebtedness for the kind offer. A greater perceived effort is also a signal to the viewer that the advertiser believes strongly in the advertised product. This has positive effects on brand interest and perceived brand quality (Dahlén, Rosengren & Törn, 2008). Hence, it would appear fairly natural that an advertisement that manages to convey a certain degree of marketing effort is more likely to induce liking and trustworthiness. However, there are several factors that together create the perception of effort. For a thesis other than this one, it would be interesting to dwell deeper into that subject to unveil the anatomy of the notion of effort.

2.3. Perceived Ad Expenditure

Similar to perceived effort, big perceived ad expenses are also interpreted by people as proof of the quality of the product and its being worth the cost. Although this thesis only discusses effort and expenditure as mediators, they also affect each other synergistically, e.g., perceived marketing expenditure may be one of the components of perceived marketing effort (Kirmani, 1990). Ambler and Hollier (2004) conclude in their research a direct relationship between big expenses on marketing communication and brand fitness, which in essence is brand ability. A test of brand ability is included in the main study of this thesis.

2.4. Luxury Perceptions

One of the main scientific articles in the field of art in a commercial context is *Art Infusion* by Hagtvedt and Patrick (2008b). The idea is that luxury perception is a main driver of positive product evaluations, by transferring the intellectual, high-class image of fine art onto the advertised offer. It is a form of conditioning, sometimes referred to as the basking-in-reflected-glory phenomenon (Cialdini, 2001).

An axiom of the article on art infusion is the assumption of content independence. Therefore, the mood of the artwork allegedly should have little or no effect on the outcomes. The authors of *Art Infusion* attempt to confirm this by testing two paintings with very different moods. However, both paintings are made by well-renowned artists and are both of very high quality. As stated in the section on art above, much of the literature dismisses this assumption and contrary to Hagtvedt and Patrick show evidence of content-dependence, which may seem more intuitive to most people. Alongside this thesis, I ran tests on the very same fine art painting by Monet as they use in their study and found support for content-dependence, since the outcomes showed that an image with low artistic quality received better evaluations in an advertisement context than the Monet painting. Thus, the idea that much of the success of an artwork lies in the power to disturb and arouse (Zeki, 2001) makes for a bad fit between many fine art paintings and advertising. Indeed, Damasio (1994) argues that the viewer must be primed to know what features and qualities to look for in order to be able to even perceive them. If the viewer looks at an advertisement, the image will be evaluated as such and not as a work of art. The Monet painting may simply be too challenging and controversial to arouse the sought after effects. In essence, there is undoubtedly a built-in design flaw in the art infusion article.

Connected to this questionable design flaw is another problem with the art infusion study. As Bourdieu and Darbel (1990) state, art is that which viewers categorise as such. In other words, in an advertising context, the viewer cannot be expected to view the image as an artwork – instead, it is likely to be evaluated as an advertisement. Therefore, I find it difficult to motivate a comparison between a low quality non-art image with the Monet painting in an advertisement. My thesis will show that Hagtvedt and Patrick miss a lot of useful information by only comparing two extremes that may not even be comparable at all to begin with, instead of testing a scale of pictures of different artistic levels. When the two stimuli are plotted in a diagram (Fig. 1), it soon becomes evident that the rather unfair comparison in *Art Infusion* leaves a lot to the imagination:

Product Evaluation in Art Infusion

	Non-art	Art	Art + Known artist
Good			High quality fine art by known artist
Bad	Low quality non-art by unknown artist		

Fig. 1

Another objection towards the art infusion article, besides that it only considers the dimension of artistry and excludes the dimension of good versus bad, is that it only studies the effects on product evaluation, despite the fact that there is a wide range of other objectives for advertising as well, such as brand awareness, various types of intentions, interest and such. Furthermore, the art infusion experiment places the fine art and non-art images on a soap dispenser, and not in an advertisement. Though the authors claim a connection between their study and advertising, their research is rather a test of the effects of artwork on packaging design, which is a completely different thing. It is a bold assumption that the industrial design related results from their study would be the same when tested on an advertisement instead.

2.5. Perceived Ad Creativity

Creativity is by far the most common criterion in advertising competitions, but what makes it so important? Zinkhan (1993) maintains that creativity is the foundation of any effective marketing and advertising strategy. Some argue that the creative dimension of art helps to break through the clutter of the increasing amount of competing impressions without having to increase the advertisement budget (Helgessen, 1994). In light of the immense and growing market space of today and the tough competition for a good spot in the mindset of consumers, it is becoming more and more difficult to be unique (Weilbacher, 2003). Therefore, creativity is an increasingly important differentiating factor.

It goes almost without saying that there are many different methods for measuring creativity and its effects. For the purpose of this study, however, it suffices to say that the judgement of excellence is similar to art, in that it is in the eye of the beholder (White & Smith, 2001).

Among other things, Torres, Sierra and Heiser (2008) test, with positive outcomes, the hypotheses that print advertising which is perceived as being more creative will generate a

positive attitude towards the advertisement and the brand, as well as purchase intentions. They also see positive effects on the actual advertisement itself, which is confirmed by Till and Baack (2005) and Smith et. al. (2007). According to Stewart and Furse (1984), Goldenberg, Mazursky and Solomon (1999), and Till and Baack (2005), there is also a positive effect of creativity on brand recall. Noteworthy is also that Till and Baack did not see any positive effects on purchase intentions to any satisfying degree of certainty.

Smith, Chen and Yang (2008) test different definitions of creativity as conductors of positive effects on the various stages of the hierarchy of effects, with interesting results. However, they do not thoroughly discuss creativity as a mediator from art to the advertisement, product and brand. Therefore, another noteworthy study of creativity in advertising is *Advertising Creativity Matters* (Dahlén, Rosengren and Törn, 2008), which examines the effects of perceived creativity on brand ability, interest, and perceived effort and quality. To the great pleasure of those arguing the value of talented creatives in advertising agencies, surely.

3. Formation of Model

3.1. Hypotheses

The sets of hypotheses in this thesis lean on two initial questions. First, I examine how the presence of various levels of artistry affects common advertising objectives such as brand attitude and perceived product quality, as well as the mediators that have been mentioned in the previous section of theoretical framework. Second, I recode the results into two dimensions in order to find out whether or not it really is the level of artistry that is the origin of the studied advertising objectives, or if it is more of a question of quality of the image.

The first seven hypotheses measure a few common advertising objectives. The remaining four are common mediators in extant research. The latter are interesting for this thesis, since I hope to clarify which of these mediators really can be derived from the art aspect of the advertisement.

3.1.1. Question 1: Will a higher artistic level result in better evaluations?

This question mainly tests the theories presented in the article on art infusion (Hagtvedt & Patrick, 2008b) that claim that the mere inclusion of art in an advertisement, regardless of content or quality, has a positive impact on the measured evaluations.

