

Asking for Help in a Creative Way

- The effect of creativity in charity advertising

There are an infinite number of charity organizations over the world and they are all competing for different kinds of donations. As a result of this, charity organizations spend large monetary amounts on marketing. However, people are faced with advertising numerous times every day and it is nowadays a hard task for any organization to attract the consumers' attention. A growing strategy among advertisers is to use creative advertising, with the aim to increase the advertising effectiveness. However, theory and research concerning the effectiveness of advertising creativity and especially if creative advertising has an actual effect on consumers behavior are very limited. With this in mind, this study aims to investigate if and in what ways advertising creativity increases ad effectiveness for charity advertising.

A natural experiment was executed in recycling centers in three ICA Maxi stores, where a creative and a non-creative ad were attached next to the recycling machines in the different stores. The advertising effectiveness was examined by testing for different stages in the hierarchy of effects model such as brand awareness, learning the ad claim, accepting/rejecting ad claim, brand liking, and the actual number of donations. The data consisted of electronically collected recycling data of 11 549 recycling customers and of 152 questionnaires collected from consumers inside the recycling centers.

The results showed that the size and number of donations did not increase due to the ads. However, it was found that advertising creativity increased the learning of the ad claim, one variable of brand awareness and one variable of acceptance/rejection of the ad claim.

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1 INTRODUCTION

1.1 Background

There are an infinite number of different charity organizations over the world and they are all competing for donations. As a result of this, the charity organizations spend significant amounts of money on marketing (Small and Verrochi 2009). Many charities use guilt to attract donors (Basil, Ridgway, and Basil 2006) and victims and children in need of help (Basil, Ridgway and Basil 2008, Small and Verrochi 2009) are exposed in the advertising. However, advertising is a phenomenon that people are faced with numerous times every day (Blackwell, Miniard, and Engel 2006, p.182). With all information surrounding the consumers it is a hard task for any organization to attract the consumers' attention. There are, however, several ways in which this attention can be reached; Smith, Chen and Yang (2008) among others have studied if creative advertising can be a helpful tool to reach this objective. Even though the definition of advertising creativity is widely discussed and unclear, creativity is recognized as an important part of advertising (Smith and Yang 2004).

The importance of divergence and creativity is unexplored in the literature concerning non-profit organizations even though, as mentioned above, large monetary amounts regularly are assigned to marketing campaigns. Creative advertising of charity do exist; the advertising agency "Peacock" received a diploma in the Swedish advertising creativity contest "Guldägget" for the Swedish Red Cross "Save the Mother's" campaign in 2008 (Guldägget 2010). However the question remains whether the creative advertising in charity increases the donations or not.

1.2 Problem Definition

Advertising creativity is a subject that many researchers have studied over the past years (e.g. Smith, Chen and Yang 2008, Ang and Low 2000, Koslow, Sasser, and Rioardan 2003). Nevertheless, El-Murad and West (2004) described it as the least scientific aspect of advertising and no general definition of creativity has been established.

Research concerning marketing of charity and how to design the advertisements¹ (below also referred to as ads) focuses on emotional effects such as how to make the potential donor to feel guilt, empathy and sympathy (e.g. Basil, Ridgway, and Basil 2008, Small and Verrochi 2009, Guy and Patton 1989). There are also established research regarding donor behavior and general marketing strategies for non-profit organizations (e.g. Andreasen and Kotler

¹ Advertisement is in this thesis defined as a printed form of advertising, e.g. a poster.

2008, Sargeant and Ford 2006, Hibbert and Horne 1996). However, previous studies have only explored charity donations in general, while donations of smaller amounts, directly donated at the scene are left to the unknown. These types of donations could be called easy, because they are collected in the same time as the consumer is exposed to the donation opportunity without any grand effort demanded by the donor. Marketing to increase easy donations by itself is a relatively unexplored research area; charity marketing research in general focuses on overall marketing rather than ads at the place of the donation (e.g. Basil, Ridgway, and Basil 2008, Small and Verrochi 2009). Nevertheless there are exceptions; Martin and Randal (2009) have studied whether social norms and the day of the week affects the easy donations and Small and Verrochi (2009) have studied whether pictures with sad faces increased donations more than pictures with happy faces. However, these studies did not examine advertising creativity and if creativity is an attribute that can be used in charity advertising in order to increase the amount of donations. The research so far on advertising creativity has focused on consumer products. The research concerns the definition of advertising creativity (e.g. El-Murad and West 2004, Koslow, Sasser, and Riordan 2003) and researcher has recently also tried to establish possible effects on consumer behavior (e.g. Smith, Chen, and Yang 2008, Smith et al. 2007). This research has however not been extended to the actual purchase behavior of the consumers; even though creative advertising might increase purchase intentions it cannot be established that the number of actual purchases increases with help of creative advertising. The actual effect that creativity has on sales is fundamental for research and companies since there is no reason for advertisers to produce creative advertising if the sales do not increase. Since studies' concerning the effectiveness and consumer's actual response to advertising creativity lacks noted research, there is a knowledge gap that indicates an opportunity to continue exploring the effectiveness of advertising creativity and also to discover new implications for marketing of charity.

1.3 Purpose

This thesis focuses on easy charity donations. The purpose is to study if and in what ways advertising creativity increases advertising effectiveness. More specifically, it will be examined which key measures of effectiveness that are improved by the creativity of an ad.

1.4 Delimitations

A number of delimitations to bring the thesis down to the scope and scale of a bachelor thesis had to be made. The purpose of this thesis is to explore if creative advertising has a different impact on easy donations than non-creative advertising; hence, if creative advertising will

have a different effect on the donors perceptions of the brand and increase the amount of donations to another level than non-creative advertising. To fulfill the purpose and aim of the thesis we chose to focus on how to increase money donations from recycling through the use of advertising at the location where the donations take place, and more specifically through the use of ads (i.e. posters). The choice to use ads excludes many other ways to reach potential donors. However, this delimitation was made because of our interest for the media and it is a realistic marketing solution for charity organizations. This means that we have focused on creative vs. non-creative advertising execution and not on creative vs. non-creative media choice. Furthermore, the reason why we chose to study how to increase donations from recycling was due to the fact that the donation is easy; it is simple for everyone that is recycling to donate their money. Moreover, the figures (e.g. total amount of money recycled for and the total amount of money donated) are collected electronically, which makes it possible to measure possible differences on a week-to-week, or even on a day-to-day basis.

Next, we had to choose one charity organization to collaborate with. The Swedish Red Cross (below referred to as the Red Cross) provides the opportunity to donate recycling money in approximately 365 different ICA stores all over Sweden (Cederhage²), and seemed like an appropriate choice. The fact that the Red Cross has collaboration with ICA, resulted in the experiment taking place in ICA stores. We also chose to limit the study geographically to the area around Stockholm, Sweden. The experiment was executed during seven days due to time limitations and carried out in three stores due to data sampling constraints by Tomra Systems AB (below referred to as Tomra) (Ernryd Jensen³).

Finally, with the aim of our thesis in mind we chose to focus on the most relevant theories concerning ad effectiveness variables such as; brand attention and interest, depth of processing, memory, brand curiosity, change of mind, ad and brand attitude, and the actual donor behavior. Some of these variables have not previously been tested in a real store environment, why it was especially interesting to study them.

1.5 Expected Knowledge Contribution

The intention with this thesis is to increase the research concerning the combination of creative advertising and charity advertising and to evaluate if creative advertising can be valuable to use when creating ads for charity. This is first done by taking our research one step further than previously research and focus on the actual behavior of the consumer/donor

² Anne Cederhage, Project Leader, Corporate Relations, The Swedish Red Cross, interview 23th April 2010.

³ Annelie Ernryd Jensen, Tomra Systems AB, e-mail 5th Mars 2010.

to be able to contribute with valuable insights concerning the effect of advertising creativity on sales/donations. Furthermore, we also examined several more measures of advertising creativity effectiveness, such as brand awareness, learning the ad claim, accepting/rejecting the ad claim, and brand liking. These are measures that are previously studied, but with different outcomes in different studies, and not combined and examined in the field of marketing of charity. Second, the thesis was supposed to contribute to the research area concerning charity advertising and donor behavior in a new way than done before. Most studies in this area are concentrated around how to engage and provoke “the right” emotions so that the potential donor actually will donate. Finally, easy donation advertising research is very limited, and not only would we like to contribute with valuable insights but also inspire others to continue to explore the area.

1.6 Clarifications and Definitions

1.6.1 The Collaboration Between ICA and the Red Cross

When a bottle or can is bought in Sweden the customer pays an amount that is similar to a deposit. As the can or bottle is empty the customer can recycle it in a grocery store and get the deposit back, i.e. the recycling money. Today, there are in several grocery stores two buttons on the recycling machine (see appendix 3, picture 1), one that gives the customer the deposit back (green) and the other button is an opportunity for the consumer to donate their recycling money to charity (yellow). A number of food-retailers (e.g. ICA and Coop) collaborate with different charity organizations.

The Red Cross introduced the operation with a yellow donation button on the recycling machines a couple of years ago and it is a collaboration between the Red Cross, ICA-retailers and Tomra, a manufacturer of recycling machines. The information next to the yellow button says “Donate your recycling money to help the Red Cross with its work. Both in Sweden and overseas. Thank you!”. The operation was started to show that even small amounts of money can help underprivileged people around the world. Each year the population in Sweden is throwing away approximately 130 million cans and PET-bottles, which corresponds to a value of approximately 100 million SEK. (The Swedish Red Cross, 2010 [1]).

1.6.2 Advertising Creativity

Advertising creativity is a subject that many researchers have studied over the past years (e.g. Smith, Chen, and Yang 2008, Ang and Low 2000, Koslow, Sasser, and Riordan 2003). The meaning of the concept and the dimensions of advertising creativity have been widely discussed. According to Koslow, Sasser, and Riordan (2003) creativity includes novelty and

at least one second factor, what that factor is depends on who is defining the concept. Many researchers have however agreed upon that relevancy also must be included in creative advertising (Smith, Chen, and Yang 2008, Ang and Low 2000). In addition to these factors several other factors have been discussed in the literature e.g. humor, positivity, and connectedness (e.g. Lee and Mason 2009, Ang and Low 2000, Ang, Lee, and Leong 2007). In this thesis the most established dimensions are used to measure and discuss creativity in advertising; relevancy and novelty (Smith, Chen and Yang 2008).

