



UNIVERSITY OF GOTHENBURG
SCHOOL OF BUSINESS, ECONOMICS AND LAW

App-vertising – Effective Communication in a Creative Context

Shamash Athoraya and Vishal Kumar Budanur Math

Graduate School

Master of Science in Marketing and Consumption

Master Degree Project No. 2011:172

Supervisor: Peter Zackariasson

App-vertising – effective communication in a creative context

Shamash E. E. Athoraya

Vishal Kumar Budanur Math

School of Business, Economics and Law

ABSTRACT: Creativity in advertising is often considered as an important element by both academia and practitioners in achieving effectiveness. The previous academic research has mostly focused on the traditional media platforms. We attempt to extend the understanding of these phenomena for application based advertising on smartphones, which is an emerging media platform. In this process three cases (apps) are studied closely to evaluate the iPhone users' experiences using these apps in relation to advertisers intended objectives. A combination of interviews with advertising agencies and focus groups with consumers has been adopted to examine the issue. The two key findings are that creativity affects recall, liking and comprehension, but on the other hand has a limited influence on the persuasiveness of the app.

INTRODUCTION

Creativity in advertising has gained much attention from both academia and practitioners as they have attempted to understand its role in influencing consumers' perception towards the brands (Kover et al. 1995; Dahlén et al. 2008). Weilbacher (2003) highlights that in order “to be successful, an advertisement must establish a contact with the consumer in which the consumer consciously attends to the advertising and is, then, influenced by it”. In an effort to do this advertising professionals have been relying upon creativity in the advertisements as an important element (Ang and Low 2000; White and Smith 2001). Critical studies have questioned the extent to which creativity in advertising has a role in achieving objectives such as influencing consumers' perception (e.g., Kover et al. 1997; Dahlén et al. 2008). Most of the research has revolved around traditional media platforms, when today's media landscape is widening with various technological innovations.

Among these technological innovations the importance of smartphone as a media platform is growing rapidly. The US smartphone market is projected to reach 84.4 million users (eMarketer, 2011) and a mobile ad spending of \$1,501.3 million by the end of 2012 (eMarketer, 2010). An

important aspect of mobile advertising is application-based advertising. Schmitt (2009) introduces the concept of ‘app-vertising’, a mix of branded mobile applications and in-application advertising. This platform provides an ability to reach consumers through the mobile phones even when the phone goes offline. In the beginning of 2011, the number of iPhone applications reached over 350,000 (Apple Inc., 2011) and a total of 90 million iPhone devices in the market (Dediu, 2011). Trade papers such as eMarketer daily and Mobile Marketer Daily proclaim that the trend and dependability of the marketers to advertise their brands on these new platforms to have been very positive. It is claimed by both researchers and practitioners that mobile platforms offer a huge potential for the marketers especially for advertising (Morth and Drennan, 2007; Schmitt, 2009).

Lombard and Snyder-Duch (2010) argue that change in media environment is changing the nature of advertising. Mobile based advertising is believed to have positive effects on the consumer perception such as increased recall, trust and positive attitude towards brands (Okazaki et al. 2007). However, in addition to the lack of research on creativity in advertising (Stone et al. 2000; Smith and Yang, 2004; Till and Baack, 2005) the research on mobile marketing is nascent (Shankar and Balasubramanian, 2009; Mort and Drennan 2007) which demands attention.

The aim of the paper is to analyze whether creative elements in app-vertising has an ability to enhance viewers’ recall, liking, comprehension and perceived persuasion of the advertised message. In this process we will be studying closely three interesting cases developed in Sweden: (1) Arla Köket – a recipe collection from the leading dairy products producer from Sweden, (2) IKEA Kondis – a workout tracker/motivator from the famous furniture retailer, and (3) Verkligheten berättar– a GPS-based city guide from the leading commercial TV channel in Sweden, TV4.

BACKGROUND

Historically creativity has been considered as an important element in advertising by both researchers and practitioners (Dillon 1975; Ang and Low 2000; White and Smith 2001). Nevertheless there is no common understanding of what creative advertising mean; “creativity is in the eye of the beholder in advertising” as pointed out by White and Smith (2001 p.33). In addition to White and Smith (2001), many studies have been conducted to gain clarity on the subject matter and various researchers have established the fact that there is a difference in the way creativity is perceived and judged by the advertising professionals and the general public

(e.g., Kover et al. 1997, Koslow et al.2003, Smith and Yang 2004, Smith et al. 2007, West et al. 2009). Amabile (1982 p. 1001) highlights the importance of the domain of the person judging creativity and concludes, “a product or response is creative to the extent that appropriate observers independently agree it is creative”. It appears that the concept of creativity at this point is subjective thus the importance to considering ad creativity from the viewers’ point of view. This view is also seen in Haberland and Dacin’s (1992 p. 817) study where they state, “in order to investigate the relationship between creativity and advertising effectiveness the viewer’s judgments of creativity must be taken in to account”.

Creativity

In order to understand the role of creativity, we first need to understand its theoretical definition. Kover et al. (1995) defines creativity as a combination of ‘novelty’ and ‘excitement’ while Ang and Low (2000) discuss ‘novelty’, ‘meaningfulness’ and ‘emotional content’. Thus clearly, novelty is one of the important elements in creative advertisement but it is not alone enough as a criterion to term an advertisement creative. Smith and Yang (2004) have reviewed the previous work on creative advertising and have classified the factors that are discussed in these studies into three factors: ‘divergence’ ‘relevance’ and ‘effectiveness’. In this paper we will discuss the concept of creativity based on the dimensions pointed out by Smith and Yang (2004).

The first component in our conceptualization of creativity in advertising is divergence. In Jackson and Messick’s (1965) assessment of creativity, they point out the importance of ‘unusualness’. Haberland and Dacin (1992) claim, viewers have expectations towards advertisements and that the perceived originality or novelty depends on the ability of the advertisements to deviate from those expectations. Ang and Low (2000) build upon the previously mentioned studies and states that, an essential element of ad creativity is its originality and ability to diverge from the norm. The divergence factor highlighted by Smith and Yang is in part derived from these concepts. Smith et al. (2007, p820) define divergence as “the extent to which an ad contains brand or execution elements that are different, novel, unusual, original, unique, etc.” These claims make it evident that the element of divergence makes up an important factor in deciding creativity.

In addition to divergence, creativity is achieved by being relevant. Jackson and Messick (1965) stress that the element of unusualness in the ad is merely a first step in achieving creativity and introduces a second element ‘appropriateness’ (i.e., logical, makes sense). A similar line of

thought is evident in other advertising research, which emphasize that unexpectedness alone is not enough for an ad to be creative, but in combination with appropriate or meaningful elements the creativity in the ad is achieved (Haberland and Dacin 1992; Ang and Low 2000). Smith et al. (2007, p. 820) define relevance as “the extent to which at least some ad/brand elements are meaningful, useful, or valuable to the consumer”.

