A Scale Development to Measure Advertising Equity

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Advertising Equity is a concept denoted as consumers' cumulative perceptions of a brands past advertising. Traditional research has treated advertising equity as a part of brand equity. A recent study, published in Journal of Advertising 2015, has proven that advertising equity is a distinct facet of brand equity and that advertising equity is a more appropriate measure when investigating consumer's willingness to approach future advertising. This suggestion is well supported by studies consisting of more than 100 brands. However, the conceptualizing and operationalizing of advertising equity needs to be done, and a more robust scale development process to measure advertising equity is warranted. With this background, this paper seeks to develop a thorough scale process of advertising equity. Moreover, the study investigates and validates that advertising equity affects consumer willingness to approach future advertising relative to other dimensions and that this effect goes beyond that of brand loyalty.

INTRODUCTION

Advertising is a medium with the aim to create attention around ideas, products and services that affect people's opinions, values and actions (Becker and Murphy 1993). Traditionally the sender has been in control of what advertising the consumer receives, but as a consequence of a paradigm shift the roles are starting to reverse. Thus, it is getting more important for advertisers to understand what kind of advertising consumers choose to approach in todays cluttered media environment (Rosengren and Sjödin 2011). During 2014, the marketing industry grew by 1.7% and the trend is continuously increasing (Mediabarometern 2014), indicating that companies view advertising as an important equity. A recent study, published in Journal of Advertising, has proven that advertising equity is a distinct facet of brand equity and that advertising equity is a more appropriate measure when investigating consumer's willingness to approach future advertising (Rosengren and Dahlén 2015).

This Paper

Although empirical results of five studies and more than 100 brands supports Rosengren and Dahlén's (2015) research that advertising equity is separate from brand equity and that it affect consumer willingness to voluntarily approach future advertising for a brand, the measure is not robust enough (Rosengren and Dahlén 2015). Rosengren and Dahlén uses literature on advertising value (e.g. Rosengren and Dahlén 2013) as a starting point and assesses advertising equity in terms of consumers' cumulative perception of the global value of a brand's past advertising. Research is however needed to determine whether this is the best approach. In order to create literature of high quality, good measures are important (Jacoby 1978). In this paper, we have therefore followed a procedure to develop the measure, as the scale has not yet been validated.

Purpose

To develop and validate a scale to measure advertising equity

Terminology

Construct: A multi-item measure.
Factor: A component generated in a factor analysis, sorting variables that measure the same things.
Facet: a part or element of something.
Item: A question asked to help explain a construct.

BACKGROUND

Rosengren and Dahlén (2015) highlights the importance that a brand's past advertising is not fully captured by established measures of brand equity and that it is a distinct facet when trying to understand consumers willingness to voluntarily approach future advertising for a brand. Depending on the way a brand advertises, cumulative effects creates over time in terms of ad reactions and not immediate reactions of a specific ad. These cumulative effects build attitudinal and behavioural brand loyalty, which affects the response to offers and activities (Keller 1993). As advertising equity tends to raise expectations for a brand's future advertising, it makes consumers more willing to pay attention to them (Rosengren and Dahlén 2015). If a brand has provided consumers with advertising that is considered valuable for them in the past, it should lead to expectations of valuable ads also in the future, increasing the interest for ads of that specific brand. It has been proven that consumers do tend to pay more attention to ads that they believe will add value to them (Ducoffe 1995). Assuming that this is applicable also for brands and their advertising, advertising equity will be built, increasing the advertising approach and consumer's expectations.
Rosengren and Dahlén (2015) found that there are several advantages with high advertising equity. For example, it enables advertisers to communicate more cost efficient and sends out positive traits of a brand. It might also add value to the advertising concept (Rosengren and Dahlén 2013; Rosengren et al 2013) and can simply be a source of negotiations. Advertising equity can hence open up to new collaborations due to these advantages. The construct can also help forecasting investments in how much attention a brand can expect. Earned media is often leveraged in cases of high advertising equity whereas bought media often correlates to cases with lower advertising equity (Rosengren and Dahlén 2015). Moreover, recent research has shown that earned rather than bought media is more effective in gaining attention from consumers (Rosengren 2008). Advertising equity is a long-term tool, increasing awareness of design factors that might not otherwise be recognized and helps avoiding short-term strategies.

Brand Equity

Brand equity is a concept, commonly used as a way to measure subjective feelings and impressions towards a brand (Aaker 1991). Brand equity was introduced to capture long-term effects of advertising investments (Brodie, Glynn, and van Durme 2002) comprising brand knowledge and the reactions it creates (Keller 1993; Veloutsou, Christodoulides, and de Chernatony 2013). The essence of the measure is that it links past impressions of a brand to what could be expected in the future (Christodoulides and de Chernatony 2010). In order to capture that link, it is common to evaluate consumer's brand attitudes and purchase intentions (Vakratsas and Ambler 1999). Purchase intentions, purchase behaviour and positive attitudes leads over time to brand loyalty, which has a positive effect on future deeds for a brand and its advertising (Keller 1993). Brand Equity will in this paper rely on attitudinal and behavioural loyalty as measures given the brand equity focus in an advertising context.

Advertising Equity

We know that advertising form brand equity that in turn influences people's reactions to the advertising (Christodoulides and de Chernatony 2010). Past research considers all relations between advertising and the reactions to it to be related to perceptions of the brand and not the advertising itself (Lutz, MacKenzie and Belch 1983). Rosengren and Dahlén (2015) argue that advertising in the past influences consumers' reactions to advertising in the future. Moreover, they introduce the concept of advertising equity to "denote consumers' cumulative perception of the global value of a brand's past advertising ". They also argue that advertising equity is a unique facet of brand equity resulting in various reactions to the brand depending on the advertising approach. In other words, advertising affects brand equity relating to communication effects and brand loyalty. Advertising equity influences advertising approach that is not fully captured by established measures of brand equity and it is thus important to take into consideration. This conceptualization is not like other established constructs of advertising. Advertising attitudes (MacKenzie and Lutz 1989) and Advertising engagement (Wang 2006), for example, have other focus areas as they measure reactions to specific advertising at specific times and not a cumulative perception of all past advertisements for that brand. Advertising equity is something that evolves over time and the measurement of advertising equity is a multidimensional measurement that aims to investigate consumer's perceptions towards a brand's past advertising (see Table 1).

TABLE 1
Existing measures on Advertising Equity (R&D 2015)

Question	Answer
I think that [brand] advertising is typically interesting	Strongly disagree/Strongly agree (Likert 1-7)
I think that [brand] advertising is typically worth my attention	Strongly disagree/Strongly agree (Likert 1-7)
I think that [brand] advertising is typically worthwhile	Strongly disagree/Strongly agree (Likert 1-7)

METHODOLOGY

To fulfil the purpose of this Master Thesis (to develop and validate a scale to measure Advertising Equity), an established scale development process was adapted (Churchill 1979). The approach provides guidance on the order in which thing should be accomplished to ensure that the measure is of high quality. With regards to the scope of a Master Thesis some parts of the steps have

been modified. An overview of the procedure is shown in Table 2.