The purpose of any advertisement is to generate some kind of effect – preferably one that is measurable. Thus, it makes sense to include a few common advertising objectives among my hypotheses. Ad, product and brand attitudes are common effects that are sought after for most advertising campaigns. Notable however, is that the measured attitude might not have been present with the survey respondent at all before the actual survey took place. In other words, the survey is no more than a snapshot and hardly records any durable and long-term attitudinal states (Clark et al., 1994). Still, I feel that no complete study can be done without these measures, since a positive attitude is one of the most important factors in the success of any marketing activity (Blackwell et al., 2005). Thus:

H1.1	<i>Ad attitude will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>
H1.2	<i>Product attitude will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>
H1.3	<i>Brand attitude will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>

A high perceived quality of an offer is naturally a source of competitive edge in most cases, since it makes room for more positive evaluations and a higher price premium, among other things. The notion of quality also relates to the previously mentioned notions of advertising effort and cost. They both have the potential of signalling a great deal of belief in the product and a willingness to invest a lot of work and money into promoting it (Kirmani, 1997). This being considered, as well as the fact that the effects on perceived quality is highly interesting to study in to the art context, I have included a hypotheses relating to product quality:

H1.4	<i>Perceived product quality will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>
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Dahlén et al. (2008) state that there is a positive relationship between brand interest and ad creativity. Especially for well-established brands, there is a continuous need for avoiding predictability and staying fresh in order to promote interest (Machleit, Allen & Madden, 1993). This thesis hypothesises that a higher level of artistry will – just as ad creativity – improve the consumers' interest in the brand:

H1.5	<i>Brand interest will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>
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Similar to cost and effort, the perceived brand ability may elicit positive effects on perceived product quality. By being regarded as a high-quality brand, the products themselves are also perceived as being consistently good (Dahlén et al. (2008). Just as the other measures, this hypothesis studies a perceived value. Therefore, the consumer does not necessarily have to have had any previous experience or data to provide his or her answer. The answer is solely subjective, which is what matters the most when examining psychological effects from a consumer-based perspective.

H1.6	<i>Perceived brand ability will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>
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Surely, the ultimate objective of any marketing activity must be to induce within the consumer the intent to progress to actual purchase. Without it, any other fulfillments of objectives become pointless – given that the advertiser is a profit-driven organisation, of course. Purchase intentions are such individual actions that result in the aimed-for transaction, i.e., the purchase of the advertised brand (Bagozzi et al., 1979). In this thesis, I hypothesise the following:

H1.7	<i>Purchase intentions will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>
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The following four hypotheses are those that are generally regarded as important mediators. That is, the psychological effects that are evoked by the stimuli and result in the measured evaluations. This thesis only studies to what extent each mediator is evoked by the stimuli, since the effects of the mediators on the evaluations is thoroughly studied in the literature referred to in the previous section of extant research, where a more in-depth discussion on each mediator can be found. The hypotheses 1.8-1.11 aim to test the following:

H1.8	<i>Perceived ad creativity will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>
H1.9	<i>Perceived luxury will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>
H1.10	<i>Perceived ad effort will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>

H1.11	<i>Perceived ad cost will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>
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3.1.2. Question 2: Is art the primary driver of the effects that have been studied in extant research?

The second question requires a restructuring of the order of the stimuli from being least to most artistic into a two dimensional diagram that enables a comparison, not only based on artistry, but also more importantly the overall evaluation, i.e., if the image is good or bad rather than how artistic it is. The following hypotheses really puts Art Infusion (Hagtvedt & Patrick, 2008b) to the test by not regarding the positive effects of art on advertising as prerequisites and instead focus more on classical marketing communication theory, such as putting more effort into actually understanding your target group rather than only manipulating the elements in the advertisement. In my view, a proper segmentation and understanding of psychographics such as values, culture, personality traits and such are key to any successful campaign. In all, this set of hypotheses aims to prove that the old mantra of understanding your customer still provides the best foundation for successful marketing communication (Percy & Elliott, 2005) and that the overall evaluation is more important than artistry.

H2.1	<i>Ad attitude depends on the overall evaluation, rather than the level of artistry of the ad.</i>
H2.2	<i>Product attitude depends on the overall evaluation, rather than the level of artistry of the ad.</i>
H2.3	<i>Brand attitude depends on the overall evaluation, rather than the level of artistry of the ad.</i>
H2.4	<i>Perceived product quality depends on the overall evaluation, rather than the level of artistry of the ad.</i>
H2.5	<i>Brand interest depends on the overall evaluation, rather than the level of artistry of the ad.</i>
H2.6	<i>Perceived brand ability depends on the overall evaluation, rather than the level of artistry of the ad.</i>
H2.7	<i>Purchase intentions depend on the overall evaluation, rather than the level of artistry of the ad.</i>
H2.8	<i>Perceived ad creativity depends on the overall evaluation, rather than the level of artistry of the ad.</i>

H2.9	<i>Perceived luxury depends on the overall evaluation, rather than the level of artistry of the ad.</i>
H2.10	<i>Perceived ad effort depends on the overall evaluation, rather than the level of artistry of the ad.</i>
H2.11	<i>Perceived ad cost depends on the overall evaluation, rather than the level of artistry of the ad.</i>

3.2. Study

I chose to test a half page printed travel advertisement for a city weekend in Venice with the travel agency Air Tours, since such ads are highly common and also look very similar regardless the brand. The message is easy to understand, so that less effort is demanded for interpreting the message and more focus can be devoted to taking in the style of the ad.

3.2.1. Respondent Profile for the Surveys

In the convenience sample for the pre-studies, the vast majority of respondents are university level business and economics students. The respondent profile in pre-study 1 has a mean age of 31 and an equal gender distribution. The slightly higher mean age in this group is the effect of a few extreme outliers. The corresponding profile for pre-study 2 has a mean age of 23, also with an equal gender distribution. The main study respondents were all university students that were 21 years old in average, again with equal proportions of men and women. For validity reasons, all surveys were distributed on paper, so as not to contaminate the results with a choice of media too different from a printed advertisement. All statistical analyses were conducted in the software environment SPSS.

3.2.2. Pre-study 1

(Appendix 6.1.)

The first task was to find suitable candidate images to use in the main study. Among 12 photographs and oil paintings, four were chosen as representatives for a level of artistry each (Appendix 6.1.1.), ranging from very low artistic quality to very high with as equal steps between them as possible. Each respondent was presented with a form (Appendix 6.1.2.) and one of the images at a time. There were $n = 20$ respondents altogether. The level of artistry was measured by creating an index (Cronbach's alpha, $\alpha = .925$) out of three proposals in the form of seven-point semantic differential scales: "The image has artistic qualities", "The image was created with the purpose of being art", and "The image is a work of art". Other

questions were also asked to serve as hygiene measures, e.g., to distinguish artistry from creativity or familiarity with the stimulus, or to pose as simple manipulation checks to control general attitude levels and any contingent variations in the reasons behind the evaluation of artistic level. These questions are the same as those used in Hagtvedt, Hagtvedt and Patrick (2008) so as to enable possible future comparisons with previous research. The images that were finally chosen are presented in Appendix 6.1.1, already manipulated to their final forms that were actually used in the study. The choices of the four images were based on the perceived level of artistry, with as equal differences between them as possible. Thereby it was made possible to regard the four images as similar to a four-grade Likert scale. It also made it possible to step away from the linear scale and instead test the findings in a two dimensional diagram, as shown in section 3.3.1, later in this thesis.