The third and final factor Smith and Yang (2004 p. 36) discusses that of ‘effectiveness’ i.e., “the ad must be productive or capable of achieving its goals”. This factor encompasses theoretical concepts such as Jackson and Messick’s (1965) ideas: ‘transformation’, i.e. the ability of a product to challenge the consumers’ conventional ways of thinking and force them to see the reality in a new way. Haberland and Dacin (1992) build upon Jackson and Messick’s ideas and translate them in to the context of advertising. They introduce the concept of reformulation, which implies that viewers “modify their attitude towards an advertised product or service” (p. 818). By evoking a desired reaction and modifying the viewers’ attitude in a desired direction, Smith and Yang (2004) argues that the ad achieves its goals and hence is effective. Thus, for an ad to be termed as creative it is important that it is also effective. Nonetheless, Smith and Yang (2004) express their views about including effectiveness as a factor for creativity. They suggest that effectiveness should be excluded from the definition of creativity in order to avoid difficulties in explaining the role of creativity as an explanatory variable for effectiveness. Because we are investigating this relationship we have followed these recommendations and excluded the effectiveness factor from the concept of creativity. Instead, the effectiveness of the studied cases will be evaluated based on the extent to which participating respondents perceived the apps to be divergent and relevant.

Effectiveness

By separating effectiveness from creativity we arrive at the problem of understanding the relationship between the two concepts, and subsequently of defining effective advertising. Dahlén et al. (2008, p. 402) assert that “creative advertising does increase consumer interest in the brands, not by communicating a new message, but by communicating the same message in another way”. Even Weilbacher (2003, p. 23) argues “much of the creative mystique of advertising depends upon the idea that advertisements for a brand must be strikingly different from advertisements for competitive brands if they are to have any chance of successfully influencing consumers”. The implication of these statements is that advertising creativity has

some sort of influence on the viewer's perception. This aspect of ad creativity is not new in academic research, but it is nonetheless a topic that, formerly, had not accumulated in a clear understanding of the effect of creativity in ads (Stone et al. 2000; Till and Baack 2005).

Going back to the theories discussed by Haberland and Dacin (1992), and Smith and Yang (2004) we arrive at a rather coherent view on the meaning of ad effectiveness, however its components are still not obvious. Dahlén et al. (2008) mention four different components of what they call 'functional advertising efforts': (1) recall, (2) liking of the advertising, (3) comprehension and (4) persuasiveness of the communicated message. Although it is not explicitly expressed, we can derive these four components from the Hierarchy-of-Advertising-Effects model, which outline how the goal of action (i.e. purchase or purchase intent) is preceded by a sequential process of increased awareness, interest, comprehension, and conviction (as described by Weilbacher 2001). In addition to Dahlén et al., several other authors – often implicitly – base their measures of effectiveness on the same model or certain parts of it (e.g. Stewart 1986; Tavassoli 1995; Stone et al. 2000; Wells 2000; Till and Baack 2005; Nasco and Bruner 2007; Smith et al. 2009). Indeed, Weilbacher (2001, p. 20) propounds critique of the model and describes it as “an intuitive, nonvali dated [sic] explanation of how advertising works”, but continues: “Meanwhile, no comprehensive alternative model of how advertising works has ever gained general acceptance in the marketing community” (Weilbacher 2001, p. 21). With that in mind we proceed by exploring each of the four components that Dahlén et al. classifies as functional advertising efforts.

Recall is one of the most frequently recurring measures in studies of ad effectiveness. Stone et al. (2000) describe it as the memorability of an ad, and Higie and Sewall (1991) argue that such memorability is necessary for an ad to persuade the consumers into action. Regarding the influence of creativity on recall, the theories are not always consistent. For example, Till and Baack (2005) found that an ad that is creative has a better chance to draw the attention of the viewer and in turn generate significantly higher recall of the ad than non-creative ads. However, Wells (2000, p. 16) proposes that it is only the divergence factor of creativity that exerts such an influence and claims that “an ad can get a high recall score just by being spectacular, without saying anything meaningful about the product or even registering the sponsor's name”. Although the relevance of the ad has a minor effect on recall according to this view, Stone et al. (2000) maintain that liking an ad implies a higher probability of remembering it as well.

Liking is another important component in the assessment of ad effectiveness and Stone et al. (2000) argue that if viewers like an advertisement it has a better chance of gaining their attention, persuade them into a response and to develop more positive feelings toward the brand. Shavitt et al. (1998) stress the ability of entertaining ads to change consumers' general inclination to dislike commercials – a finding that is in line with the argument that consumers tend to find creative ads to be more interesting (Smith et al. 2009). The ability of creativity to increase the liking of an ad is further discussed by Stone et al. (2000, p. 14) who found that “seventy percent of the liked commercials were deemed creative versus only forty-six percent of the disliked”.

While recall and liking are measures of the concrete aspects of an ad and its elements, comprehension concerns the more abstract message that the ad embodies and conveys to its recipients. Macias (2003, p. 32) maintains that comprehension traditionally is regarded as “the ‘grasping of meaning’ intended by the advertiser”. However, according to Mick (1992), this is only one approach to this measure, termed as objective comprehension. Mick (1992, p. 411) further explains: “objective comprehension is normally conceptualized as the grasping or extracting of prespecifiable meanings from the message; typically these meanings are considered given (i.e., intrinsic to or directly implied by the message) and intended by the advertiser”. The other approach is to conceptualize comprehension as the meanings that each individual generate from their subjective processing of concepts that are related to the message (Mick, 1992). However, from an effectiveness perspective, objective rather than subjective comprehension logically has to be measured since the interest lies in how well the ad succeeds in fulfilling the intentions of the advertisers. Taking the view of objective comprehension, Pavlou and Stewart (2000, p. 68) argue that comprehension is increased “when there is a consensus between the marketer and the consumer as to the shared meaning of an advertisement” and by providing the consumers with information that is “relevant and useful”. Moreover, Huhman and Mott-Stenerson (2008) claim that there is a relationship between ‘controversial’ advertisement (i.e., divergent) and the level of message comprehension. Basically, their argument is that controversial ads will increase comprehension among consumers with a high product involvement because they devote more ‘cognitive resources’ to processing the ads. Correspondingly, non-controversial ads will increase comprehension among consumers with a low product involvement since the extent to which they will process the message is lower (Huhman and Mott-Stenerson 2008).

The final component of ad effectiveness, i.e. persuasiveness, is normally discussed in terms of the ability of an ad to generate a purchase intent or purchase decision (e.g. Pavlou and Stewart

2000; Stone et al. 2000; Till and Baack 2005). Further, this concept seems to be related to the previously discussed components of effectiveness. For example, Stewart (1986) argues that “higher levels of recall, comprehension, and the use of a brand-differentiating message can increase the probability of a higher persuasion score”. Other authors arrive at similar findings, such as Stone et al. (2000) who claim that there is a link between liking an ad and intending to purchase the advertised brand. Macias (2003) elaborates on the role of comprehension and argues that it is a necessary factor for the occurrence of persuasion. Even Pavlou and Stewart (2000, p. 68) maintain that “incomplete comprehension may deter customers from purchasing a product or return it after purchase since it does not meet their expectations”. In addition to the other components of effectiveness, persuasiveness seems to have a special relationship to advertising creativity. Although Till and Baack (2005) found in their research that creative ads did not affect purchase intent, Smith et al. (2009) claim that “ad creativity impacts consumers’ resistance to persuasion” and that the combination of divergence and relevance has an effect on the ability of an ad to persuade its audience into action.