1.6.3 Charity Donations

“Charity donations” is a wide concept that includes several types of donations such as monthly donations, child sponsorships, charity TV, charity boxes, donation of recycling money and more (e.g. the Swedish Red Cross 2010 [2], Plan Sverige 2010). These can be divided into two different main categories; one that demands a more complicated action or commitment by the donor (e.g. a phone call, monthly bank transactions) and another where the donations are more simple (e.g. push a button, search the pocket for cash). These more simple donations are in this thesis called easy, because the donation is made at the same time as the donor is exposed to the opportunity to donate and s/he can do so without any demanding effort or time delay.

1.7 Disposition of the Thesis

This thesis is divided into five main chapters. The introductory chapter is followed by a chapter concerning the current state of theory and the proposed hypotheses are developed throughout the chapter. The chapter starts with an overview of the theories concerning charity advertising and continues with an exploration of the hierarchy of effects models. Furthermore, the chapter reviews several advertising effectiveness measures to which advertising creativity may contribute, such as brand awareness, learning the ad claim, accepting/rejecting the ad claim, brand liking and the actual behavior of the customer/donor. In the third chapter, the methodology section, an explanation as for the choice of methods used to research the proposed hypotheses, will be presented. The section includes the research design and scientific approach, method of the study, the selection of variables and measures, and a discussion of the validity and reliability of the study. The fourth chapter outlines the analysis and results of the study – the proposed hypotheses are tested and commented on. Finally in the fifth chapter, discussion and implications, results and its implications are discussed. Furthermore, we express criticism of the study and gives suggestions for further research.

2 THEORETICAL FRAMEWORK

2.1 Charity Advertising

A picture says more than thousand words is an old expression that actually might be true in the world of advertising. Goolkasian (2000) found, in an experimental study with graduate students, that the reaction time responses to the advertising were significantly shorter when using pictures than when using words. Also, Childers and Houston (1984) found that a brand was more often remembered when consumers were exposed to picture stimuli than to word stimuli. The studies mentioned were conducted in a laboratory environment and with advertising of commercial products. Whether these implications hold for charity advertising or not could be questioned since there is no research studying pictures vs. words for charity advertising specifically. There are however research that have tested different types of pictures impact on charity donations; Small and Verrochi (2009) studied whether pictures with happy or sad faces evoked feelings that led to increased number of donations. The study was conducted in a laboratory where groups were exposed to pictures of the same children but at some pictures the children looked happy and at some pictures they looked sad. The result showed that both kind of pictures evoked emotions, which in turn increased the amount and number of donations, but the result also showed that sad faces were more effective when it came to the size of donations. Furthermore, Chang and Lee (2009) concluded through a survey that pictures with negative framing⁴ had a higher charity appeal than pictures with positive framing. None of these results were however found in an authentic environment and it could therefore be questioned if a picture in an ad will increase the donations. Since no theory has established the degree of effect that picture advertising might have on donations, we hypothesize:

H1: An ad (creative or not) containing a picture will increase the donations.

The lack of a common and clear definition of advertising creativity is followed by a confusion in determine what is a creative ad and what is not. In this thesis the aim is to study the impact that creativity has on advertising effectiveness. Previous research have found ambiguous results concerning the impact of advertising creativity on advertising effectiveness. (e.g. Till and Back 2005, Yeng and Smith 2009). Therefore it is of importance to investigate what impact advertising creativity has on charity advertising. Below a model will be presented on how to establish and measure these effects.

⁴ Framing: ways in which information is presented to people (Jobber 2007, p.133).

2.2 The Hierarchy of Effects Models

The hierarchy of effects models describes the stages a consumer goes through when forming or changing brand attitudes and purchase intentions (Smith, Chen, and Yang 2008). Lavidge and Steiner (1961) described seven steps, from unawareness to purchase, which an ad must move a consumer through in order to be effective. Advertising effectiveness is measured by to what extent the advertising fulfills its objectives. The objectives are set to affect the consumer behavior in various ways (e.g. Jobber 2007, p 508, Kotler et al. 2005, p. 763) and in this study the donor behavior. The model by Lavidge and Steiner (1961) has later on been explored and developed by numerous of researchers to evaluate different areas of advertising and marketing (e.g. Bruner II and Kumar 2000, Jagpal 1981). Smith, Chen, and Yang (2008) used a hierarchy of effects model to evaluate the impact advertising creativity had on consumer behavior. Since this thesis has as purpose to investigate the effect of advertising creativity it is reasonable to use the model provided by Smith, Chen and Yang (2008). In their study respondents were to watch a program where a commercial was embedded and after the program the respondents were asked to answer a questionnaire. The model by Smith, Chen, and Yang (2008) have five steps; brand awareness, learning the ad claim, accepting/rejecting the ad claim, brand liking, and brand intentions. They found significant differences between the creative and non-creative commercials in all stages. Nevertheless, there are reasons for why these conclusions may not be applicable in this study and thesis; the commercials used in the experiment were for commercial products while this study examined charity donations. Furthermore, the experiment by Smith, Chen, and Yang (2008) was conducted in a laboratory with commercials while our study took place in an authentic environment with the use of ads. Hence, below will a reasoning around the stages in the hierarchy of effects model used by Smith, Chen, and Yang (2008) be presented together with a discussion concerning how and if the model is applicable in this study and what variables the stages consist of.

Stage in the Hierarchy of Effects Model	Variables
Brand Awareness	Ad attention Ad interest
Learning the Ad Claim	Depth of processing the ad claim Memory of the ad claim
Accepting/Rejecting the Ad Claim	Brand Curiosity Resistance of the ad claim Changed perception of the brand
Brand Liking	Ad attitude Brand attitude
Donation	Number and size of donations

Figure 1. Stages and variables in the hierarchy of effects model

2.2.1 Brand Awareness

For a purchase to take place the customer has to be aware of the brand (i.e. possess brand awareness), which can be achieved by advertising (Jobber 2007, p. 508). Rossiter, Percy, and Donovan (1991, p.12) have concluded that brand awareness has to be a communication objective of advertising prior to brand attitude; “the fundamental advertising communication objectives are to maximize brand attitude, given brand awareness”. In several of the hierarchy of effects models the first step is to make the consumers aware of the brand and by advertising create brand awareness, which is done by building attention and interest (Smith, Chen, and Yang 2008). Consumers do not pay attention to all the advertising they are exposed to, but only 5-25 % (Jobber 2007, p. 133). In another study Pieters, Warlop, and Wedel (2002) found, by tracking eye movements when participants were looking through magazines, that originality in ads increased customer attention. Further, Smith, Chen and Yang (2008) also found that creative advertising increased attention. We believe that the attention effect is similar regardless of what product is being advertised i.e. the findings should be applicable for charity advertising. Nevertheless, our study is conducted in a real life setting, hence there is no guarantee the results will be the same. We hypothesize:

H2a: More people will have noticed the creative ad than the non-creative ad.

As important as it is with attention, interest is also essential to create brand awareness (Smith, Chen, and Yang 2008). Interest for ads is likely to be achieved by novel ads (Machleit, Allen, and Medden 1993). By the definition of creativity earlier in the thesis, a creative ad is a novel ad; hence we would believe the same results to hold for creative ads and indeed Smith, Chen, and Yang (2008) found that interest was increased by advertising creativity. For the same reason as above we hypothesize:

H2b: The creative ad will receive more interest than the non-creative ad.

2.2.2 Learning the Ad Claim

The next stage in a hierarchy of effects model is for the customer to know what the product offers (Lavidge and Steiner 1961), which could be learned from the advertising. The depth on which the consumer processes the ad affects the learning of the ad message according to MacInnins and Jaworski (1989). In this thesis the depth of processing is defined as to what extent the consumers consider the advertisement and reflects over its message. The research on the effect of creativity on depth of processing is very narrow, however Smith et al. (2007)

found that the depth of processing was deeper for creative ads than non-creative ads in a study with TV-commercials tested on students. The effect and result was reinforced by Smith, Chen, and Yang (2008); in their study the respondents were showed an ad and then asked four questions regarding depth of processing. The results were significantly different between the creative and non-creative ads. The previous researches indicate that the creative ad will be processed on a deeper level than the non-creative ad. This will however have to be tested for since there are several differences between the previous researches and this study. We hypothesize:

H3a: The ad will be processed on a deeper level by people exposed to the creative ad than by people exposed to the non-creative ad.

If a consumer remembers an advertising claim s/he has learned it, at least on a shallow level. Baack, Wilson, and Till (2008) found that advertising creativity increased recall for cinema advertising, while no significant effect was found for airport advertising. Which one of these results is the most credible in our setting? The authors of that study categorized cinema advertising as traditional and airport advertising as non-traditional. Ads, which is what is used in this thesis, is a traditional way of advertising hence it could be argued that we would get a significant difference between the creative and non-creative ads. On the other hand, people focus on the cinema screen where the commercial is shown while at an airport the consumer is passing by, which is more similar to our setting. In that case our results should be more similar to the ones of airport advertising. As shown, the effect of creativity on memory can be discussed and have given mixed results in the previous, very limited research. However, Smith, Chen, and Yang (2008) found that consumers exposed to the creative advertising did remember it better. We hypothesize:

H3b: More people will remember the creative ad than the non-creative ad.

A third variable of learning the ad claim is the comprehension of the message (Smith, Chen, and Yang 2008). Further, according to Smith, Chen, and Yang (2008) in several textbooks it is believed that creative advertisement could aggravate the understanding of the message. Nevertheless, the same authors did argue that if the ad attention and interest was increased by creativity, more effort should be paid to the advertising; hence the comprehension should increase with creativity. This hypothesis was however not supported in the study, which strengthens the previous research. Since there is no indication that the comprehension should increase by advertising creativity we have chosen not to include comprehension in this thesis.