3.2.3. Pre-study 2

(Appendix 6.2.)

The second pre-study was a manipulation check to ensure that the motifs are similar in content. Each respondent ($n = 30$) was presented with A3 sheets with two of the images at a time, and was then asked to fill out how similar the image pair felt. The question was: “Look at each pair of images and compare the motifs. Ignore the quality, colour scheme and technique if possible. How similar are they?”. This procedure was repeated until the respondent had looked at and compared each possible combination of the four images. To avoid or even out any unwanted effects of priming or survey fatigue, the deck of stimuli was shuffled between respondents so that the order of the images would be different each time.

After having confirmed similarity in content, I put the pictures in an advertisement context. The copy text is a slightly shortened and altered version of Air Tours’ own description of their Venice offer (http://www.airtours.se/dest_vce.shtml). The credibility of the resulting four fake ads is tested with a manipulation check in the main study.

3.2.4. Main Study

(Appendix 6.3.)

Sample and Validity

For the main study, I made sure to have a certain margin for the number of respondents to increase the probability of a correct representation (Malhotra, 2007). After removing several

surveys that were unusable due to survey fatigue and other errors, the final sample size for each of the four cells was: image 1, $n = 49$; image 2: $n = 51$; image 3: $n = 48$; image 4: $n = 56$. However, it is important to note that the use of a homogenous group such as students at the same university may well have affected the external validity somewhat. To promote internal validity, all surveys were conducted in the same amount of maximum time, in similar circumstances and always with me giving the same directions each and every time.

Reliability

As much as possible, I have applied survey questions that have been generally accepted by the academic community and tested in previous, published scientific research. I have also used SPSS to create indexes of variables with similar meanings after confirming a Cronbach's alpha of at least .7, which is the generally accepted level of reliability. Thereby, I have attempted to avoid any systematic errors.

Study Design

The task of this thesis is to be able to draw certain inferences about the general population. Therefore, the study is based on conclusive research, with its foundations in existing theory (Malhotra, 2007). With an initial open-ended question, I investigated if there were any differences in brand recall. No conclusive, significant effects could be proven on a 10% significance level. The second set of questions aimed to look into the overall evaluation and *attitude towards the advertisement*. The evaluation was measured by applying five seven-point semantic differential scales as “unfavourable/favourable”, “negative/positive”, “bad/good”, “unpleasant/pleasant”, and “dislike very much/like very much”. The questions were borrowed from Hagtvedt and Patrick (2008b) and translated scrutinously into Swedish. Thereby, I would be able to compare my results with theirs without contaminating the study with mere wording discrepancies. The results combine to form an ad evaluation index ($\alpha = .833$). Identical questions and scales were used to measure and index the *attitude towards the product* ($\alpha = .847$) and the *attitude towards the advertised brand* ($\alpha = .895$).

The *perceived ad creativity* was measured and indexed with three seven-point semantic differential scales, answering how creative, innovative and relevant the advertisement felt ($\alpha = .722$). The latter of the three lowered the alpha somewhat, since the stimulus was an advertisement for travelling, which may not exactly be top priority for university students mid-term, but Cronbach's alpha is still above .7, which suffices for the formation of an index.

The *perceived luxury level* of the advertisement was examined simply by asking the respondent to state, on a seven-point semantic differential scale, how luxurious it felt in comparison to other travel advertisements. Just as this thesis aims to test the luxury perceptions hypothesis of Hagtvedt and Patrick (2008b), it also tests the hypotheses of *effort and cost* in *Advertising Creativity Matters* (Dahlén, Rosengren & Törn, 2008). To promote reliability when comparing their results with mine, I again used the same seven-point differential scales as they did. The perceived effort was measured by asking how long time the respondent believed had gone into the creation of the advertisement, whereas the notion of perceived ad expenditure was a question about cost.

I also added a set of questions for credibility and manipulation check. The respondent was asked to consider three statements: “the ad is easy to understand”, “the ad is realistic”, and “the ad is credible” and plot the answers on a seven-point semantic differential scale. The three resulting variables combined into a credibility index of $\alpha = .835$. I deemed this to be enough proof that the stimuli were in fact realistic as Air Tours ads.

The *perceived quality of the offer* is in a way a measurement of the effects of luxury perceptions. If Hagtvedt and Patrick (2008b) are correct, the art factor should be the primary driver of these results. Two questions concerning quality and luxury level were indexed ($\alpha = .797$) and transformed into the variable *Product quality*. The *purchase intention* was tested by asking how likely it would be that the respondent would choose this specific offer, assuming that the respondent was going to book a ticket.

The *brand interest* index ($\alpha = .880$) comprises the questions of how interesting and exciting Air Tours is. The reason for there being two questions is that I wanted to test both a fairly neutral, as well as a more high-arousal emotion. *Brand ability* was indexed by combining the propositions: “Air Tours is good at accommodating the needs and problems of the consumers”, “It is likely that Air Tours will develop good product offers in the future”, and “Air Tours as a company is smart” ($\alpha = .868$).

3.3. Study Results

3.3.1. Testing the Hypotheses

Question 1: Will a higher artistic level result in better evaluations?

Instead of simply accepting a non-art image and a Monet painting as two binary opposites (Hagtvedt & Patrick, 2008b), I decided that a much better study design would be to take the set of images, which in essence can be viewed as a kind of four-point Likert scale ranging from least to most artistic (Fig. 2). With this method, I hoped to fill in the gaps that were left in the *Art Infusion* article (Hagtvedt and Patrick, 2008b). For the purpose of structure, the four images of different artistic levels were divided into art and non-art images, with a good and a bad representative in each group. The lower left cell holds the results of the least artistic image, 1. The upper left cell is the second least artistic image, 2; the bottom right is the second most artistic, 3; and the top right is the most artistic image, 4 (Fig. 3).



Fig. 2

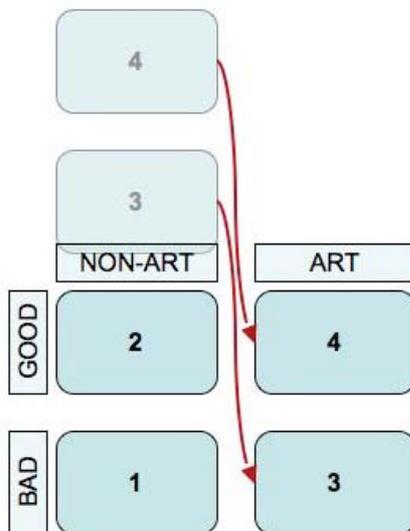


Fig. 3

Note that the statistical results in the following diagrams have been rounded off to two decimals for clarity. As previously mentioned, the cells from top-left to bottom-right have sample sizes $n_{\text{good, non-art}} = 51$, $n_{\text{good, art}} = 56$, $n_{\text{bad, non-art}} = 49$, $n_{\text{bad, art}} = 48$ for all hypotheses linked to this question.