The analysis of our data will be based on the conceptualization of creativity and effectiveness as presented in Table 1 where we will be assessing how divergence and relevance has an influence on the effectiveness of the app.

Table 1: Conceptualization of Creativity and Effectiveness

Creativity	
<i>Divergence</i>	The ability of an ad to deviate from viewers’ expectations by containing elements that are novel, unusual, unexpected etc.
<i>Relevance</i>	Whether the elements of an ad are perceived meaningful, useful or valuable to the consumer.
Effectiveness	
<i>Recall</i>	The memorability of an ad.
<i>Liking</i>	The extent to which users have positive feeling towards the ad.
<i>Comprehension</i>	The users’ ability to understand the message as intended by the advertisers.
<i>Persuasiveness</i>	The level of influence an ad exerts on consumers’ action.

METHODOLOGY

Having presented the conceptual framework, we now turn to the methodology and design of the study. Three cases have been selected in our research project i.e., Arla Köket, IKEA Kondis and Verkligheten Berättar. The criteria for selecting these apps were that they should be developed by advertising agencies located in Sweden and respondents from the agencies should be willing to

participate in an interview. Multiple cases are necessary to strengthen the result and thus increasing confidence of the theory, avoid misinterpretations and better understand the phenomena (Yin 1994). On the other hand case study research is helpful in understanding complex issues and it further strengthens previous research (Hamel et al. 1993). The approach can be categorized as ‘case study method’ according to Yin (1994).

A four phase study is adopted in order to gain insights into the cases. Such an approach is helpful in verifying authenticity (Yin 1994). Firstly, netnography was conducted on Apple’s App Store and on the comment threads of various blog posts and articles in order to investigate opinions expressed by users regarding the apps that are studied in this research. Kozinets (2002, p 3) states “as a marketing research technique, netnography uses the information publicly available in online forums to identify and understand the needs and decision influences of relevant online consumer groups”. Hence, this method opened up to several insights about the users’ liking and disliking of the apps in an unmediated environment. Further, the understanding developed from the netnography was used to develop themes for discussions during interviews with the advertising agencies, which followed after the netnography. At this point we also realized that a mediated set up such as a focus group would better open to an understanding of respondents’ attitude and feelings towards the app.

Three interviews were conducted with the agencies that had developed the apps chosen for the study, see Table 2. Each informant went through a 60 minute interview session. Interviews were constructed following McCracken (1988). The purpose of this method is to deepen our understanding about the app and its background. During the interview, informants were asked to explain how the app was designed, the objectives intended to achieve through the app campaign and target audience. This information was further used in the interpretation of the responses from the focus group to evaluate if the app has managed to achieve its objectives. The interviews with Suddenly and Volontaire were conducted via Skype (a software application that allows users to make video calls and chats over the Internet) and were video recorded. The interview with Forsman & Bodenfors was conducted face to face with the respondent at his agency office and it was audio recorded. All three interviews were transcribed verbatim.

With the information we got from the interviews regarding the objectives of the app campaign and target group we turned our attention towards consumers. A survey was conducted with an objective to identify the consumers who had been using the apps selected for our research project and eventually recruit participants for the focus group. This method was adopted to ensure more

natural responses and opinions from the respondents as they would have downloaded and used the app voluntarily.

Table 2: Interview Informants

Case	Agency	Informants
Arla Köket	Suddenly	Johan Ståhle (Planning Director) and Patrik Rustman (Project Leader)
IKEA Kondis	Forsman & Bodenfors	Fredrik Jansson (Copywriter)
Verkligheten Berättar	Volontaire	David Orlic (Creative Director) and Philip Ahlqwist (Creative Director)

The survey was conducted on a sample size of 90 respondents (30 for each of the app) on a simple random basis. It was carried out at different locations of Gothenburg City (see Table 3) based on target audience information provided by the advertising agencies. The number of people using the apps and also the level of awareness about the apps selected for the study was very low with exception for Arla app. Another interesting finding from the survey was there was hardly any similarity in the pattern of usage among the respondents. Hence we were not able to recruit participants for the focus group from the survey.

Table 3: Survey Locations

App	Location
IKEA Kondis	IKEA Stores
Arla Köket	ICA Focus Supermarket
Verkligheten Berättar	City Centre, Shopping Mall, Central Station

Instead a convenient sampling method is adopted and a total of 32 persons were approached via email and phone calls before we had filled the aim of three participants per app. As McCracken (1998 p 17) stresses “it is important to remember that this group is not chosen to represent some part of the large world”. Hence participants were not selected to represent the whole target group but to reflect upon their personal experiences. Keeping this in mind, the apps were assigned to the participants without criteria (such as background of the participant) to use the app for two weeks in the normal course of action in their daily life. After one week a reminder was sent out through mobile text messages and we found out that one of the respondents could not participate, leaving the IKEA Kondis app with only two respondents. In Table 4 the eight participating respondents are presented with a brief description of their background. The purpose of conducting a focus group derives from Fam and Waller’s (2006, p 43) argument that “this methodology affords an opportunity to have the respondents more freely express and expand on

their thoughts and feelings about the topic under investigation”. Through focus group we are able to analyze the users’ personal experiences of using the apps and thereby clarify the influence of creativity elements on the effectiveness of the app. The analysis is based on the findings from the focus group which are in turn are compared with the information gathered from the other phases of the study.

Table 4: Respondent Pseudonyms

Pseudonym	Background
Anna	Anna is a 24-year-old woman, studying marketing on a master’s level. She has had the iPhone for 2.5 years and used <u>Verkligheten Berättar</u> (for the first time).
Carl	Carl is a 24-year-old man, studying marketing on a master’s level. He has had the iPhone for 2.5 years and used <u>Arla Köket</u> (which he has tried before).
Kajsa	Kajsa is a 32-year-old woman, working as an administrative official at a public authority. She has had the iPhone for 6 months and used <u>IKEA Kondis</u> (for the first time).
Linda	Linda is a 27-year-old woman, working as a sales representative at a medical manufacturer. She has had the iPhone for 2.5 years and used <u>Verkligheten Berättar</u> (for the first time).
Lena	Lena is a 22-year-old woman, studying business economics on a bachelor’s level. She has had the iPhone for 4 months and was assigned <u>Arla Köket</u> (which she normally uses on a regular basis)
Marcus	Marcus is a 24-year-old man, studying system analytics on a bachelor’s level. He has had the iPhone for 2 years and was assigned <u>Arla Köket</u> (which he has tried before).
Ove	Ove is a 24-year-old man, studying business economics on a bachelor’s level. He has had the iPhone for 3 months and used <u>Verkligheten Berättar</u> (for the first time).
Oliver	Oliver is a 22-year-old man, studying business economics on a bachelor’s level. He has had the iPhone for 9 months and used <u>IKEA Kondis</u> (for the first time).