2.2.3 Accepting/Rejecting the Ad Claim

Well known marketing literature emphasizes the problem of selective distortion; the customer distorts the ad message according to its beliefs and attitudes (e.g. Jobber 2007, p. 1003, Kotler et al. 2005, p. 273). According to Smith and Swinyard (1982) the cognitive response to an ad is affected by the consumer's ability to disregard the ad message due to its beliefs i.e. that the advertiser has a vested interest in trying to convince the consumer. This kind of beliefs produces a negative cognitive response to the ad. The consumer uses its existing beliefs to get a cognitive closure of the advertising. A higher need for cognitive closure⁵ got the consumer to faster make a judgment instead of processing the new information provided by the advertising (Kruglanski and Webster 1996). Creative advertising can be seen as more incongruent and ambiguous than non-creative advertising (Smith, Chen, and Yang 2008), which should increase the curiosity about the brand (Kruglanski and Webster 1996). Yang and Smith (2009) found that advertising creativity decreased the customer's need for cognitive closure and increased the curiosity about the brand. However, Kruglanski and Webster (1996) also found that noise affected the need for cognitive closure. If there was noise in the surroundings of the ad the need for cognitive closure did increase. Even if Smith, Chen, and Yang (2008) found that creative advertising increased the brand curiosity, it was found in a laboratory. Our experiment is conducted in a real life setting; hence there will be noise that could affect the outcome of the study. We hypothesize:

H4a: The brand curiosity will be higher for people exposed to the creative ad than for those exposed to the non-creative ad.

If consumers, as stated by Kruglanski and Webster (1996), are more open-minded towards the advertising when the need for cognitive closure is low the resistance of the ad claim should be decreased. This belief is strengthened by Smith, Chen, and Yang (2008), whom concluded that advertising creativity indeed decreased the resistance of the ad claim. We hypothesize:

H4b: The resistance of the ad will be lower for people exposed to creative ad than for those exposed to the non-creative ad.

Smith, Chen, and Yang (2008) proved that creative advertising increased the probability that the consumer would change its mind regarding the brand, which perhaps can be true to more anonymous brands that are tested on in their experiment. The Red Cross, however, is a well-

⁵ Need for cognitive closure: individual's desire for a firm answer to a question and an aversion toward ambiguity (Kruglanski and Webster 1996).

known organization in Sweden founded in 1865 (the Swedish Red Cross 2010 [3]) and according to Machleit, Allen, and Madden (1993) brand attitude is not as affected by advertising for mature brands as un-known brands. It will below be argued that the brand attitude might be differently affected whether the consumer is exposed to creative or non-creative ads. But this effect is believed to be moderate and not change the perception of the brand drastically, i.e. a consumer that does not like the Red Cross will not start to, but a consumer with already favorable feelings towards the brand will become even more favorable of the Red Cross. We hypothesize:

H4c: Neither the creative nor the non-creative ad will change people's perception of the brand drastically.

2.2.4 Brand Liking

According to Lee and Mason (1991) incongruence in advertising increases its likability; testing for relevancy, unexpectedness and humor all gave significant results and increased both advertisement and brand liking. Humor was also tested for by Smith and Yang (2004), whom used humor as a dimension of advertising creativity. Smith, Chen, and Yang (2008) studied the entertainment value of the advertisement and hypothesized that creative ads would have a higher entertainment value, which was accepted at a significant level. This part of the hierarchy of effects model for creativity does however not seem applicable to this thesis. Smith, Chen, and Yang (2008) developed the model with regard to commercial products. This thesis focuses on charity, which by nature is not humorous. Advertising for charity was proved to have a greater effect when it induced guilt on part of the consumer (Basil, Ridgway, and Basil 2008) and when including portraits with sad faces instead of happy (Small and Verrochi 2009). The used ads in this study, creative or not, did not contain any humorous features and humor was not an element in the creativity definition of this thesis, hence the entertainment value was excluded.

When the ad is unexpected and relevant it has a higher possibility to be liked (Lee and Mason 1999). Even if the ads used in this thesis are not humorous the other elements of creativity are believed to be enough for the consumer to be more favorable towards the creative ad. One reason for this belief is the results found by Perrachio and Meyers-Levy (1994) that implied that ambiguous advertising could be more liked if the consumer understood the problem; the consumer was proud to have understood the message. In their study, Perrachio and Meyers-Levy (1994) exposed students to ads containing cropped photos, which gave a result of more

favorable attitudes⁶ towards those ads. Smith, Chen, and Yang (2008) found that ad attitude was more positive when the ad was regarded as creative. However, Till and Back (2005) did, on the contrary, not find any correlation between ad attitude and creativity when testing different creative and non-creative ads on 69 students. Due to the uncertainty of creativity's effect on ad attitude we hypothesize:

H5a: The ad attitude will be greater for people exposed to the creative ad than for those exposed to the non-creative ad.

There is research that indicates that ad attitude affects brand attitude (e.g. Brown and Stayman 1992, Laczniak and Carlson 1989). Further, Laczniak's and Carlson's (1989) findings showed the effect of ad attitude on brand attitude being positive for people highly involved in the ad. As hypothesized above the creative ad should receive more interest and higher/deeper engagement than the non-creative ad, hence consumers are more involved in the creative ad. This implies that ad attitude should affect the brand attitude for the creative ad. We have above hypothesized that the ad attitude will be more positive towards the creative ad than the non-creative ad; hence the brand attitude should be more positive for customers exposed to the creative ad than people exposed to the non-creative ad. Smith, Chen and Yang (2008) investigated creativity's effect on brand attitude and found significant positive results. Even though, as stated above, we do not believe that the perception of the brand can shift from negative to positive; we do believe the attitudes could be positively increased. We hypothesize:

H5b: The brand attitude will be greater for people exposed to the creative ad than for those exposed to the non-creative ad.

2.2.5 Brand Intentions and Donations

The final stage in Smith's, Chen's, and Yang's (2008) model is brand intentions, i.e. if the customer is willing to buy the product. Lavidge and Steiner (1961) addressed this as preference and also a desire to buy the product. If the hypotheses above holds, the perception of the brand with a creative ad should be more positive than when the brand are exposed through a non-creative ad; hence the brand intentions should reasonably be greater when consumers have been exposed to the creative ad. Smith, Chen and Yang (2008) tested for

⁶ Attitude: A person's consistently favorable or unfavorable evaluations, feelings and tendencies towards an object or idea (Kotler et al. 2005).

brand intentions and found that they indeed were higher when the creative ad had been used. In this thesis, however, we receive data post-purchase, i.e. after the consumer has chosen to donate or not. Therefore the necessity to measure brand intentions falls short since brand intentions are a result of the above hypotheses, and the purchase is too. Smith, Chen, and Yang (2008) found that brand intentions indeed were greater when consumers had been exposed to the creative ad. Since purchase follows the preferences and desire (Lavidge and Steiner 1961) we hypothesize:

H6: The donations will be higher for people exposed to the creative ad than for those exposed to the non-creative ad.

2.3 Summary of Hypotheses

	Variables	Hypotheses
	Advertising with picture	H1: An ad (creative or not) containing a picture will increase the donations.
Stage in Hierarchy of Effects Model	Variables	Hypotheses
Brand Awareness	Ad attention	H2a: More people will have noticed the creative ad than the non-creative ad.
	Ad interest	H2b: The creative ad will receive more interest than the non-creative.
Learning the Ad Claim	Depth of processing the ad claim	H3a: The ad will be processed on a deeper level by people exposed to the creative ad than by people exposed to the non-creative ad.
	Memory of the ad claim	H3b: More people will remember the creative ad than the non-creative ad.
Accepting/Rejecting the Ad Claim	Brand curiosity	H4a: The brand curiosity will be higher for people exposed to the creative ad than for those exposed to the non-creative ad.
	Resistance of the ad claim	H4b: The resistance of the ad will be lower for people exposed to creative ad than for those exposed to the non-creative ad.
	Changed perception of the brand	H4c: Neither the creative nor the non-creative ad will change people's perception of the brand drastically.
Brand Liking	Ad attitude	H5a: The ad attitude will be greater for people exposed to the creative ad than for those exposed to the non-creative ad.
	Brand attitude	H5b: The brand attitude will be greater for people exposed to the creative ad than for those exposed to the non-creative ad.
Donation	Number and size of donations	H6: The donations will be higher for people exposed to the creative ad than for those exposed to the non-creative ad.

Figure 2. Summary of hypotheses

3 METHODOLOGY

3.1 Overall Research Design and Scientific Approach

Our area of concern, to examine which key measures of effectiveness that will be improved by advertising creativity, has firstly been studied through a widespread literature overview. The overview included books and articles concerning general consumer behavior and consumer marketing, advertising creativity, marketing of charity, and donor behavior. The subject of our thesis is to some extent already developed in academic research (e.g. Smith, Chen, and Yang 2008, Small and Verrochi 2009, Lee and Mason 1999). However, theory and research concerning advertising creativity and especially if creative advertising has an actual effect on consumers behavior lack a noted literary framework. Former research has mostly studied how advertising creativity affects consumers processing and response (e.g. Smith, Chen, and Yang 2008, Till and Baack 2005).

The scientific approach chosen for this thesis is a deductive approach; existing theory is used to generate hypotheses, which are tested in an authentic environment (Malholtra and Birks 2007). Since we studied how advertising creativity affects consumers' perception and if it affects their actual donor behavior, we dealt with a cause-and-effect relationship. Thus, a causal research method was practiced to test the hypotheses in this thesis, as this method is used to encounter cause-and-effect relationships (Ghauri and Grønhaug 2005, p. 59). This relationship was tested through the use of a natural experiment that took place in an authentic environment. The outcome of the experiment (n=11 549) gave us the quantitative data needed to reject or support the proposed hypothesis concerning if advertising creativity had an effect on the actual donations. To further measure the impact that advertising creativity has on ad effectiveness, and to be able study the phenomenon on a deeper level, the experiment was complemented with another quantitative study. A questionnaire was handed out in the recycling centers (n=152) to be able to achieve the purpose of the thesis and to facilitate generalized conclusions.

3.2 Objects of Study

3.2.1 Locations

The experiment was executed in three similar supermarkets located outside Stockholm. The stores are comparable in terms of size, product range, numbers of recycling machines (n=4 per store), and the monthly percentage of donations; ICA Maxi Haninge, ICA Maxi Nacka, and ICA Maxi Arlanda (see picture 2, appendix 3). The reason why these supermarkets were chosen was based on some criterions. The recycling machines in the eligible grocery stores

had to be constructed with a button that makes it possible to donate the money to the Red Cross. This criterion reduced the number of supermarkets to approximately 365 stores in Sweden (Cederhage⁷). Further, given the limited amount of time and resources we decided to use grocery stores within or across Stockholm. Subsequently, the question arose whether we should carry out the experiment in larger or smaller grocery stores, since according to Lange and Wahlund (1997) the profile and behavior of the customer is different in smaller grocery stores than in supermarkets, a behavior that also may have an effect on people's attitude towards donating. Nevertheless, the main reason to why the experiment was executed in larger grocery stores (supermarkets) was, taking the width of the thesis into consideration, the higher probability to get higher number of respondents in larger grocery stores.