1. Specifying the domain of the construct

The first step of the procedure was to identify the domain of the construct. Advertising Equity is denoted as "consumers' cumulative perceptions of a brands past advertising". Thus, all constructs related to consumers' overall perceptions of brands past *advertising* was included. Moreover, Advertising Equity provides a cumulative assessment based on perceptions of *all past* advertisements for a brand (Rosengren and Dahlén 2015). Therefore, constructs related to perceptions towards a specific advertisement at a specific point of time was either adjusted or excluded from the domain.

2. Item generation

Step two was to generate an initial item-pool. The most appropriate method is to investigate what is available in existing literature (Churchill 1979). Many theoretical variables have been subjects of previous research. In this paper, we let ourselves be inspired by measures that already exist. Hence, literature search was the central technique used in this paper. Google Scholar and SSE Library were the main literature sources. Common search words were Advertising Engagement, Advertising Attitude, Advertising Value and Consumer Perceptions. Moreover, dimensions such as Advertising Novelty, Advertising Relevance and Advertising Entertainment have been suggested as important to consider (Rosengren and Dahlén 2015) and was therefore added.
In this step, the item-pool needed to consist of more items than those who would be included in the final measure. This was to enable the opportunity to eliminate items in the purification that the measure will undergo in the next step (Churchill 1979; Clark and Watson 1995). Therefore, item's that seemed identical but were slightly different was also included in the pool to provide a better foundation for the eventual measure. Finally a highly knowledgeable expert; an associate professor at The Centre of Consumer Marketing (CCM) at the Stockholm School of Economics assessed the list and eliminated items on the basis of irrelevance, redundancy and obscurity.

3. Purification of the measure

The third step relates to the purification of the measure (Churchill 1979). In this step, a group of respondents answered a survey containing the items generated in step two. The survey contained four different stimuli's: four brands from two product categories. Brands and product categories were selected on the basis of the brands presumed level of advertising equity and the product categories broad appeal to avoid lack of relevance to respondents (Grohmann 2009). To ensure that the measure contained items relating to the same underlying theoretical variable, an exploratory factor analysis was conducted (Gerbing and Anderson 1988; Alwin 1989). To assert that the measure was separated from other theoretical dimensions its item's needed to show high factor loadings on one single factor. The logic is that items within a specific construct should be strongly correlated, but show low correlations with items from other constructs (Comrey 1988; Floyd and Widaman 1995). The outcome provided the basis on which an iterative process was performed (Churchill, 1979). The measure was stepwise purified from cross-loading and weak item-to-total correlated items. When the measure was pure, it was ready for additional testing described in the next step.

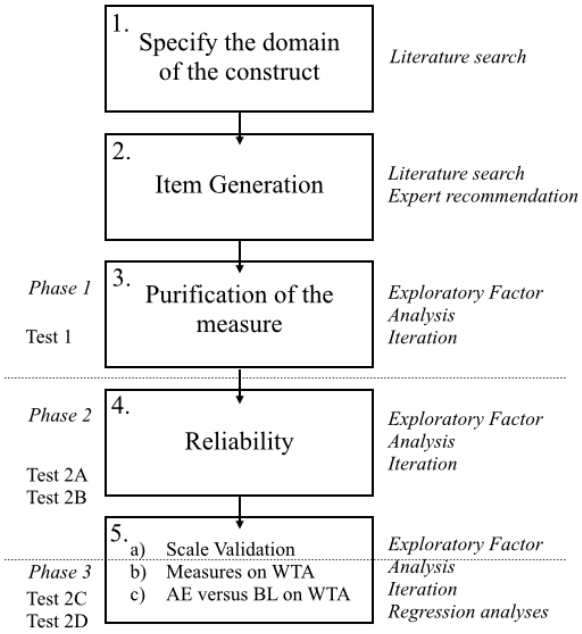
4. Reliability test with new data

A measure is reliable to the extent that independent but comparable measures of the same trait or construct of a given object agree. Reliability depends on how much of the variation in scores is attributable to random or chance errors (Wolkowitz, Fitch, and Kopriva 2000). In this step a new group of respondents answered a refined survey containing the remaining items from the previous step. With the new data, another exploratory factor analysis was conducted in order to explore whether the items sustained with new respondents. If the factor solution corresponded with the factor solution from step three, the measure was considered as reliable (Churchill 1979).

5. Scale validation

a) The validity refers to whether or not the cause-and-effect relationship in the study can be used and generalized to fit in other contexts, for other brands/product categories and to larger populations (Jacobsen 2002).
This step examined the generalizability of the measure across other brands and product categories. Additional brands and product categories were included in the study, selected on the same premises as in step three, on which another explorative factor analysis was executed. The constructs emerging from the factor solution, sustaining from step four was therefore considered as valid measures in a consumer advertising approach context.
b) The valid measures from the scale validation were compared on the variable Willingness To Approach (WTA). When estimating relationships among variables, a regression analysis can be used (Sarstedt and Mooi 2014). In this test, linear regression analyses were executed on each measure separately in order to see which of the remaining constructs that best explained consumer WTA for a brand's future advertising
c) The last part of step five aimed to validate previous study's result showing that Advertising Equity affects consumer WTA towards future advertising and that this effect goes beyond that of brand loyalty (Rosengren and Dahlén 2015). As in the second part, linear regression analyses were performed.

TABLE 2
Overview of Methodology



OVERVIEW OF STUDIES

The paper contains three tests and two subtests divided up into three phases (Phase one containing Test 1, Phase two containing Test 2A and Test 2B and Phase three containing test 2C and 2D). Test 1 was conducted in order to purify the initial item-pool, tested through Study 1. Test 2A – D are all generated by the data sample from Study 2. Test 2A aims to ensure the reliability of the measure while Test 2B aims to ensure the scales validity and generalizability. In the third phase, test 2C and 2D regression analyses are executed to explore the measurements impact on WTA, both compared to other valid dimensions related to the same theoretical variable and compared to brand loyalty measures (see Table 3).

TABLE 3
Overview of Studies

PHASE 1	PHASE 2	PHASE 3
Study 1	**Study 2**	
Sample size (n=162)	*Sample size (n=316)*	
Test 1 Purification of the measure.	**Test 2A** Reliability	**Test 2C** Measures on WTA
	Test 2B Scale Validation	**Test 2D** AE versus BL on WTA

PHASE 1

Test 1: Purification of the measure

In Test 1, a list of items with potential influence on consumer's perceptions of past advertising was tested. A sample of 162 answered a physical survey (Study 1). The panel was representative of academics familiar with marketing communication theories. The initial item pool generated from a literature review consisted of 34 constructs and 130 items. In order to get a uniform scale, items from the same research within its category were chosen. The initial reduction resulted in 11 constructs and 50 items (See Table 4), which constituted the survey used in Study 1. The complete list of items can be found in Appendix 1.