PLATFORM AND CASES

The Smartphone Media Platform

In the developing media landscape, smartphones have emerged as an essential tool in the life of modern consumers. By combining the features of a regular mobile phone with a set of helpful functions, the smartphone allows its users to use their phone beyond traditional voice calling and text messaging. The tools that once only were available on the computer have now gone mobile and it is possible to carry out complex activities such as checking a time table, transferring money, following GPS directions, taking photos and posting them to blogs or social networks, watching TV on demand or even playing games online with other users.

All of this is available on the go, which conveniently simplifies the life of the consumers since the need for additional tools or devices is severely reduced, i.e., instead of buying one tool or device for each of those needs, consumers can simply download an ‘app’ (application) to their smartphone. Such apps are normally available for free or to buy in a virtual on-line shop. For instance, the smartphone manufacturer Apple has a dedicated platform called the App Store where consumers can browse through various categories of apps and read reviews and ratings posted by other consumers.

Many companies offer value added services on smartphones in the form of apps. Even though it might be more or less explicit, they do so in an effort to build their brand or tie stronger bonds to the consumers. In this paper, we base our analysis on three different apps that are provided by Swedish brands. Those apps are designed in various ways and offer different functionality, which we will discuss in the following sections.

Arla Köket

Arla is a famous dairy products manufacturer from Sweden. Arla Köket is a recipe app developed by Suddenly, an advertising agency based out of Stockholm. Patrik, the project leader at Suddenly, explains that it is a simple and easy to use app that offers over 900 recipes with a function to automatically create a shopping list of ingredients required for cooking a particular recipe. This app is one of the first commercial applications that were launched in Sweden in October 2008 for iPhone and the new version of the app is launched in summer of 2010. Johan Ståhle says that Arla Köket is one of the most famous app with more than 260,000 downloads to date with over 15,000 unique visitors every day who spend a minimum of five minutes browsing recipes. Arla mission for this year is “to become the most inspiring brand within the food segment”. He further sate that the consumers are rarely interested in knowing about a dairy brand hence it would be interesting to the consumers if the brand Arla adds some sort of value for them. The app is intended to create interest among the consumers towards the brand Arla by providing value to users through this service even though recipes are not that connected to Arla says Johan Ståhle.

IKEA Kondis

IKEA Kondis is an app developed by Forsman & Bodenfors for the furniture retailer IKEA. As the creative director Fredrik Jansson explained, the app was an effort to increase people’s interest in white goods in general and IKEA’s white goods specifically. He says that they did so by

focusing on “the funniest things you can do with white goods, which is baking cookies and cakes and such”. The approach was to provide the consumers with something that they actually could use, resulting in what Fredrik Jansson calls “a workout app for those who love cookies”. When starting the app for the first time, the user is asked to fill out gender and weight and is then asked to pick either a workout method (walking, running or cycling) or a pastry to ‘earn’. When a choice is made, the app starts counting the time while tracking the user’s movement through the GPS of the phone. During the workout the app gives the user audio cues in the form of an encouraging Swedish old lady commenting on the progress. The app estimates the amount of calories that have been burnt and provides a calculation of the amount of pastries that the workout would compensate for. In the app there is also a collection of recipes for the pastries that are available in the work out list and there is a menu where users can browse through a number of pictures of kitchens with IKEA’s ovens, providing a price tag for each oven.

Verkligheten Berättar

Verkligheten Berättar is a GPS-based city guide from the leading commercial TV channel in Sweden, TV4 developed by Volontaire. This app has won Silver Egg (Silver Prize) in Sweden’s prestigious advertising awards “Golden Egg 2011”. A loaded story pops up in the phone, when you approach a place or street that is linked to the application. This app presents about 1600 short twenty seconds audio documentaries covering a wide spectrum of topics from real life, within the cityscape. In addition, the user also has a possibility of contributing stories from their personal experience or historical events. The app is designed “to put the slogan of TV 4 on the people’s mind/conscious - Verkligheten berättar (the reality tells us)” says David Orlic and Philip Creative Partners at Volontaire. The app is targeted to men and women in their 30’s living in larger cities of Sweden- Stockholm, Gothenburg and Malmo.

ANALYSIS AND FINDINGS

In the following section we present data from the focus group and analyze it in order to arrive at our findings. The first part of the chapter evaluates how the respondents perceived the creativity of the apps and in the second part we analyze how that perception has influenced the effectiveness of the app.

Creativity

Arla Köket

The respondents who were assigned to use Arla Köket expressed that there is an obvious connection between the app and the brand and stated that it is very apparent. The idea or features available in the app did not surprise them in any way and they did not see any big difference from other recipe services available both on the web and as apps. However, on prompting about any unexpected aspects of the app they all referred to the timer function. Further, they continued to mention that the app was easy to use and understand because of its conventional layout and functionality:

It's pretty simple; all the buttons are in the bottom, there is a picture that looks like a kitchen, I think. You press 'recipe' and you get recipes on top of the button. It is very hard not to understand! (Marcus)

This example illustrates the low level of perceived divergence for the app. In expressions about how the app is relevant however, the respondents had contrasting views. Their eating habits had an influential role to play in their opinion towards the app. While some respondents found the app to be helpful in their regular cooking activities and that it meets their requirements, one of the respondents expressed that there could be a couple of additional features in the app which would make it more appropriate for his cooking habits:

It is a good app if you want to cook and you are out of ideas. I am a fast food guy and I mostly use this app to cook minced meat. It has a lot of recipes, especially something called fast recipes, which is good since I don't like cooking. I like to get it over with. (Marcus)

I used it but I don't really see a difference from just putting what you are looking for in Google. Maybe you will find inspiration or something like that but still I don't like the subjects or list you can choose from, because it's really old fashioned, like chicken, minced meat... They don't have this, like, low carb or a function where you could input what you have at home. (Carl)

Thus, the basic features of the app have been able to meet the requirements of the respondents' in different ways and they have found it to be relevant for their cooking preferences. However, the respondents also indicate that there is room for adding additional features that would add to the value and usefulness of the app. Hence, recipes and functions that appeal to various different tastes, preferences and cooking habits would make the app even more relevant for the users.