The effects of art on the advertisement, product and brand are first measured by conducting one-way ANOVA-analyses. The means are then plotted in

diagrams and aim to visualise the study results in a pedagogic manner. All ANOVA-results were calculated on a 10% significance level. All significant differences are marked with red connectors. Since this statistical method is weak at explaining variance in the samples, this overview is supplemented by stronger t-tests in the next step of the section of hypothesis testing.

Effects of art on advertising objectives

The effects on attitude towards the Air Tours ad itself can be seen in the diagram below (Fig. 4). It is interesting to see that the ad with the bad art picture receives lower ratings than the one with the good non-art picture. There appears to be some kind of inequality in the impact of the two dimensions. However, that trend was not found to be significant even at a 10% significance level, so no assumptions can be made at this stage.

Ad Attitude

	Non-art	Art
Good	2 4.84	4 4.95
Bad	1 4.24	3 4.54

Significance levels:
1-2: .008
1-4: .001

Fig. 4

As figure 4 shows, there appears to be a positive effect of artistry on the evaluation of the advertisement. The image with the least artistic quality is significantly worse than two of the three other stimuli. However, the picture that was rated as the second most artistic came on third place, which indicates that there are other factors that may have even stronger impacts on the evaluation than art. Therefore, the hypotheses must be rejected on a 10% significance level.

H1.1	<i>Ad attitude will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>	REJECTED
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The same trend can be seen when we look at the effects on the attitudes toward the product (Fig. 5). Thus, we begin to see a pattern, where the argued explanatory strength of fine art in advertising is being undermined.

Product Attitude

	Non-art	Art
Good	2 4.60	4 4.76
Bad	1 4.05	3 4.38

Significance levels:
1-2: .012
1-4: .000

H1.2	<i>Product attitude will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>	REJECTED
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When analysing the effects of art on brand attitude, we note that there still is no clear evidence of art being a force strong enough to achieve any significant differences. On the contrary, it seems as though it is a question of good or bad, rather than the artistic quality that matters.

Brand Attitude

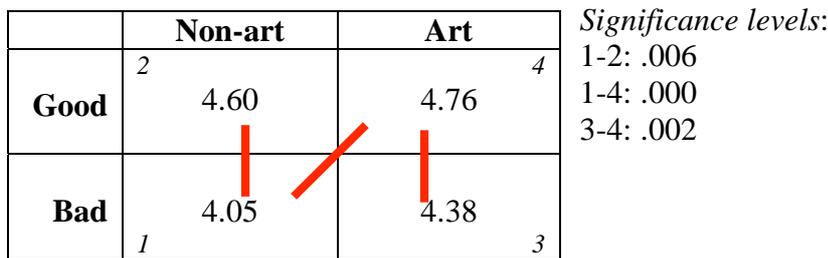
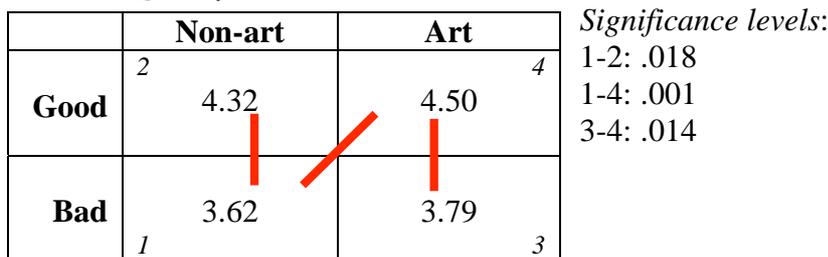


Fig. 6

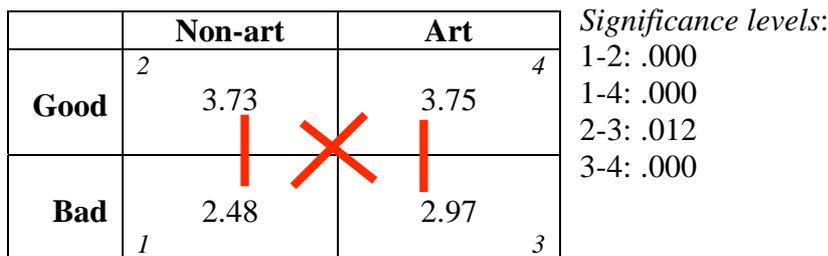
H1.3	<i>Brand attitude will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>	REJECTED
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The same trends can also be seen for the remaining advertising objectives of perceived product quality, brand interest, brand ability and purchase intentions. Therefore, we reject those hypotheses as well on the same grounds as previously.

Product Quality



Brand Interest



Brand Ability

	Non-art	Art
Good	2 4.05	4 4.15
Bad	1 3.14	3 3.52

Significance levels:

- 1-2: .000
- 1-4: .000
- 3-4: .018

Purchase Intentions

	Non-art	Art
Good	2 3.00	4 3.34
Bad	1 2.51	3 2.92

Significance levels:

- 1-4: .042

H1.4	<i>Perceived product quality will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>	REJECTED
H1.5	<i>Brand interest will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>	REJECTED
H1.6	<i>Perceived brand ability will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>	REJECTED
H1.7	<i>Purchase intentions will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>	REJECTED

Effects of art on potential mediators of positive evaluations

In contrast to the negative results for the advertising objectives, there is an indication that perceived ad creativity may indeed be connected to the level of artistry. However, there is still no significant difference between images 2 and 3. Hence, the hypothesis has to be rejected.

Perceived Ad Creativity

	Non-art	Art
Good	2 3.41	4 3.83
Bad	1 2.66	3 3.55

Significance levels:

- 1-2: .001
- 1-3: .003
- 1-4: .000
- 2-3: .990
- 2-4: .096
- 3-4: .049

Fig. 7

H1.8	<i>Perceived ad creativity will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>	REJECTED
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Again, the same goes for the remaining hypotheses concerning the mediators perceived ad creativity, ad effort, cost and luxury perceptions.

Luxury Perception

Fig.2	Non-art	Art
Good 2	3.92	4.00 4
Bad 1	3.02	3.08 3

Significance levels:

1-2: .016
1-4: .005
2-3: .030

Perceived Ad Effort

Fig.2	Non-art	Art
Good 2	2.63	2.86 4
Bad 1	2.22	2.67 3

Significance levels:

1-4: .005

Perceived Ad Cost

Fig.2	Non-art	Art
Good 2	2.75	2.86 4
Bad 1	2.08	2.60 3

Significance levels:

1-2: .081
1-4: .024

H1.9	<i>Perceived luxury will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>	REJECTED
H1.10	<i>Perceived ad effort will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>	REJECTED
H1.11	<i>Perceived ad cost will be greater for ads with a high level of artistry than for ads with a low level of artistry.</i>	REJECTED

Question 2: Is artistry the primary driver of the effects that have been studied in extant research?