TABLE 4
Overview of Constructs used in Study 1

Construct	Author
Advertising Equity	Rosengren & Dahlén (2014)
Advertising Entertainment	Ducoffe (1996)
Advertising Curiosity	Yang (2006)
Production Quality	Smith et al (2007)
Advertising Engagement	Wang (2006)
Advertising Attitude	Smith et al (2007)
Advertising Credibility	Mackenzie & Lutz (1989)
Advertising Informativeness	Ducoffe (1996)
Advertising Value	Ducoffe (1996)
Advertising Novelty	Ang & Low (2000)
Advertising Divergence	Smith et al (2007)

Procedure

66 students from Stockholm University (61% female, 39% male) and 96 students at the Stockholm School of Economics, all pursuing a marketing degree, answered the survey, making it a total of 162 participants (64% female, 36% male, age range: 19-46. The 50 items were tested on seven-point likert-scales anchored by "strongly agree" and "strongly disagree" and semantic differentiation scales to rate four well-known, widely available brands from two different product categories. The brands and the product category choices were based on estimations of presumed advertising equity in the following way: A list of product categories and two brands from each category was conducted. After thorough consideration and through our brand expert's recommendation (assistant professor at CCM) the final brands were selected to ensure relevance for the participants. In Test 1, two brands respectively were selected from the product categories telecommunication and broadband. Tele2 (n=41) and Telenor (n=39) represented the telecommunication category whilst Comhem (n=37) and Bredbandsbolaget (n=45) got to represent the broadband category. In order to confirm our assumptions about the selected brands with

high versus low advertising equity, independent sample T-tests were run on all brands used in Test 1, Test 2A and Test 2B separately. The results were significant, i.e. $p<.05$, and confirmed (see Table 5). The assumptions with higher mean values on the advertising equity measure for the brands with a higher assumed advertising equity (Tele2 and Comhem) and lower mean values for the brands with assumed lower advertising equity (Telenor and Bredbandsbolaget) was supported. The brands were compared within each product category respectively to avoid industry-biases.

TABLE 5
Compared means on Advertising Equity

High Advertising Equity Brand	Low Advertising Equity Brand	Sig.
Tele2	Telenor	.007
4,57	3,67	
Comhem	Bredbandsbolaget	
3,55	2,91	.000

Printed surveys for each brand were handed out. The front-page visualized the respective brand's typical advertising icons (i.e. figure/colour/environment). The questions (items) were adjusted to be able to measure past advertising. For example "What do you generally think about [brand] advertising?" was changed to "What do you generally think about [brand] *past* advertising? The complete survey can be found in Appendix 5. The respondents' answers were analysed using SPSS V22 and variables were recomputed so that positive answers got the higher value on the likert-scale. Unanswered questions as coded as "missing values" and hence not included in the analysis.

Results

An exploratory factor analysis (EFA) using principal component analysis (PCA) including all 50 items was executed. Initially, some items fell out due to low factor loading values (<0.01). The rotated component matrix grouped all items into 12 factors. Cross-loading items was eliminated step-by-step depending on how strongly they cross-loaded. The test was run repeatedly and items were eliminated until the analysis was free from cross-loading items. When the matrix was purified, a five-factor solution emerged (see Table 6). The EFA resulted in remaining items representing Advertising Entertainment (three items), Advertising Informativeness (three items), Advertising Equity (three items), Advertising Curiosity (two items) and Advertising Credibility (two items). All of them showed a significant value for Bartlett's test of sphericity ($p<0.05$) and a value for the KMO Measure of Sampling Adequacy of .82. Thus the matrix showed a good factorability. The factor loadings shows that factor one accounted for 35.8%, factor two accounted for 15.6%, factor three accounted for 11.9%, factor four accounted for 8.2% and factor five accounted for 6.4% of the total variance explained. PCA revealed the presence of five factors with eigenvalues exceeding one, which combined, explained 76.17% of the variance. As shown in Table 5, varimax rotation indicated that factor one captures Advertising Entertainment (Advertising Entertainment item loadings >.83) factor two captures Advertising Informativeness (Advertising Informativeness item loadings >.76) factor three captures Advertising Equity (Advertising Equity item loadings >.83) factor four captures Advertising Curiosity (Advertising Curiosity item loadings >.90) and factor five captures Advertising Credibility (Advertising Credibility item loadings >.82). This suggests that these constructs affect consumers' perceptions of brands past advertising, within this particular context (telecommunications and broadband).

TABLE 6
Exploratory Factor Analysis (Study 1)

Items	Component 1	Component 2	Component 3	Component 4	Component 5	Communalities
AENT3	.848					.880
AENT5	.830					.806
AENT4	.824					.878
AINF1		.838				.643
AINF2		.827				.667
AINF4		.814				.722
AE2			.874			.857
AE1			.853			.845
AE3			.815			.745
ACUR2				.886		.875
ACUR3				.884		.867
ACRE2					.799	.821
ACRE1					.778	.816

Discussion

The results from Test 1 suggests five distinct constructs that help explain consumers' perceptions of brands past advertising. These include: Advertising Equity, Advertising Entertainment, Advertising Credibility, Advertising Creativity and Advertising Informativeness. These are in other words constructs that matter independently and are clearly distinguished from one another.

PHASE 2

Test 2A: Reliability test with new data

Test 2A was conducted in order to secure the reliability of the findings from Test 1. The same questions related to the five remaining constructs from Test 1 were tested on a new sample (Study 2) for two of the brands used in the Study 1.

Procedure

In total, 316 participants recruited by the research company Nepa (54 % female, 46 % male, age range 18-64, with an even geographical spread within Sweden) answered an online-survey based on seven- point likert-scales and semantic differentiation scales. The two brands from the broadband category used in Test 1 (Comhem and Bredbandsbolaget) were randomly selected to be included in Study 2. The study was conducted using the survey tool Qualtrics and one of the brands was randomly shown for the participant first and translated into Swedish in order to avoid misunderstandings and language difficulties. As in Test 1, unanswered questions was coded as "missing values" and thus not included in the analysis. To secure the quality of the answers, a confirmatory question was included. The complete survey can be found in Appendix 6.

Results

An EFA including the constructs from all five factors was executed. Ideally, a confirmatory factor analysis (CFA) using structuring equation modelling would be applied (Churchill 1978). Due to the scope of this paper and the resources available, it was not possible to run a CFA on the outcomes. Instead five factors were extracted in an EFA in order to be able to test the reliability of the results from Test 1. PCA reveals the five-factor solution shown in Table 7. Items with factor loadings below 0,5 were eliminated from the analysis. The EFA resulted in remaining items representing Advertising Entertainment (three items), Advertising Informativeness (three items), Advertising Equity (three items), Advertising Curiosity (two items) and Advertising Credibility (two items). All of them showed a significant value for Bartlett's test of sphericity (p<0.05) and a value for the KMO Measure of Sampling Adequacy of .95. The factor loadings shows that factor one accounted for 76,8%, factor two accounted for 7,3%, factor three accounted for 5,3%, factor four accounted for 3,0% and factor five accounted for 1,5% of the total variance explained. See Appendix 3. Varimax rotation shows that factor one still captures Advertising Equity (Advertising Equity item loadings >.712). In addition to this, factor one also captures the Advertising Entertainment measurement as well as 2/3 of the Advertising Informativeness measurement (Advertising Entertainment item loadings >.520, Advertising Informativeness item loadings >.509). Factor two captures Advertising Credibility (Advertising Credibility item loadings >.794). Factor three captures Advertising Informativeness (Advertising Informativeness item loadings >.653) and factor four captures Advertising Curiosity (Advertising Curiosity item loadings >.885.) The fifth factor captures one item that belongs to the Advertising Entertainment measurement, with an item loading of .580. The same item is cross loading on three factors (Component 1, 2 and 5). Two factors (Advertising Equity and Advertising Credibility) showed Eigenvalues exceeding 1, which explains 84.21% of the total variance. See Appendix 3.