IKEA Kondis

In the discussion about IKEA Kondis the respondents expressed that they were surprised that this was an effort to communicate white goods and were not able to give an explanation for the logic behind the idea. The inclusion of a workout tracker to burn calories was not expected in an app from IKEA and caused some confusion as to how this was connected to the company and its products:

I think the connection with the white goods was strange. It's like, 'what?!' [...] I wouldn't expect it you know, I thought they would do it in another way. (Kajsa)

Interestingly, the conversation about the app stirred up interest among other respondents in the group who were assigned other apps. They were also curious to the reason why IKEA would promote white goods with an idea like this. Although they could see the connection between IKEA and baking, they considered the execution to be unexpected for a furniture company:

But why would IKEA choose bakeries? We know that they have bakeries but it's not connected to bakeries really. (Anna)

That app sounds like a really stupid one! (Ove)

This one sounds weird, I mean running and baking! That's not IKEA (Marcus)

The respondents found the app to be funny, unique and unexpected, clearly indicating that the app deviated from their expectations and thereby had a high level of divergence (Haberland and Dacin 1992). Further, with regards to the relevance factor, the respondents had a common opinion about the app and stressed that there was an obvious lack of connection between their personal interest and the app, which was evident in two particular matters. Firstly, the app did not provide the functionality that they want from a workout app:

For me, I am not interested if I, after walking three kilometers, can eat two hallongrottor or whatever [...] I have been using another running app, 'RunKeeper'. There you get more statistics on how you develop and when I have been using IKEA I could not see any of those things (Oliver)

I am going to try 'RunKeeper'. I am mostly interested in how far, how quick, or fast, or what heart rate and stuff like that (Kajsa)

Secondly, the approach of the app did not appeal to their view on training and working out, mainly because the app has a focus on the amount of calories burnt:

I enjoy baking, but it is not like I am counting. My mum use to count calories in the baking, I don't do that. (Kajsa)

Anna: I don't get this reward system, I mean, to me it feels like it is kind of sad! Because then you don't do it for your health. You do it just for eating?

Kajsa: Yeah, eating is the reward!

Anna: Yes, I mean you do it to feel better, to sleep better, to gain some muscles, but... I don't know. But you don't do it to eat!

Kajsa: Yes, it's an old fashion way of looking at weight loss and, you know, health.

As we have seen in our data the ones who had used the app and also the ones who had not used the app had a hard time establishing a connection with the idea. It was divergent indeed, but it was not meaningful or useful for the respondents and their values. The respondents expressed that they were expecting a more direct relationship between the app and IKEA and stated that it would establish stronger connection with the brand:

What I would like to see from IKEA is like "design your own home, look at all our products and try to maybe take a picture of your own bedroom", and just like, "how that shelf looks over there [...] wait a minute", then you switch the color and, you know, "put that carpet, that couch" and you know, just change everything. That would be what I would be expecting from an IKEA app and not how many calories you are burning! (Ove)

Verkligheten Berättar

Regarding Verkligheten Berättar, we found that the respondents liked the idea behind the app because of its innovative features. Interestingly, while discussing the innovative features the respondents were referring to the utilitarian features of the app, mentioning that the app's ability to entertain and offer an additional value to the everyday commuting was a new approach for an app.

The idea in itself is good! It appealed to me and I was surprised because I didn't know what to expect or anything. I tried it the first time going on the tram and I think if you had nothing to do it is a great time killer, on the tram or bicycling or anything (Ove)

I think the idea is good, if you are like tourist or something, it tells stories and a little bit of history and stuff like that. (Linda)

Since not every story was liked by the respondents the conversation about the novelty of the app was overshadowed by an intensive discussion of various ways it could be improved. Even after probing the respondents to elaborate more on the novelty, they were more inclined to talk about the content in the app and how it could be improved to make it even more relevant for them. The reason behind this behavior was because the respondents were of the opinion that it is the stories that make the app unique or novel and not the other way. The respondents pointed out two broad ways in which this change could be introduced in the app. Firstly, they were interested

in stories that are relevant for their interests, i.e., stories that deal with either topics or places that they are interested in (historical or new):

I would appreciate it more if there were more old stories or, like, historical background of where I live, telling me about the trees in Delsjön, how old they are, what kind of trees. Something like that would give me some new information (Anna)

Maybe you should have a list of topics, where you could tick in or tick out. Maybe you are not interested in sports info and then you can just sort everything out. Then you just have bars or shopping or history and stuff like that. So you've got only what you are looking for. Because when you have the app, it is the same symbol for everything, and you don't know what will be available until you press it. You have no idea! (Ove)

However, the topic of the stories is alone not enough for the users to find relevance in what they hear. Thus secondly, they are looking for something that will add value to them by bringing new information to their current knowledge about a topic. They do not want to listen to stories that they already know about:

I was walking around my house and it told me about the taxes that the football players didn't pay. I mean, that's not interesting at all. I mean it's old news. Don't ask me about the story because I did not pay attention to that, I already knew that before. I didn't expect it to be such unnecessary information. I mean, I like football, don't get me wrong, I do. But still, I don't see a reason why you would tell that because it happened such a long time ago. I would like to learn something new or be told something new. Then I could discuss with others. (Anna)

To me it's like going on 'Paddan' and you get like a guide just talking about things when you are passing by. But for me to appreciate it [the app] a little bit more would be more stories, more details where you could just zoom up on pretty much anything. But you use it once and then never more, if it is not updated. It's nothing new after a while. (Ove)

Hence, the respondents recognized the potential of the app, but were looking for more stories that would make it more relevant for their interests and practices. With the limited amount of stories, the app was mostly relevant for users who go to several various destinations in the city. Commuting to and from the same destination implied that a lot of stories recurred over and over again, which naturally made the respondents feel that there was no point in continuing using the app.

In conclusion, data shows that the participants' perception towards the elements of creativity varied between the apps. It is evident that the participants termed Arla Köket to be having features that were useful and relevant for their cooking habits and preferences. Further, they regarded that the surprise elements are not noticeable, hence making it less divergent. In contrast, for IKEA Kondis the participants out rightly mentioned that they found no relevance in the

approach of the message; the app was not meaningful to them and did not add any value during the usage. Apparently, the app seems to have fulfilled the criteria of divergence according to the responses. Finally, we see that the respondents of Verkligheten Berättar were surprised with the idea of the app and also termed that the app has potential in adding value to their usage, thus making it a combination of both relevant and divergent elements.

Effectiveness

In order to understand how the creative elements of the apps affected the respondents' recall, liking, comprehension, and how it persuaded them, we assess each of those components. The analysis of it is not done separately between cases but a comprehensive discussion between elements of effectiveness is presented. The discussion is based on data from the focus group and investigates the relationship between the respondents' perceived creativity of the apps and their recounts of impressions and experiences using it.

Recall

During the discussion, we observed that the respondents who used IKEA Kondis were able to recall and refer to both overall features and specific elements of the app. They could in detail explain for other respondents the outline of the app with its different pages and what each page contained. In addition they refer to various elements of the app in their accounts for experiences from the usage. In the discussions, the most recurring of those elements were the voice of the encouraging lady and the 'hallongrotta', a pastry that was featured both as the icon of the app and in the list of bakeries.

Oliver: There was a lady who told me 'come on, let's go for the pastries!' (authors' translation). I was not prepared for it the first time I heard it. I was a bit surprised.