Whereas the ANOVA-analyses above are practical when we wish to point at general trends and tendencies, this second question drives the arguments in some of the extant theory to the breaking point. In the previous section, we found that there seems to be no linearity between the level of artistry and the evaluations of the advertisement, product and brand for neither the tested advertising objectives, nor for the mediators. Instead of the artistry dimension, it seemed to be the quality dimension that made the difference. Thus, it becomes interesting to see what aspect of visual art in advertising it is that has the greatest influence.

There are a few available methods for combining variables into groups. I chose to recode the variables into pairs to enable the use of one-tailed t-tests at a 10% significance level. By creating pairs of the images 1+2 and 3+4, I could see if the distinction between art and non-art pictures had any effect on evaluations. When pairing the images together as 1+3 and 2+4, I could also test the dimension of good versus bad pictures. This enables a two-way study ($n_{\text{non-art}} = 100$; $n_{\text{art}} = 104$; $n_{\text{bad}} = 97$; $n_{\text{good}} = 107$):

	Non-art	Art
Good	2	4
Bad	1	3

Fig. 8

The means are plotted in the tables below (Fig. 9 & 10) with the difference in-between and the significance level in the column to the right.

	Non-art	Difference	Art	Sig. (1-tailed)
Ad att.	4.54	.21	4.75	.057
Product att.	4.33	.26	4.59	.021
Brand att.	4.04	.27	4.31	.019
Product quality	3.98	.19	4.17	.132
Brand interest	3.12	.27	3.39	.069
Brand ability	3.61	.25	3.86	.058
Purchase inten.	2.76	.38	3.14	.045
Ad creativity	3.04	.57	3.61	.000
Luxury perc.	3.48	.10	3.58	.329
Ad effort	2.43	.47	2.90	.006
Ad cost	2.42	.38	3.14	.052

Fig. 9

	Bad	Difference	Good	Sig. (1-tailed)
Ad att.	4.39	.51	4.90	.000
Product att.	4.21	.47	4.68	.000
Brand att.	3.86	1.25	4.46	.000
Product quality	3.71	.71	4.42	.000
Brand interest	2.72	1.02	3.74	.000
Brand ability	3.33	.77	4.10	.000
Purchase inten.	2.71	.47	3.18	.019
Ad creativity	3.00	.63	3.63	.000
Luxury perc.	3.05	.91	3.96	.000
Ad effort	2.44	.44	2.88	.011
Ad cost	2.34	.46	3.18	.009

Fig. 10

Two things soon become evident after a quick glance at the tables. Firstly, using fine art instead of a non-art picture does not have as strong an effect on the evaluations as using a good instead of a bad picture. Comparing the values in the differences column verifies this, which is a strong support for the hypotheses. Interesting to note is also that the bad pictures receive lower scores than the non-art pictures in 10 out of 11 cases, but the use of good pictures boost the evaluations well above the corresponding numbers for fine art pictures – apparently the importance of quality works both ways. Only perceived advertising effort seems to benefit slightly more from the use of fine art than from the overall quality of the picture (.47 compared to .44 in difference).

H2.1	<i>Ad attitude depends on the overall evaluation, rather than the level of artistry of the ad.</i>	ACCEPTED
H2.2	<i>Product attitude depends on the overall evaluation, rather than the level of artistry of the ad.</i>	ACCEPTED
H2.3	<i>Brand attitude depends on the overall evaluation, rather than the level of artistry of the ad.</i>	ACCEPTED
H2.5	<i>Brand interest depends on the overall evaluation, rather than the level of artistry of the ad.</i>	ACCEPTED
H2.6	<i>Perceived brand ability depends on the overall evaluation, rather than the level of artistry of the ad.</i>	ACCEPTED
H2.7	<i>Purchase intentions depend on the overall evaluation, rather than the level of artistry of the ad.</i>	ACCEPTED
H2.8	<i>Perceived ad creativity depends on the overall evaluation, rather than the level of artistry of the ad.</i>	ACCEPTED
H2.10	<i>Perceived ad effort depends on the overall evaluation, rather than the level of artistry of the ad.</i>	REJECTED
H2.11	<i>Perceived ad cost depends on the overall evaluation, rather than the level of artistry of the ad.</i>	ACCEPTED

Secondly, when measuring artistry with a t-test, the significance levels become much higher and in a few cases in figure 9 fail to make it below the 10% barrier, thus rendering them useless for the analysis (product quality: .132 and luxury perceptions: .329, marked in bold italics). Thus:

H2.4	<i>Perceived product quality depends on the overall evaluation, rather than the level of artistry of the ad..</i>	REJECTED
H2.9	<i>Perceived luxury depends on the overall evaluation, rather than the level of artistry of the ad.</i>	REJECTED