TABLE 7
Explorative Factor Analysis (Test 2A), Bredbandsbolaget & Comhem

Item	Component 1	Component 2	Component 3	Component 4	Component 5	Communalitites
AENT1	.812					.935
AENT2	.778					.938
AE3	**.718**					.927
AE2	**.715**					.932
AE1	**.712**					.916
ACRE1		.825				.944
ACRE3		.822				.926
ACRE2		.794				.897
AINF3			.722			.930
AINF2			.678			.947
AINF1	.509		.653			.937
ACUR3				.886		.962
ACUR2				.885		.962
AENT3	.520	.547			.580	.987

Discussion

The five-factor solution from Test 2A shows a good fit with the factor-solution from Test 1. Overall, the same dimensions emerged (Advertising Equity, Advertising Credibility, Advertising Curiosity, Advertising Informativeness and Advertising Entertainment). However, Advertising Entertainment showed weak distinctiveness as the construct was partly captured by the same factor explaining Advertising Equity. Moreover, the factor representing Advertising Entertainment captured only one item that cross-loaded over three components. Advertising Equity also captured one item of Advertising Informativeness. Still, Advertising Informativeness represents a distinctive factor. The conclusion of Test 2A, is that the same dimensions emerged as in Test 1, but that Advertising Entertainment is not a distinctive construct to use when measuring consumers perceptions of brands past advertising. The finding is plausible with regards to research (Rosengren and Dahlén 2015), claiming that Advertising Equity is a measurement that can incorporate values like entertainment and informativeness.

Test 2B: Scale validation

Test 2B was conducted in order to test the validity and the generalizability of the outcome generated from the studies performed in previous steps. As the same sample in Test 2A was used in Test 2B (Study 2), Test 2B was performed in order to validate that the outcome was applicable over product categories. Four additional brands from two new product categories were therefore tested. As described in previous parts of this paper, the brands were selected on the same premises as in Test 1. Again, independent sample T-tests were run to confirm our assumptions of brands with presumed high versus low advertising equity. The results were significant, i.e. $p<.05$, and confirmed (see Table 8). The assumptions with higher mean values on the advertising equity measure for the brands with a higher assumed advertising equity (Ipren and Ica) and lower mean values for the brands with assumed lower advertising equity (Treo and Coop) was supported.

TABLE 8
Compared means on Advertising Equity

High Advertising Equity Brand	Low Advertising Equity Brand	Sig.
Ica	Coop	
4,99	3,54	.000
Ipren	Treo	
3,29	2,90	.006

Procedure

316 participants recruited by the research company Nepa (54 % female, 46 % male, age range 18-64, with an even geographical spread within Sweden) answered an online-survey based on seven-point likert-scales and semantic differentiation scales. Four brands (Ica, Coop, Ipren and Treo) from two new product categories (FMCG and Pharmaceuticals) were tested. Ica and Coop represented the FMCG category and Ipren and Treo represented the Pharmaceuticals category. The survey was conducted using the web-based survey tool Qualtrics and one of the brands was randomly shown for the participant first. Unanswered questions was coded as "missing values" and thus not included in the analysis. As in Test 2A, a CFA would have been the most optimal analysing method. For the same reasoning as in Test 2A, an EFA following the same steps was executed in order to test the outcomes from Test 1 and Test 2A.

Results

The EFA resulted in remaining constructs representing Advertising Entertainment (three items), Advertising Informativeness (three items), Advertising Equity (three items), Advertising Curiosity (two items) and Advertising Credibility (two items) (see Table 9). All of them showed a significant value for Bartlett's test of sphericity ($p<0.05$) and a value for the KMO Measure of Sampling Adequacy of .96, showing an appropriate factorability of the matrix.

TABLE 9
Explorative Factor Analysis (Test 2B), Ica, Coop, Ipren, Treo

Item	Component 1	Component 2	Component 3	Component 4	Component 5	Communalitites
AE2	**.775**					.960
AE1	**.758**					.941
AE3	**.751**					.945
AENT1	.554					.924
AENT2	.551					.915
ACRE3		.848				.925
ACRE2		.839				.913
ACRE1		.817				.914
AENT3		.614			.577	.924
ACUR2			.828			.922
ACUR3			.780			.905
AINF3				.692		.936
AINF2				.678		.949
AINF1				.627		.925

The factor loadings shows that factor one accounted for 6,9%, factor two accounted for 77,1%, factor three accounted for 4,2%, factor four accounted for 3,1% and factor five accounted for 1,5% of the total variance explained. See Appendix 4. The five-factor solution shown in Table 7 indicates that factor one captures Advertising Equity (Advertising Equity item loadings >.751). The same factor also captures a 2/3 of the Advertising Entertainment measurement (Advertising Entertainment item loadings >.551). Factor two captures Advertising Credibility (Advertising Credibility item loadings >.817). The second factor also captures one part of the Advertising Entertainment measurement (Advertising Entertainment item loading at>.614). The third factor captures Advertising Curiosity (Advertising Curiosity item loadings >.780) while factor four captures Advertising Informativeness (Advertising Informativeness item loadings >.627). The fifth factor captures Advertising Entertainment (Advertising Entertainment item loadings >.531). The five constructs showed a significant value for Bartlett's test of sphericity (p<0.05) and a KMO value Measure for Sampling Adequacy of .958. PCA reveals the presence of one component with an Eigenvalue exceeding 1 (Advertising Credibility), which explained 77.09% of the total variance explained. See Appendix 4.

Discussion

The same dimensions generated by the EFA's in Test 1 and Test 2A comes forth in Test 2B (Advertising Equity, Advertising Credibility, Advertising Curiosity, Advertising Informativeness and Advertising Entertainment). However, in this study, the factor dominated by Advertising Credibility captured one of the items representing the Advertising Entertainment measurement. The explanation might be that factor loadings differ between categories. The factor representing Advertising Equity still partly captures Advertising Entertainment, confirming our assumptions from Test 2A. Advertising Informativeness poses an independent factor compared to the cross loading in Test 2A, which can be explained by industry-biases. Advertising Entertainment still poses a weak factor with cross-loading items. Overall, the results from Test 2B was not identical with the findings from Test 2A. However, the same dimensions emerged and the differences on cross-loading items might result from industry-biases.

General discussion of Phase 2

The results from Phase 2 suggest that Advertising Equity, Advertising Credibility, Advertising Curiosity and Advertising Informativeness are all valid constructs when measuring consumers perceptions of brands past advertising. Our results suggest that Advertising Entertainment is an unstable construct in this context, captured by Advertising Equity to a large extent. Advertising Informativeness is also found to be partly captured by Advertising Equity in Test 2A. The findings from Phase 2 indicate that Advertising Equity is a comprehensive measurement that partly incorporates Advertising Entertainment and Advertising Informativeness, while the other constructs can be considered as distinctive from each other. The outcome from Phase 2 was not identical with the results from Phase 1. Though, similar dimensions emerged and the results are good enough to proceed with.