3.2.2 The Advertisements

Discussions took place on how to design the ads used in the experiment. An obvious requirement was that one of the ads should be perceived as more creative than the other. Furthermore, we also found it important for the ads to be as similar to each other as possible and in line with the Red Cross other ads to ensure that nothing but the creative feature of the ad could affect the result. E.g. Jobber (2007, p.133) brought up the concept of contrast in advertising; if the ad contrasts with the background or if contrasting colors are used in the advertising, the effect of the ad is expected to increase. Chang and Lee (2009) found that the framing affected the ad effectiveness; hence the ads used in the experiment should be as similar as possible. To find a creative design to the ads the theories of Goldenberg and Mazursky (2008) and Perrachio and Meyers-Levy (1994) was used. They have found that cropped pictures (i.e. pictures with parts cut out) were perceived as more creative than the original picture.

Three ads were made by Erik Modig, PhD student at the Stockholm School of Economics, and later approved by the Red Cross and the ICA Maxi stores involved in the experiment (see appendix 1). Furthermore, a pre-study (n=135) of the ads showed that one ad was perceived as more creative than the others, thus this ad was chosen to be used in the experiment accompanied with the ad perceived as non-creative. The non-creative ad was designed with a photo of a worried and anxious woman with a child in her arms. Below the picture a text was presented saying "Save the Mothers, Donate Your Recycling Money". The creative ad was designed in a similar way, with the same woman and text, but with one important distinction, the mother's face was cut out and replaced with a man and a child. Additional text on the ads,

⁷ Anne Cederhage, Project Leader, Corporate Relations, The Swedish Red Cross, interview 23th April 2010.

explaining more about the campaign “Save the Mothers” was left out, since we only wanted to study the different effects that a creative picture has on people and their actual donor behavior. According to Jobber (2007, p.516) simple visuals can be very powerful in creating and reinforcing brand identity.

“Save the Mothers” is a yearly campaign by the Red Cross. It started the first of May and was used in this thesis due to a recommendation by the Red Cross. By using a campaign that was not running in the time of the experiment, the impact of other advertising was minimized. Furthermore, the ads were designed in A4-formats in line with the Red Cross other recycling ads.

3.3 Pre-Study; The Creativity of the Ads

We found it appropriate to conduct a pre-study to ensure that one of the ads was perceived as more creative. Three different ads were tested at this stage; (1) the non-creative and (2) the creative ad with the man and child, mentioned in the section above, plus an additional (3) creative ad also designed by Erik Modig (see appendix 1). This third ad was designed in a similar way as the other creative ad, but with the difference that the mother’s face was replaced with a lonely child. The pre-study was conducted through an online questionnaire on 15th April 2010 and was e-mailed to 240 people. The 240 participants were randomly divided into three groups, thus 80 persons in each group. The randomization provides a means of controlling for other variables associated with those taking part in the experiment e.g. gender and background (Robson 2007, p.36). While these variables might well affect performances on the dependent variable, random assignment means that they are as likely to be associated with higher performance as with lower.

The participants were asked to study the ad that was sent to them and then to fill-out a short questionnaire of six questions. The questions were chosen to measure creativity in general and different elements of creativity such as relevancy and novelty. To increase the reliability of the pre-test, some of the questions had similar measurements and were tested for internal consistency using Cronbach’s alpha. A total of 138 responses were received with the distribution of 47 in group 1, 45 in group 2, and 46 in group 3. Three responses were however not valid, hence the number used in the analysis were 135, with 45 responses in each group.

In the first part of the analysis the means were calculated for all variables, as presented in the figure below. Thereafter a one-way ANOVA-test (analysis of variance) was performed to analyze if the means were significantly different between the three advertisements. Next, independent samples t-tests were performed to compare two advertisements at a time. This

was done to ensure which ad was perceived as most creative. Creativity was measured by itself, but two dimensions of creativity were measured as well; novelty and relevancy. Novelty was measured by using the variables novelty, originality and unexpectedness, which received a Cronbach's alpha of 0,887. Relevancy was measured with the variables meaningfulness and relevancy.

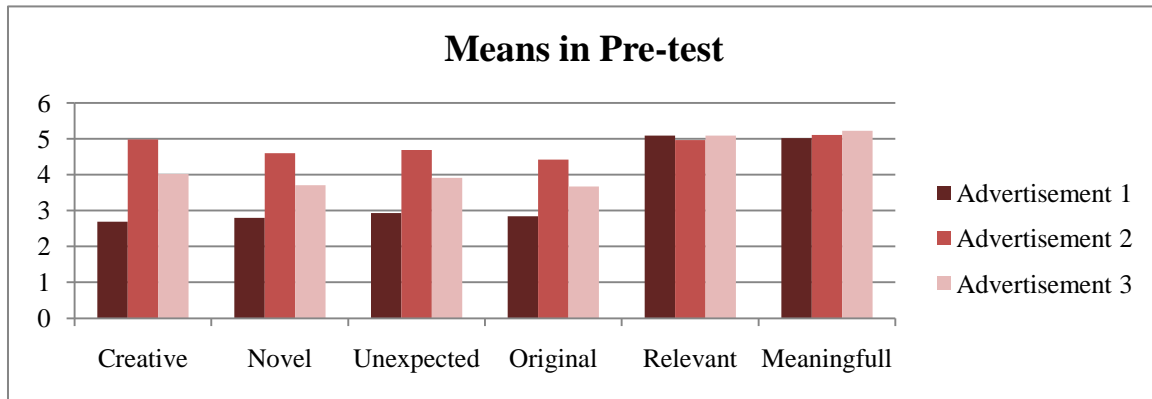


Figure 3. Results of pre-test

The result of the ANOVA-test showed that the means were significantly different for the three ads at a 1 % significant level for all variables except relevancy and meaningfulness. As shown in the diagram, we throughout the analysis identified the most significant differences between ad 1 and 2. These ads were also the once with the largest differences between the means of creativity; hence we decided to use them in the experiment and excluded ad 3.

3.3.1 Scales and Measures

In the pre-study questionnaire we only used structured questions. The choice was based on the fact that unstructured questions are not suitable for online surveys (Malholtra 2004, p.289), to make it easy for the respondents to answer the questionnaire, and to keep the coding time down. The six questions were measured on an interval scale, ranging from 1 to 7 with numerically equal distances. The respondents judged different statements or questions using bipolar labels e.g. creative vs. non-creative or relevant vs. irrelevant. The low values (1) in the interval scale were placed to the left and represented a low degree e.g. negative or disagree, and the high values (7) were placed to the right and represented a high degree e.g. positive or agree, as recommended by Söderlund (2005, p.166).

3.4 The Main Study

The study took place in regular supermarkets, with the aid of people who were recycling their cans and bottles in the stores, to achieve as authentic results as possible. It was conducted together with the Red Cross and the leading food retailer chain ICA.

The experiment was executed during seven days, Monday to Sunday week 16, 2010. During this week the non-creative ad was attached in eye-level next to all the recycling machines in ICA Maxi Haninge and the creative ad was attached next to all the recycling machines in ICA Maxi Nacka (see picture 3 and 4, appendix 3). ICA Maxi Arlanda was used as a control group and the location of the ads was randomly selected. Nevertheless, we also got statistics from week 15 2010, to be able to compare and see if the donations actually increased in week 16.

Grocery Store / Location	Week 15 Monday - Sunday	Week 16 Monday - Sunday
ICA Maxi Arlanda	No manipulation – Control group (n=1121)	No manipulation – Control group (n=1048)
ICA Maxi Haninge	No manipulation – Control group (n=2883)	Non-creative ad (n=2596)
ICA Maxi Nacka	No manipulation – Control group (n=2031)	Creative ad (n=1870)

Table 1. Placement of advertisements

The selected weeks were chosen to avoid seasonal periods, such as Easter, since more customers are visiting the stores during these days, which may result in more people donating than usual. Also, a study by Martin and Randal (2009) showed that the amount of donations were significantly larger during red-letter days.

To further measure the effects of advertising creativity, such as brand awareness, liking, learning and more, and to be able study the phenomenon on a deeper level, the experiment was complemented with another quantitative study.

3.4.1 First Quantitative Data Sampling

Figures concerning; the total number of consumers recycling, the total amount of money recycled for, the total number of consumers that were donating their money, and the amount of money donated during week 15 and 16, were obtained by Tomra. Tomra are collaborating with the Red Cross and is the leading global provider of solutions enabling recycling of materials (Tomra Systems 2010). The data consisted of electronically collected recycling data of a total of 11 549 recycling customers during week 15 and 16. All the figures were broken down per day, but not per consumer; hence, we were able to make general conclusions, but not observe customers individual behavior. This was instead done through the additional in-store questionnaire.

It appeared, from our point of view, less appropriate to analyze the possible change in absolute figures, since absolute figures may fluctuate significantly from store to store on a day-to-day basis. As a result, we used primary share index and the changes in these figures such as the quota (donated money/total sum of money recycled for).

3.4.2 Second Quantitative Data Sampling – Survey Design

To be able to measure and analyze people's donor behavior more in depth a questionnaire was handed out after the consumer had recycled. This made it possible to collect data concerning people's response to the ads and the effectiveness of the creative ad. When the questionnaire was constructed, a lot of consideration was given to keep the questionnaire short, with the aim to increase the number of respondents and to minimize respondent fatigue and the risk of response bias (Söderlund 2005, p. 179). Furthermore, according to Kaltcheva and Weitz (2006) a lot of consumers in a grocery store sees its action as a necessary evil and may therefore want to spend as short time as possible in the store without major distractions. The questionnaire was written in Swedish, since Swedes are the target audience of the Swedish Red Cross and the fact that the experiment was executed in Sweden. Further, we also sought to avoid specialist terminology, so to minimize that questions were understood wrongly.

To reduce the risk of time period specific interference; hence different profiles of recycling customers during Saturday and Sunday, we decided to conduct the survey in different times in both locations during both Saturday and Sunday, according to table 2 below. However, due to time limitations the questionnaire was only conducted during the weekend and not during the weekdays.

Grocery Store / Location	Week 16 Saturday 24th of April	Week 16 Sunday 25th of April
ICA Maxi Arlanda	No manipulation – Control group	No manipulation – Control group
ICA Maxi Haninge	Non-creative ad 09.30 – 13.00 (n=40)	Non-creative ad 09.30 – 13.00 (n=39)
ICA Maxi Nacka	Creative ad 13.30-18.00 (n=42)	Creative ad 13.30-18.00 (n=44)

Table 2. Time of conducting the questionnaires

Answers to the questionnaire were acquired by us directly after the consumers had recycled and they thereby had had the opportunity to notice the advertisement. A total of 165 responses were collected, however thirteen responses were not valid and the total number of valid responses ended up to 152, with 76 responses in each group.