Kajsa: Yes, that was a bit cheesy! Like, 'yahee!'

The reason to the respondents' ability to recall a lot of details from the app can be explained by the fact that it was completely divergent from their expectations in terms of originality and unusualness. As Wells (2000) argued, divergent ads entail higher recall and thus, the elements that the respondents found especially unexpected remained in their memory. The same connection was found regarding Arla Köket where respondents recalled the one thing that they had not expected from the app – the egg-timer.

Everything in Arla's app is already there on the Internet, except for the egg-timer, which is quite funny, but you just use it for a few times because it's funny. (Carl)

The timer! There is actually a picture of it, an old fashioned timer, which is making the same sounds and noises. But it is mostly funny – there is a timer in the iPhone already so... (Marcus)

Apart from that, they did mention various other aspects of the app as well, such as different categories of recipes and the shopping list. In contrast to these two apps, where the most memorable elements were those that were perceived as divergent, the recall of Verkligheten Berättar could be derived from the relevance factor of creativity. The respondents in general recalled elements that were either directly relevant or completely irrelevant for them. They paid little attention to any innovative features, the design or unique properties of the app. Rather, they were referring to stories that they had found especially interesting or uninteresting when giving examples of various experiences from using the app. For example, Anna got hung up on a story about a football team in Gothenburg because she found it to be such a triviality.

The observation showed that both relevant and irrelevant content was recalled. Taking Stone et al.'s (2000) view on the matter, we assume that this is a result of the higher/lower liking that relevance/irrelevance implies for the respondents' attitudes toward the app. Thus, stories that were relevant for the respondents attracted their attention, they were liked and hence recalled, and vice versa. An important remark in this discussion is that the advertised brand never was mentioned. Indeed, TV4 Fakta is a subsidiary channel of TV4, but it is quite remarkable that not once did any respondent mention TV4 Fakta. Rather they were talking about TV4, which also reflects upon their ability to comprehend the communicated message; the link between 'reality speaks' and TV4 was not very obvious.

From this discussion we identify two aspects of recall. The first feature of the app that comes to mind when respondents are asked can often be derived from divergent elements. However when asked to elaborate more on other elements that are recalled respondents often point out aspects that they have found relevant.

Liking

In analyzing the liking of the apps, we found that relevance played an important role for the respondents' opinions. Although research has found that it is necessary to communicate the advertising message creatively in order to elicit interest in the consumers and increase liking, it seems like the relevance factor is most important in this regard. For example, we have seen that the respondents find Verkligheten Berättar to be unique, but nonetheless they stress the importance of stories that are relevant for their interests in order to really like the app. They were

of the opinion that in order to continue using the app the stories must be interesting and relevant and add value.

I would say an app is more appealing to me if I get a relation to the app – then I use it really much. When you expect something to function in a certain way and it doesn't then you are disappointed with the app. At least I immediately stop using the app when I know that there are other companies offering better apps. (Ove)

I think it was boring [...] I didn't expect it to be so much unnecessary information. (Anna)

I think it was interesting! I navigated it, looking at different areas and suburbs and it provided me with interesting information. (Linda)

Even in the case of IKEA Kondis, the attitude towards the app was to a great extent influenced by the lack of relevance for the respondents. Since they did not find any interest in the concept of the app, they had a hard time liking it. According to both Smith et al. (2009) and Stone et al. (2000) ad creativity has an influence on the liking of an ad, but that implies that the ad meets the requirements for both divergence and relevance, which IKEA's app did not. Although it was divergent and triggered some smiles, it was regarded as a – for the respondents – useless app and the whole approach was almost frowned upon.

I have read about this one, it is supposed to be good. I have heard it was very hip or something, as in it was very popular for a while but I really don't see why. I felt it was a bit old fashioned. Yeah, I wasn't that impressed. (Kajsa)

I wouldn't use it and I would probably laugh if I heard that someone was using it. I think it is somewhat tragic if you need it. (Oliver)

Nevertheless, the respondents recognized some of the qualities of the app while maintaining that they were not in the target group:

I liked that you could choose between three activities – it wasn't just running or walking. [...] I haven't recommended the app to anyone, but if my mother had an iPhone, then I might recommend her to get it because I think she would enjoy it. Both the recipes and she likes walking on Sundays and probably it would be perfect for her. (Oliver)

The example even further elucidates the importance of relevance in generating liking towards the app. If the app would have had a different approach that provided the respondents with something valuable, it would probably also have a higher chance of being liked. This line of thought recurred in the discussions about Arla Köket, where one of the respondents introduced a couple of features that he would like to see to make the app more relevant for his cooking preferences and hence get him to like the app even more. Without these features he argued that

he could not see the point of using Arla's app since there already were better services available on the web. Much of the appreciation that was pointed out in the discussion was a result of relevant recipes and functions. For example, Marcus liked the app because it had 'fast recipes' and Lena found it a good source of inspiration:

When I am shopping and I don't know what to cook, I look at the app and I can find so much inspiration. (Lena)

Overall however, the respondents were positive towards the design of the app and said it is simple to use and understand.

Comprehension

Providing relevant content seems to be important for other aspects of effectiveness as well, which Pavlou and Stewart (2000) emphasize in the argument that relevant and useful information is essential in eliciting message comprehension. We saw in the previous discussion on creativity where respondents' state it would be easier for them to establish a connection if the app had more relevance. IKEA Kondis was lacking in relevance, and it was very difficult for the respondents to understand the message. When asked about how they understood the message that IKEA tried to communicate, the respondents gave two very different answers:

'Start baking more and when you need to change your white goods you come to IKEA'
(Oliver)

'We are into this health thing too even though we sell furniture' (Kajsa)

While Oliver had a comprehension that to some extent corresponded to what the advertiser had intended, Kajsa seemed to have misunderstood the message completely. Considering Huhman and Mott-Stenerson's (2008) findings, the reason could lie in the respondents' level of product involvement since 'controversial' (divergent) ads are claimed to increase message comprehension only for viewers with high product involvement. In our case it is difficult to understand the level of product involvement the users had towards white goods since they mention that they were doubtful whether this was the reason for their different understandings.

They also had one page where you could look at white goods, but I am a student. I am renting an apartment and I don't have my own so I am not really interested in buying anything at this time. (Oliver)

Like you [Oliver] said, I am not going to buy a kitchen. (Kajsa)

However, the amount of time and energy spent on using the app and understanding it could have been one of the reasons for Oliver's ability to comprehend better than Kajsa. This makes it very evident that users needed relevance for better comprehension of the message.