PHASE 3

Test 2C: Measures impact on WTA

Test 2C was conducted in order to compare the constructs remaining from Phase 1 and Phase 2 (Advertising Equity, Advertising Curiosity, Advertising Entertainment, Advertising Informativeness and Advertising Credibility) in their affectability on consumer willingness to approach brands' future advertising (WTA). All brands from Phase 2 were included in the test, making it a total of six brands (Comhem, Bredbandsbolaget, Ica, Coop, Ipren and Treo) from three product categories (Broadband, FMCG and Pharmaceuticals).

Procedure

Phase 3 uses the data generated from Phase 2. In line with the results of the EFA the constructs was created as average indices of their respective items. All indices showed an approved value for Cronbach's alpha; Advertising Credibility (.927), Advertising Curiosity (.927), Advertising Informativeness (.922) and Advertising Entertainment (.912). Five independent linear regressions were run with WTA as the dependent variable and the five indices (Advertising Equity, Advertising Credibility, Advertising Curiosity, Advertising Entertainment and Advertising Informativeness) as independent variables, separately.

Results

The regression analysis shows that all constructs have significant positive effects on WTA (See Table 10). However, Advertising Equity (beta=. 865) shows the strongest impact on WTA. Hence, Advertising Entertainment (beta=.830), Advertising Informativeness (beta=.803), Advertising Curiosity (beta=.791) and Advertising Credibility (beta=.678) all shows less impact on WTA as compared to Advertising Equity.

TABLE 10
Regression Analysis, Dependent variable: WTA (All brands)

Construct (index)	R^2	Standardized Coefficient Beta	Sig.
Advertising Equity	**.747**	**.865**	**.000**
Advertising Entertainment	.689	.830	.000
Advertising Informativeness	.644	.803	.000
Advertising Curiosity	.625	.791	.000
Advertising Credibility	.460	.678	.000

TEST 2D: Advertising Equity versus Brand Loyalty on WTA

Test 2D was conducted to validate existing theory claiming that Advertising Equity affects consumer willingness to approach brands future advertising and that this effect goes beyond that of brand loyalty (Rosengren and Dahlén 2015).

Procedure

Brand loyalty was operationalized as Behavioural loyalty and Attitudinal loyalty (Keller 1993; Vakratsas and Ambler 1999). Hence, Behavioural loyalty, Attitudinal loyalty and Advertising Equity were included as dependent variables in the regression on the independent variable WTA. On the same premises as in Test 2C, average indices was created (for items, see appendix 6, Q5 – Q8). All indices showed an approved value for Cronbach's alpha; Advertising Equity (.973), Behavioural Loyalty (.904), Attitudinal Loyalty (.956). Also, all brands from Phase 2 were included in the test.

Results

The regression analysis shows that all constructs have significant positive effects on WTA (See Table 11). However, Advertising Equity (beta=. 865) shows the strongest impact on WTA, while the Brand loyalty constructs Behavioural Loyalty (beta=.710) and Attitudinal Loyalty (beta=.663) showed less impact.

TABLE 11
Regression Analysis. Dependent variable: WTA (All brands)

Construct (index)	R^2	Standardized Coefficient Beta	Sig.
Advertising Equity	**.747**	**.865**	**.000**
Behavioural Loyalty	.504	.710	.000
Attitudinal Loyalty	.439	.663	.000

Discussion

The regression analysis suggests that Advertising Equity has the largest impact on, and hence best explains, WTA. The fact that Advertising Entertainment and Advertising Informativeness shows high explanation values on WTA has a logical explanation due to the explanatory power incorporated in the Advertising Equity factor shown in previous EFA's. The fact that all Advertising related constructs has a higher impact on WTA compared to the Brand loyalty constructs (apart from Advertising Credibility) reinforces the logical reasoning regarding the need of a separate measurement of advertising in addition to brand measurements when executing research on WTA. Advertising Credibility on the other hand, is not an important construct when measuring people's willingness to attend future advertising. Moreover, the findings supports Rosengren and Dahlén's (2015) existing theory claiming that Advertising Equity affects consumer willingness to approach brands future advertising and that this effect goes beyond that of brand loyalty.

SUMMARY AND IMPLICATIONS

The objective with this research was to develop a thorough scale to measure advertising equity. Our results suggests that this dimension is captured by a three-item scale measuring consumers perceptions of a brands past advertising. The construct is distinct from existing measures on brand equity (operationalized as brand loyalty in this study). Along with this research, involving 478 participants in two studies, this suggests that the advertising equity scale is more appropriate in measuring consumer willingness to approach a brands future advertising (WTA) than other dimensions related to consumer's perceptions of brands past advertising (advertising entertainment, advertising credibility, advertising informativeness, and advertising curiosity) and brand loyalty measures (operationalized as behavioural and attitudinal loyalty). However, these dimensions shows impact on WTA and should thus still be considered. Advertising Equity, Advertising Curiosity, Advertising Credibility, and Advertising Informativeness were all found to be the most distinctive constructs when measuring consumers perceptions of brands past advertising. Moreover, Advertising Equity proved to be a comprehensive construct, partly explaining other dimensions (Advertising Entertainment and Advertising Informativeness). This provides an initial framework for understanding and studying the effects of advertising in a setting where brands are increasingly investing in consumers' voluntary approach to advertising (Rosengren and Dahlén 2015), and how much attention an advertiser could expect from investments. Advertising Equity can be captured by asking the questions "I think that [brand] advertising is typically interesting." "I think that [brand] advertising is typically worth my attention", "I think that [brand] advertising is typically worthwhile". In order to optimize consumer willingness to approach ones future advertising, marketers should emphasize to focus on the following (descending order); (1) Create advertisements that is generally interesting, worth people's attention and worthwhile, (2) Create advertisements that are humorous and entertaining. (3) Create advertisements that have timely and relevant information as well as provides good sources of product information. (4) Create advertisements that make people wanting more information as well as trying the product. (5) Build a brand that is engaging and for which the consumers are willing to pay a price premium and also intend to buy/intend to continue buying. (6) Create advertisements that are convincing, believable and unbiased. (7) Build a brand with advertising that consumers looking forward to approach, is rewarding and is perceived as better relatively to other brands advertising.