The respondents were asked to answer three questions, concerning if they had noticed the ad and if they remembered the message of the ad, before they were exposed to the ad once more. They were informed to only take the ad they just observed into account when answering the questions. Subsequently, the respondents were asked to answer 17 questions concerning the degree of creativity and effectiveness of the ad and four questions regarding their perception

of the Red Cross. Finally, some demographic questions and if the respondent chose to donate their recycling money were asked. Hence, there were a total of 27 questions in the questionnaire. All of the questions in the questionnaire were however not used to reach the purpose of this thesis, but to gather data for future research.

A systematic random sample was used, where every third person was asked to answer the questionnaire. However, since many customers seemed stressed it was not always possible to catch every third person. In such cases the next customer, after the denial, were asked to answer the questionnaire, and so forth. The respondents were asked to fill out the questionnaire themselves so that they felt the questionnaire was completely anonymous; however if the respondent wanted us to help them we read the questions for them. The aim with this approach was to make it as easy for the respondents as possible and thereby hopefully increase the number of respondents. Furthermore, respondents were motivated to respond properly to the questionnaire as we handed out candy as thanks for their help.

3.4.2.1 Scales and Measures

In the questionnaire we mainly used structured questions, both scale, dichotomous, and multi-choice questions, since according to Malholtra and Birks (2007) these kinds of questions specify a set of response alternatives and response formats that facilitate the analysis of the results. Thus, for all questions concerning creativity and effectiveness we used an interval scale, a measurement technique that, according to Söderlund (2005), is commonly used to depict people's perceptions and attitudes. In an interval scale, numerically equal distances on the scale represent equal values in the characteristic being measured; hence the difference between any two scale values is identical to the difference between any other two adjacent values of an interval scale (Malholtra and Birks 2007, p.340). The scale used was a semantic differential scale, ranging from 1 to 7, with endpoints associated bipolar labels that had semantic meaning (Malholtra and Birks 2007, p.350) Thus, the seven-point scale was bounded at each end by one of two bipolar adjectives, such as "positive" vs. "negative" or "agree" vs. "disagree". The respondents were asked to mark the number that best indicated how s/he would describe the object or proposition being rated. As recommended by Söderlund (2005, p.116) the low value in the interval scale (1) in our questionnaire were placed to the left and represented a low degree e.g. negative or disagree, and the high value (7) where placed to the right and represented a high degree e.g. positive or agree. All the interval questions that were bipolar were presented in this way to make it easy for the respondent to answer the questions and to make it more likely that the questionnaire was filled

out correctly. Several of the examined attributes were multi-item scales, hence somewhat different questions formulated on the same theoretical attribute (Söderlund 2005, p. 142), with the aim to achieve a high internal consistency and thereby increase the reliability. For these questions we ran a reliability analysis, a test of internal consistency, called Cronbach's alpha. This estimation is based on the correlation among variables comprising the set and in line with Malholtra (2004, p.268) we required a Cronbach's alpha of at least 0.7 or higher to be used in the analysis.

Furthermore, we used dichotomous questions for the two-response alternatives, e.g. the questions asking if the respondent had donated their money and if they noticed the advertisement and multi-choice questions when there were several possible alternatives.

3.4.2.2 Questionnaire

The questionnaire is presented in appendix 2. In English the answer options may not seem as bipolar, however in the Swedish translations, which was handed out, the bipolarity were clear. With the questionnaire we intended to gather data concerning the following variables: (i) brand awareness, (ii) learning the ad claim, (iii) accepting/rejecting the ad claim, and (iv) brand liking. To ensure that the validity of the questionnaire was maximized, we discussed appropriate measures and the design of the questions with our mentor. The dependent variables that we aimed to measure through the use of a questionnaire are presented below:

Creativity. The fourth question in the questionnaire was supposed to measure creativity on a single item seven-point scale with the pair creative vs. non-creative. This measure has also been used by Stone, Besser, and Lewis (2000) and is a simple way to measure creativity. Nevertheless, to assure the internal consistency and that the respondent had understood the question a novelty battery consisting of bipolar constructs was presented; novel vs. foreseeable, unexpected vs. expected, and original vs. ordinary, and the respondent were asked to indicate to what extent they agreed to the proposition on the scale. An index of the novelty battery was created with a Cronbach's alpha of 0.956. The next dimension of advertising creativity was also tested through a battery concerning relevancy of the advertisements; relevant vs. irrelevant, appropriate vs. inappropriate, and sufficient vs. insufficient. An index of the relevance battery was created with a Cronbach's alpha of 0.806.

Attention. To measure the respondent's degree of attention to the ad we used the following two propositions: "How well did the ad catch your attention" and "The ad would stand out in a group of ads". These are propositions that Smith, Chen and Yang (2008) used in their study as well.

Interest. We chose two propositions to measure the respondent's interest in the ads: "I was involved in the ad" and "I found the ad to be interesting". These propositions were also used by Smith, Chen and Yang (2008) in their study as well.

Depth of Processing. To study to what degree the respondent thought of or reflected over the ad the respondent were asked to answer the following proposition: "I was thinking about the message of the ad". This proposition was also used by Smith, Chen and Yang (2008) in their study.

Memorable. Another effect of creativity that was tested was to what extent the respondent remembered the ad claim and to measure this effect we used a proposition that said "I remember a lot about the ad message", in accordance with Smith, Chen, and Yang (2008).

Curiosity. To study if the ads made the respondent more curious about the brand and the product/the purpose of the donation, we used two propositions: "I want to learn more about the Red Cross after seeing the ad" and "I would like more information about the purpose of the donations". These propositions were e.g. used by Mechleit, Allen, and Madden (1993).

Resistance. The resistance of the ad claim was measured by asking the respondent to answer the following statements: "The ad caused me to be more open-minded" and "The ad caused me to consider views different from my own". These statements were used by Smith, Chen, and Yang (2008).

Changed Mind. We chose to use one proposition to analyze if there was a difference between the ads, whether the respondents changed their mind about the brand or not. The proposition was as follows "The ad changed my mind about the Red Cross", in accordance with Smith, Chen, and Yang (2008).

Ad and Brand Attitude. To study whether there is a different attitude towards the ad and the brand, between the different ads we used a well-established multi-item scale with three answers; like vs. dislike, good vs. bad and positive impression vs. negative impression, as recommended by Söderlund (2005). An index was created with a Cronbach's alpha of 0.862.

3.5 Validity and Reliability

Research quality is mainly dependent on two variables; validity and reliability. According to Malholtra and Birks (2007, p.357) reliability refers to the extent to which a study produces consistent results if repeated measurements are made. Thus, the concept of reliability involves the discrepancy found between the observed and the real value due to random errors in measurement (Söderlund 2005, p. 134). This means that a high reliability indicates that the

possible measurement failure is very small. Consequently, since the recycling and donation data acquired from Tomra were actual figures, the reliability of this part of the study was regarded as high. Nevertheless, to ensure high reliability in the rest of the study we, to a large extent, used recognized and well-established questions and measures in our questionnaire. There are a number of alternatives to use in order to increase the reliability; among others, we studied the extent to which we reached the same result from two or more related measurements, when we examined the same feature. Furthermore, multiple question measurements were used whenever they were suitable to assure the internal consistency. For these multi-item questions a reliability analysis in the form of Cronbach's alpha was created and the internal consistency was proven when Cronbach's alpha was 0.7 or higher (Malholtra 2004, p.268). In our study Cronbach's alpha ranged from 0.806 to 0.956, which indicated a high internal consistency; hence a strong reliability.

Validity is by Malholtra and Birks (2007, p.358) defined as the extent to which a measurement represents characteristics that exist in the phenomenon under investigation; hence it refers to whether or not something actually measures what it claims to measure (Söderlund 2005, p.149). There are two goals to be obtained when conducting an experiment; to create an experimental design that has both (i) internal validity and (ii) external validity (Malholtra and Birks 2007, p.328).

Internal validity refers to whether the manipulations of the independent variables actually cause the effects on the dependent variables (Malholtra and Birks 2007, p.307); hence it measures the degree to which our examined effects and results actually are caused by the ads and not by other external factors. The research design of our study is experimental, using a creative picture as stimuli to study several possible effects of creativity in advertising. To secure internal validity the experiment was conducted in three stores that were as similar as possible with similar recycling centers and the same number of recycling machines. The experiment was conducted during one week with one of the stores functioning as a control group. Furthermore, the ads were designed in similar ways with the only difference that one of the ads were made to be perceived as more creative, to ensure that we did not measure something else but the difference between the creativity of the ads. We attached the same number of ads on the walls in the different stores and they were all placed in eye-level next to the recycling machines. Additionally the questionnaire was made as short as possible to minimize the response time and the risk of interruption when completing it. All the respondents were given the same information and we explicitly informed them to only take

the ad they just observed into account when answering the questions. However, we have to raise some concerns about the bad publicity surrounding the Red Cross (e.g. DI 2010, Aftonbladet 2010) at the time of the experiment. Even though, the respondent were asked to only take the ad into consideration, some of the respondents may have been affected by the bad publicity and answered somewhat biased on the questions. Furthermore, we want to clarify that it is impossible to control for all external factors when conducting an experiment in an authentic environment.

External validity refers to whether the cause-and-effect relationships found in the experiment can be generalized beyond the experimental situation (Malholtra and Birks 2007, p.308). The external validity is thus threatened when specific conditions in e.g. a laboratory experiment do not take into account how variables affect each other in a real environment, thus that kind of study may seem too fictional to be generalized beyond the experimental situation. Nevertheless, since this study was executed in a real environment, without the respondents' knowledge, the external validity would be quite high. We acquired a fairly wide sample with respondents ranging from 15 to 82 years and 48% women and 52% men. However, the number of people answering the questionnaire and the number of stores used in the experiment could be higher to ensure an even higher external validity.