3.4. Model

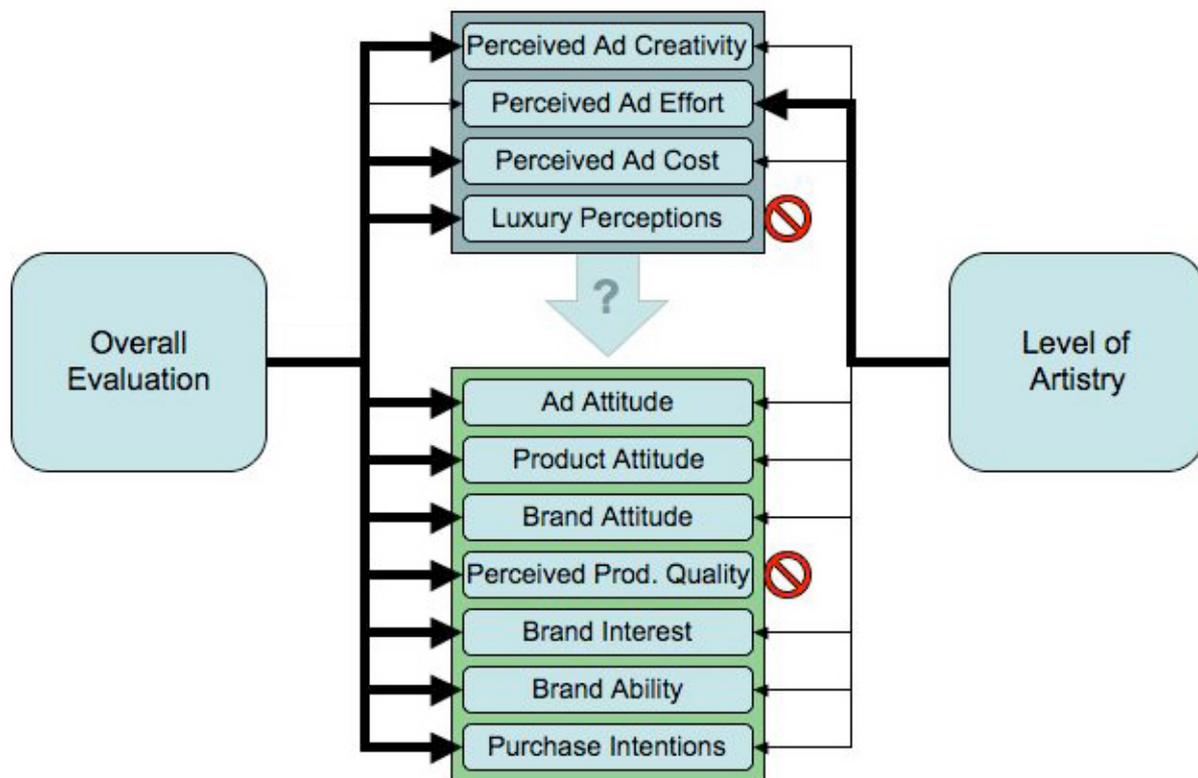


Fig. 11

The model above (Fig. 11) sums up the results. There is an overweight of bold arrows on the left hand side, since the overall evaluation has a greater impact than the level of artistry except in the case of perceived ad effort. There was no significant connection between the level of artistry and luxury perceptions and perceived product quality – hence the red signs.

I have also divided the tested variables into advertising objectives below and mediators above. Since I did not conduct a mediation analysis, this thesis does not prove any relationships between the mediators and the advertising objectives. For this, I refer to the extant theory mentioned in the theory discussion (e.g., Heiser, Sierra & Torres, 2008; Dahlén, Rosengren & Törn, 2008; Ambler & Hollier, 2004), or in the case of luxury perceptions suggest further research on the subject.

4. Analysis & Commentary on the Results

4.1. Effects of Art on Advertising Objectives

The advertising objectives that have been tested in this thesis are: ad attitude, product attitude, brand attitude, perceived quality, brand interest, perceived brand ability and purchase intentions, all of which can be considered as plausible goals for a company such as Air Tours. For these objectives, the ANOVA-analyses show very little significant evidence that there should be any connection between the level of artistry and the evaluations provided through the surveys. Instead, they reveal that the range of images, scaled from least to most artistic, is in fact broken in the middle so that the second most artistic image receives the second worst evaluations. This suggests that there is another important psychological mechanism in play other than the appreciation of art – hence the t-tests.

A peculiar effect of placing art in an advertisement context is apparently that the images rated as the most artistic are not necessarily the ones that are the most liked. According to the t-test results, there is a positive correlation between art and evaluations, but not at very convincing significant levels or with dramatic differences. Instead, the greatest effect was found when the same data was tested in the other direction, i.e., good versus bad image instead of art versus non-art. In a few cases, having a good picture in the advertisement made the difference between a negative (mean below 4) and a positive evaluation (mean above 4). As long as the image is favourable, positive, good, pleasant and liked, it does not matter that much if it is an amateur photo or an oil painting – what matters is the overall evaluation. Thus, the cost of placing a Monet painting in an advertisement may prove to be a waste of money.

4.2. Effects of Art on Suggested Mediators

4.2.1. Perceived Artistry

Since especially the article on art infusion (Hagtvedt and Patrick, 2008b) argues that art in advertising affects evaluations in a positive direction via luxury perceptions, it is natural that the first part of the research ranks, in this case four, pictures according to their respective artistic level and then tests them against the claims of their research. Initially, I did have my doubts concerning the peculiar looking study design in *Art Infusion*, but did not expect to find such particularly support for my objections. As it is an important article, published in the *Journal of Marketing Research*, it is fascinating that the validity of one of its prerequisites

becomes questionable after examining my empirical data. It goes without saying that art has to evoke luxury perceptions before they can be transfer onto the advertisement, product or brand. My study shows that the two pictures with the highest level of artistry did not generate more luxury perceptions than the two least artistic pictures (sig. = .329 according to figure 9). Thus, the suggested link between artistry and luxury perceptions may be a case of fake correlation by chance. Instead, the t-tests in this thesis provide significant evidence that it is the quality and overall evaluation of the picture that matters the most, rather than the level of artistry.

4.2.2. Perceived Ad Creativity

Although the results were not entirely statistically significant, it was interesting to see that they hint towards a correlation between artistry and perceived ad creativity. It fits nicely into the fifteen components of art that were tested in the first pre-study (Appendix 6.1.2). They, in turn, were borrowed from Hagtvedt, Hagtvedt and Patrick (2008). Since curiosity, aesthetics, creativity and technical skill are salient factors in the appreciation of art, it seems logical that the creativity rating should go up as the level of artistry increases. However, the ability to mediate the positive aspects of creativity onto the advertised product or brand is uncertain. As Dahlén, Rosengren and Törn (2008) write, research on creativity in advertising to date is often inconclusive or even contradictory. It is probably safe to assume that there will always be a degree of cross-mediation as well, which contaminates the results slightly.

4.2.3. Luxury Perceptions

Questioning the claims of Hagtvedt and Patrick (2008b), art is not the primary source of luxury perceptions that transfer onto the advertised product or brand – that is, good or bad matters more than art or non-art. In fact, there was no connection between the artistic level and luxury perceptions even on any remotely reasonable significance level (Fig. 9). One plausible reason for this can be found if we consider the two notions that artistry depends partly on the power to disturb and challenge, and that most people who look at an advertisement will also evaluate it as such rather than as a work of art. Thus, although a fine art painting may feel more luxurious than a good amateur photography in an art context, the disturbing and challenging traits of the art images may fit too badly into the advertising context. The luxury perceptions may also be influenced by the nature of the ad. Since Air Tours is a fairly well-known brand and Venice is a classical travel destination, an advertisement for a city weekend may feel luxurious in itself.

4.2.4. Perceived Effort

The t-tests reveal that, although not dramatically, the perceived ad effort is greater for the pair of art images than for the pair of images with an overall positive evaluation. One explanation may be that the notion of effort does not include any judgements on the positive-negative scale. When viewing the advertisements without considering such values, it seems natural to regard the oil paintings as having required more effort than the amateur photographs partly because they are expected to require more material, costs, labour and time. The positive results of the effects of art on perceived effort may also be connected to the results from perceived ad creativity, since creativity signals greater effort (Dahlén, Rosengren & Törn, 2008).

4.2.5. Perceived Ad Expenditure

The ad expenditure measurements did not display any interesting results. It is likely that the four advertisements are fairly similar in perceived cost due to the fact that I chose not to use the Monet painting that Hagtvedt and Patrick (2008b) used in *Art Infusion*. A famous painting by a well-renowned artist may have resulted in higher scores in effort.

4.3. Shortcomings of This Study

Since there is not very much academic research done on this subject, much of my research is based on data that I collected myself. The sample size of 50, although exceeding the generally accepted limits for most statistical analyses, may still be a bit small. Malhotra (2007) mentions sample sizes of up to $n = 150$ for various mass media, including print. My sample is also homogenous and is most likely not perfectly representative for the target group of this kind of offer.

After having distinguished the effects of art in advertising, it would also be interesting to run a linear regression and other analyses as well, to see the exact explanatory power of each mediator. However, including a full-scale mediator analysis with proper discussions and analyses would have increased the length of this thesis beyond the given limits. Instead, I shall have to refer to extant theory.

4.4. Implications

Art Infusion (Hagtvedt & Patrick, 2008b) constructs an illusion that makes you believe that the more lavish an artwork you include in the market communication, the easier you will

achieve your objectives. This thesis opposes this and argues that it is more important to create liking and be careful with the fit between the product or brand and the visual content of the advertisement. Since most theory other than *Art Infusion* states that there is at least some degree of content-dependence, the emotional content is an important factor that affects the appraisal (Desmet, 2003). So, the advertiser will still have to consider the positive or negative; high or low arousal emotions that are elicited, despite Hagtvedt and Patrick's argumentation of the opposite.

When a complex matter suddenly appears very simple, there is often something important that has been overlooked. The t-tests in this study show that advertising is more complicated than simply showing off a Monet painting and hoping that everything will be fine. Good or bad overall evaluation makes much more impact than art or non-art. As most marketing literature has stated from the very birth of consumer focus, the customer is always right. Thus, it is up to the target group to decide "what's hot and what's not". Advertisers will still have to get to know the target audience and understand what it is that makes them tick.

The implications of my study, business-wise, are not very exciting or groundbreaking. I have simply tested a few recent theories to see if they stand the test. Some did, and others did not. Thus, the conclusion is merely a kind of business as usual suggestion for those involved in the decision making around marketing communication. The advices are still the same as they have always been – know your audience, give them what they want, and the rest will follow. The world will have to wait a bit longer for the ultimate "one size fits all" recipe for a successful campaign.

4.5. Future Research

It would be exciting to see what the results would be if this study was performed again with a much larger random sample with a better heterogeneity for external validity. Since this thesis concludes that the overall evaluation is more important than the perceived level of artistry of the visual content, I would also like to find out more about what is good or bad for different kinds of offers, thereby establishing guidelines for what makes for a good fit between the ad and the offer. Another thing to look into further when studying other types of offers is the effect on high and low involvement decisions. Perhaps the perceived effort mediated from art provides that extra trustworthiness that makes us justify and decide on a major investment.

Especially interesting would be to examine the effects of art in other types of media, or in an integrated communication campaign, where the synthesis of several channels must be considered (Weilbacher, 2001). There is much literature on how the media itself communicates. If last year was the year when we learned how to use social media the right way, the same will probably happen for companies in the upcoming years. Holding on too tightly to print advertising in travel magazines will not be enough of a contribution from the academic institutions to the real world. Science needs to keep up, now that it is the consumers rather than the researchers that are driving the development.

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6. Appendices

6.1. Pre-study 1

6.1.1. Stimuli

These are the 12 candidate images that were tested in pre-study 1. They are ordered according to how they were rated in the survey. The ones that were finally chosen are shown as they appeared in the advertisement context in the main study. Note that all pictures are scaled down somewhat. Their original size was A5.

Bad/Non-art:



Good/Non-art:



Bad/Art:



Good/Art:



Bad/Non-art Ad:

Boka en cityweekend!

Möt våren i Venedig



Lämna stressen bakom dig och njut av en båttur på Canal Grande under vackra broar, rustika hus och prunkande blomlådor. Upptäck en stad fylld av vinbarer, historia, elegans, karaktär och spännande människoöden.

Välkommen till ovanliga Venedig.



Gå in på www.airtours.se eller ring 08-566 103 00 för att boka din resa!

Good/Non-art Ad:

Boka en cityweekend!

Möt våren i Venedig



Lämna stressen bakom dig och njut av en båttur på Canal Grande under vackra broar, rustika hus och prunkande blomlådor. Upptäck en stad fylld av vinbarer, historia, elegans, karaktär och spännande människoöden.

Välkommen till ovanliga Venedig.



Gå in på www.airtours.se eller ring 08-566 103 00 för att boka din resa!

Bad/Art Ad:

Boka en cityweekend!

Möt våren i Venedig



Lämna stressen bakom dig och njut av en båtutur på Canal Grande under vackra broar, rustika hus och prunkande blomlådor. Upptäck en stad fylld av vinbarer, historia, elegans, karaktär och spännande människoöden.

Välkommen till ovanliga Venedig.



Gå in på www.airtours.se eller ring 08-566 103 00 för att boka din resa!

Good/Art Ad:

Boka en cityweekend!

Möt våren i Venedig



Lämna stressen bakom dig och njut av en båtutur på Canal Grande under vackra broar, rustika hus och prunkande blomlådor. Upptäck en stad fylld av vinbarer, historia, elegans, karaktär och spännande människoöden.

Välkommen till ovanliga Venedig.



Gå in på www.airtours.se eller ring 08-566 103 00 för att boka din resa!

6.1.2. Survey

Enkät

Nummer:

SVARA PÅ ALLA FRÅGOR, TACK!

Hur väl associerar du följande med denna bild?

Mycket dålig	1	2	3	4	5	6	7	Mycket bra
Negativt intryck	1	2	3	4	5	6	7	Positivt intryck
Ej tilltalande	1	2	3	4	5	6	7	Tilltalande
Obehaglig	1	2	3	4	5	6	7	Behaglig
Tycker inte om	1	2	3	4	5	6	7	Tycker om

Hur väl stämmer följande med din uppfattning om bilden?

	Stämmer inte alls					Stämmer helt	
Intressant	1	2	3	4	5	6	7
Väcker nyfikenhet	1	2	3	4	5	6	7
Fascinerande	1	2	3	4	5	6	7
Intellektuellt stimulerande	1	2	3	4	5	6	7
Estetisk	1	2	3	4	5	6	7
Attraktiv	1	2	3	4	5	6	7
Vacker	1	2	3	4	5	6	7
Tilltalande	1	2	3	4	5	6	7
Nyskapande	1	2	3	4	5	6	7
Unik	1	2	3	4	5	6	7
Kreativ	1	2	3	4	5	6	7
Innovativ	1	2	3	4	5	6	7
Tekniskt avancerad	1	2	3	4	5	6	7
Välgjord	1	2	3	4	5	6	7
Skickligt utförd	1	2	3	4	5	6	7

	Stämmer inte alls					Stämmer helt	
Bilden har konstnärlig kvalitet	1	2	3	4	5	6	7
Bilden skapades i syfte att vara konst	1	2	3	4	5	6	7
Bilden är ett konstverk	1	2	3	4	5	6	7

	Stämmer inte alls					Stämmer helt	
Hur väl känner du till bilden?	1	2	3	4	5	6	7

Har du sett denna bild förut? Ja Nej

Vet du vem som har skapat denna bild?

Kön Man Kvinna

Ålder _____ år

STORT TACK!

6.2. Pre-study 2

Enkät SVARA PÅ FRÅGAN FÖR ALLA 10 BILDPAR, TACK!

Titta på varje enskilt bildpar för sig och jämför hur lika motivens innehåll är. Bortse om möjligt från bildernas kvalitet, färgsättning samt teknik. Hur lika är innehållen?

NR: _____ Mycket olika innehåll 1 2 3 4 5 6 7 Mycket lika innehåll

NR: _____ Mycket olika innehåll 1 2 3 4 5 6 7 Mycket lika innehåll

NR: _____ Mycket olika innehåll 1 2 3 4 5 6 7 Mycket lika innehåll

NR: _____ Mycket olika innehåll 1 2 3 4 5 6 7 Mycket lika innehåll

NR: _____ Mycket olika innehåll 1 2 3 4 5 6 7 Mycket lika innehåll

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NR: _____ Mycket olika innehåll 1 2 3 4 5 6 7 Mycket lika innehåll

NR: _____ Mycket olika innehåll 1 2 3 4 5 6 7 Mycket lika innehåll

Kön Man Kvinna

Ålder _____ år

STORT TACK!

6.3. Main Study

Enkätundersökning

På nästa sida kommer du att se en annons. Betrakta den och vänd sedan blad för att besvara frågorna i enkäten.

Svara på frågorna i följd och gå ej tillbaka till tidigare frågor i annonsen.

Var noga med att besvara alla frågorna.

Tack för hjälpen!

COMMENT:

The following page contained one of the four fake advertisements for Air Tours that are displayed in the previous section of the appendix.

Enkät

SVARA PÅ ALLA FRÅGOR, TACK!

Kommer du ihåg vem avsändaren till annonsen var? Skriv avsändarens namn nedan:

Avsändaren heter: _____

Här följer några frågor och påståenden om annonsen du just har sett. Vänligen välj det alternativ på skalan som passar dig bäst.

Vad tycker du om annonsen du såg?

Mycket dålig	1	2	3	4	5	6	7	Mycket bra
Negativt intryck	1	2	3	4	5	6	7	Positivt intryck
Ej tilltalande	1	2	3	4	5	6	7	Tilltalande
Obehaglig	1	2	3	4	5	6	7	Behaglig
Tycker inte om	1	2	3	4	5	6	7	Tycker om

I vilken utsträckning tycker du att annonsen är kreativ?

Inte alls kreativ	1	2	3	4	5	6	7	Mycket kreativ
-------------------	---	---	---	---	---	---	---	----------------

Om du jämför med annan reklam för resor, i vilken utsträckning tycker du att annonsen är nyskapande?

Inte alls nyskapande	1	2	3	4	5	6	7	Mycket nyskapande
----------------------	---	---	---	---	---	---	---	-------------------

Om du jämför med annan reklam för resor, i vilken utsträckning tycker du att annonsen är relevant?

Inte alls relevant	1	2	3	4	5	6	7	Mycket relevant
--------------------	---	---	---	---	---	---	---	-----------------

Om du jämför med annan reklam för resor, i vilken utsträckning tycker du att annonsen är lyxig?

Inte alls lyxig	1	2	3	4	5	6	7	Mycket lyxig
-----------------	---	---	---	---	---	---	---	--------------

Annonsen är lätt att förstå

Instämmer inte alls	1	2	3	4	5	6	7	Instämmer helt
---------------------	---	---	---	---	---	---	---	----------------

Annonsen är realistisk

Instämmer inte alls	1	2	3	4	5	6	7	Instämmer helt
---------------------	---	---	---	---	---	---	---	----------------

Annonsen är trovärdig

Instämmer inte alls	1	2	3	4	5	6	7	Instämmer helt
---------------------	---	---	---	---	---	---	---	----------------

Annonsen tog lång tid för annonsören att tänka ut och skapa

Instämmer inte alls	1	2	3	4	5	6	7	Instämmer helt
---------------------	---	---	---	---	---	---	---	----------------

Annonsen kostade mycket pengar för annonsören

Instämmer inte alls	1	2	3	4	5	6	7	Instämmer helt
---------------------	---	---	---	---	---	---	---	----------------

Här följer några frågor och påståenden om erbjudandet i annonsen. Vänligen välj det alternativ på skalan som passar dig bäst.

Vad tycker du om erbjudandet?

Mycket dåligt	1	2	3	4	5	6	7	Mycket bra
Negativt intryck	1	2	3	4	5	6	7	Positivt intryck
Ej tilltalande	1	2	3	4	5	6	7	Tilltalande
Obehagligt	1	2	3	4	5	6	7	Behagligt
Tycker inte om	1	2	3	4	5	6	7	Tycker om

Vilken kvalitet anser du att den annonserade cityweekenden i Venedig håller?

Mycket låg kvalitet	1	2	3	4	5	6	7	Mycket hög kvalitet
---------------------	---	---	---	---	---	---	---	---------------------

Hur lyxig anser du att den annonserade cityweekenden i Venedig är?

Inte alls lyxig	1	2	3	4	5	6	7	Mycket lyxig
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Erbjudandet i annonsen är intressant

Instämmer inte alls	1	2	3	4	5	6	7	Instämmer helt
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Jag kommer att söka mer information om erbjudandet

Instämmer inte alls	1	2	3	4	5	6	7	Instämmer helt
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Föreställ dig att du ska boka en resa. Hur troligt är det att du väljer just detta erbjudande?

Inte alls troligt	1	2	3	4	5	6	7	Mycket troligt
-------------------	---	---	---	---	---	---	---	----------------

Här följer några frågor och påståenden om Air Tours, som annonsen gjorde reklam för. Vänligen välj det alternativ på skalan som passar dig bäst.

Vad tycker du om Air Tours?

Mycket dåligt	1	2	3	4	5	6	7	Mycket bra
Negativt intryck	1	2	3	4	5	6	7	Positivt intryck
Ej tilltalande	1	2	3	4	5	6	7	Tilltalande
Obehagligt	1	2	3	4	5	6	7	Behagligt
Tycker inte om	1	2	3	4	5	6	7	Tycker om

Jag tycker att Air Tours är intressant

Instämmer inte alls	1	2	3	4	5	6	7	Instämmer helt
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Jag tycker att Air Tours är spännande

Instämmer inte alls	1	2	3	4	5	6	7	Instämmer helt
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Air Tours är bra på att åtgärda sina kunders problem och behov

Instämmer inte alls	1	2	3	4	5	6	7	Instämmer helt
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Det är sannolikt att Air Tours kommer att utveckla bra produkter i framtiden

Instämmer inte alls	1	2	3	4	5	6	7	Instämmer helt
---------------------	---	---	---	---	---	---	---	----------------

Air Tours som företag är smart

Instämmer inte alls	1	2	3	4	5	6	7	Instämmer helt
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Kön Man Kvinna

Ålder _____ år

STORT TACK!