LIMITATIONS

The notion "advertising" is used in the surveys, which might affect the impact on the results as few people claim that they are genuinely interested in advertising (Rosengren 2008). A reason for this might be that advertising disrupts people from their daily activities (Rosengren 2008). For example, swedes generally do not appreciate TV-commercials (Rosengren & Sjödin 2011). "Advertising" is a notion proven to lower excitement and positive feelings, why using it in surveys might make people sceptic. When possible, researchers should therefore try to avoid using the notion in surveys and if needed be aware of the negative effects it might have on the respondents. In this case avoidance was inevitable. The aim of Test 1 was to identify items to relevant constructs relating to consumers perceptions of brands past advertising. As the respondents consisted of students, familiar with marketing theories, their answers could have impacted the results, as they are more accustomed with answering questions relating to the subject. Since the following studies were executed on a representative amount and group of people (recruited by Nepa), the validity and reliability should not have been affected. The two samples were exposed to broad appealing brands that they might have had previous experience with. In order to minimize effects relating to experience and industry-biases, different product categories was added in Study 2. In Test 2A, Test 2B Test 2C and Test 2D alike, the same person got to react on several brands as a way to generate data to be able to experiment with the answers. In a research context, this would be applied to a "within subject design" analysis. As Advertising Equity is a recently introduced concept and therefore difficult to uncover, results should not have been skewed through practice and experience. Therefore, a "between subject design" analysis was executed. On the other hand, participants got exposed to many questions and might have been drained. As the brands were shown randomly, this effect should have been evened out. There are several challenges when dealing with a between subject design. One of them is, as people are tested, the impossibility to maintain homogeneity across groups and age, gender and social class. Another factor that might skew answers is intelligence. To avoid them, a population representing the general public was tested in Study 2. Ideally, a confirmatory factor analysis (CFA) using structuring equation modelling would be applied instead of an EFA. Due to the scope of this paper and the resources available, it was not possible to run a CFA on the outcomes. EFA's and CFA's are both employed to understand shared variance of measured variables that is believed to be attributable to a factor or construct. EFA's seeks to identify factors based on data and to maximize the amount of variance explained (Suhr, 2006) and can be executed without a specific hypothesis about how many factors that will emerge. A CFA, on the other hand, evaluates hypotheses and is driven by theory. In this case we believed to have five remaining factors. Hence we do have an idea of what the outcome should be. Instead five factors were extracted in an EFA in order to be able to test the reliability of the results from Test 1.

FURTHER RESEARCH

A suggestion for future research is to dig deeper into the measurement of Advertising Equity. For example, the Advertising Equity construct contains three items. For a practitioner in advertising research, it might be more convenient with a single-item measurement when executing research on Advertising Equity. Moreover, when evaluating the Advertising Equity of a brand, the knowledge of what factors that contributes to high Advertising Equity might be valuable to companies in the development of advertising campaigns. Additionally, this paper investigates four different categories and eight brands. A notion could hence be to re-test everything over other categories. Another suggestion is to extend the investigation into a B2B rather than a B2C setting, which was the scope for this paper. Also, the results from this study are generated from Swedish respondents – to eliminate possible cultural or socio-economic differences a re-test on a broader international public would be to recommend. In developing the construct even further, more research could test the role played by conscious versus unconscious processing in the formation of advertising equity. Consumers can become more or less favourable towards a brand without being aware of it (Heath, Nairn and Bottomlay 2009). Therefore, future research could explore complementary emotional and implicit measures of advertising equity. It could be of interest to investigate financial and branding effects of advertising equity (Brodie, Glynn and Van Durme 2002). We have in this study focused on willingness to approach and more work could be done in understanding other advertising approach behaviours. For example willingness to process, interact with and pass on advertising. We hope that this article will inspire and stimulate future research towards these directions.

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Appendix 1

TABLE X

Full list of Constructs and Items

Construct	Question	Answer	Item	Author
Advertising Equity	I think that [brand] advertising is typically interesting	Strongly disagree/Strongly agree	AE1	Rosengren & Dahlén (2014)
	I think that brand X:s advertising is typically worth my attention	Strongly disagree/Strongly agree	AE2	
	I think that brand X:s advertising is typically worth while	Strongly disagree/Strongly agree	AE3	
Advertising Entertainment	Brand X:s past advertising is humorous	Strongly disagree/Strongly agree	AENT1	Ducoffe (1996)
	Brand X:s past advertising is entertaining	Strongly disagree/Strongly agree	AENT2	
	Brand X:s past advertising is pleasing	Strongly disagree/Strongly agree	AENT3	
	Brand X:s past advertising is enjoyable	Strongly disagree/Strongly agree	AENT4	
	Brand X:s past advertising is exciting	Strongly disagree/Strongly agree	AENT5	
Advertising Curiosity	Brand X:s past advertising made me curious about the brand	Strongly disagree/Strongly agree	ACUR1	Yang (2006)
	I would like more information about the product.	Strongly disagree/Strongly agree	ACUR2	
	I would like to use the advertised product on a trial basis.	Strongly disagree/Strongly agree	ACUR3	
Production Quality	The audio elements of Brand X:s past advertising (music, voiceovers, sound effects etc.) are of high quality	Strongly disagree/Strongly agree	APQ1	Smith et al (2007)
	The visual elements of Brand X:s past advertising (images, colors, lightening, etc.) are of high quality	Strongly disagree/Strongly agree	APQ2	
	The production elements of Brand X:s past advertising (expensive staging, celebrities, action scenes, special effects, etc.) are of high quality	Strongly disagree/Strongly agree	APQ3	
	Overall it must have cost a lot of money to produce Brand X:s past advertising.	Strongly disagree/Strongly agree	APQ4	
Advertising Engagement	Brand X:s past advertising inspires me	Strongly disagree/Strongly agree	AENG1	Wang (2006)
	Brand X:s past advertising makes me excited	Strongly disagree/Strongly agree	AENG2	
	Brand X:s past advertising makes me engaged	Strongly disagree/Strongly agree	AENG3	
	To what extent do you believe the messages in Brand X:s past advertising are…	Not informative/Informative	AENG4	
		Untrustworthy/Trustworthy	AENG5	
		Inaccurate/Accurate	AENG6	
		Unbelievable/Believable	AENG7	
		Boring/Interesting	AENG8	
		Not attention-getting/Attention-getting	AENG9	
		Bad/Good	AENG10	
		Not fun/Fun	AENG11	
		Do not like it/Like it	AENG12	
Advertising Attitude	What is your overall evaluation of Brand X:s past advertising?	Bad/Good	AATT1	Smith et al (2007)
		Unpleasant/Pleasant	AATT2	

		Unfavourable/Favourable	AATT3	
Advertising Credibility	I consider Brand X:s advertising to be	Unconvincing/Convincing	ACRE1	Mackenzie & Lutz (1989)
		Unbelievable/Believable	ACRE2	
		Biased/Unbiased	ACRE3	
Advertising Informativeness	The past advertising of Brand X:s provides good sources of product/service information	Strongly disagree/Strongly agree	AINF1	Ducoffe (1996)
	The past advertising of Brand X:s supplies relevant product information	Strongly disagree/Strongly agree	AINF2	
	The past advertising of Brand X:s provides timely information.	Strongly disagree/Strongly agree	AINF3	
	The past advertising of Brand X:s provides good sources of up-to-date product/service information	Strongly disagree/Strongly agree	AINF4	
	The past advertising of Brand X:s makes product information immediately accessible	Strongly disagree/Strongly agree	AINF5	
	The past advertising of Brand X:s supplies complete product/service information	Strongly disagree/Strongly agree	AINF6	
Advertising Value	I consider Brand X:s advertising to be…	Not useful/Useful	AVAL1	Ducoffe (1996)
		Not valuable/Valuable	AVAL2	
		Not important/Important	AVAL3	
Advertising Novelty	I consider Brand X:s advertising to be…	Predictable/Novel	ANOL1	Ang & Low (2000)
		Ordinary/Unique	ANOL2	
Advertising Divergence	The past advertising of Brand X contained ideas that moved from one subject to another	Strongly disagree/Strongly agree	ADIR1	Smith et al (2007)
	The past advertising of Brand X is different	Strongly disagree/Strongly agree	ADIR2	
	The past advertising of Brand X is uncommon	Strongly disagree/Strongly agree	ADIR3	
	The past advertising of Brand X connected objects that are usually unrelated	Strongly disagree/Strongly agree	ADIR4	
	The past advertising of Brand X finished basic ideas so that they become more intricate	Strongly disagree/Strongly agree	ADIR5	
	The past advertising of Brand X is artistically produced	Strongly disagree/Strongly agree	ADIR6	