3.6 Instruments and Methods of Analysis

The collected data, both the statistics from Tomra concerning if the advertisements have had an actual effect on the consumers behavior, as well as the data from the questionnaire were plotted in a Microsoft Excel document. The data from Tomra were compiled and analyzed in Excel and the data from the questionnaire were transformed into and analyzed through the statistical computer program PASW. In PASW the results were analyzed by comparing means obtained through independent samples t-tests and in some cases one-way ANOVA-tests were used. A significance level of 1% has been generally accepted throughout the thesis. There are exceptions when a higher significant level is accepted, however the special circumstances are then explained in the analysis. Regarding the internal consistency of the multi-item measures an index where Cronbach's Alpha exceeded 0.7 were accepted. Furthermore, the main analysis is based on the sample of 152 respondents, whereof 76 respondents in each of the two groups, however the analysis concerning the actual donor behavior was based on 11 549 respondents.

4 ANALYSIS AND RESULTS

4.1 Hypothesis 1; The Effect of Pictures in Advertisements

The first hypothesis of this thesis addressed that the donations would be affected in a positive manner by an ad containing a picture. This was tested during two weeks in three ICA-stores and one of the stores was used as a control group with no ads next to the recycling machines. The figures were electronically collected by Tomra and calculated for in Excel.

Variable	Measure	Week with no advertisement	Week with advertisement	Difference
Non-creative ad	% donors	1.87%	2.04%	0.17
	% amount donated	1.45%	1.67%	0.22
Creative ad	% donors	11.13%	9.47%	-1.66
	% amount donated	4.84%	3.99%	-0.85
No Advertisement	% donors	4.19%	3.05%	-1.14
	% amount donated	1.16%	1.25%	0.09

Table 3. The impact of advertisements

The numbers show the percentage of the recycling customers that donated and the percentage of the recycling money that was donated to charity. The differences are approximately of the same size as weekly and monthly fluctuations over the previous year (Cederhage⁸), hence our results do not indicate any significant difference between the week with no ads and the week with ads for any of the stores. Concerning the non-creative ad both the number of donors and the amount of donations increased somewhat. However, the figures for the creative ad showed the opposite, the numbers were negative. Comparing this with the control group we found that the number of donors had decreased but that the total amount of donations had increased slightly. This implicate that the Red Cross should not focus on ads next to the recycling machines. Nevertheless, even though the ad would not be effective as a single action there is a possibility that an ad would be effective in combination with a larger campaign.

H1: An ad (creative or not) containing a picture will increase the donations.

REJECTED

⁸ Anne Cederhage, Project Leader, Corporate Relations, The Swedish Red Cross, interview 23th April 2010.

4.2 Hypotheses H2-H6; Creativity and the Effects of Advertising Creativity

4.2.1 Creativity

The hypotheses two to six in the study compares the effectiveness of creative and non-creative ads; hence it is crucial that there is a significant difference between the ads in regards to creativity. Even though this was found in the pre-study, the creativity of the ads was tested in the questionnaire and answered by the respondent after they had recycled. This due to the fact that the experiment was conducted in an authentic environment, which the pre-study was not; hence there was a chance that the results would differ. The questions concerned both the advertising creativity and two elements of creativity; relevancy and novelty. Three measures were used to assess the relevancy as well as the novelty, with a Cronbach's alpha of 0.956 respectively 0.806.

Variable	Advertisement	Mean	Difference	Significance
Creative	1	2.61	2.342	0.000
	2	4.95		
Novel	1	2.55	2.632	0.000
	2	5.18		
Unexpected	1	2.32	2.961	0.000
	2	5.28		
Original	1	2.45	2.882	0.000
	2	5.33		
Relevant	1	4.42	0.211	0.322
	2	4.63		
Appropriate	1	4.36	0.408	0.071
	2	4.76		
Sufficient	1	4.08	0.395	0.093
	2	4.47		

Table 4. Advertising creativity

The results showed that there was a significant difference between the mean of the ads for the variables creativity and novelty (novel, unexpected, and original), e.g. the mean difference of creativity was 2.342 on the seven-point scale and 2.882 for originality. The mean for the relevancy of the creative ad was 4.63, thus higher than the mean for the non-creative ad (4.42), but the difference was not significant. Similar results were found for the other relevancy measures with a higher mean for the creative ad but not enough for the difference to be significant. However for an ad to be creative it is supposed to, as mentioned above, be both relevant and novel. Ad 1, even though it is relevant, cannot be seen as creative since it is neither seen as novel nor as creative as ad 2 does. Due to the significant differences between the means ad 2 was proved to be more creative than ad 1.

4.2.2 Brand Awareness

The brand awareness is the first stage in the hierarchy of effects model tested in the study. It was measured through the respondents' attention and interest of the ad. Ad attention was tested in three ways; first if the consumer noticed the ad or not, second how well it caught the consumer's attention, and third if the consumer believed that the ad would stand out among other ads.

Variable	Advertisement	Mean	Difference	Significance
Catch attention	Non-creative	3.16	0.158	0.617
	Creative	3.32		
Stand out	Non-creative	2.62	2.658	0.000
	Creative	5.28		

Table 5. Ad attention

Variable	Advertisement	Yes	No
Seen the advertisement	Non-creative	75.0 %	25.0 %
	Creative	60.5 %	39.5 %

Table 6. Seen the advertisement

The results found showed a non-significant difference between the means for “catch attention” even though the mean of the creative ad (3.32) were higher than for the non-creative ad (3.16). A significant difference of 2.658 (see table 5) was found between the means of the question if the ads were to stand out among other ads, while, on contrary, more people said that they had seen the non-creative ad (75.0 %) than the creative ad (60.5 %) (see table 6). Due to the mixed results presented above, it has to be concluded that advertising creativity did not affect the ad attention.

H2a: More people will have noticed the creative ad than the non-creative ad.

REJECTED

The interest of the advertising was tested through two questions in the questionnaire; the interest and the involvement in the ad. An independent samples t-test was performed to clarify if there was a significant difference between the ads.

Variable	Advertisement	Mean	Difference	Significance
Interest	Non-creative	2.95	1.947	0.000
	Creative	4.89		
Involvement	Non-creative	2.71	2.434	0.000
	Creative	5.14		

Table 7. Interest in the ad

Both questions gave significant results; the creative ad received a mean that was 1.947 higher than the non-creative ad in the question about ad interest and a mean that was 2.434 higher for

the involvement in the ad (see table 7). The mean differences were large for both variables and significant; hence the interest is affected by the creativity of the ad.

H2b: The creative ad will receive more interest than the non-creative ad.

SUPPORTED

The experiment has given mixed results for the effect of creativity on brand awareness. While interest is affected, attention did not receive any significant results on differences. It can therefore not be concluded that the brand awareness is affected by advertising creativity.

4.2.3 Learning the Ad Claim

The next stage in the hierarchy of effects model is learning the ad claim. Different variables were used to measure the learning and a hypothesis was proposed for each variable. The first variable tested was the depth in which the ad was processed. The consumer answered a statement on to what degree they were thinking about the message of the ad. An independent samples t-test was performed and the mean values were compared, with the results shown in table 8.

Variable	Advertisement	Mean	Difference	Significance
Depth of processing	Non-creative	2.66	2.553	0.000
	Creative	5.21		

Table 8. Depth of processing

The independent samples t-test showed a significant difference between the means of the ads, where the mean for the creative ad was 5.21, while only 2.66 for the non-creative ad. The results indicate that the depth on which the ad is processed is greater for the creative ad.

H3a: The ad will be processed on a deeper level by people exposed to the creative ad than by people exposed to the non-creative ad.

SUPPORTED

The next variable of learning the ad claim that was examined was how well the claim was remembered by the consumer. The respondents were asked how well they remembered the ad claim and it was tested through an independent sample t-test.

Variable	Advertisement	Mean	Difference	Significance
Remember the ad claim	Non-creative	3.79	0.829	0.003
	Creative	4.62		

Table 9. Remember the ad claim

The result showed that the mean of the memory was significantly higher for the creative ad (4.62) than the non-creative one (3.79), even though the mean difference between the ads was

only 0.829 on the seven-point scale. The results indicate that advertising creativity increases the memory of the ad claim, in line with the hypothesis.

H3b: More people will remember the creative ad than the non-creative ad.

SUPPORTED

Both hypotheses concerning the learning of the ad claim was supported in this study. This implies that creative advertising does affect the learning of the ad claim by increasing the depth of processing the claim and the memory of it.

4.2.4 Accepting/Rejecting the Ad Claim

The third step in the hierarchy of effects model was the accepting or rejecting of the ad claim. Three variables were tested for and hypothesized about. First it was investigated whether the curiosity of the brand was affected by the creativity of the ad. This was measured by one question asking the respondent if s/he would like more information about the Red Cross and the purpose of the donations and tested through an independent samples t-test.

Variable	Advertisement	Mean	Difference	Significance
More information about the Red Cross	Non-creative	2.74	0.763	0.002
	Creative	3.59		
More information about the purpose of the donations	Non-creative	4.67	0.618	0.062
	Creative	5.29		

Table 10. Brand curiosity

As shown in table 10, the results showed a significant mean difference of 0.763 between the ads concerning if the respondent wanted more information about the Red Cross. The second question, more information about the purpose of donations, gave a mean of 5.29 for the creative ad and a slightly lower (4.67) for the non-creative ad. This difference was only significant at a 7 % significance level. Depending on what is regarded as significant it could be argued that the results of the second question were not reliable. However, in combination with the first question it was decided that for this thesis the combined results is enough to support the hypothesis. This indicates that creativity in advertising does affect the curiosity of the brand.

H4a: The brand curiosity will be higher for people exposed to the creative ad than for those exposed to the non-creative ad.

SUPPORTED

Next, hypothesis 4b) addressed that the creative ad would decrease the resistance of the ad claim. This was tested for with two questions, and the results are presented in table 11 below.

Variable	Advertisement	Mean	Difference	Significance
More open-minded	Non-creative	2.38	0.132	0.437
	Creative	2.51		
Consider views different from my own.	Non-creative	2.39	0.145	0.492
	Creative	2.54		

Table 11. Resistance of the ad claim

Both questions concerning the resistance of the ad claim showed insignificant results. The difference between the means if the ad got the respondent to be more open-minded, was only 0.132 (see table 11). Further the second question of resistance (consider views different from the respondent's own) had a mean for the creative ad of 2.54 and 2.39 for the non-creative ad, and the small difference was not significant. Due to the insignificant differences of the means, the hypothesis is rejected.

H4b: The resistance of the ad claim will be lower for people exposed to creative ad than for those exposed to the non-creative ad.

REJECTED

The third variable of accepting/ rejecting the ad claim is changing the consumer's mind about the brand. It was hypothesized that the Red Cross was a too well known brand and the respondents had too rooted perceptions about the brand so that an ad would not change this perception. An independent samples t-test was conducted to be able to compare the means between the ads.

Variable	Advertisement	Mean	Difference	Significance
Changed perception of the Red Cross	Non-creative	2.50	0.247	0.304
	Creative	2.75		

Table 12. Perception of the Red Cross

As shown in table 12, the results showed a mean of 2.75 for the creative ad and 2.5 for the non-creative ad. However, the difference between the means of 0.247 was not significant. The means were low for both ads, which indicate not only that the difference was small but also that the perception did not change. Further, the belief that the Red Cross is well known was strengthened. 82.9 % answered the highest possible on the question if they were familiar with the Red Cross and 98.1 % answered four or higher on the seven-point scale.

H4c: Neither the creative nor the non-creative ad will change the perception of the brand drastically.

SUPPORTED

Only one of the variables tested for accepting/rejecting the ad claim showed a significant difference between the ads. The results indicate that it cannot be concluded that the advertising creativity decreases the rejection of the ad claim or increases the acceptance of it, since only the curiosity has given a significant effect.

4.2.5 Brand Liking

The brand liking, measured through advertising attitude and brand attitude, was hypothesized to be greater when consumers had been exposed to the creative ad. Ad attitude was measured by three relating questions concerning if the respondent liked the ad they were exposed to.

Variable	Advertisement	Mean	Difference	Significance
Like the advertisement	Non-creative	4.00	0.421	0.063
	Creative	4.42		
The advertisement is good	Non-creative	4.14	0.118	0.579
	Creative	4.26		
The impression of the ad is positive	Non-creative	3.91	0.211	0.382
	Creative	4.12		

Table 13. Ad attitude

The results showed that none of the questions had a significant mean difference at a 1 % significant level even though the results for the creative ad showed higher means for all variables (e.g. 4.42 is higher than 4.00, see table 13). One question, however, asking the respondent if s/he liked the ad, received a mean difference of 0.421 at a 7 % significant level. This is not enough to support the hypothesis; hence there is no indication that the advertising attitude was affected by the creativity of the ad.

H5a: The ad attitude will be greater for people exposed to the creative ad than for those exposed to the non-creative ad.

REJECTED

The next hypothesis concerned the brand attitude. The hypothesis was based on the belief that ad attitude affects brand attitude according to previous theory (Brown and Stayman 1992). Since hypothesis 5a) was rejected there was a great possibility that hypothesis 5b) also would be rejected due to the argumentation above. The brand attitude was measured by the same measures as ad attitude but concerned the Red Cross instead of the ad.

Variable	Advertisement	Mean	Difference	Significance
Like the Red Cross	Non-creative	4.84	0.421	0.061
	Creative	4.42		
The Red Cross is a good organization	Non-creative	4.59	0.013	0.956
	Creative	4.58		
The impression of the Red Cross is positive	Non-creative	4.55	0.184	0.454
	Creative	4.37		

Table 14. Brand attitude

The results, presented in table 14, showed no significant difference between the means of the creative and the non-creative ad, in line with the results of ad attitude. Even though the results were not significant, the means of the brand attitude were actually greater for people exposed to the non-creative ad for all questions concerning brand attitude in contradiction to what was hypothesized.

H5b: The brand attitude will be greater for people exposed to the creative ad than for those exposed to the non-creative ad.

REJECTED

None of the hypotheses concerning the liking of the ad could be supported; hence the experiment shows that advertising creativity does not affect the liking of the Red Cross in contrary to previous theory (Smith, Chen and Yang 2008).

4.2.6 Donation

The final hypothesis concerned the actual donations. It is concluded that an ad does not have any impact on the number of donations and the results showed no greater amount donated or number of donors when consumers were exposed to the creative ad (see table 3 above). The results are shown in percentage of the number of recycling customers and amount of recycling money. There are small differences between the weeks for the three stores, the differences are however fairly small and not high enough to draw any conclusions of differences. The creative ad did not increase the actual donations. In combination with the previous results of this study this is not too surprising since several of the hypotheses in the previous stages in the hierarchy of effects model has not been supported.

H6: The donations will be higher for people exposed to the creative ad than for those exposed to the non-creative ad.

REJECTED

4.3 Summary of Results

	Variables	Hypotheses
	Advertising with picture	H1: An ad (creative or not) containing a picture will increase the donations. REJECTED
Stage in Hierarchy of Effects Model	Variables	Hypotheses
Brand Awareness	Ad attention	H2a: More people will have noticed the creative ad than the non-creative ad. REJECTED
	Ad interest	H2b: The creative ad will receive more interest than the non-creative ad. SUPPORTED
Learning the Ad Claim	Depth of processing the ad claim	H3a: The ad will be processed on a deeper level by people exposed to the creative ad than by people exposed to the non-creative ad. SUPPORTED
	Memory of the ad claim	H3b: More people will remember the creative ad than the non-creative ad. SUPPORTED
Accepting/Rejecting the Ad Claim	Brand curiosity	H4a: The brand curiosity will be higher for people exposed to the creative ad than for those exposed to the non-creative ad. SUPPORTED
	Resistance of the ad claim	H4b: The resistance of the ad will be lower for people exposed to creative ad than for those exposed to the non-creative. REJECTED
	Changed perception of the brand	H4c: Neither the creative nor the non-creative advertisement will change people's perception of the brand drastically. SUPPORTED
Brand Liking	Ad attitude	H5a: The ad attitude will be greater for people exposed to the creative ad than for those exposed to the non-creative ad. REJECTED
	Brand attitude	H5b: The brand attitude will be greater for people exposed to the creative ad than for those exposed to the non-creative ad. REJECTED
Donation	Number and size of donations	H6: The donations will be higher for people exposed to the creative ad than for those exposed to the non-creative ad. REJECTED

Figure 4. Summary of results

5 DISCUSSION AND IMPLICATIONS

5.1 Discussion of Results

Advertising creativity is an area that has been studied by many researchers over the past years. However, no researchers have taken the last step to investigate the actual effect that advertising creativity has on sales. Furthermore, the importance of creativity in charity advertising is also unexplored and the question whether creative advertising in charity increases the number of donations or not, remains.

This thesis has as a purpose to study if creative ads could be used to increase advertising effectiveness, i.e. if creativity has an effect on brand awareness, the learning of the ad claim, the accepting or rejecting of the ad, the brand liking, and on the actual donation. In this study recycling donations to the Red Cross was studied through the use of the hierarchy of effects model for advertising creativity developed by Smith, Chen, and Yang (2008). Below the results are discussed separately for each stage in the model.

5.1.1 Brand Awareness

Mixed results on the effect of creativity were received at the first stage in the hierarchy of effects model; brand awareness. The results showed that ad attention did not differ between the ads, while the interest of the ad did. There are several possible explanations for why this difference has occurred. The respondents were asked if they had seen the ad, and thereafter they were allowed to look at the ad again before answering the question that measured interest. Hence, people that had not seen the ad could rate it as interesting. Since the experiment was conducted in a real life setting it was impossible to eliminate environmental factors that could have affected the results, compared to a laboratory setting where many factors can be controlled for. One environmental effect that could have had an impact on the attention is the colors in the recycling centers; in the store in Haninge the walls were green, while they were grey in Nacka. As stated in the methodology section above, contrast is expected to increase ad attention (Jobber 2007, p. 133); hence since the ads mostly had grey and beige colors, it contrasted more to the green wall compared to the grey wall. If the theory of contrast is valid, more people could have noticed the non-creative ad due to the color of the wall, which would affect the attention.

When the interest variable was tested the respondent had, as mentioned, looked at the ad a second time. Even though this was done in the recycling center it resembled the laboratory environment more than when the attention was investigated, this because the respondent was

asked to look at the ad, which s/he might not have otherwise. Therefore it is no surprise that the result of interest is more similar to previous research conducted in laboratories. We would not support that the brand awareness is changed by advertising creativity due to the mixed results received.

5.1.2 Learning the Ad Claim

All of the hypotheses concerning the learning of the ad claim were supported. The advertising creativity did increase the depth of processing the ad claim, which has also been found in previous research (e.g. Smith, Chen, and Yang 2008, Smith et al. 2007). In this study it was also found that the advertising creativity increased the recall of the ad claim. This is an important and interesting outcome since researchers have found mixed results before, the hypothesis has been supported in laboratory environments (Smith, Chen, and Yang 2008), while given ambiguous results when different types of media were used in a real life setting (Baack, Wilson, and Till 2008).

5.1.3 Accepting/Rejecting the Ad Claim

The results of the acceptance or rejection of the ad claim showed that only the variable curiosity depended on advertising creativity while the others did not. As argued in the theory section of this thesis it might be the fact that the perception of the Red Cross cannot be affected by a single ad. The brand is well established and most of the respondents already had good knowledge of the Red Cross. Another reason for the results found could be the negative media exposure the Red Cross has had lately (e.g. DI 2010, Aftonbladet 2010). Even though the questions were asked specifically regarding the ads, the negative perception of the Red Cross might still have had an impact on the results. Furthermore, in the study by Smith, Chen, and Yang (2008) the humor of the advertising was positively correlated to the creativity and the acceptance of the ad claim. Humor is not included in the ads used in this thesis and could also be a possible reason for the differences between the findings in this thesis and previous research.

Once again it is shown that our results did not correspond to previous research. The results found indicate that the advertising creativity was not enough to change the acceptance of the ad claim, even though it clearly affected the curiosity of the brand.

5.1.4 Brand Liking

None of the hypotheses of liking were supported in the thesis; neither ad nor brand attitude was affected by the creativity. It could be that the brand attitude did not change due to the same reason as why the perception of the brand did not change; the brand knowledge. In the

theory chapter it was argued that the creative ad would not change the perception of the brand from good to bad, but to strengthen the good feelings (e.g. a small move on the seven-point scale). This seems however not to be the case, maybe because the perception of the Red Cross is deeply rooted in the respondents mind and cannot be changed by one ad, in line with the findings of Machleit, Allen, and Madden (1993). It was more confusing that the ad attitude did not differ between the ads, especially since the creative ad was seen as more interesting by the respondents and also increased the curiosity of the Red Cross. According to all the previous research studied, creativity should increase ad attitude. Why is this not the case in this study? One reason could be that a charity ad is not the same as an ad for a commercial product. People might think that a non-profit organization should focus their resources on the cause instead of marketing; in that case an ad of any sort would not be liked. Another explanation could be that the brand attitude has an impact when the respondent evaluates the ad. As discussed in the theory chapter, respondents distort the ad claim according to their beliefs (Jobber 2007), and maybe this could affect the overall perception of the ad, not just the ad claim. To summarize, in this study it was found that brand liking does not correlate with advertising creativity in contrast to previous research.

5.1.5 Donation

None of the ads did change the amounts donated or the number of donors, in opposite to what was hypothesized. The unexpected outcome could possibly be explained by the fact that the ads had not fulfilled the previous stages in affecting donor behavior according to the hierarchy of effects model. This study does not cover the area of comparing the situation of no ad to a situation with an ad in any other stage than the stage of actual donation/purchase; hence, it is not tested if an ad affect e.g. brand attitude but only if there is a difference between the creative and the non-creative ad. Therefore, it could be that the previous stages actually were affected by the ad, but that there was no difference in aspect to what specific ad (creative or not) the respondents was exposed to. If such a scenario is true, the effectiveness of the ads does not follow a hierarchy of effects model (i.e. if all previous stages are fulfilled the donations should increase). The explanation of this could be that the recycling process perhaps follow a pattern; the customer follows a routine and presses a button by habit and is not deciding if to donate or not in the store. There is theory that suggests that some purchases are decided upon in store while some are taken at home. The donation might be a decision already made before going to the store, hence the ad does not change the behavior, at least not at that time.

5.1.6 Summary

In this setting, an ad did not increase the donations, and even though the advertising creativity affects some of the variables in the hierarchy of effects model (e.g. curiosity, interest) it was not enough to change the consumer's behavior. The results imply that either the model developed by Smith, Chen, and Yang (2008) cannot be applied to this kind of charity or the previous findings might be a result of an unnatural experimental environment.

5.2 Implications

The results of this study give valuable insights in how to advertise similar donations, (e.g. recycling donations for other organizations) and other easy donations (e.g. charity boxes next to the cashier). The results imply that an ad is not enough to change a consumer's decision to donate or not; hence neither a creative nor a non-creative ad should be used as a single action to increase the number of easy donations. It is however not investigated if an ad in combination with a larger campaign has an impact on the donations. Even though the advertising creativity was not enough to change the number and amount of donations in the setting of this experiment, some variables were affected by the creativity; hence, the ad achieved some of its objectives. This knowledge could be useful to translate into other situations, e.g. if an organization wants to increase the curiosity of its brand.

Creativity does not affect the donor behavior in the expected way, which implies that the hierarchy of effects model for advertising creativity by Smith, Chen, and Yang (2008) is not applicable to easy donation advertising. Even though the model was adjusted to the purpose of charity (e.g. humor was excluded) the model did not fulfill the purpose we hoped for. It is nevertheless uncertain if the model is failing due to the type of product (i.e. charity by the Red Cross), the type of media (i.e. posters) or the authentic environment (the previous results were found in a laboratory).

5.3 Critique of the Study

It is worth noting that when conducting an experiment in an authentic environment it is impossible to avoid all the noise that will affect the outcome of the study. Furthermore, even though the study resulted in several interesting results, the method used did have some weaknesses and shortcomings and it will be criticized below.

The respondents might be a somewhat homogenous sample because the study was conducted in the Stockholm area and in a certain type of grocery store; hence the sample may not be a representative group from the Swedish population. There is a chance that in other cities and other types of stores, the creative ads could have given different results. Although we do not

find any reason to believe that the sample is different from the remaining population, we are aware that the results may not be representative for the whole population in Sweden. Furthermore, the study could have benefitted from additional respondents to strengthen the conclusions and the statistical reliability even more.

Another area to critique is that people sometimes had to stand in line before recycling their cans and therefore had the time to observe and process the ad more thoroughly than those who could recycle right away. However, generally the people that stood in line felt that they had been delayed by the queue and did not have the time to fill out the questionnaire; hence there is a risk that responses are missing from the people that actually paid the closest attention to the ad. Further, due to time and cost limitations of the study, no questionnaire was handed out to the control group. This could have provided the thesis with a deeper analysis and understanding of why none of the ads increased the donations.

If the experiment would have been conducted in additional stores over a longer time period, the results could have been stronger and established with a higher significance. Finally, the results of this study would probably be seen as more accurate if the ads had rotated between the different stores, so that such possible influencing factors as the color of the wall could be eliminated. However, a study with a longer time period could have been affected by other campaigns and commercials from the Red Cross. Further, Tomra were not able to collect the electronic figures we needed over a longer period or from more than three stores.

5.4 Further Research

This study has provided us with numerous of question marks in the areas of advertising creativity and charity advertising. Since it was found that advertising creativity did not increase the number of donations, it could be questioned if creativity increases the purchase of other products. An interesting area of research could therefore be to investigate the impact that advertising creativity has on commercial products in an authentic environment, since previous results of creativity only extend to purchase intent and not the actual purchase.

Due to the constraints of this thesis the long-term effect of the ads is not measured. Since some variables were affected by the advertising creativity it would be of interest to investigate if these effects are significant in a longer perspective and also will have an effect on the brand in the future (e.g. if the increased curiosity for the brand is sustainable).

Another research area that can be further explored concerning easy donations is to study where the decision to donate is made. In this thesis it was assumed that at least some customer decided upon if to donate or not in the recycling moment, however maybe the decision has

been decided upon already at home. In that case the advertising should be conducted in a different way and in other settings.

Finally, the donor behavior of easy charity donations should be investigated. Previous research of donor behavior has focused on donations in general but not easy charity donations specifically. In this study it was assumed that the donation decision was made in the same way as for a commercial product (through the hierarchy of effects model), this is however not established and future research on donor behavior could give valuable insights for how to increase easy donations.

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APPENDIX 1

Ad 1. The non-creative ad used in the experiment



RÄDDA MAMMORNA

Skänk din pant!



Ad 2. The creative ad used in the experiment



RÄDDA MAMMORNA

Skänk din pant!



Ad 3. The creative ad excluded from the experiment



RÄDDA MAMMORNA

Skänk din pant!



APPENDIX 2

1. Did you notice the ad for the Red Cross next the recycling machine?

☐ Yes

☐ No

2. How well did the ad catch your attention?

Not at all 1 2 3 4 5 6 7 Very much

3. I remember a lot about the ad message:

Disagree 1 2 3 4 5 6 7 Agree

Please look at the advertisement for the Red Cross again.

Some statements about the ad will be presented below. Please answer the option on the scale that suits you best.

4. The ad for the Red Cross is:

Non-creative 1 2 3 4 5 6 7 Creative

5. My overall impression of the ad is:

Dislike 1 2 3 4 5 6 7 Like

Bad 1 2 3 4 5 6 7 Good

Negative impression 1 2 3 4 5 6 7 Positive impression

6. Compared with other ads for charity this ad is:

Foreseeable 1 2 3 4 5 6 7 Novel

Expected 1 2 3 4 5 6 7 Unexpected

Ordinary 1 2 3 4 5 6 7 Original

7. In relation to my expectations of ads for charity this ad was:

Irrelevant 1 2 3 4 5 6 7 Relevant

Inappropriate 1 2 3 4 5 6 7 Appropriate

Insufficient 1 2 3 4 5 6 7 Sufficient

8. The ad conveys emotions that are:

Negative 1 2 3 4 5 6 7 Positive

9. The format/design of the ad is:

Sloppy 1 2 3 4 5 6 7 Well-made

Clumpy 1 2 3 4 5 6 7 Neatly

10. The ad caused me to be more open-minded:

Disagree 1 2 3 4 5 6 7 Agree

11. The ad got me to consider views different from my own:

Disagree 1 2 3 4 5 6 7 Agree

12. I think the ad is effective for the Red Cross:

Disagree	1	2	3	4	5	6	7	Agree
----------	---	---	---	---	---	---	---	-------

13. I found the ad to be interesting:

Disagree	1	2	3	4	5	6	7	Agree
----------	---	---	---	---	---	---	---	-------

14. I was involved in the ad:

Disagree	1	2	3	4	5	6	7	Agree
----------	---	---	---	---	---	---	---	-------

15. I was thinking about the message of the ad:

Disagree	1	2	3	4	5	6	7	Agree
----------	---	---	---	---	---	---	---	-------

16. The ad would stand out in a group of ads:

Disagree	1	2	3	4	5	6	7	Agree
----------	---	---	---	---	---	---	---	-------

17. I want to learn more about the Red Cross after seeing the ad:

Disagree	1	2	3	4	5	6	7	Agree
----------	---	---	---	---	---	---	---	-------

18. The ad changed my mind about the Red Cross:

Disagree	1	2	3	4	5	6	7	Agree
----------	---	---	---	---	---	---	---	-------

19. I would like more information about the purpose of the donations:

Disagree	1	2	3	4	5	6	7	Agree
----------	---	---	---	---	---	---	---	-------

Some statements about the Red Cross will be presented below. Please answer the option on the scale that suits you best.

20. My overall impression of the Red Cross is:

Dislike	1	2	3	4	5	6	7	Like
Bad	1	2	3	4	5	6	7	Good
Negative impression	1	2	3	4	5	6	7	Positive impression

21. I am familiar to the Red Cross:

Disagree	1	2	3	4	5	6	7	Agree
----------	---	---	---	---	---	---	---	-------

22. I have given donations to the Red Cross earlier:

Disagree	1	2	3	4	5	6	7	Agree
----------	---	---	---	---	---	---	---	-------

23. I usually give donations to the Red Cross:

Disagree	1	2	3	4	5	6	7	Agree
----------	---	---	---	---	---	---	---	-------

Below, you are asked to answer some questions about yourself. All responses are completely anonymous.

24. Do you remember how much money you recycled for?

SEK.

25. Did you donate your money to the Red Cross?

☐ Yes

☐ No

If not, why did you choose to not donate your refunding money to the Red Cross?

☐ I am helping the Red Cross in other ways

☐ My attitude towards the Red Cross in general

☐ I cannot afford it

☐ I do not donate money to charity

☐ I have chosen to support other charity organizations

☐ The negative publicity surrounding the Red Cross

26. Sex:

☐ Male

☐ Female

27. Age:_____.

Many thanks for your help!

APPENDIX 3



Picture 1. Recycling machine

Reference: (The Swedish Red Cross 2010, [1])



Picture 2. Recycling center in Haninge



Picture 3. Ad exposure Haninge



Picture 4. Ad exposure Nacka