The respondents who used Verkligheten Berättar had quite similar views to that of IKEA respondents. Firstly, the advertisers' intended message was not comprehended completely by the respondents. Since they attached great importance to the stories in the app, the fact that many stories were lacking in relevance had an influence on their ability to relate to and understand the intentions behind the app, in accordance with Pavlou and Stewart's (2000) findings. Moreover, the respondents did not understand that the app was provided by TV4 Fakta, a subsidiary channel of TV4 with a focus on documentaries. Instead, they believed that TV4 was the provider, which naturally confused them even further. When asked about how they understood the message, the respondents gave us the following answers:

I don't know. TV4 is telling me news and stories (Anna)

I didn't get the connection with TV4 at all! (Linda)

The idea behind this app is to learn something new every day. It may be a building that you pass by everyday but never really knew the history about. (Ove)

This same relation can be found in the case of Arla Köket where the intention of the advertisers was to provide value added services to the users and be perceived as a brand that inspires cooking activity. It is very evident from the responses of the users that the app has managed to inspire them and they could all see a direct connection between the brand and the app, which is best illustrated in the following statement:

Yes, it was pretty obvious that they are featuring the Arla products in all recipes. (Carl)

In the assessment of the respondents' comprehension of Arla Köket, it is once again important to have a look at the level of perceived divergence in relation to the respondents' product involvement. We observed that the respondents' involvement with Arla's products was not very high, primarily because of the price factor, however on occasions they preferred buying Arla products:

I usually go for the cheapest; I think there is not much difference between the brands. All brands are the same (Marcus)

Sometimes I buy Arla products it depends on what kind of stuff I would like to cook. I also choose Garant because it is cheaper. (Lena)

Seeing that the product involvement was low, a non-controversial approach would be the most appropriate according to theory, which was also the case since the respondents perceived the app to be low in divergence. This could then further explain why the respondents comprehended the message.

Persuasiveness

Moving on to the final aspect of the app effectiveness, persuasiveness, our data once again points in different directions. The intention of IKEA's advertising agency for example, was that the app primarily would persuade the consumers to consider IKEA when they are buying new white goods. As we have seen though, the respondents had no intentions to buy white goods or a new kitchen at this point in their lives. We cannot tell if they will consider IKEA when it is time for them to buy a new kitchen and if that intention then is influenced by this app. Hence, in this case there is no point in discussing the persuasiveness of the app and how it is affected by the creative elements of the app. We can only point out that none of the respondents had any intent to purchase a new kitchen at the moment.

As we have seen, the users of Arla Köket liked the app and demonstrated a high ability to recall it and comprehend the message. In addition, the respondents have termed the app to be relevant. According to theory, these conditions would imply an increased persuasion. However, the respondents' willingness to purchase Arla products is not noticed and the respondents even after using the app were involved in buying dairy products of other brands. The element of divergence in addition to relevance (Smith et al. 2009), and the use of brand-differentiating message (Stewart 1986) are important in eliciting purchase intentions and increased persuasion. Here, the lack of divergence and absence of brand-differentiating message in the app could explain why it was not more persuasive. On the other hand, the respondents' state that they would continue using the app and stress that the app is a good source for inspiration and it persuades them to cook.

Verkligheten Berättar on the other hand, intended to attract more viewers to watch TV4 Fakta. The usage of the app has not persuaded the respondents to do so, which probably is best explained by the fact that none of the respondents recalled that the app was provided by TV4 Fakta and not TV4.

It didn't cause any behavior in me. No not at all. (Anna)

Nonetheless, one of the respondents state that he would continue using the app because it was adding value to his knowledge by exposing him to several facts. He also stated that one of his friends found the app interesting when he recommended it to him.

I think I'll be more likely to use it, because usually I am biking around listening to music or talking to someone. I don't know if everything is interesting, you don't really know you just walk past something and it could be like "wow, I had no idea" and it could be like "next can be fun" (Ove)

CONCLUSIONS

This study describes three cases of 'app-vertising' where creative executions in the apps have influenced the effectiveness components. The strength of the paper lies in addressing a new and emerging media platform for advertising i.e., the iPhone and its applications. The two key findings are that creativity affects recall, liking and comprehension, but on the other hand it has a limited influence on the persuasiveness of the app. We find that divergent elements have a small effect unless they are also relevant for the user of the app. Thus, in contrast to arguments by Dahlén et al. (2008) and Weilbacher (2003), it is not enough for an app to be different, but it also has to be meaningful or useful for the user. We label this combination of divergent and relevant elements in an app as 'app-vertising creativity', similar to Jackson and Messick's (1965) definition of creativity in a traditional media context. This finding is evident for all components of effectiveness, with the exception of persuasiveness where the app-vertising creativity has not influenced the users towards purchase intent, a conclusion that resembles that of Till and Baack (2005) regarding the limited influence of creativity on an ad's persuasiveness.

In the discussion about the app-vertising creativity, we conclude that 'recall' of the apps is affected in two different ways by the creativity. Firstly, the 'top of mind recall' is mainly influenced by divergent elements. Secondly, for the users to get a better memorability, it is required that the app also contains elements that are of relevance. For the users to 'like' the app is also influenced by the relevant features and the element of divergence has a rather short term influence on the users. Comprehension is distorted by high levels of divergence, while relevance in the message on the other hand makes it easier to understand. For the persuasiveness of the apps, we are unable to determine how elements of creativity (divergence and relevance) or effectiveness (recall, liking and comprehension) influence consumers' action as the users have not demonstrated any change in behavior after using the apps.

This study has several theoretical contributions. First, it adds to the understanding of the relation between creative advertising and effectiveness, which both Stone et al. (2000) and Till and Baack (2005) emphasize that there is a need of research. It does so from a qualitative approach, providing a new perspective to the subject where most of the studies have been conducted quantitatively. This approach arrives at a deeper understanding of consumers' ability to recall, like and comprehend an app, however, measuring the persuasiveness would probably benefit more from a more extensive quantitative study.

Second, this paper provides an extension to the prior work in the area of creativity in advertising which is mainly researched on the traditional media platforms. By building frameworks based on concepts developed for traditional media and apply it to a context with a limited amount of previous research, the paper develops the area of research and introduces it to the app-vertising context. In this process, the conceptualizations developed by Smith and Yang (2004) for creativity and by Dahlén et al. (2008) for effectiveness, have been particularly valuable.

This research is limited to the creativity elements, which are abstract or intangible features that the consumers interpret subjectively (humour, fun). We identify a possibility for further research in understanding how the usability and functionality of an app affects the users' ability to recall, like, comprehend and be persuaded. In comparison to traditional media where the consumer passively receives the message, app-vertising offers a possibility of interactivity, mobility and to provide more information. In that case the usability and functionality of the app might determine how the effectiveness is influenced.

REFERENCES

- Amabile (1982) “Social psychology of creativity: A consensual assessment technique”. *Journal of personality and social psychology*, vol. 43 (5) pp. 997.
- Ang and Low (2000) “Exploring the dimensions of ad creativity”. *Psychology and Marketing*, vol. 17 (10) pp. 835-854.
- Apple Inc. (2011). *Learn about apps available on the App Store*. Retrieved May 22, 2011, from [www.apple.com: http://www.apple.com/iphone/apps-for-iphone/](http://www.apple.com/iphone/apps-for-iphone/) .
- Dahlén et al.(2008)“Advertising Creativity Matters”. *Journal of Advertising Research*, vol. 48 (3) pp. 392-403
- Dediu, H. (2011, April 19). *Review of Apple’s unit numbers released in legal filing prior to earnings*. Retrieved May 22, 2011, from <http://www.asymco.com>: <http://www.asymco.com/2011/04/19/review-of-apples-unit-numbers-released-in-legal-filing-prior-to-earnings/> .
- Dillon (1975) “The Triumph of Creativity Over Communication”. *Journal of Advertising*, vol. 4 (3) pp. 15-18
- eMarketer. (2010 October). *Mobile Advertising and Marketing: Past the Tipping Point*. Retrieved 2011 20-April from [eMarketer.com: http://www.emarketer.com/Reports/All/Emarketer_2000703.aspx](http://www.emarketer.com/Reports/All/Emarketer_2000703.aspx) .
- eMarketer. (2011 February). *Smart and Getting Smarter: Key Mobile Device Trends for Marketers*. Retrieved 2011 20-April from [eMarketer.com: http://www.emarketer.com/Reports/All/Emarketer_2000763.aspx](http://www.emarketer.com/Reports/All/Emarketer_2000763.aspx) .
- Fam and Waller (2006) “Identifying likeable attributes: a qualitative study of television advertisements in Asia”. *Qualitative Market Research: An International Journal*, Feb2006, Vol. 9 Issue 1, pp. 38-50.
- Haberland and Dacin (1992) “The development of a measure to assess viewers’ judgments of the creativity of an advertisement: A preliminary study”. *Advances in consumer research*, vol. 19 (1) pp. 817-825.
- Hamel et al. (1993) *Case study methods*. Newbury Park, Calif.: Sage Publications.
- Higie and Sewall (1991) “Using recall and brand preference to evaluate advertising effectiveness”. *Journal of Advertising Research*.
- Huhmann and Mott-Stenerson (2008) “Controversial advertisement executions and involvement on elaborative processing and comprehension”. *Journal of Marketing Communications*, vol. 14 (4) pp. 293-313.
- Jackson and Messick (1965) “The person, the product, and the response: conceptual problems in the assessment of creativity”. *Journal of Personality*, vol. 33 (3) pp. 309-329.
- Koslow et al. (2003) “What is creative to whom and why? Perceptions in advertising agencies”. *Journal of Advertising Research*, vol. 43 (01) pp. 96-110.
- Kover et al. (1995) “Creativity vs. effectiveness? An integrating classification for advertising”. *Journal of Advertising Research*, vol. 35 pp. 29-40.
- Kover et al. (1997) “To whom do advertising creatives write? An inferential answer”. *Journal of Advertising Research*, vol. 37 (1) pp. 41-53.
- Kozinets (2002) “The field behind the screen: using netnography for marketing research in online communities”. *Journal of marketing research*, vol. 39 (1) pp. 61-72.
- Lombard and Snyder-Duch (2001)“Interactive advertising and presence: a framework”. *Journal of Interactive Advertising*, vol. 1 (2) pp. 56-65.
- Macias (2003) “A preliminary structural equation model of comprehension and persuasion of interactive advertising brand web sites”. *Journal of Interactive Advertising*, vol. 3 (2) pp. 36-48.
- McCracken (1988) *The long interview*. Newbury Park, Calif.: Sage.
- Mick (1992) “Levels of subjective comprehension in advertising processing and their relations to ad perceptions, attitudes, and memory”. *The Journal of Consumer Research*, vol. 18 (4) pp. 411-424.
- Moisander and Valtonen (2006) *Qualitative Marketing Research: A cultural approach*. London: Sage Publications.
- Mort and Drennan (2007) “Mobile communications: A study of factors influencing consumer use of m-services”. *Journal of Advertising Research*, vol. 47 (3) pp. 302-312.
- Nasco and Bruner (2007) “Perceptions and Recall of Advertising Content Presented on Mobile Handled Devices”. *Journal of Interactive Advertising*, vol. 7 (2) pp. 51-62.
- Okazaki et al. (2007) “How Mobile Advertising Works: The Role of Trust in Improving Attitudes and Recall”. *Journal of Advertising Research*, vol. 47 (2) pp. 165-178.
- Pavlou and Stewart (2000) “Measuring the effects and effectiveness of interactive advertising: A research agenda”. *Journal of Interactive Advertising*, vol. 1 (1) pp. 62-78.
- Schmitt (2009) “Mobile Marketing: Is ‘App-vertising’ the Answer?”. *Advertising Age*, May 13.
- Shankar and Balasubramanian (2009) “Mobile Marketing: A Synthesis and Prognosis”. *Journal of Interactive Marketing*, vol. 23 (2) pp. 118-129.
- Shavitt et al. (1998) “Public attitudes toward advertising: More favorable than you might think”. *Journal of Advertising Research*.

- Smith and Yang (2004) "Toward a General Theory of Creativity in Advertising: Examining the Role of Divergence". *Marketing Theory*, vol. 4 (1) pp. 31-58.
- Smith et al. (2007) "Modeling the determinants and effects of creativity in advertising". *Marketing Science*, vol. 26 (6) pp. 819-833.
- Smith et al. (2009) "The Impact of Advertising Creativity on the Hierarchy of Effects". *Journal of Advertising*, vol. 37 (4) pp. 47-62.
- Stewart (1986) "The Moderating Role of Recall, Comprehension, and Brand Differentiation on the Persuasiveness of Television Advertising". *Journal of Advertising Research*, APRIL/MAY pp. 43-47.
- Stone et al. (2000) "Recall, Liking, and Creativity in TV Commercials: A New Approach". *Journal of Advertising Research*, vol. 40 (3) pp. 7-18.
- Tavassoli et al. (1995) "Program involvement: are moderate levels best for ad memory and attitude toward the ad?". *Journal of Advertising Research*, vol. 35 (5) pp. 61-72.
- Till and Baack (2005) "Recall and Persuasion: Does Creative Advertising Matter?". *Journal of Advertising*, vol. 34 (3) pp. 47-57.
- Weilbacher (2001) "Point of View: Does Advertising Cause a 'Hierarchy of Effects'?" *Journal of Advertising Research*, vol. 41 (6) pp. 19-26.
- Weilbacher (2003) "How advertising affects consumers". *Journal of Advertising Research*, vol. 43 (02) pp. 230-234.
- Wells (2000) "Recognition, recall, and rating scales". *Journal of Advertising Research*, vol. 40 (06) pp. 14-20.
- West et al. (2009) "Practitioner and Customer Views of Advertising Creativity: Same Concept, Different Meaning?". *Journal of Advertising*, vol. 37 (4) pp. 35-46.
- White and Smith (2001) "Assessing advertising creativity using the creative product semantic scale". *Journal of Advertising Research*, vol. 41 (6) pp. 27-34.
- Yin (1994) *Case study research: design and methods*. 2. ed. Thousand Oaks, CA: Sage.