Appendix 2

Total Variance Explained, Test 1

Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
Component	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	6.440	35.779	35.779	6.440	35.779	35.779	4.655	25.860	25.860
2	2.798	15.546	51.325	2.798	15.546	51.325	3.251	18.059	43.918
3	2.145	11.914	63.239	2.145	11.914	63.239	2.487	13.816	47.734
4	1.480	8.221	71.460	1.480	8.221	71.460	1.855	10.307	68.041
5	1.157	6.430	77.890	1.157	6.430	77.890	1.773	9.849	77.890
6	.821	4.562	82.453						
7	.614	3.413	85.866						
8	.424	2.358	88.224						
9	.344	1.908	90.132						
10	.322	1.790	91.922						
11	.289	1.608	93.530						
12	.278	1.544	95.075						
13	.212	1.179	96.253						
14	.184	1.023	97.277						
15	.167	.926	98.202						
16	.144	.798	99.000						
17	.101	.559	99.559						
18	.079	.441	100.000						

Extraction Method: Principal Component Analysis.

Appendix 3

Total Variance Explained, Test 2A

Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
Component	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	10.744	76.746	76.746	10.744	76.746	76.746	4.198	29.987	29.987
2	1.018	7.275	84.021	1.018	7.275	84.021	3.430	24.498	54.485
3	.744	5.316	89.337	.744	5.316	89.337	2.505	17.893	72.378
4	.425	3.033	92.370	.425	3.033	92.370	2.502	17.870	90.248
5	.208	1.484	93.854	.208	1.484	93.854	.505	3.606	93.854
6	.156	1.111	94.965						
7	.145	1.039	96.004						
8	.112	.800	96.804						
9	.098	.702	97.506						
10	.085	.608	98.114						
11	.081	.580	98.694						
12	.067	.476	99.169						
13	.062	.445	99.614						
14	.054	386	100.000						

Extraction Method: Principal Component Analysis.

Appendix 4

Total Variance Explained, Test 2B

Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
Component	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	10.794	77.099	77.099	10.794	77.099	77.099	3.678	26.269	26.269
2	.968	6.912	84.010	.968	6.912	84.010	3.526	25.186	51.455
3	.589	4.208	88.218	.589	4.208	88.218	2.378	16.987	68.443
4	.436	3.113	91.332	.436	3.113	91.332	2.290	16.358	84.801
5	.211	1.510	92.841	.211	1.510	92.841	1.126	8.040	92.841
6	.184	1.316	94.157						
7	.166	1.184	95.341						
8	.128	.913	96.254						
9	.112	.803	97.058						
10	.103	.739	97.797						
11	.092	.657	98.454						
12	.088	.626	99.080						
13	.070	.500	99.580						
14	.059	.420	100.000						

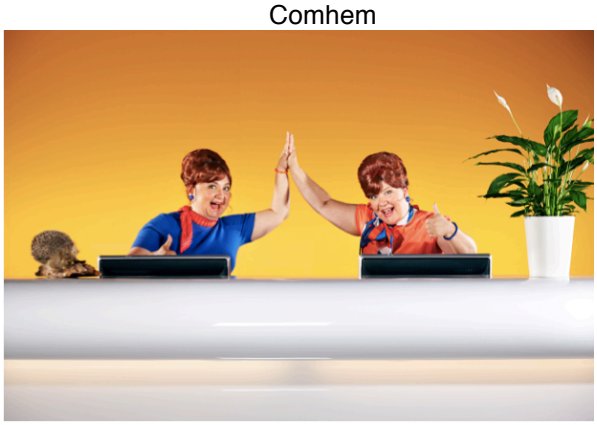
Extraction Method: Principal Component Analysis.

Appendix 5

Survey Study 1 – One of the following pictures was shown for each survey. [Brand] was substituted with each brands name.

Broadband

Comhem



Bredbandsbolaget



Telecommunication

Tele2



Telenor



Please read the instructions on the next page. Answer the questions truthfully by circling the answer that best corresponds to your knowledge/feelings.

*Think about all of the advertising from **[brand]** that you have seen or heard in the past, for example on TV or on the web. How well does the following statements describe your overall assessment of this advertising?*

I think that [brand] advertising is typically…

Interesting								
Strongly agree	1	2	3	4	5	6	7	Strongly disagree
Worth my attention								
Strongly agree	1	2	3	4	5	6	7	Strongly disagree
Worth wile (*lärorik/givande*)								
Strongly agree	1	2	3	4	5	6	7	Strongly disagree

What is your overall evaluation of [brand] past advertising?

Bad	1	2	3	4	5	6	7	Good
Unpleasant	1	2	3	4	5	6	7	Pleasant
Unfavorable	1	2	3	4	5	6	7	Favorable

I consider [brand] advertising to be…

Convincing	1	2	3	4	5	6	7	Unconvincing
Believable	1	2	3	4	5	6	7	Unbelievable
Biased (Partisk)	1	2	3	4	5	6	7	Unbiased (Opartisk)
Predictable	1	2	3	4	5	6	7	Novel
Ordinary	1	2	3	4	5	6	7	Unique
Expected	1	2	3	4	5	6	7	Unexpected
Routine	1	2	3	4	5	6	7	Fresh
Not useful	1	2	3	4	5	6	7	Useful
Not valuable	1	2	3	4	5	6	7	Valuable
Not important	1	2	3	4	5	6	7	Important

The past advertising of [brand] provides good sources of product/service information.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

The past advertising of [brand] supplies relevant product information.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

The past advertising of [brand] provides timely (tidsenlig) information.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

The past advertising of [brand] provides good sources of up to date product/service information.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

The past advertising of [brand] makes product information immediately accessible.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

The past advertising of [brand] supplies complete product/service information.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

The past advertising of [brand] broke away from habit-bound and stereotypical thinking.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

The past advertising of [brand] contained ideas that moved from one subject to another.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

The past advertising of [brand] is different.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

The past advertising of [brand] is uncommon.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

The past advertising of [brand] connected objects that are usually unrelated.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

The past advertising of [brand] finished basic ideas so that they become more intricate. (Invecklade)

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

The past advertising of [brand] is artistically produced.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

The audio elements of [brand] past advertising (music, voice-overs, sound effects etc.) are of high quality.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

The visual elements of [brand] past advertising (images, colors, lightening, etc.) are of high quality.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

The production elements of [brand] past advertising (expensive staging, celebrities, action scenes, special effects etc.) are of high quality.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

Overall, it must have cost a lot of money to produce [brand] past advertising.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

[brand] past advertising is humorous.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

[brand] past advertising is entertaining.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

[brand] past advertising is pleasing.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

[brand] past advertising is enjoyable.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

[brand] past advertising is exciting.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

[brand] past advertising is inspires me.

Strongly agree	1	2	3	4	5	6	7	Strongly disagree

[brand] past advertising makes me excited.

Strongly agree	1	2	3	4	5	6	7	Strongly disagree

[brand] past advertising makes me engaged.

Strongly agree	1	2	3	4	5	6	7	Strongly disagree

[brand] past advertising is relevant to me.

Strongly agree	1	2	3	4	5	6	7	Strongly disagree

To what extent do you believe the messages in [brand] past advertising are…

Not informative	1	2	3	4	5	6	7	Informative
Untrustworthy	1	2	3	4	5	6	7	Trustworthy
Inaccurate	1	2	3	4	5	6	7	Accurate
Unconvincing	1	2	3	4	5	6	7	Convincing
Unbelievable	1	2	3	4	5	6	7	Believable
Boring	1	2	3	4	5	6	7	Interesting
Not attention-getting	1	2	3	4	5	6	7	Attention-getting
Bad	1	2	3	4	5	6	7	Good
Not fun	1	2	3	4	5	6	7	Fun
Do not like it	1	2	3	4	5	6	7	Like it

[brand] past advertising made me feel…

Surprised

Not at all	1	2	3	4	5	6	7	A lot

Amazed

Not at all 1 2 3 4 5 6 7 A lot

Astonished (Häpen)

Not at all 1 2 3 4 5 6 7 A lot

[brand] past advertising made me curious about [brand]

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

I would like more information about the product.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

I would like to use the advertised product on a trial basis.

Strongly agree 1 2 3 4 5 6 7 Strongly disagree

Appendix 6

Survey 2A
(Broadband)

Bredbandsbolaget



Comhem



Survey 2B
(Broadband, FMCG, Pharmaceuticals)

FMCG

Coop



ICA



Pharmaceuticals

Ipren



Treo



Vi vill veta mer om vad du tycker om [brand] och deras reklam. Vi vill därför att du svarar på några frågor om vad du tycker om den reklam du sett för [brand] och vad du förväntar dig av den reklam de kommer att göra i framtiden. Det finns inga rätt eller fel svar utan vi är intresserade av just din uppfattning. Vänligen svara på alla frågorna.

Q1 Tänk på all [brand] tidigare reklam du sett eller hört exempelvis i tidningar, på tv/bio eller nätet. Vad tycker du generellt sett om denna reklam?

	1 Stämmer inte alls	2	3	4	5	6	7 Stämmer mycket bra
Jag tycker att [brand] brukar göra intressant reklam	❍	❍	❍	❍	❍	❍	❍
Jag tycker att [brand] brukar göra reklam som är värd att uppmärksamma	❍	❍	❍	❍	❍	❍	❍
Jag tycker att [brand] brukar göra reklam som är givande att ta del av	❍	❍	❍	❍	❍	❍	❍
Tidigare reklam från [brand] har givit mig bra information om produkten/servicen.	❍	❍	❍	❍	❍	❍	❍
Tidigare reklam från [brand] har givit mig relevant information	❍	❍	❍	❍	❍	❍	❍
Tidigare reklam för [brand] har innehållit uppdaterad information om produkten/servicen.	❍	❍	❍	❍	❍	❍	❍

Q2 Hur väl stämmer följande påståenden in på din inställning till [brand] tidigare reklam?

	1 Stämmer inte alls	2	3	4	5	6	7 Stämmer mycket bra
[brand] brukar göra njutningsfull reklam.	❍	❍	❍	❍	❍	❍	❍
[brand] brukar göra trevlig reklam.	❍	❍	❍	❍	❍	❍	❍

Q3 Hur uppfattar du [brand] tidigare reklam?

	1	2	3	4	5	6	7
Inte trovärdig= 1, Trovärdig= 7	❍	❍	❍	❍	❍	❍	❍
Otydlig= 1, Tydlig= 7	❍	❍	❍	❍	❍	❍	❍
Opålitlig= 1, Pålitlig= 7	❍	❍	❍	❍	❍	❍	❍
Tråkig =1, Rolig=7	❍	❍	❍	❍	❍	❍	❍
Förutsägbar=1, Ovanlig =7	❍	❍	❍	❍	❍	❍	❍

Q4 Hur väl stämmer följande påståenden in på dig?

	1 Stämmer inte alls	2	3	4	5	6	7 Stämmer mycket bra.
Jag skulle vilja ha mer information om [brand] produkt/service.	❍	❍	❍	❍	❍	❍	❍
Jag skulle vilja prova på [brand] produkt/service.	❍	❍	❍	❍	❍	❍	❍

Nu vill vi veta mer om din syn på [brand] som leverantör.

Q5 Hur väl stämmer följande påståenden in på ditt förhållande till [brand]?

	1 Stämmer inte alls	2	3	4	5	6	7 Stämmer mycket bra
Jag är engagerad i [brand]	❍	❍	❍	❍	❍	❍	❍
Jag är beredd att betala mer för [brand] än för andra varumärken.	❍	❍	❍	❍	❍	❍	❍
Jag kommer att köpa [brand] nästa gång jag tecknar ett bredband.	❍	❍	❍	❍	❍	❍	❍
Jag har för avsikt att fortsätta köpa [brand]	❍	❍	❍	❍	❍	❍	❍

Q6 Hur sannolikt är det att du kommer köpa [brand] inom en nära framtid?

	1	2	3	4	5	6	7
Inte alls sannolikt=1, Mycket sannolikt=7	❍	❍	❍	❍	❍	❍	❍
Stämmer inte alls=1, Stämmer mycket bra=7	❍	❍	❍	❍	❍	❍	❍

Q7 Vilken är din allmänna inställning till [brand]?

	1	2	3	4	5	6	7
Dålig=1, Bra=7	❍	❍	❍	❍	❍	❍	❍
Negativ=1, Positiv=7	❍	❍	❍	❍	❍	❍	❍
Ej tilltalande =1, Tilltalande=7	❍	❍	❍	❍	❍	❍	❍

Q8 Tänk nu på [brand] reklam som du kommer att se I framtiden, exempelvis I tidningar, på tv/bio eller nätet. Hur väl stämmer följande påståenden in på dina förväntningar på sådan reklam?

	1 Stämmer inte alls	2	3	4	5	6	7 Stämmer mycket bra
Jag ser fram emot att ta del av [brand] framtida reklam.	❍	❍	❍	❍	❍	❍	❍
Jag vill ta del av [brand] framtida reklam.	❍	❍	❍	❍	❍	❍	❍
Att ta del av [brand] reklam kommer att vara givande.	❍	❍	❍	❍	❍	❍	❍
Jag tror att [brand] framtida reklam kommer att vara bättre än den mesta annan reklam man ser/hör.	❍	❍	❍	❍	❍	❍	❍

Q9 Minns du vilken färg karaktären i [brand] reklam har för färger på sina kläder?

_____

Q10Jag är...

❍ Kvinna

❍ Man

Q11 Ålder: