

The Theater of the Mind



**A study of radio as an advertising media
- and the impact of creativity**

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Executive Summary

The subject of this thesis is to investigate the potential of radio as an advertising channel, and how advertising creativity can improve and help to develop this potential in order to reform the conditions for commercial radio in Denmark.

As this thesis is situated among the listeners, they are also the main judges. Their opinions have been collected by conducting a focus group and two surveys. The foundation of the study is further strengthened by implementing a theoretical framework which consists of relevant theory within the area of the attention economy, general creativity and advertising creativity and its effect etc.

The analysis is based upon the following two hypotheses:

- **Hypothesis 1 (H1):** The level of creativity is modest within the majority of Danish radio commercials but increased advertising creativity will positively affect all stages of the hierarchy of effects.
- **Hypothesis 2 (H2):** Most people have a negative attitude towards radio commercials, and they avoid them. But advertising creativity can provide a change of mind hence making people more positive towards radio commercials and decrease ad-avoidance.

My findings have been able to verify H1 and the first part of H2; however my results are restrained by the fact that the number of respondents and radio commercials is narrow. Therefore, the second part H2 can only partly be verified – indicating that there is an association between affect and ad-avoidance but none with regards to general attitude and mind change.

All in all, my study finds that advertising creativity has the ability to improve the value of radio as an advertising media, which could lead to commercial radio being better suited in order to survive as a cultural/creative industry and hopefully becoming a worthy competitor for Danmarks Radio.

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1.0. Introduction

This section presents the basis of this thesis as it introduces the reasons for investigating radio commercials and advertising creativity, hereafter follows the research question together with the sub-questions and the two hypotheses. Finally, the delimitations are revealed.

“Commercial radio in Denmark is stone-dead”¹ (Høivang, 2009).

This flattering statement may be a bit overrated, however, there is some truth to it, and a more modest account about the current status of commercial radio in Denmark is that the business is indeed suffering – badly. Commercial radio stations keep having difficulties surviving on the radio market and one after another close down their activities, thereby making it hard to develop a firm and loyal audience. But why is it so difficult for them to be a key player on the Danish radio market? When it looks like commercial radio is able to function very well on other markets as for instance the British and the Norwegian radio markets.

The reasons for their struggles are many; the strict Danish legislation, which makes it hard for them to get a good positioning on the market because of unreasonable high concession prices and limited coverage, the lack of willingness from the politicians to create a more liberal radio market (although the new deal may change this), the strong position of Danmarks Radio (DR), the absence of variety in their radio programming, and the list continues.

But one major reason is that commercial radio stations need advertising money to be in business, they are not as DR financially sponsored by licensee fees collected from the Danish population, and they relate on income from radio commercials. Moreover, radio advertising is not the most popular way to spend advertising budgets for the companies in Denmark, and statistics show that only 2 per cent of advertising budgets is spend on radio advertising, a figure which has been maintained during the last 10 years or more (Appendix 1).

1.1. Research field and report background

In the fall of 2009, Radio 100 FM was declared bankrupt, and it was only due to its president, Jim Receveur, who decided to buy Radio 100 FM himself that it survives today (Ritzau, 2009). The same story was repeated back in 2005 when Sky Radio stopped its activities in Denmark after several years with fierce headwind and again in 2008, when TV 2 Radio was closed down despite the strong image and kingpin of TV 2.

¹ Freely translated from “Kommerciel radio er stendød”

The above caught my attention and sharpened my interest for the Danish radio market, and it is the primary reason why I decided to further investigate the radio market, and a more thorough research showed most challenges and interesting aspects within the area of commercial radio. The challenges are many on the commercial radio market, and the radio stations not only struggle with strict legislation as mentioned earlier but also with declining listener ratings, advertisers and in some way – themselves (Bay, 2009).

But despite the many challenges, not much research has been done about the radio market or the commercial radio market in Denmark, and the limited amount of research, which exists, is mainly general facts, history and the development of listener ratings. However, Grønholdt has conducted more elaborating research on radio as an advertising media based upon the effect of radio commercials. In this research, he accounts for the great possibilities radio has as an advertising channel, and what benefits the advertisers are able to collect if they use radio. The small amount of research on the radio market may be due to the fact that radio is a niche market within the advertising industry, but at the same time radio is one of the most used media in Denmark and continues to have a vast majority of listeners so it is a case for wonder why the radio market is of so little interest among Danish scientists.

My own prejudice about commercial radio is that a main reason for the lack of success has to be found within the radio commercials since many do not find them interesting, funny or of high quality instead they are mostly thought of as annoying and noisy (Appendix 2). However, in order to test this notion, I sat up a focus group, this way I could test whether or not others felt the same way and why. My statement about radio commercials proved to be right but it also led to another inquiry; how could the radio commercials be improved?

The answer to this is to be found within the research done about creativity or more importantly within advertising creativity which has found that without creativity, then the commercial will be less effective (Dahlén, Rosengren, & Törn, 2008; Smith, Chen, & Yang, 2008). Moreover, advertising creativity will gain more attention and decrease ad-avoidance, which is a serious threat within all types of advertising.

The above has inspired me to study the field of commercial radio in Denmark in relation to radio as an advertising channel with emphasis on advertising creativity, and what effect it has on the radio audience. It led to the research question below.

1.2. Research question

The following research question states the core foundation for the study of this thesis:

How does creativity in radio advertising affect the hierarchy of effects, the general attitude and ad-avoidance, and what is the potential for advertising creativity to improve the value of Danish radio as an advertising media?

In order to clarify and answer the research question above, I have stated some sub-questions which I find are the most relevant:

- 1) What are the types of radio commercials, and are they effective?
- 2) What are the dimensions of ad-avoidance, and why are the listeners avoiding radio commercials?
- 3) How can creativity be defined, and what defines a creative radio commercial?

The research question and the sub-questions are based on the following two hypotheses:

Table 1.1. Source of inspiration for hypothesis 1.

<i>"Don't try too hard - just tell me what you want to sell and if it is relevant for me, then I will pay attention otherwise I will not".</i>	<i>"Creative ads possess high levels of both divergence and relevance. These ads can attract the attention of consumers and channel it to relevant issues, thereby enhancing the impact on ad processing and response (i.e. making them significantly more effective)."</i>	<i>"Creativity is seen as important to advertising as creative ads are believed to encourage people to pay more attention."</i>
Klaus, Focus group, Appendix 1	Smith, MacKenzie, Yang, Buchholz, & Darley, 2007, p. 821	Heath, Nairn, & Bottomley, 2009, p. 451

Hypothesis 1 (H1): The level of creativity is modest within the majority of Danish radio commercials but increased advertising creativity will positively affect all stages of the hierarchy of effects.

Table 1.2. Source of inspiration for hypothesis 2.

<i>"There are too many radio commercials, and they are really annoying. I change channel immediately when the commercials begin."</i>	<i>"Those clutters of radio commercials do not really appeal to me, I prefer to have the commercials integrated in the radio show through a sponsorship or the like."</i>	<i>"You must feel that you get something in return for listening to the radio commercials. So it is not just a bunch of commercials thrown in your face and then crappy music afterwards."</i>
Nanna, Focus group, Appendix 1	Klaus, Focus group, Appendix 1	Andreas, Focus group, Appendix 1

Hypothesis 2 (H2): Most people have a negative attitude towards radio commercials, and they avoid them. But advertising creativity can provide a change of mind hence making people more positive towards radio commercials and decrease ad-avoidance.

1.3. Delimitation

I realize that there are several severe problems within commercial radio, however, due to the limited amount of time and space of this thesis, I have decided only to focus on advertising creativity and its effect. For me this leaves out an interesting topic as for instance the listeners' attitude towards the radio programs, and how they could affect their choice of radio station but it was impossible to include this aspect.

Even with the minor focus area, this thesis has its restraints as the number of respondents is narrow, and their answers can only provide a glimpse of inference. However, the number of responses gives me the ability to make some conclusions even though it would have been interesting to see if a wider and larger amount of respondents could provide different results. I have also chosen only to include the listeners and to some extent the experts when testing the level of creativity and its effect, thereby excluding the opinion from the radio stations and the advertisers. This was a deliberate choice as I wanted the opinion from the most important segment in this context from my point of view.

Furthermore, the theory of creativity is very complex and difficult, and it has been studied with many different approaches, therefore, I have chosen to keep it as simple as possible in

order to be able to explain it, which results in many definitions being left out also because of limited space. I also acknowledge the fact that the creative process is an important part of the creative end product but I will not elaborate on this aspect in this thesis. Furthermore, the amount of research conducted about advertising creativity is limited especially within radio commercials; this aspect restrains my discussion as the numbers of different viewpoints are equally limited.

Emotions are another aspect that is not included in this thesis, the only exception is the use of humor but otherwise this dimension, which can also affect the experience of the radio commercial (Grønholdt, Hansen, & Christensen, 2006a, p. 214), is not taken into consideration since it would have required more space.

A final note is that I do not take the effect of the sequence of advertising blocks into consideration. I realize that it is of some importance if a radio commercial is played in the beginning, in the middle or in the end of a block, but because of the way I decided to carry out my tests, this aspect was not possible to include.

1.4. Reader's guide

Part 1: Introduction. This part forms the basis of this thesis as it introduces the reasons for investigating radio commercials and advertising creativity, hereafter follows the research question together with the sub-questions and the two hypotheses. Finally, the delimitations are revealed.

Part 2: Methodology. In this part, the overall methodological approach of this thesis is introduced, and which qualitative and quantitative methods that are used in the wake of this approach. Furthermore, this part also includes source critique.

Part 3: The Intramedia Market. The primary focus in this part is the radio market, the players that are present at the market with special emphasis on the listeners, and the way radio acts as an advertising channel. It further introduces the different types of radio commercials and their effects.

Part 4: Theoretical Framework. It outlines the fields of the attention economy and takes a closer look at ad-avoidance, and the listeners' attitudes towards radio commercials. Moreover, creativity is defined at a general level whereas advertising creativity is defined in

relation to radio. This part also reveals a test which is used to measure the level of creativity within radio commercials as well as the hierarchy of effects.

Part 5: Research & Analysis. This part introduces the collected results which are conducted in order to verify the two hypotheses. The analysis is done both at a univariate - and bivariate level; the latter, which consists of cross-tables, has also undergone a statistical test.

Part 6: Discussion & Conclusion. The final part of this thesis introduces a discussion of the applied theory and the empirical findings, which in the end are summarized in relation to the research question.

2.0. Methodology

The purpose of this section is to outline the methodology used in this thesis in order to collect the data and to analyse and answer the research question. This will be done by looking at the selected approach(es), and which qualitative and quantitative data that have been collected in continuation hereof.

2.1. Selected approach(es)

Following Rasmussen et al., I adhere to their perception of applying more than one methodological approach since it is meaningless to talk about one single scientific method as the methodological procedures are no longer so restrictive and therefore, I, as a researcher, need to acknowledge any possible circumstances which may have influenced the results of this thesis (Stavnsager Rasmussen, Østergaard, & Beckmann, 2006, p. 10 & 32).

The basis of my thesis is to verify two hypotheses grounded in the selected theories and tested on empirical circumstances, and this aspect goes hand in hand with the logical positivism (Esmark, Bagge Laustsen, & Åkerstrøm Andersen, 2005, p. 9). The logical positivism has a conception of theory drawing up allegations of reality whereas empirical data shows reality (Esmark et al., 2005, p. 10), furthermore, it is often linked together with quantitative methods, which are the core foundation of this thesis (Esmark et al., 2005, p. 14). As I use surveys in order to test my hypothesis and answer my research question, I also apply to an inductive approach which is about taking a set of observations and making a general assumption (Fuglsang & Bitsch Olsen, 2004, p. 30; Stavnsager Rasmussen et al., 2006, p. 50). A critique of using surveys in order to verify a hypothesis is the fact that a survey can only make an assumption visible – not completely verify it. This claim also adheres to the general critique of the logical positivism since verification, literally speaking, is very difficult and almost impossible in practice (Fuglsang & Bitsch Olsen, 2004, p. 17 & 18).

However, the logical positivism falls short in connection to interpretation and the acknowledgement of the researcher's relation to the object of study (Stavnsager Rasmussen et al., 2006, p. 39). Therefore, it is necessary to apply the philosophical hermeneutic approach since it finds that the researcher plays an active role in the interpretation process and is closely connected to the conceptual universe, which the researcher is part of (Fuglsang & Bitsch Olsen, 2004, p. 313). In this context, the philosophical hermeneutic approach is connected to the qualitative methods conducted for this thesis where I evidently interpret the results both consciously as well as subconsciously, but it can also be found within the quantitative methods. Furthermore, I find that there is a connection between the different sections and the whole i.e. the hermeneutic circle (Fuglsang & Bitsch Olsen, 2004, p. 312). These sections allow me to reach an overall conclusion which would not make sense without including them and reversed. Finally, the theoretical foundations together with the

qualitative methods in this context are used in a deductive manner, meaning that the general assumptions are used as the foundation for the hypotheses (Stavnsager Rasmussen et al., 2006, p. 50).

To sum up, I apply logical positivism as I want to verify the two hypotheses; however, as this approach is insufficient, I also take the philosophical hermeneutic approach into consideration as I acknowledge that interpretation and the presence of the researcher's conceptual universe together with the relation with the object of study are of consequence and is unavoidable in this context.

2.2. Empirical approach

The empirical base of the report is composed by primary and secondary, qualitative and quantitative data.

2.2.1. Focus group

Qualitative research differs from quantitative research in various ways, however, one specific reason for doing a focus group and not a survey in the beginning of the process was because qualitative research does not require an obvious clarification of concepts, which is necessary when constructing a questionnaire (I. Andersen, 2008, p. 190). Furthermore, qualitative research is concerned with meaning, and an understanding of how individuals (and groups) think (Kvale & Brinkmann, 2009, p. 17) and therefore, a focus group was the most appropriate choice for the first part of my study since it could provide a discussion of a certain amount of topics which I found relevant (Stavnsager Rasmussen et al., 2006, p. 106). Since I only use quotations from my focus group in this report, the entire interview can be found in Appendix 2. The quotations are furthermore modified to be suitable for an academic study but the meaning is intact.

The focus group was made in order to confirm my own comprehension about commercial radio as an advertising media, to help generate ideas, and to test if my notion was something to further develop on (Stavnsager Rasmussen et al., 2006, p. 107). Moreover, it was a way to begin the difficult task of defining creativity and to get an idea of how others perceived radio commercials.

The participants were selected in order to get the opinion from both girls and boys. All of them have been students at Copenhagen Business School but they have been enrolled at different master programmes, hence they are able to present the group with different perspectives. Furthermore, the group consisted of people who knew each other which can help create a more relaxed, fun and easy going atmosphere where no one is afraid of speaking their own opinion, and it can also help generate questions not thought of beforehand (Keegan, 2009, p. 74 & 77). However, there is also the risk of losing focus and not concentrate on the objectives of the study but it was almost entirely avoided, and most of the interview covered areas that were relevant and of interest for my study (Keegan, 2009, p. 103).

There were several different elements during the focus group; firstly, the group was asked to write down their personal information, their radio habits and their personal view on how recognizable, effective and creative radio commercials are – a minor questionnaire. Secondly, the interview began and the questions were done in a semi-constructed way thereby giving the space for new questions which could rise during the interview (I. Andersen, 2008, p. 169). Thirdly, the group was exposed to five different and relatively current radio commercials gathered during February 2010 from the Danish radio station, Nova FM. Hereafter, they had to rate the commercials based on their earlier definitions of recognizability, effectiveness and creativity.

The reason for exposing the group to the radio commercials was because of my presumption that the group would be having difficulties remembering any radio commercials since many prefer listening to the radio programs from DR. Furthermore, the afterward discussion of radio commercials in general would be easier and more relevant if the group could make the discussion based on something real, which they were able to relate their arguments to.

The downside of doing the focus group was me playing the role as motivator; this was a difficult task since I was asking the questions, keeping the discussion within the frames of the interview and stimulating the interaction (I. Andersen, 2008, p. 169; Stavnsager Rasmussen et al., 2006, p. 106). Although, I tried to handle this in the best way possible there is a great risk of the participants being slightly biased since I may subconsciously have

affected their opinion by for instance smiling and nodding to some statements and not to others (I. Andersen, 2008, p. 172).

2.2.2. Interview

A minor interview was also conducted for this study, as I needed the opinion from an expert to help selecting some of the radio commercials, I should use in my first study. I ended up doing an interview with Palle Bo, who is a creator of radio commercials, business manager and owner of Radioguru. The interview began with a presentation by Palle Bo at Iværk & Vækst 2010 in Forum about “the Ten Commandments and the seven deadly sins” when producing radio commercials, followed by a short semi-structured interview discussing advertising creativity and the radio market in general.

A summary of the interview can be seen in Appendix 3.

2.2.3. Surveys

A quantitative approach is used in order to test the hypotheses, and I felt that surveys would be most appropriate. The reason for doing surveys in this case is because I want to reach a wider audience since the target group for the national commercial radio stations is very broad. Moreover, I want the opinion from people who are not necessarily university students. At the same time a questionnaire is easier to administrate and less time consuming yet still difficult to conduct, and the response rate is lower than when doing focus groups or interviews, but the risk of affecting the respondents’ opinions is equally low (I. Andersen, 2008, p. 174 & 175). Therefore, the questions need to be clear and understandable since the possibility of explaining a question in-depth is limited (Stavnsager Rasmussen et al., 2006, p. 120).

When collecting data through surveys, the entire process begins with the design of the survey and is followed by several steps which are described in the figure below. My surveys will follow these steps proposed by Groves et al. but with some minor deviations, and a thorough elaboration can be found later on (Groves, 2004, p. 47).

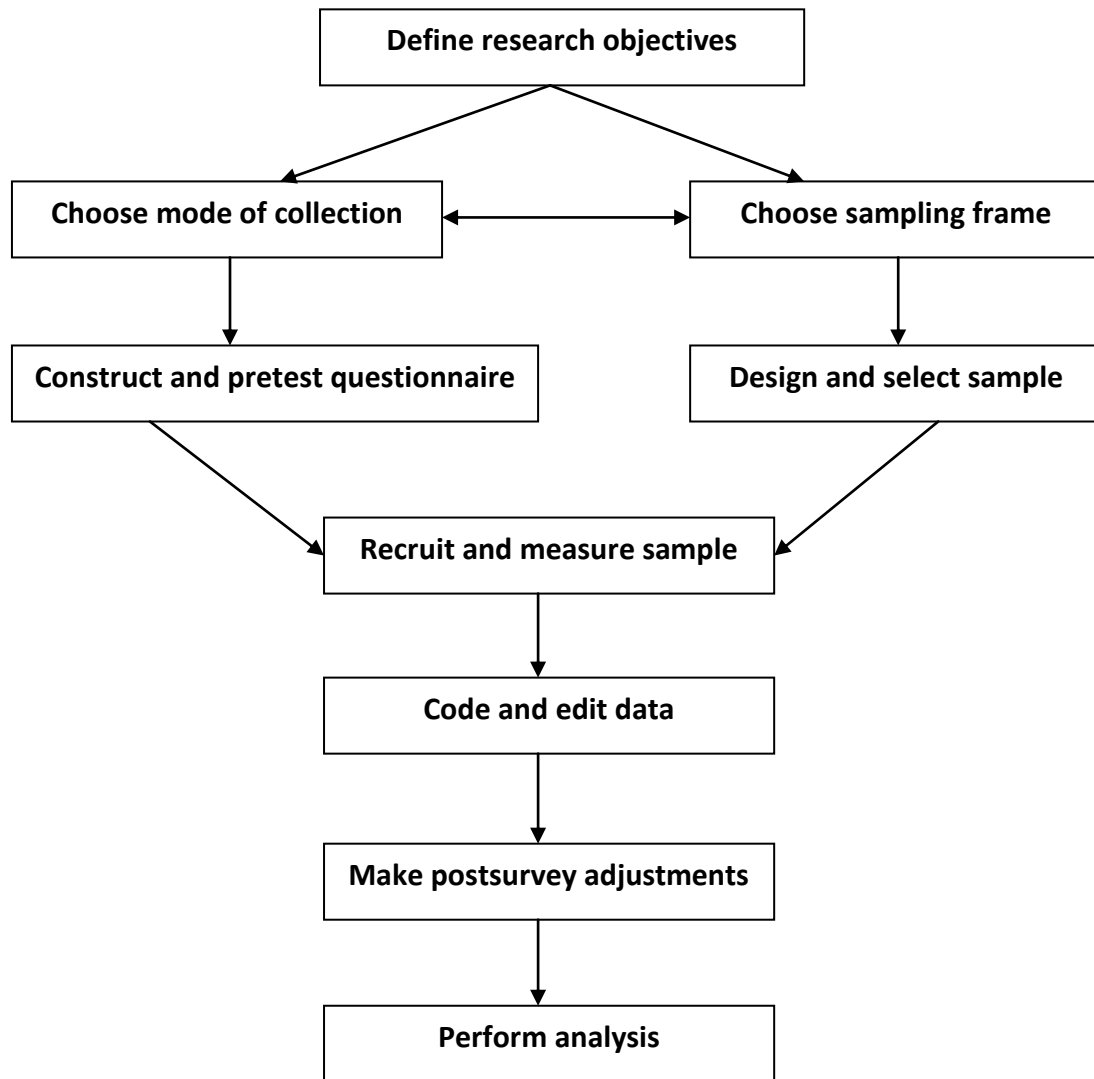


Figure 2.1. A survey from a process perspective (Groves, 2004, p. 47).

Furthermore, the complete reports with all the data from the surveys can be found on the CD-ROM whereas my calculations used for the analysis can be seen in Appendix 5, 7 & 8.

2.3. Theoretical approach

The report makes use of various secondary data with theoretical contributions related to media theory in general as well as advertising creativity etc. I have used a set of theoretical books as well as articles from academic journals and newspapers to provide a more varied analysis of the research question and to give a solid theoretical foundation.

Some scientists have been used more frequently than others in order to lay down the foundation for this report. Especially, Andersen and Grønholdt et al. are used to give a brief

description of the radio market, the advantages of radio as an advertising media and the effect of radio commercials. I have chosen these scientists because they are some of the few who have done research about the Danish radio market and therefore, the other scientists or references mentioned in that section are applied to support the findings of the Danish scientists, or when their findings are not sufficient.

The general theory about creativity, which is used in this study, is only done by foreigners, and this notion also applies to the theory of advertising creativity. For the general definition of creativity, Runco, Sternberg, Weisberg and Sawyer are used as they take the western view on creativity which is most appropriate in this context; they are also familiar faces and often quoted within this area. Sawyer is particularly employed as I found his discoveries of “the creative myths” different and interesting and furthermore, the findings of the others were fit to support these. I mainly use El-murad & West, Smith & Yang et al. and Dahlén et al. to explain advertising creativity, and I have especially made use of Smith & Yang et al. in order to measure it. Their findings are very useful as they can be applied to any media – all things being equal - and their way of measuring creativity will be used for my first survey.

Both creativity in general as well as advertising creativity have only been investigated by foreigners, but attention and ad-avoidance have been investigated in Denmark by Mindshare and a few others but as their results are still limited, other findings have been applied to this section as well both general - and radio specific assumptions.

2.4. Source critique

All the primary data – both qualitative and quantitative have been conducted in Danish as it would increase the understanding of the questions asked but a shortcoming of this choice is that knowledge may have been lost in the translation. Furthermore, some of the participants and respondents have a high possibility of being biased since they have knowledge about my thesis, and what I am investigating.

When looking at the secondary data, there is an overall lack of theory targeted at the radio market both within Danish research as well as within foreign research. However, this is not surprising as radio is a niche market within the media industry. Furthermore, there is a general lack of theory within advertising creativity; the Danish contribution is absent, since it is an area which has not been of major interest and has only been investigated in recent

years. This also implies that the results are fragile as the tests have been minor and only conducted a limited number of times which could mean that the results are subject to change. However, Smith & Yang et al. have done several tests within different contexts so their results may be more valid compared to the rest. But since much of the theory used in this context lacks a Danish setting, which is also evident within the general theory of creativity, it is treated carefully and critically in order to minimize flaws and deficiencies.

Most of the secondary data in this report are relatively recent, however; there are a few exceptions which among others include the findings of Haley & Baldinger and Jewler, and therefore some might argue that they are obsolete. Another inquiry about the secondary data is that the organisations' own web pages contain data which are controlled by them and therefore, they have a high chance of being biased.

Lastly, it is central to stress the fact that my interpretation of the conducted focus group, interview and surveys are consciously and subconsciously affected by my social and academic background as well as my preferences and prejudices.

All in all, the above methodology is selected in order to answer the research question stated earlier on and it is, furthermore, what makes this study unique as the selected methods together with radio as an advertising media have never been studied before within a Danish context.

3.0. The Intramedia Market

The intramedia market involves units of the same medium, which in this study is radio. Therefore, this section will focus on the industry in which radio operates and its players, followed by a thorough study of radio as an advertising channel, the different types of radio commercials and their effect, and finally a look upon the competition on the Danish radio market.

3.1. The radio market – a cultural/creative industry

The radio industry hereunder radio advertising is one of the core cultural/creative industries because it is primarily concerned with the production and circulation of texts. In this context, texts are viewed as performances which emphasize meaning – not functionality - and their overall goal is communication. As Hesmondhalgh states it; *“Texts (songs, narratives, performances) are heavy on signification and tend to be light on functionality, and they are created with this communicative goal primarily in mind”* (Hesmondhalgh, 2007, p. 12). This view is also shared by Caves who argues that the cultural/creative industries are *“organizations in which the product or service contains a substantial element of artistic or creative endeavour”* (Caves, 2000, p. vii).

Although the cultural/creative industries are effecting and have a positive influence on Denmark’s prosperity now as in the future (Have, 2008, p. 122), the industry is a risky business and not an easy one to survive in (Hesmondhalgh, 2007, p. 6). One of the main reasons is that the product is an experience hence an intangible product, so it is very subjective how each individual perceives the product (Caves, 2000, p. 3), and therefore the ability to predict whether or not a broadcast/a radio commercial/ a film etc. will be widely successful is almost impossible. In other words *“nobody knows”* what the customers (listeners) want and desire until they have experienced the product or witnessed the experience (Caves, 2000, p. 371).

Furthermore, there has been a shift in priorities, and the goal of the cultural/creative industries is no longer market shares - but attention (Have, 2008, p. 101). However, gaining attention is difficult since the audience only has limited attention to give but it is possible to attract the attention of the audience and to achieve this goal - creativity will be the key (Harris, 2009, p. ix; Ingram, 2005). Both aspects will be further elaborated on later.

3.2. The players on the radio market

Besides being a member of the cultural/creative industries, radio also operates in a dual product market. This means that *“they create one product but participate in two separate good and service markets”* (Picard, 1989, p. 17) - hence the product (content) is made not only for the audience (listeners) but also for the advertisers simultaneously. Furthermore –

and this may be the most significant – the performance in each market affects the performance in the other.

The dual product market consists of the content product e.g. a radio broadcast and the advertising market. The first market is where radio via its content tries to get the attention of the audience, which is a scarce resource (Picard, 1989, p. 17). The second market is where radio tries selling the audience, they have reached with their content to the advertisers – in other words they sell access to the audience (Picard, 1989, p. 18).

As mentioned above, the key issue of being on a two-parted market is that the performance on one market affects the performance on the other as well. Therefore, Picard's model (Picard, 1989, p. 18) can be developed further into a triangle, figure 1.1, both showing how one market affects the other, and also denoting the dilemma commercial radio often faces - hence the balance between the audience and the advertisers.

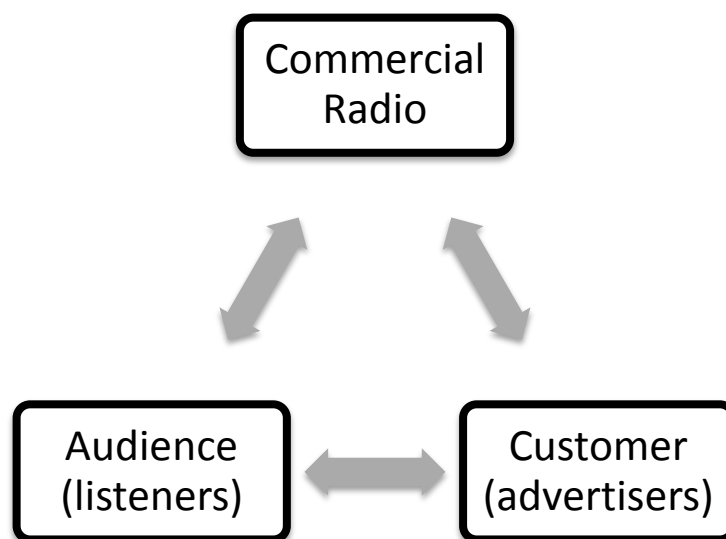


Figure 3.1 – Key players on the radio market.

Figure 1.1 also illustrates the key players on the radio market, which will further be elaborated on next. However, even though all players have a significant role on the radio market, I find that the listeners are the most important ones, and therefore, they are my primarily focus in this thesis.

3.2.1. The radio stations

Although there are several small and local radio stations in Denmark, there are only a limited number of stations at the national arena. They are SBS (Nova FM and The Voice), ddr (Radio 100 FM and Radio Soft) and Danmarks Radio - DR (P1, P2, P3, and P4). The first two are commercial radio stations, and their primary income come from radio commercials, which they also produce, whereas the last mentioned DR has a public funding, which is generated from the license fees paid by the Danish population (Licens, 2010). It is also the most powerful player at the radio market with an average listener rating at 80 per cent (TNS Gallup Radio-Meter, 2010a).

3.2.2. The advertisers

There are of course thousands of advertisers at the media market but only a limited number that uses radio as an advertising channel (Appendix 1). However, when a company decides to take advantage of the possibilities radio commercials possess, then they usually develop a media plan together with a media bureau or full-service bureau, which also produces for instance radio commercials (Drrb, 2010). Depending on the size and needs of the company there are also other bureau types (Drrb - Ind i branchen, 2010).

But even though the advertisers are trying to create attention about their product or brand and typically develop their commercials together with professionals, it seems as if the listeners, as well as experts, accuse the commercials for lack of creativity (Appendix 2 & (Drrb - Nyheder, 2010). This aspect is not beneficial for neither of the players at the radio market and will be investigated further in this study.

3.2.3. The audience/the listeners

The Danish listener mostly listens to radio in the morning and during the day in fact the majority (over 80 per cent) of the listening takes place between 6 am and 6 pm - in the evening television takes over (Folting, 2010; TNS Gallup Radio-Meter, 2010b). Many listeners have the radio turned on at work, or when driving but radio is still mostly used at home (Grønholdt, Hansen, & Christensen, 2006b, p. 141), nevertheless, more and more people listen to radio via their mobile phones (Frederiksen , 2009).

During the first half of 2010, an average Danish listener listened to the radio for 14-15 hours per week approximately 2 -2½ hours per day. This number is relatively consistent with the

numbers found in 2008 and 2009 (TNS Gallup Radio-Meter, 2008; TNS Gallup Radio-Meter, 2009). However, the hours spent listening to radio trickle very gradually each year (O. E. Andersen, 2005) but because TNS Gallup on January 1st 2008 changed their collection method, so it would be more precise (TNS Gallup Radio-Meter, 2007), it is not possible to compare the new figures with the old since it would give an incorrect estimate.

Furthermore, it is possible to divide the audience into two overall groups; the ones with a positive attitude towards commercials and who find them a great way to gain information, and the ones who do not find commercials informative or inspiring (Jochims, 2009). This aspect will be dealt with later on in this study.

All in all, it may be the advertisers who generate revenue for the commercial radio stations, however, without the listener; the advertiser would not be interested in using radio as an advertising channel. Therefore, when it comes down to the most important resource of commercial radio, it is crucial to remember that *“it is all about the listeners”* (Warren, 2005, p. 1).

3.3. Radio as an advertising channel

The use of radio as an advertising channel has not been in huge favor of the media agencies hence out of the total amount of ad-spending, radio commercials only count for about 2 per cent and have done so over the last 10 years (Appendix 1). This level is low compared to both the Nordic countries as well as in Europe (Grønholdt, Hansen, & Christensen, 2006b, p. 133). The reason for these low numbers can be found in the development of radio advertising. It was not until 1988 that it was allowed to broadcast commercials in Danish radio, and since commercial radio has always been under strict regulations, meaning for instance that the allowed broadcasting possibilities were limited, the commercials did not reach many listeners as the coverage was relatively low. Unfortunately, this had a negative effect on how the media agencies have chosen to use radio nationally whereas local commercial radio has had more success in gaining companies to advertise (Grønholdt, Hansen, & Christensen, 2006b, p. 134).

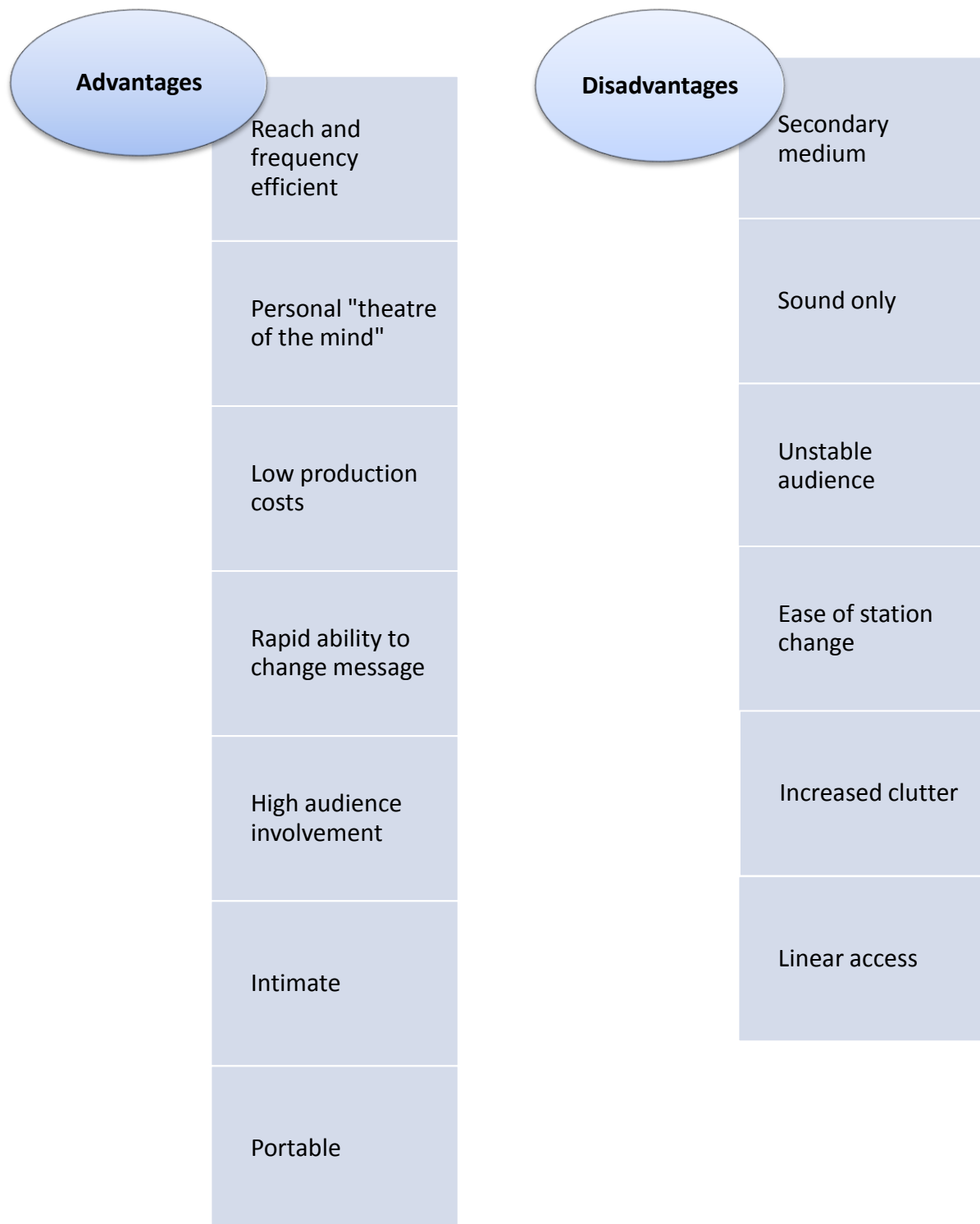


Figure 3.2. Advantages and disadvantages of radio as an advertising channel.

However, the low use of radio as an advertising channel is a pity since radio has many great things to offer (Figure 3.2.). One of the main strengths of radio is its high frequency rate which can be created fast and easily towards certain target groups. However, this high frequency rate also develops a dilemma for radio advertising since it is likely that the effect

will wear out faster because the audience hears the message repeated more frequently. Therefore, it is crucial that the creative material i.e. the radio commercial, is changed more often than for instance on television (Grønholdt, Hansen, & Christensen, 2006b, p. 147), and the creative material itself needs to be both creative but also relevant so that the audience will not grow tired of the advertisement. This aspect will be elaborated on later in the report.

But the above is not the only reason why it is profitable to make the content of the radio commercial creative, radio also acts as and has the power to facilitate “the theater of the mind” (Jewler & Drewniany, 1998, p. 174). This means giving the listeners an opportunity to create their own unique and personal image of the commercial in their own heads. “The theater of the mind” is an endearing name for radio advertising but it is only likely to be an advantage if the radio commercials are not de-emphasized, which is often the case within the industry (Dutta, 2007), thereby creating radio commercials that are hastily thrown together in order to get it on the air without considering the advantages of a well-written and produced one (Warner, 2009, p. 494).

Another strength of radio as an advertising media is that it is relatively cheap to produce radio commercials, and therefore it is a perfect tool to help generate more attention and domination for a certain period if it is used simultaneously together with another media as television - thereby taking advantage of the synergies of both media (Grønholdt, Hansen, & Christensen, 2006b, p. 147). At the same time radio has the ability to rapidly change or come with a new message, which can be very useful if for instance a company has a special offer that only runs for one day or in a limited period.

Furthermore, radio is one of the most successful media in creating “action and involvement” of the audience (Grønholdt, Hansen, & Christensen, 2006b, p. 148). The reason for this high audience response has to do with the intimate atmosphere radio creates due to the warmth of the human voice, which again makes radio personal, because the radio can be the only companion on a cold night or when sitting alone in the car getting back from work (Bruhn Jensen, 2003, p. 71; Warner, 2009, p. 494). Thus it also differs from one individual to another about for instance what kind of advertisement or radio host a person relates to (Moeran, 2010, p. 19). The slogan of DR is therefore very eloquent and illustrates perfectly the essence

of radio, *“what you listen to, defines who you are”*² - thus radio is very individual and personal.

One more advantage of radio is that it is portable, and it is possible to bring it anywhere. With the new technologies that allow the audience to listen to the radio on their mobile phones or on other portable devices have taken radio into a new era and recent studies have shown that young people are listening to the radio more frequently than before (Frederiksen, 2009). This has to do with the increased radio supply which among others includes the DAB and internet radio - both of them offer a varied and segmented programming (Mediawatch, 2009).

Conversely, radio also has its weaknesses, and since it is used mostly as a secondary media - meaning a media you listen to at the same time you are doing something else as for instance working, cooking, driving etc., then it has become less attractive for the media agencies. However, studies have shown that listening to the radio is “passive – active” which indicates that when we hear a sound that involves us then our attention is awoken. The reason for this is that hearing is the only sense out the five senses³ that cannot actively be turned off, and therefore the brain constantly processes sound impressions (Grønholdt, Hansen, & Christensen, 2006b, p.147).

But these sound impressions are also a downfall of radio advertising since it is only possible to produce sound, radio does not as for instance television have the ability to use the synergy between sound and pictures which can make it easier for the audience to understand the message (Moeran, 2010, p. 19). And as Ørnbo et al. argue, the more senses that are stimulated will be equal to the intensity of the experience as long as the content is still preserved (Ørnbo, Sneppen, & Würtz, 2004, p. 106 & 110). Therefore, it is essential for radio advertising to focus on making quality sound together with relevant content since radio does not have the ability to awaken the other senses. However, the advantage of the hearing sense is that it is used to intercept and interpret sound waves so every emotion can be used to affect the message of the radio commercial hence taking advantage of the way the voice can speak to the audience’s feelings (Ørnbo et al., 2004, p. 107 & 175).

² Freely translated from *“Det man hører, er man selv”* (Have, 2008, p. 123).

³³ The other senses being smell, sight, taste and touch.

Another disadvantage of radio advertising is that the radio listeners are unstable (Picard, 2002, p. 129), and it is easy for them to switch channel if there is something they do not care to listen to e.g. radio commercials (Appendix 2). However, it seems as if there is a tendency towards switching radio channel more often if a person is in the car driving compared to being at home (Appendix 2). It may be due to the fact that when a person is alone in the car then more attention is paid to the actual program, music or radio commercial whereas being at home; a person is more likely to be doing something else besides listening to the radio and less attention is paid to what is happening on the radio (Warner, 2009, p. 493). In other words, a person becomes more particular and demanding when attention is paid totally towards the content of the radio. Therefore, the entire organization including advertisers, producers etc. should focus on creating not only great radio programs but also quality radio commercials in order of satisfying the audience and give them a better experience (Moeran, 2010, p. 22 & 23).

The above is also relevant when speaking of another disadvantage of radio advertising namely the increasing clutter of radio commercials (Warner, 2009, p. 527). This propensity is expected to have a negative effect and to increase the likelihood of changing radio station since radio commercials are not in huge favor of the listeners already (Appendix 2). However, this aversion towards radio commercials, as mentioned before, could change if the creative material was improved.

Finally, radio has the disadvantage of only having a linear access i.e. once the radio commercial is over then the listener cannot hear it again as it is with for instance print where it is possible just to switch back to the desired page (Warner, 2009, p. 527). This is unfortunate because with radio, the attention of the listener can easily be interrupted, and thereby the radio commercial loses some of its effect (Grønholdt, Hansen, & Christensen, 2006b, p. 147). But as the frequency rate is relatively high and clutter is increasing, it is likely that the listener will hear the radio commercial again but it may not be at a time where the attention of the listener is total.

3.3.1. The different types of radio commercials

There are several different types of radio commercials, however, the ones categorized below are taken from an American study and may not be completely identical with the types of

radio commercials at the Danish market. I have not been able to find a similar categorization made for the Danish radio market, and the study that come closest is focusing on the different types of TV-spots, however, the identified types of commercials are mostly the same (F. Hansen & Christensen, 2003, p. 287). Therefore, the groups of radio commercials identified below have to be sufficient - although not exhaustive, and they also correspond with my own experience after listening to Danish radio commercials for 6 months.

The radio commercials can be categorized into the following groups (Warner, 2009, p. 485 & 486):

1. **Jingles:** A commercial consisting of music. It can often make an enduring impression and a good feeling about the product.
2. **Testimonials:** A commercial which makes use of a spokesperson to inform about the product. It can be extremely powerful and capture the essence of word of mouth but there needs to be a strong correlation between the spokesperson and the product to make it credible (Janssens & De Pelsmacker, 2005, p. 375).
3. **Drama (including storytelling):** A commercial which consists of little more than a conversation. Commercials which require acting or real people need to be well written to become realistic but if this is accomplished, the commercial can be very informative, intriguing and effective.
4. **Humor:** A commercial which make use of humor. It is difficult and very risky business to use humor because if a joke falls flat it can damage the image of the advertiser (Harris, 2009, p. 192). However, using humor can create great results and most people enjoy laughing (Appendix 2).
5. **Straight Information:** A commercial which lists up facts. This commercial is rarely used alone but it can sometimes occur after a commercial to mention legal aspects in other words the fine print used at the bottom in for instance a magazine or television advertisement.

3.3.2. The effect of radio commercials

Since radio as an advertising media is of limited interest to the advertisers, then it can be questioned whether or not a radio commercial is effective? This has not been highly investigated either but Grønholdt et al. as well as Janssens & De Pelsmacker have done some

research which can be used in this context. According to Grønholdt, radio commercials are effective, and he provides results which are tested on the basis of 366 campaigns. The study tests on several effect variables, an aspect that will be studied more closely later, which all proves to have strong correlations with the observed and the expected outcomes (Grønholdt, 2008). Therefore, it is safe to conclude that radio commercials in general are effective, however, some types of radio commercials are more effective than others, and Janssens & De Pelsmacker have investigated this aspect further.

Their findings suggest that the most effective radio commercials hold content that is information-dominant (relevance) and emotional/creative (divergence). The latter aspect proves to be even more effective if it uses humor, warmth, music and creativity; however, the effect is dependent on how for instance the use of humor is carried out (Janssens & De Pelsmacker, 2005, p. 377). The results are similar to the ones conducted by Smith & Yang et al. and others and will be elaborated on thoroughly later on.

Some additional findings about the effect of radio commercials are done by Miller & Marks and Bolls & Muehling, they find that high-imagery radio commercials perform better than low-imagery commercials (Bolls & Muehling, 2007, p. 35), and that the effect can be strengthened by implementing sound effects (Miller & Marks, 1992, p. 91). A final note on the effectiveness of radio commercials is that spots of 45 seconds or longer are more effective, a finding that is relatively essential since many radio commercials last from 15 to 30 seconds (Radio Ad Lab, 2004). However, it should also be mentioned that there are several indicators of advertising effectiveness as for instance recall and the environment that will not be looked upon in this thesis.

3.4. Competition on the intramedia market

The competition on the commercial radio market has also been rather limited, since there have only been small and primarily local actors on the market. But in 2003 following the liberalization, the competition on the radio market increased and became more fierce and significant. The competing parties were Sky Radio, SBS Radio, Radio 100 FM, and Det Danske Radiobureau (ddr) - a cooperation which consists of players from the provinces.

From an advertisement objective, it meant that there was a considerable competition on price meaning that the radio stations sold more time for less money, thereby reducing their

ability to survive since there was not an increase in radio advertising investments hence the 2 per cent of total ad spending (Grønholdt, Hansen, & Christensen, 2006b, p. 135). Ultimately, it also meant that Sky Radio closed down their activities in Denmark in 2005 (Grønholdt, Hansen, & Christensen, 2006b, p. 133).

Today, the competing parties within commercial radio are SBS Radio (Nova FM and The Voice) and ddr (now including Radio 100 FM, Radio Soft and several local radio stations). In 2008, SBS took over the operation of TV 2 Radio, which had only lasted about a year, and renamed the station Nova FM (A. K. Nielsen, 2008). This station should prove to be a stronger competitor than TV 2 Radio had been for the other “major” commercial radio station Radio 100 FM (A. K. Nielsen, 2008), which in the beginning of 2009 had a listener share at 7.0 per cent compared to Nova FM, which had a share of 3.5 per cent (DR Presse, 2009). However, the listener shares have not been in favor of Radio 100 FM during the first half of 2010, and the latest figures show that Nova FM is the new leading commercial radio station with an average listener share of 4.7 per cent compared to Radio FM, which has lost half of its listeners in a year and now only has an average share of 3.5 per cent (TNS Gallup Radio-Meter, 2010a).

These relatively small numbers indicate how difficult it is to be a commercial radio station in Denmark, and when looking at the total listener share for commercial radio (Nova FM, Radio 100 FM, The Voice and Radio Soft excluding local radio stations), the average share in 2010 is 11.1 per cent (TNS Gallup Radio-Meter, 2010a). This is a decline of 3.0 per cent in proportion to 2009 when the share was 14.1 per cent (DR Presse, 2009).

According to Picard; *“true monopolies are rare in media today”* (Picard, 2002, p. 149). However, on the Danish radio market, monopoly is to some extent existent, although some competition is present between the commercial radio stations, it is minimal when considering public versus commercial radio, so the biggest competitor and threat to commercial radio is the predominant public-supported radio, Danmarks Radio (DR) (Bruhn Jensen, 2003, p. 70; Grønholdt, Hansen, & Christensen, 2006b, p. 150).

So although Grønholdt proclaimed that the monopoly of DR was broken (Grønholdt, Hansen, & Christensen, 2006b, p. 149), because DR in 2004 and 2005 “only” had listener shares of 65.8 and 68 per cent respectively (O. E. Andersen, 2005, p. 97; Thunø, 2007, p. 15), then it

can be seen in recent listener shares from 2009 and 2010 that this is no longer the reality. It seems as if DR is stronger than ever, and the small taste of success that commercial radio experienced after the liberalization in 2003 has faded away.

3.4.1. DR – the competitor

When turning the focus towards the competition on the radio market, there is only one competitor who challenges commercial radio in Denmark - namely, the predominant institution Danmarks Radio that during the years of radio has managed to become a strong market leader and to have an almost total monopoly with an average of 80 per cent of the listener shares at the radio market (TNS Gallup Radio-Meter, 2010a). This well-built status has been upheld by implementing much segmented radio programs which has been possible due to the fact that DR has had the rights over 4 FM channels, P1, P2, P3 and P4. Furthermore, DR has been a front-runner when it comes to using Digital Audio Broadcasts (DAB) and has among others established a quite successful DAB channel named DR P500 (S. H. Nielsen, 2009) as well as having developed their online radio, which gives the listener the opportunity to choose radio channel according to music genre as for instance DR Rock, DR Soft, and DR Country etc.

DR also has the benefit of receiving their income from the license fee paid by most of the Danish population over 18 (Licens, 2010). This gives DR a major advantage over the commercial radio stations since DR does not need to interrupt their programming with commercial breaks which often cause the listeners to switch radio channel (Appendix 2). But with the public funding that DR receives, DR is also obliged to meet the demands stated in the public service contract DR has with the Government. The key elements of the contract are generally that DR must provide content which is versatile, manifold and of quality and to ensure that the Danes receive a broad supply of programs and services (Fakta om DR, 2010; Fakta om DR, 2010).

However, recently the Danish Government negotiated a new media agreement which will be valid from 2011-2014. This agreement may take the radio market into a new dimension since it means that DR will lose one of its four channels so it provides an opportunity for commercial radio since the vacant channel will be supported with money from the license fees (Ritzau, 2010).

4.0. Theoretical Framework

The following section will present the different theories used in this study. Firstly, the attention economy will be analyzed with emphasis on the attention process, which the listener goes through. Secondly, the reasons why the listener avoids advertising will be investigated and finally, this part will go into details with the definition of creativity and especially creativity within radio advertising.

4.1. The attention economy

Radio (and advertising) not only belongs to the cultural/creative industries but it also moves within the fields of the attention economy (Have, 2008, p. 102). An economy, where the scarce resource is no longer capital, human labor, information, knowledge or even market shares – but attention. The reason for this lack of human attention is that people are overwhelmed by the information, news, knowledge etc., which they are exposed to every single day, as Herbert Simon, the Nobel prize-winning economist, express it; *“What information consumes is rather obvious: it consumes the attention of its recipients. Hence a wealth of information creates a poverty of attention”* (Davenport & Beck, 2001, p. 11). In other words, the attention economy adheres to the laws of supply and demand.

Since the scarce resource of the attention economy is attention then there is a desire to gain the attention of the listener, yet it is important to bear in mind that money cannot buy attention - but attention can create money. So the actors on the radio has to realize that since the radio stations are funded almost completely by collecting and distributing attention (access to the audience) then it will signify less income when attention gets scarce (Damsted, 2006, p. 3).

To get a deeper knowledge of the term attention and the attention process, it will be beneficial to understand and define attention:

“Attention is focused mental engagement on a particular item of information. Items come into our awareness, we attend to a particular item, and then we decide whether to act”

(Davenport & Beck, 2001, p. 20)

4.1.1. The attention process

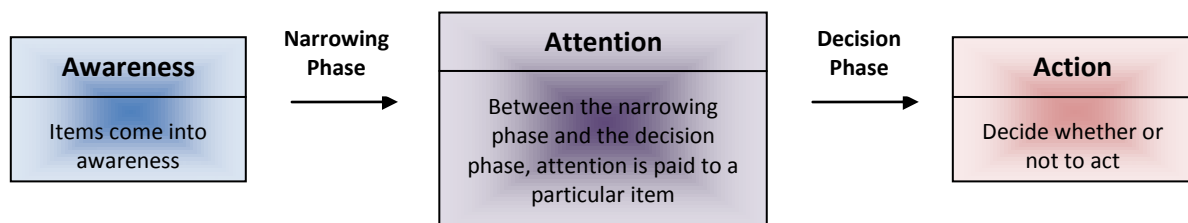


Figure 4.1. A graphic model of attention processes

The first step of getting the attention of the audience is to trigger their awareness; however this phase is only where the listener registers the different items hence not giving the full attention to one particular item (Davenport & Beck, 2001, p. 20). In between the first and second phase of the attention process, is the narrowing phase; it is within this relatively unconscious moment that the listener screens out most of the incoming items and focuses his/her attention – the second phase. But to get from awareness to attention, when fighting for attention against all the other items, it is important to bear in mind that it is not enough to receive the listeners' attention if the advertiser wants to gain more than just knowledge, recognizability and exposure. Therefore, the listeners have to be able to recognize the product or brand when they need it, so it is important to create a value transformation and get the listeners to appreciate the offer and understand the message (Ørnbo et al., 2004, p. 89). So in other words, it is no longer adequate to create something spectacular, the message has to be meaningful otherwise the message is lost between the thousands of other messages (Have, 2008, p. 103). Then when an item has reached the attention of the listener, the decision phase begins, and it will ultimately end with the third phase – action.

The attention process can be related to radio commercials, and it is an important element in the effect of radio commercials. For instance if the listener is driving and has the radio turned on then the listener is aware of it, however, it does not necessarily mean that the listener is paying attention, one way to get this attention could be with a creative commercial which not only is novel but also contains relevance. A commercial about cheap gas or other great offers at a gas station might be relevant in this case, and the likelihood for the listener to take action (drive to the particular gas station) would be higher. This would probably not be happening with a commercial for rentals; however, if the listener gives attention to the commercial anyhow, maybe because it is very creative or others, then it is highly probable that the listener will remember the brand or product at a time when renting for instance a television is relevant.

It seems to be difficult to gain the listeners' attention and between radio broadcasts, where the radio commercials rule, it may be even harder. Because what if the listeners do not want to pay attention and listen to the radio commercials? Then the attention is lost. Let us therefore take a closer look at why this happens – ad avoidance.

4.2. Ad-avoidance

Ad-avoidance is being harder to ignore since it is having an increasing impact on the advertising industry. It originates from the great number of advertisements that people are exposed to every day, which have caused a gradual tendency of ad avoidance within all types of media (SIFO - Research International, 2008). There can be several predictors of ad-avoidance as demographic characteristics, presence of others and perceived time pressure, however, this study will primarily focus on the listeners' attitudes towards the radio commercials since attitude is proved to be the strongest predictor of ad-avoidance (Speck & Elliott, 1997, p. 61).

In general, there has been a shift in the consumers' attitudes towards commercials since World War II (Cheung, Harker, & Harker, 2008, p. 126), and today, there has not yet been a significant shift to the better but it seems as if, it is not getting worse. An analysis conducted in 2010 by Mindshare indicates that the number of people, who find commercials annoying and not catching their attention, is still higher than the ones that do not share this belief, however, the gap between annoyance and attention is declining, due to decreasing annoyance and increasing attention estimates, and the number of people, who think that commercials are not annoying at all, is increasing from 29 per cent in 2009 to 39 per cent in 2010 (Rasmussen, 2010, p. 4).

As the above indicates, there seems to be an increased acceptance of commercials, and a tendency to falling negative attitudes towards them. The reason for this development has among others to do with the younger generation which is more attentive towards commercials compared to the older segment, however, both segments still find commercials annoying (Rasmussen, 2010, p. 8 & 10), and therefore it is very important for the advertisers that the remaining listeners change their adverse approach since it often serves as a filter, thereby making it difficult to receive their attention (Jochims, 2009).

Ad-avoidance can be divided into an active (behavioral, mechanical) and a passive (cognitive) approach (Speck & Elliott, 1997, p. 62). Active ad-avoidance is when a person actively does something to avoid commercials as for instance when a listener is switching radio station or turns the radio off in order to escape from the media content. Moreover, research has found that switching radio station occurs more often when the listener is driving compared to

being at home, and furthermore, the listener is more likely to switch during a commercial break than during music or others (Speck & Elliott, 1997, p. 62). This argument is further supported by my own research, and as one of the participants claims; *"I only switch radio station in a car, I never switch station at home"* (Appendix 2).

Passive ad-avoidance, on the other hand, is for instance when the listeners are ignoring what is being said or played on the radio in other words removing their attention. However, attention can shift back when something, e.g. a radio commercial, is relevant to the listener (Radio Advertising Bureau (RAB), 2009, p. 6). This tendency of only listening when the message is relevant will have a severe influence on new brands or old brands trying to reach new segments, and both my own research, where one of the participants had the following statement; *"tell me what you want to sell and if it is relevant for me, then I will pay attention otherwise I will not"* (Appendix 2) as well as others indicates that this is what the advertisers is facing (Peacock, 2007; Rasmussen, 2010, p. 7).

Therefore, it is important for the advertiser to use creativity and make the radio commercial relevant in order to pass through the listeners' shields in order to change their attitudes towards commercials. Otherwise, advertisers end up spending a considerable amount of money on advertising which will have no or little success (SIFO - Research International, 2008).

Since ad-avoidance is affected by the listeners' attitudes, the following will provide further insight into how radio commercials are perceived.

4.2.1. The listeners' attitudes towards radio commercials

As already mentioned, the listeners can be divided into two overall groups, however, it is possible to divide the listeners even further into four groups, and although this division originally is made for the overall media market, it can be used within radio as well since it will not differ significantly. The four groups of listeners are (Rasmussen, 2010, p. 8-10):

1. **The negative.** One of the smallest groups, who believe that commercials should be prohibited and find them very annoying. It is hard to catch their attention, and it only happens when something unique is used.

2. **The uncommitted.** The largest group. They are in general passive, and they feel that commercials are sometimes annoying, and more of them keep coming. It is possible to get their attention, but they may need to be affected several times.
3. **The pragmatic.** The second largest group. They are a bit critical but use commercials actively and find them useful and inspiring. It is easy to reach the pragmatic but the message has to be useful and relevant.
4. **The positive.** The smallest group although not far from the number of negative. They are positive towards commercials, and they think that commercials are entertaining and a good way to get information. They are very attentive, and they react positively to most commercials.

These four types of listeners create the audience of commercial radio to a greater or lesser extent, and since the listeners perceive radio commercials differently, the advertiser must keep in mind that their promotion activities, and the way they create their commercials are of great importance (Rasmussen, 2010, p. 10). Furthermore, it could be argued that “the negative” can be ranked alongside active ad-avoiders whereas “the uncommitted” and “the pragmatic” can be labeled passive ad-avoiders (Radio Advertising Bureau (RAB), 2009, p. 20; SIFO - Research International, 2008). “The positive” are of course not avoiding commercials.

In his book “Nye kurver i medialandskabet” from 2005, Andersen claims that even though there has been an increase of commercials, people are generally positive towards them as long as they are not repeated too often (O. E. Andersen, 2005, p. 14 & 15), however, this statement does not correspond with recent findings both conducted by Jochims and myself.

Jochims results find that the audience is overall not fond of radio commercials, which they think create annoyance and only a few, believe that they catch their attention (Jochims, 2009). This is supported by the participants of my focus group who argue that radio commercials are annoying, and they try too hard to be funny (Appendix 2). Since radio is a classic lean backward media, or in other words a media that searches out the audience, it is not surprising that the listener to some extent avoids radio commercials because the listener has less control over the advertising experience compared to a lean forward media e.g. newspapers/magazines (SIFO - Research International, 2008). Therefore, as mentioned

above, it is important that the content of the commercial is both creative and relevant (SIFO - Research International, 2008). Both of which will be elaborated on in the following section.

4.3. Defining creativity

This section seeks to define creativity by means of the creative myths; it further explains advertising creativity and its importance within radio commercials and finally, it reveals a test which is applied to measure the level of creativity, and how creativity could affect the hierarchy of effects.

4.3.1. A general view of creativity

Creativity is the key for commercial radio to achieve attention and to decrease the possibility of ad-avoidance but the term “creativity” can mean something different depending on context, and it is therefore not easily defined (Runco, 2007, p. ix).

When looking up the word in Longmans Dictionary of Contemporary English, the following is used to describe it: *“Creativity is producing or using new and effective ideas, results etc.”* (Longman dictionary of contemporary english 2000). Whereas the Danish dictionary “Nudansk Ordbog” from Politiken has this definition on creativity: *“Creativity is an ability to develop new ideas and implement them”*⁴ (Becker-Christensen, 1999). So it seems as if there is a general attitude towards “creativity” containing something that is novel.

According to Handbook of creativity, which includes the studies of several researchers, most definitions of creativity contain these two components (Mayer, 2008, p. 449):

1. Originality (divergence, novelty, newness etc.).
2. Appropriateness (relevance, usefulness etc.).

These two components together are what creativity consists of, but it is important to realize that only one of them is not sufficient when labeling a product or idea creative (Runco, 2007, p. 380). One simply cannot survive without the other. Other components have been related to creativity over the years as for instance high quality (Kaufman & Sternberg, 2007); however, this study will primarily focus on originality and appropriateness (divergence and relevance) since they are the ones most commonly used to describe creativity.

⁴ The definition is freely translated from: *“En evne til at få nye ideer og gennemføre dem”* (Becker-Christensen, 1999).

Regardless of the specific definition on creativity, most literature within business, management and social science agrees that creativity is a positive process which provides beneficial outcomes (Banks, Calvey, Owen, & Russell, 2002, p. 257).

4.3.2. The different approaches to creativity

Although the various researchers of creativity agree upon the basic definition of creativity which states that “*creativity involves the creation of an original and useful product*” (Mayer, 2008, p.449) there are many ways on how to study creativity. The following will give a brief overview of some of these approaches (El-Murad & West, 2004; Sternberg, 2008(1999)):

- **The mystical approach:** Creativity is believed to be based on divine intervention meaning that the individual is inspired by external factors as a muse or a spiritual force.
- **The psychodynamic approach:** Creativity is a result of the conflict between the conscious and subconscious. Freud among others studied this approach.
- **The psychometric approach:** This approach study creativity among ordinary people and has made use of divergent-thinking tests in order to do so.
- **The cognitive (experimental) approach:** This approach investigates the creative process, and one of the proposed models is the Geneplore model by Ward, Smith and Finke.
- **The socio-cultural (contextual) approach:** This approach believes that individual creativity needs to be understood together with culture, history and context because they are important variables and affect the individual.

The above presents fragments of the different study approaches which are most relevant in this context. They are also some of the most commonly used to define creativity over the centuries. However, this study will not be following one particular approach, but have traces of several approaches, since each of the approaches has been developed in connection to each other, and the different elements of the various approaches are determined within different contexts.

4.3.3. The creative myths

The conceptions of creativity are constantly changing and have done so over the centuries, they depend on many varieties as for instance culture and context but many of the

conceptions of creativity have been misleading and some are even believed to be common sense. However, the scientific explanation of creativity has found that they are creative myths (Sawyer, 2006, p. 18).

As there are many creative myths, only a few have been chosen for this study, the creative myths mentioned below are the ones most appropriate in this context. This study is focused on originality (or divergence), and therefore a more comprehensive definition of the term is in order because originality is not equal to creativity. Secondly, it is also important to stress that creativity comes from hard work, and even though this study does not further investigate the creative process, but rather the creative product, then it is important to acknowledge that there has been a significant process prior to the final creative product as for instance the making of a creative radio commercial is something that takes time and effort – not only a sudden burst of insight and finally, this study is about craftsmanship e.g. radio commercials and not fine art so the myth about fine art being more creative is also included since this is a common misunderstanding of creativity.

Myth 1: Creativity is equal to originality

Creative things or products are always in some way original which can also be translated into novelty, uniqueness, divergence etc (Runco, 2007, p. 379). However, scholars argue that a creative product needs to be more than novel, it needs to be for instance relevant and effective too, otherwise it cannot be labeled creative (Runco, 2007, p. 380; Sternberg, 2008(1999), p. 3). Therefore, creativity is not equal to originality.

Originality also leads to the questions of; what is an original idea? Is it completely novel or merely an extension of already thought of ideas which may have been developed by others? A completely original idea is hard to come by, and according to the sociocultural approach, it almost always contains traces of imitation and tradition as Sawyer states it, *“there is no such thing as a completely novel work”* (Sawyer, 2006, p. 24). This is supported by Runco, but he argues further that even though a product or thought is related to a past one, then it can be original in its own sense (Runco, 2007, p. 379). The view proposed by psychologists is that there exists a tension between knowledge and creativity. This tension arises because knowledge often is the foundation on which new ideas are built upon, but too much knowledge can hinder creativity and leave only stereotype ideas (El-Murad & West, 2004; R.

W. Weisberg, 2008, p. 226). Hence a product or idea is seldom original in the sense that it does not possess prior knowledge developed by a person self or others, but it does not mean that it cannot be original.

As mentioned above, relevance, also referred to as usefulness, appropriateness etc. is an essential part of defining creativity and needs to be present in order for a product to be creative as Sawyer states it; *“Creativity can’t exist, even in principle, without appropriateness”* (Sawyer, 2006, p. 28). The reason why relevance is so important when defining the term creativity is because a novel idea can be too bizarre and floating and lack a connection to the world, or in other words being completely useless. Therefore, an idea must have some relevance - meaning that in some way it has to have some value to the audience (Sawyer, 2006, p. 27; R. W. Weisberg, 2006, p. 535). An example could be to have an idea about a different and novel candlestick but if the candlestick does not have a place to put the candle then it will have little or no value to the consumer. But as relevance only can be defined by society, it is given that context has to be part of an analyses of creativity (Sawyer, 2006, p. 28).

Myth 2: Creativity comes from the unconscious

Although the mystical approach has based its view of creativity on divine intervention where the creative person has been portrayed as an empty shell, and a divine being would load it with inspiration so the person could create new ideas and products (Sternberg, 2008(1999), p. 5), then it has been scientifically proven that creativity comes from conscious and hard work and not from a passive mind (Buhl, 2007, p. 17; Sawyer, 2006, p. 18). This creative process, which it is also named, has been further investigated by Ward, Smith and Finke who have developed the Geneplore model, and they argue that a person alternates between two processes; the generative, where a set of novel solutions to a problem are pictured and the exploratory, where the options are evaluated, and the choice of option is made. The process can be repeated several times before the final product is created (Ward, Smith, & Finke, 2008, p. 191).

However, some scientists have studied the unconscious within the creative process, and explain these sudden bursts of insights as a subconscious connection between ideas. In other words, unconscious thinking is a parallel process which accepts the combination of

random ideas that is not linear and logical as conscious thinking and therefore, sudden insights occur when the subconscious idea suits perfectly with the other idea (R. W. Weisberg, 2006, p. 408). But this unconscious insight is still an indirect consequence of a conscious and hard-working creative process and not a sudden insight of a passive mind.

Myth 3: Fine art is more creative than craft

Many people seem to have the notion that fine arts are more creative than craft. The reason is that craft are objects used in everyday life whereas fine art is seen more infrequently and therefore becomes more unique, regardless of the fact that fine arts originates from craft (Sawyer, 2006, p. 25).

The above also accounts for the reason why an artist is valued higher than an ordinary person who performs everyday creativity. Hesmondhalgh uses the term “symbolic creativity” instead of the term “art” because of the association of art being made by an individual genius – an artist. In order to break with the assumption that an artist’s work is extraordinary and not part of everyday life, he makes use of the phrase “symbol creators” instead (Hesmondhalgh, 2007, p. 4 & 5).

This notion corresponds with the findings of Weisberg who argues that the thinking processes used by the average person (symbol creator), often referred to as little-c, when being creative are the same as those used by geniuses (artists), which is called Big-C’s, (Kaufman & Sternberg, 2007; R. W. Weisberg, 2006). So even though the final product e.g. an advertisement may not be remembered for as long as the symphonies of Beethoven, everyone is capable of being creative.

4.4. Creativity within radio advertising

However, what about creativity when speaking about a radio commercial? Are there other criterions than the general perception when it comes down to creativity?

Advertising creativity is different from creativity in the arts because of its purpose. It must achieve objectives set by others whereas in the arts this is not usually the case since success is dependent on whether or not the product is pleasing. In advertising creativity, success is achieved firstly, when the commercial is noticed (attention) and secondly, when it has a specified effect on the listener (intention) (El-Murad & West, 2004, p. 190).

Smith, Chen and Yang advocate that advertising creativity can be defined in two ways; by divergence and by relevance. Divergence denotes that the commercial contains something that is novel, different, or unusual. The following five factors indicate how divergence can be achieved in advertising (Smith et al., 2008, p. 48)⁵:

1. *Originality*. Ads that contain elements that are rare, surprising, or move away from the obvious and commonplace.
2. *Flexibility*. Ads that contain different ideas or switch from one perspective to another.
3. *Elaboration*. Ads that contain unexpected details or finish and extend basic ideas so they become more intricate, complicated, or sophisticated.
4. *Synthesis*. Ads that combine, connect, or blend normally unrelated objects or ideas.
5. *Artistic value*. Ads that contain artistic verbal impressions or attractive colors or shapes.

Relevance, on the other hand, is also a must within creative advertising, and it contains elements that are meaningful, useful, or valuable to the audience. This can be achieved in two ways (Smith et al., 2008, p. 48):

1. *Ad-to-audience relevance*. It refers situations where the ad contains execution elements that are meaningful to the audience.
2. *Brand-to-audience relevance*. It refers to situations where the advertised brand is relevant to potential buyers.

The above is consistent with suggestions from the symbol creators within the radio advertising industry. These suggestions are among others to keep the commercial simple, relevant, unique and surprising, and when making the commercial, the most important aspect is to have fun, then the audience will have fun listening to it (Cincotta, 2006, p. 17; Russell, 2008, p. 51). Humor is indeed important when making commercials for radio and as John Mescall, the creative director from Smart, states it: *“Well-written radio that’s genuinely funny is always going to be more effective than an ad that’s just begging to be turned off”* (Cincotta, 2006, p. 17). This view is supported by Ralph van Dijk, the founder of Eardrum, who further adds that *“Good writing is essential,”* and that it is important to be honest – not making use of characters that are superficial (Cincotta, 2006, p. 17).

⁵ The five factors are directly copied from the study of Smith, Chen and Yang.

Furthermore, the focus group which I held prior to the investigation argues for advertising creativity being something that contains humor, surprises, and takes advantage of the possibilities radio has as a media (Appendix 2). As one of the participants remarks; *“The producers of radio commercials should make use of humor or something ironic so the commercials will become more interesting and not so annoying, then maybe the commercials could move away from being the very irritating element that only consist of noise and no fun”* (Appendix 2).

This study will primarily be based upon the definition on advertising creativity made by Smith, Chen and Yang, since it holds most of the different arguments from the symbol creators in the radio industry. Furthermore, the definition has been used previously in other studies with good results, and it has been converted into a way to measure creativity which will be elaborated on later. However, humor/entertainment is also very significant according to the industry as well as my focus group, and it will also be taken into consideration.

The above findings, arguments and suggestions all take point of departure in the western view of creativity which in general is based upon novelty; however other cultures believe creativity to be something that implies the standardization of products (Sawyer, 2006, p. 140), but because this study focus on commercial radio advertising in Denmark, the western view is the most appropriate one in this context.

4.4.1. The importance of creativity in radio advertising

There is no guarantee that a creative commercial on the radio will function as intended but it is more or less certain that without creativity the commercial will not perform at all (Ingram, 2005, p. 37). According to Dahlén et al., advertising creativity is important to the extent that it sends out a signal to the listeners that the advertiser is confident in the product, and the effect of the commercial may increase by adding creativity instead of spending loads of money on frequency (Dahlén et al., 2008, p. 400). However, the study also revealed that creativity is treated as a yes/no variable, arguing against only focusing on award-winning advertising and suggesting that improvements are made on more moderate levels giving a better balance in advertising creativity (Dahlén et al., 2008, p. 401).

Another study on advertising creativity from Smith and Yang suggest that it can help gain more attention from the listeners because of divergence in the commercials (Smith & Yang,

2004). Yet another study conducted by Smith, Chen and Yang finds that maximum effectiveness can be achieved when there is a balance between divergence and relevance but although both are needed in order to define advertising creativity then divergence is the leading component compared to relevance. Conversely, commercials with low divergence and relevance are to be avoided by advertisers since they let to unfavorable responses from the listeners (Smith et al., 2008, p. 60).

All in all, advertising creativity seems to be a matter of great importance in order to receive attention towards the commercial. According to the findings of the above studies, advertising creativity does matter, and it can create added value not only for the advertisers but also for the listeners.

4.4.2. How to measure creativity?

It is possible to measure creativity, and since the determinants of advertising creativity in this study will be divergence and relevance (D x R), the D x R paradigm will be used. It can be further divided into four commercial groups (Smith et al., 2008, p. 50):

1. “Creative” commercials – high in both divergence and relevance (H-div/H-rel).
2. “Divergent-only” commercials – high in divergence and low in relevance (H-div/L-rel).
3. “Relevant-only” commercials – low in divergence and high in relevance (L-div/H-rel).
4. “Low-creative” commercials – low in both divergence and relevance (L-div/L-rel).

As mentioned earlier, there are five ways on how a radio commercial can achieve divergence which is originality, flexibility, elaboration, synthesis and artistic value and two ways in order for a radio commercial to become relevant; ad-to-audience relevance and brand-to-audience relevance.

Together the above will be used as measurements to investigate and test the first part of hypothesis 1 (H1a) of this study.

4.4.3. Creativity and the hierarchy of effect

Creativity is important for a radio commercial to be effective because creativity is what pushes the message into the listeners’ minds i.e. creates the listeners’ attention (El-Murad & West, 2004, p. 190). However, it can be argued that the listeners’ attention can be awoken by other factors than creativity as for instance a very annoying commercial, which can get

the listeners' attention not because it is especially creative but because it contains elements that get the listeners to react. So although an effective commercial often has creative elements, it is not given that effectiveness is equal to creativity (Smith & Yang, 2004, p. 37). Therefore, when measuring effectiveness other variables are used simultaneously since it is necessary with several effect variables to evaluate the result of a campaign (Grønholdt, Hansen, & Christensen, 2006a, p. 220 & 229).

There has been developed several hierarchies of effect (HOE) over the years, but they all have in common that *"they reveal a systematic response process that can be divided into sequential stages for closer examination"* (Smith et al., 2008, p. 50) hence the HOE-model can identify the stages which are most important when investigating and understanding consumer responses. A generalized HOE-model consists of three elements (Smith et al., 2008, p. 50):

1. Cognition (attention).
2. Affect (e.g. attitude, ad-liking).
3. Intention (e.g. to recommend or purchase the brand).

Cognition

Attention is explained in detail in the above section and will therefore only be mentioned here as it is the first stage of the HOE-model. However, being the first stage also signifies that attention is a very sensitive variable, and may therefore also present less valid results because the listeners' attention is unsettled and can easily change (Grønholdt, Hansen, & Christensen, 2006a, p. 207).

A common way to measure the level of attention is by using recall which is a method developed to investigate how much the respondents remember of a given commercial. However, this method will not be used in this study since it is not suitable in this context even though recall is proved to be one of the best measurement methods (Grønholdt, Hansen, & Christensen, 2006a, p. 209 & 219; Haley & Baldinger, 1991, p. 30).

Affect

Another measurement method, which also has proved to be one of the best, is ad-liking. According to Haley & Baldinger, this variable is suggested to have a positive effect on sales compared to commercials which the respondents do not like (Haley & Baldinger, 1991, p.

29). On the other hand, critics have argued that it does not matter if the respondents like the commercial since ad-liking has no direct influence on sale effects (Grønholdt, Hansen, & Christensen, 2006a, p. 211). This argument is not supported by Haley & Baldinger who have found that ad-liking is directly linked with effect of sales (Haley & Baldinger, 1991, p. 29).

Many variables can be placed under “affect” as for instance “emotions” (Salice, 2009, p. 34) but this study will primarily focus on ad-attitude and ad-liking, however, Smith, Chen & Yang places “the overall evaluation of the ad” under ad-attitude (Smith et al., 2008, p. 56) whereas Grønholdt calls it ad-liking (Grønholdt, Hansen, & Christensen, 2006a, p. 220). Other studies separate the two variables, which among others can be seen in the ELM-model, which proposes that ad-attitude is a precursor for ad-liking (Grønholdt, Hansen, & Christensen, 2006a, p. 215). But because there consists a lack of unity, and this study uses a simplified version of the HOE-model, the two variables are treated as one in this context under the name of affect.

Intention

Intention, which is also named action or persuasion, is the last stage of the HOE-model and as with the above variable; it is also one of the most important measurement methods (Haley & Baldinger, 1991, p. 30). Compared to attention, intention often gives more valid results because it is more stable - hence only a few people buy another cigarette brand because they have seen a cigarette commercial for another brand (Grønholdt, Hansen, & Christensen, 2006a, p. 207). However, as with all of the results, they are likely to be influenced by the artificial setting which for instance a survey places the respondent in and therefore, the results depend on the product and the circumstances (Grønholdt, Hansen, & Christensen, 2006a, p. 212).

In this study, the above variables will be used to measure the responses and to investigate how advertising creativity impacts the different stages at the simplified HOE-model, which will not be further elaborated on in this study as creativity is the primary object.

5.0. Research & Analysis

This section outlines the two studies conducted for this thesis, and the analysis of the results they provided.

5.1. First study

The following will present the first study accomplished for this paper. It will account for the way the research was done, and which results it provided.

5.1.1. Method

This section will illustrate the method used for making the first study of this paper. The sequence will follow the process described by Groves et al. although with some deviations (Groves, 2004, p. 47).

Theory

The first quantitative study is conducted in order to determine the level of creativity within 10 different radio commercials. I have decided to make use of the research done by Smith & Yang et al. to be able to measure creativity. The reason why their way of measuring creativity is chosen has to do with the fact that they have done extensive research within the area of advertising creativity and its effect. In continuation hereof, they have tested and developed a model on creativity consisting of divergence and relevance.

The test I use is the original one from Smith & Yang et al. (2007). The test has undergone several studies to determine its reliability and validity, and those studies have proven to be successful (Smith, MacKenzie, Yang, Buchholz, & Darley, 2007; Yang & Smith, 2009). However, they test advertising creativity within television commercials and not radio commercials, therefore some of the divergence and relevance factors and their sub-questions may not be applicable even though they claim that the scales can be adapted to any media (Smith et al., 2007, p. 829). Their test is also conducted in the US so there may be some cultural and other context-specific differences compared to a study made in Denmark.

All in all, this study is done in order to determine the level of creativity within the 10 radio commercials but also to test whether or not Smith & Yang's test can be applied to the radio media (Appendix 4).

Pretest

A minor pretest of the questionnaire showed that there was some uncertainty about the divergence factor "flexibility" and especially sub-factors 1 and 3 were misunderstood so I decided to change the wording of these two. Therefore, the questionnaire will not entirely match the original test but I found that it was more important that the sub-factors were not

misunderstood by the respondents, and since I also decided to translate the questionnaire into Danish in order for the respondents to fully understand the many adjectives - when needed I explained the adjectives in-depth (I. Andersen, 2008, p. 175), the questionnaire also differs from the original due to linguistic nuances.

Respondents

Several studies discuss who are the best judges – the experts or the consumers? Who can determine the level of creativity within a radio commercial? (Dahlén et al., 2008, p. 395). In order to consider both sides – the experts and the listeners, and thereby to have a broad frame of references, I decided primarily to let the experts decide which radio commercials to use for the questionnaire and then let the listeners have the final word in determining which two commercials were the most creative, which two were not and which one was in between. These five radio commercials will be used in my second study.

I tried to contact the radio stations as well as the media bureaus and agencies producing radio commercials, so they could direct me to radio commercials which they found either creative or not, and although they responded fast, most of them were not able to give me a proper answer. However, I did end up doing an interview with Palle Bo, and he gave me good advice on what radio commercials should include, and what it should avoid. But because he is producing radio commercials himself, he may be biased and could find his own commercials better than others. Besides Palle Bo, I made use of Det Danske Radiobureau (ddr,) since they do analyses of radio commercials and each year, they decide upon the best radio commercial using several indicators as for instance ad liking etc. to determine the level of creativity in radio commercials.

The 10 respondents were selected so I could have both the opinion from females and males; however, most females answered the questionnaire. All of the respondents have a university degree from Copenhagen Business School or Aarhus University, and I know all of them personally. They were selected on the basis that the questionnaire featured many difficult adjectives, and I found that they were more likely to understand the meaning of them. Moreover, they were chosen because I knew that they were able to answer the questionnaire fast so I could move on to my second study.

Furthermore, the respondents were all aware of the topic of my Master's thesis, and they may be slightly biased because I have discussed some parts of my thesis with some of them. However, none of them had a prior knowledge of the theory by Smith & Yang et al., they did not know the layout of the questionnaire, they were not familiar with the radio commercials, I selected for the study, and I did not give them my opinion about the commercials before the study. Therefore, I believe they were capable of determining the level of creativity.

Lastly, the questionnaire was very extensive, and the respondents were forced to go through the same questions 10 times. The final commercials could therefore be affected because of the respondents' eager to finish the questionnaire and because of lack of focus at the end.

The selected radio commercials

I decided to measure the level of creativity within 10 radio commercials in order to use five of them in my second study. Some of the radio commercials are downloaded from the Internet; others are recorded by me during January to August 2010 from Nova FM. I chose to use radio commercials and brands that would apply and be known to the general public; however, some of the commercials may only be relevant for some people or in specific situations.

The selected radio commercials were (CD-ROM):

1. **Kvickly.** This commercial was selected because it contains most of the elements of a typical and much used radio commercial (Palle Bo, 2010). It is mostly straight information combined with some sound effects.
2. **Louis Nielsen.** Louis Nielsen has in general been accredited for their radio commercials. They were rated in the top ten by ddr in 2009 (Det Danske Radiobureau, 2010), and they were on the shortlist at the Creative Circle Award '10 (Creative Circle Award 2010, 2010). The commercial is primarily a drama with traces of humor.
3. **Sundhedsstyrelsen & Kræftens Bekæmpelse.** This commercial is selected by me since I found that it contained the qualities to be creative. This decision was further supported by Palle Bo. The commercial has traces of both drama and humor.
4. **Voice Mobil Fresh.** The commercial was selected because my focus group found it annoying and a low creative commercial. It is difficult to categorize this commercial,

it have voices repeating the same words together with some background music and in the end there is straight information (Appendix 2).

5. **Carlsberg.** Ddr rated this commercial the best radio commercial in 2009 (Det Danske Radiobureau, 2010) and recently, Carlsberg won the title for “best national radio commercial” at Radio Days ’10 (Radio Days 2010, 2010). The commercial makes use of humor.
6. **Alka & 3F.** The commercial was selected because it was one of the only testimonials I found during the period of recording.
7. **Q8.** The commercial was selected because it has all the elements of a typical and much used radio commercial (Palle Bo, 2010). It is mostly straight information combined with background music.
8. **Kildemoes.** This commercial was selected because Palle Bo recommended it as a creative radio commercial. It makes use of humor.
9. **L’Easy.** L’Easy was selected because they previously have been awarded for their radio commercials, and because they are very visible on the media market (Engholm & Graversen, 2009). The commercial is a drama with traces of humor.
10. **Benadryl.** Benadryl was the only one during the period of recording whose type of radio commercial was a jingle, and therefore it was selected.

As indicated above all of the radio commercials possessed qualities which I found useful in my study. However, the sequence of the radio commercials was not random, and the position of each radio commercial was carefully considered. In general, I paired together creative and low creative commercials so the contrast was more noticeable, and the commercials with a more uncertain level were put in between the pairs.

Coding

The coding was done by giving each answer a number. The most positive option was given the highest number e.g. totally agrees was given 5 and totally disagrees 1, if a respondent chose the “I don’t know” option this was also taken into consideration by dividing with one less depending on the number (Groves, 2004, p. 307). Hereafter, I calculated the average for each sub-factor ending up with the total for every category. Finally, the average score for each category was summed up and divided for the divergence and relevance total. By using this type of coding, I assume that 3 is the neutral point so a score above 3 will signify that the

commercial is ranked high in that category and reversed when the score is below 3 (Rolighed Andersen, 2003, p. 277), yet I have chosen not to weight the answers so the results do not feature the corrections this calculation could have provided.

Expectations

It is expected that the different radio commercials will have a varied level of creativity. Due to their ranking by the experts, Sundhedsstyrelsen & Kræftens Bekæmpelse, Carlsberg and Kildemoes are assumed to be creative radio commercials whereas Louis Nielsen and L'Easy are more likely to take the middle position being high in divergence with Alka & 3F and Benadryl being high in relevance. The remaining three commercials are expected to be low creative.

5.2. First study results – H1a

The following will present a univariate analysis of the results from the first study in order to test the first part (a) of H1.

Hypothesis 1a (H1a): The level of creativity is modest within the majority of Danish radio commercials.

However, due to the limited amount of space, I have decided to make use of the average score within each factor since it is impossible to go in depth with each of the sub-factors. However, the coded results can be seen in Appendix 5.

Table 5.1. Total creativity.

Commercial	Divergence	Relevance	Total
Sundhedsstyrelsen & Kræftens Bekæmpelse	3,87	3,82	3,85
Kildemoes	4,06	3,13	3,60
Carlsberg	3,78	2,63	3,21
Louis Nielsen	3,47	2,44	2,96
L'Easy	2,95	1,67	2,31
Alka & 3F	2,04	2,42	2,23
Benadryl	2,29	2,06	2,18
Kvickly	2,07	2,19	2,13
Q8	1,56	2,26	1,91
Voice Mobil Fresh	1,62	1,63	1,63

Table 5.1 above gives the total score of divergence and relevance within each radio commercial, and it shows which commercials are the most creative and which are not. But the total is only a modest indication of reality since the study is limited to 10 respondents; however, it still provides some inference (I. Andersen, 2008, p. 167).

5.2.1. Creative

Sundhedsstyrelsen & Kræftens Bekæmpelse and Kildemoes.

Table 5.2. Divergence.

Commercial	Originality	Flexibility	Synthesis	Elaboration	Artistic value	Divergence
Kildemoes	4,50	4,37	4,77	2,38	4,30	4,06
Sundhedsstyrelsen & Kræftens Bekæmpelse	4,17	4,10	3,83	3,17	4,09	3,87

Table 5.3. Relevance.

Commercial	Relevance of the ad	Relevance of the brand	Relevance
Sundhedsstyrelsen & Kræftens Bekæmpelse	3,70	3,93	3,82
Kildemoes	3,08	3,18	3,13

As expected radio commercial Sundhedsstyrelsen & Kræftens Bekæmpelse and Kildemoes are the most creative ones, and they are rated high in both divergence (table 5.2.) and relevance (table 5.3.). Sundhedsstyrelsen & Kræftens Bekæmpelse scored in total higher than Kildemoes. However, Kildemoes scored slightly higher in divergence whereas Sundhedsstyrelsen & Kræftens Bekæmpelse had a better score in relevance.

Sundhedsstyrelsen & Kræftens Bekæmpelse is in general rated high in all categories and was the best commercial in elaboration which was the lowest scoring category overall. Kildemoes is rated very high in originality, flexibility, synthesis and artistic value. But in elaboration the score is low, and the majority of the respondents disagree with all three sub-questions. When looking at the relevance criteria, most of the respondents did not find the commercial relevant to them but on the contrary they found that the brand was more relevant to them. However, as the radio commercial is only rated low in one out of five

divergence factors and one out of two relevance factors, it still meets the standards of being a creative radio commercial.

5.2.2. High divergence – low relevance

Louis Nielsen and Carlsberg.

Table 5.4. Divergence.

Commercial	Originality	Flexibility	Synthesis	Elaboration	Artistic value	Divergence
Carlsberg	3,52	4,29	4,40	2,56	4,13	3,78
Louis Nielsen	3,57	3,58	4,20	2,37	3,64	3,47

Table 5.5. Relevance.

Commercial	Relevance of the ad	Relevance of the brand	Relevance
Carlsberg	2,45	2,80	2,63
Louis Nielsen	2,23	2,64	2,44

Louis Nielsen was expected to be high in divergence but with low relevance to the audience, and it proved to be so (Table 5.4 & 5.5). It scored high in originality, flexibility, synthesis and artistic value but low in elaboration, which also was the case with Kildemoes. However, the commercial is only low in one out of five divergence factors and is therefore put in this category, and because it is ranked low in both relevance factors it could not be labeled creative in its highest sense.

On the other hand, Carlsberg was thought of as a creative radio commercial but the respondents did not find it relevant to them. When looking at the divergence factors, the pattern from Louis Nielsen and Kildemoes repeats itself, and once again the elaboration score is very low compared to the other factors. Although, both commercials have low relevance, they are still considered to be more creative than commercials with low divergence since divergence is the leading component.

5.2.3. Low divergence – high relevance

Unfortunately, none of the selected radio commercials met the criteria to be put in this category.

5.2.4. Low creative

Kvickly, Voice Mobil Fresh, Alka & 3F, Q8, L'Easy and Benadryl.

Table 5.6. Divergence.

Commercial	Originality	Flexibility	Synthesis	Elaboration	Artistic value	Divergence
L'Easy	2,47	3,57	4,20	1,70	2,81	2,95
Benadryl	2,00	2,60	2,47	2,20	2,17	2,29
Kvickly	1,53	2,13	1,87	2,77	2,03	2,07
Alka & 3F	1,87	2,44	1,93	2,51	1,43	2,04
Voice Mobil Fresh	2,00	1,83	1,41	1,43	1,43	1,62
Q8	1,33	1,51	1,80	1,67	1,50	1,56

Table 5.7. Relevance.

Commercial	Relevance of the ad	Relevance of the brand	Relevance
Alka & 3F	2,13	2,70	2,42
Q8	2,05	2,46	2,26
Kvickly	1,90	2,48	2,19
Benadryl	2,03	2,08	2,06
L'Easy	1,73	1,60	1,67
Voice Mobil Fresh	1,33	1,92	1,63

Kvickly, Voice Mobil fresh and Q8 were all expected to end up in this category, and they are all ranked low in both divergence and relevance with Q8 scoring a bit higher in relevance than the two others (table 5.6 & 5.7).

Compared to the above, Alka & 3F, L'Easy and Benadryl were not expected to be in this category and when looking at their total score, they all perform better than Kvickly, Voice Mobil fresh and Q8. L'Easy is the one which has the highest divergence score but with very low rankings in relevance, and elaboration is once more very low compared to the other divergence factors.

5.3. Retest of creativity – second study

In order to retest the results from the first study, I decided to ask the respondents of my second study about the level of creativity as well. A more elaborated explanation to how this was carried out can be found in the method section in the second study, whereas the results it provided is explained in the following. As already mentioned above, the first study showed

that Sundhedsstyrelsen & Kræftens Bekæmpelse was the most creative commercial whereas this study finds that Kildemoes is the most creative, however, the total difference between the two commercials are so modest that it is impossible to conclude which one is the most creative overall. Moreover, the elaboration factor was not included in the second study which could have been in favor of Kildemoes since it was ranked low within this category in the first study. Conversely, this study confirms that Kildemoes ranks highest within the divergence factor, and Sundhedsstyrelsen & Kræftens Bekæmpelse has the highest score within the relevance factor. Following the argument from the first study, this tendency was expected. Table 5.8 below also verifies that Carlsberg has a high ranking within divergence but lacks relevance, which the first study also suggested, and once again Q8 and Voice Mobil Fresh are low-creative commercials.

Table 5.8. Total creativity.

Creativity	Average						Total
Commercial	Originality	Flexibility	Synthesis	Artistic value	Ad relevance	Brand relevance	Creativity
Kildemoes	4,04	4,08	3,99	3,73	3,18	3,08	3,68
Sundhedsstyrelsen & Kræftens Bekæmpelse	3,39	3,47	3,27	3,58	4,00	3,87	3,60
Carlsberg	3,55	3,60	3,82	3,58	2,85	2,86	3,38
Q8	1,86	1,87	2,01	1,95	2,18	2,06	1,99
Voice Mobil Fresh	2,19	2,25	1,87	1,79	1,85	1,66	1,94

Even though the total from this table is not completely comparable with the first study total, it still gives a notion of what the listeners' believe to be a creative radio commercial, and since this study has a wider and more extensive amount of respondents than the first study, it provides a broader view on advertising creativity. Therefore, it is possible to argue that listeners within the age of 25-29 from different contexts agree upon the above table, and what they believe to be a creative radio commercial is one which contains humor at a sophisticated level.

5.4. Sum up of first (and second) study results

All in all, the results showed that Sundhedsstyrelsen & Kræftens Bekæmpelse and Kildemoes are the two most creative radio commercials; this result was not surprising since those commercials were expected to do well. Carlsberg, on the other hand, was also expected to

be creative but it ended up being only high in divergence and not in relevance together with Louis Nielsen, which was expected to be in this category. The remaining commercials were estimated by the respondents to be low creative which is an alarming result because it means that over half of the commercials have a low level of creativity. Moreover, it was not expected that Alka & 3F, L'Easy and Benadryl would perform so poorly, as they were predicted to be either high in divergence or relevance. Furthermore, these findings are confirmed my second study results.

5.5. Second study

The following will present the content of my second study, my thoughts prior to the study, how I carried it out, and the results it provided.

5.5.1. Method

This section will provide an overview of my thoughts and the methods used before the implementation of the second questionnaire, as with the method section for my first study; it will take the sequence proposed by Groves et al. (Groves, 2004, p. 47).

Theory

The second study is done in order to test the effect of creative, high in divergence and low creative radio commercials, and how they influence the listeners' attention, ad/brand-liking, behavioral intention, general attitude and ad-avoidance. Furthermore, the second study also retests the level of creativity to enhance and validate the first study.

The questionnaire for the second study is therefore inspired by a mix of several studies on advertising creativity, attention, ad/brand-liking, intention and ad-avoidance so I could develop a simple yet substantiated and more valid questionnaire (Miller & Marks, 1992; Radio Advertising Bureau (RAB), 2009; Smith et al., 2007; Smith et al., 2008; Yang & Smith, 2009).

I changed the sequence of the questionnaire compared to the HOE-model so that the first question after listening to the commercial was about ad-liking and the listener's attitude towards it (Appendix 6). This step was taken on the basis that ad-liking is one of the most important variables to measure effect and therefore, this answer became the most important one (Haley & Baldinger, 1991, p. 29). However, I only decided to use two sub-

factors to determine ad-attitude although this makes the bedrock a bit narrow but it was due to both linguistic differences as well as technical obstacles, the latter could have caused incorrect answers. Hereafter followed attention and action. As mentioned earlier, an effective method to measure attention is by using recall, yet, this was not appropriate in this context, since I needed the respondents to evaluate the entire radio commercial and therefore, another method was used. Action was implemented in this study because it would otherwise be lacking the goal of advertising – to cause action.

For the last part of my questionnaire, which was about creativity, I have used the sub-factor under each main factor which in total had the highest average score from my first study. The reason for doing so is because I assume that the highest scoring sub-factor could be the one which best contains the essence of the main factor, and it can also be the sub-factor which is most easily understood. However, I decided not to use any of the elaboration sub-factors because my prior research showed that they were not applicable in this context.

Finally, the questionnaire was constructed by using Defgo, an online computer setup especially suited for making surveys. The format was primarily closed questions with ordered response scales which were based upon the Likert - and rating scales, some of the most commonly used ones (Rolighed Andersen, 2003, p. 277). However, it has its weaknesses as the respondents have a tendency to avoid the most extreme answer categories (Groves, 2004, p. 223). On the other hand, this format makes it easier to code the results compared to open-ended questions, and it is the reason why this method is chosen. As I did not want to force the respondents to give an answer, because of the incorrect image it could provide, I decided to use scales with 5 options hence keeping the neutral opportunity as well as implementing the “I don’t know” option even though this is an easy way to avoid reflecting on the question (Rolighed Andersen, 2003, p. 277 & 278).

Pretest

I also did a minor pretest of the questionnaire for my second study but compared to my first study, the respondents felt that the questionnaire was very clear and easy to understand. So I did not make any changes before sending it out to the other respondents.

Respondents

As the target audience for commercial radio is very broad, I decided to send the questionnaire to a wide range of people so I would receive more varied responses. The questionnaire was sent out in four different versions where the only difference was the sequence of the five radio commercials. The reason for doing so was to receive more valid responses because when the respondents have been through a certain amount of commercials their focus is easily lost, and their answers might be more careless (I. Andersen, 2008, p. 178).

All in all, 130 people opened the questionnaire but not all of them answered it and some only answered it partly. A total of 117 respondents answered the four first questions, 44 males and 73 females. However, as the sequence of the radio commercials differed in the four versions, the remaining questions were not highly affected from the lack of responses at the end of each questionnaire. So in total, each question had a response-rate reaching from 81 to 91 respondents which is sufficient enough to gain some insight into the respondents' attitudes towards radio commercials.

Although this study has a wider range of respondents compared to the first study, it should be noted that the validity of the results is still limited due to the fact that the majority of the respondents, 76 per cent, is between 25-29 years old. Therefore, this study only gives the opinion from a limited group of people and cannot provide a thorough insight in the minds of the larger general Danish population; however, it can still offer some significance and an aspect for further studies.

The selected radio commercials

As already mentioned, I decided to use the two most creative radio commercials, one which is in between and the two radio commercials scoring lowest i.e. the low-creative from the first study. Therefore, the selected commercials were Sundhedsstyrelsen & Kræftens Bekæmpelse, Kildemoes, Carlsberg, Q8 and Voice Mobil Fresh. The reason for using these particular radio commercials is because I find that they will provide the most visible results - meaning that their level of creativity is so far from each other that it will be easier to measure and explore the effect of advertising creativity.

Coding

Most of the coded results are presented in the below section but the rest can be seen in appendix 7 & 8. The method used for coding the results is the same as in the first study and therefore, a further explanation can be seen in that section. However, one important notion is that my mean calculations differ slightly from the ones made by Defgo since I leave out the “I don’t know” answers whereas Defgo include them as a sixth level. Furthermore, the answers are not weighted, which is also the case in my first study, so all answers count for the same.

Besides the univariate calculations, I decided to make some cross-tables to illustrate the correlation between two ordinal variables (Gloerfelt-Tarp, 2009, p. 192; K. Hansen & Koldsø, 2007, p. 226). This is also done in order to go beyond the univariate analysis, which is the simplest form, and to make the analysis more varied by using bivariate calculations (I. Andersen, 2008, p. 193; Stavnsager Rasmussen et al., 2006, p. 144).

Furthermore, the cross-tables, which are made by using Defgo (CD-ROM), have undergone the chi-square test (χ^2), which is a statistic test that examines the probability of an occurrence if the differences are presumed to be random (Gloerfelt-Tarp, 2009, p. 192). The test is conducted by taking the observed results together with the expected results and calculating the difference thereby getting the chi-square value. This value states the probability of the results being coincidental or not, and therefore a high chi-square value indicates a great difference between the observed and expected results meaning that the differences have a high probability of not being random (Aarhus Katedralskole, 2006). However, when calculating the chi-square in Excel (Appendix 8), the output will be the probability of significance (p-value) (E. B. Andersen, Gabrielsen, Kousgaard, & Milhøj, 2002 (1997), p. 384), and if the p-value is low then the probability of the difference being significant i.e. not random is relatively high (Gloerfelt-Tarp, 2009, p. 192).

In this study, the selected significance level is 5% which means that the p-value has to be below 0.05 in order for the results to be significant (Barrow, 2009, p. 219). If the p-value is above 0.05 then the results are considered to be random and thereby not significant. Moreover, this study is modest so I decided to combine the negative and the positive rows

and columns ending up with 9 cells. This was done in order for the test to be valid since each expected value has to be above 5 (Barrow, 2009, p. 217).

Expectations

Overall, it is expected that the two creative radio commercials will perform better than the rest in all categories. Furthermore, it is expected that the level of ad-avoidance among the respondents is relatively high, and that it can be difficult to change this perspective even for a creative commercial. The level of creativity is also believed to match the findings from the first study but with some minor differences as the amount and distinction of the respondents are wider.

5.6. Second study results – H1b

The next section presents the results from my second study which has been conducted in order to test the second part (b) of H1 as the first part (H1a) is investigated in study 1.

Hypothesis 1b (H1b): Increased advertising creativity will positively affect all stages of the hierarchy of effects.

Furthermore, this section will take a look upon the results of attention, affect etc. in the sequence of the selected HOE-model. However, not all of the coded results are presented in the below section but they can be seen in Appendix 7 & 8.

5.6.1. Cognition

The first stage of the HOE-model is to get the listeners' attention and according to this study the two creative and the high divergence commercials have the ability to do that (table 5.9). However, Voice Mobil Fresh has an acceptable score within the second sub-factor "stands out", which could indicate that low-creative radio commercials are able to stand out in a group if they possess some features that make them recognizable. Besides this, the results below are not surprising but it has to be taken into consideration that the results could be very different if the respondents were placed in another context, which provided a more truthful picture of reality.

In this study they are asked to make an assumption about a future happening in a setting where they are listening closely to the commercial, therefore, their answers are not absolute

but they still indicate that creative radio commercials are able to get the listeners' attention, stand out in a group and make the listeners listen with joy.

Table 5.9. Attention.

Attention	Average			Total
Commercial	Demands attention	Stands out	Listen to with joy	Attention
Kildemoes	3,82	4,11	3,60	3,84
Sundhedsstyrelsen & Kræftens Bekæmpelse	3,58	3,60	3,23	3,47
Carlsberg	3,44	3,71	3,16	3,44
Voice Mobil Fresh	2,25	2,65	1,39	2,10
Q8	2,12	1,89	1,98	2,00

5.6.2. Affect

Table 5.10 shows that the overall evaluation of the commercial is in favor of Kildemoes whereas Voice Mobil Fresh is not surprisingly the one with the lowest score. However, the most stunning about this table is the Q8 result, which is fairly good taken the level of creativity into consideration. The result suggests that a low-creative commercial can be deemed both good and pleasant if it is not too annoying but it is still below the creative and high in divergence commercials.

Table 5.10. Ad-liking.

Ad-liking	Average		Total
Commercial	Bad/good	Annoying/pleasant	Ad-liking
Kildemoes	4,02	3,80	3,91
Sundhedsstyrelsen & Kræftens Bekæmpelse	3,75	3,47	3,61
Carlsberg	3,76	3,45	3,61
Q8	2,44	2,48	2,46
Voice Mobil Fresh	1,80	1,36	1,58

It is beneficial for the creative and the high in divergence commercials that they score high in ad-liking, since the listeners' attitudes towards the commercial have proved to be a strong indicator of ad-avoidance, thereby, suggesting that the level of ad-avoidance will be considerably lower – an aspect which is further investigated later on. On the other hand, it may not be the case because it is difficult to predict a future action, but as ad-liking is one of

the best measurement methods; it might be safe to conclude that a high ranking commercial within ad-liking is more likely not to be avoided.

Table 5.11. Brand-liking.

Brand-liking	Average			Total
Commercial	Negative/positive	Low or high quality	Dislike/like	Brand-liking
Kildemoes	4,27	3,98	3,67	3,97
Sundhedsstyrelsen & Kræftens Bekæmpelse	4,17	3,77	3,45	3,80
Carlsberg	3,89	3,71	3,26	3,62
Q8	3,02	2,72	2,33	2,69
Voice Mobil Fresh	2,15	1,84	1,64	1,88

The final table in the second stage of the HOE-model is brand-liking (table 5.11). The same picture as above repeats itself, and the results show that a creative radio commercial is more likely to foster brand-liking than a low-creative commercial. However, the result of Q8 is once more very decent, and it proves that a low creative commercial can produce good results if it stays away from irritating elements.

Furthermore, the results indicate that creativity within a commercial is closely related to brand-attitude, and it is important if an advertiser wants to build up brand-awareness that the quality of the commercial is consistent with the brand. Otherwise, the listener will have a bad experience which could cause them not to purchase the brand.

5.6.3. Intention

The final stage of the HOE-model is intention or buying intention/using the message.

Table 5.12. Intention.

Intention	Average			Total
Commercial	Buy	Remember	Recommend	Intention
Sundhedsstyrelsen & Kræftens Bekæmpelse	3,62	3,77	3,62	3,67
Kildemoes	3,10	3,85	3,13	3,36
Carlsberg	2,92	3,59	2,93	3,15
Q8	2,10	2,22	1,92	2,08
Voice Mobil Fresh	1,43	2,47	1,45	1,78

The results are quite similar to the above with the creative radio commercials getting the highest scores but this time Kildemoes and Sundhedsstyrelsen & Kræftens Bekæmpelse have switched places which could be caused by the fact that Sundhedsstyrelsen & Kræftens Bekæmpelse is only “selling” a message not a real product. The lower scores in “buy” and “recommend”, which are evident for all five commercials, may be due to the fact that it is easier to remember a brand than to actually buying it or recommending it to others. This presupposes an active action whereas remembering something does not require the same effort.

Therefore, the numbers are only a forecast since they are dependent on a future action, and as I do not have the actual goals and results of the campaigns which could have given an accurate table, my study has to rely on predictions.

5.7. Second study results – H2a

This section considers the general attitude towards radio commercials as well as the level of ad-avoidance which is equivalent to the first part of H2.

Hypothesis 2a (H2a): Most people have a negative attitude towards radio commercials, and they avoid them.

5.7.1. General attitude towards radio commercials

In general, my study shows that 52 per cent of the respondents are either negative or very negative towards radio commercials but there is also a large group of respondents who are neither negative nor positive (table 5.13). This can be interpreted as a good thing since it seems as if they are undecided, meaning that a higher amount of creative commercials could persuade them to have a positive attitude towards commercials.

Table 5.13. General attitude.

General attitude towards radio commercials	Abs.	Pct.
Very negative	22	19
Negative	39	33
Neither negative nor positive	47	40
Positive	8	7
Very positive	1	1
Total	117	100

The “change of mind” question in the study also finds that creative radio commercials are more likely to make the respondents change their general attitudes towards them either in a negative or positive direction (Appendix 7). However, this result is also not completely valid since it is only an indication of what might happen in the future, and it further suggests that it will take an enormous effort to produce a change of mind because the numbers are very low even for the creative commercials.

5.7.2. Ad-avoidance

It is expected that most of the respondents avoid listening to radio commercials, and the results support this notion.

Table 5.14. Ad-avoidance.

Ad-avoidance	Abs.	Pct.
The negative	31	26
The uncommitted	65	56
The pragmatic	20	17
The positive	1	1
Total	117	100

As table 5.14 suggests, the majority of the respondents can be put in the category “the uncommitted” whereas only one person is positive towards radio commercials. 17 per cent can be categorized as “the pragmatic”, and a total of 26 per cent are negative towards radio commercials. However, it must be seen as a positive sign that the amount of passive ad-avoiders by far outnumbers the active ad-avoiders since there is a higher possibility that the passive ad-avoiders subconsciously receive some of the information from the commercial, whereas the active ad-avoider will have turned the radio off or switched to another station - thereby completely missing the commercial (Radio Advertising Bureau (RAB), 2009, p. 2).

Although the above results, except for “the positive”, are not far from the findings by Mindshare who tested the Danes’ attitudes towards commercials in general (Rasmussen, 2010, p. 8 & 9), they are not absolute since they are self-reported and depend on the listeners’ context. As mentioned earlier, a person can be actively avoiding radio commercials when driving but when being at home the person may be more likely to be a passive ad-avoider or even listen closely to the commercials (Appendix 2).

5.8. Second study results – H2b

The second part of H2 contains the bivariate analysis which is conducted in order to investigate the relation between general attitude vs. mind change and ad-avoidance vs. affect.

Hypothesis 2b (H2b): Advertising creativity can provide a change of mind hence making people more positive towards radio commercials and decrease ad-avoidance.

5.8.1. General attitude vs. mind change

Figure 6.1 below shows the process which a cross-table goes through in order to test if it can be used to determine an association between two variables.

Figure 6.1. Overview of cross-tables - 1.

General attitude vs. Mind change	Step 1: Expected cell counts less than 5	Step 2: P-value ≤ 0.05	Step 3: Z-scores larger/smaller than the critical value
Sundhedsstyrelsen & Kræftens Bekæmpelse	X	X	
Q8	X		X
Carlsberg	X		
Voice Mobil Fresh	X	X	
Kildemoes	X		

X = the cross-table done for that commercial possess the selected capacities (University of Texas, 2010).

The figure also gives an overview of the conducted cross-tables for general attitude vs. mind change and for the curious reader; all of the calculations can be seen in Appendix 8. As can be seen in figure 6.1, all of the commercials have more than 25 per cent of their expected cells below 5 (Komulainen, 2010, p. 3). When looking at the next step, two of the cross-tables can be labeled false because their p-values exceed 0.05 (95 per cent), therefore they cannot reject the null hypothesis of no association meaning that the two variables are not significant i.e. random. The remaining three can reject the null hypothesis; however, the result is mediocre because of the many expected cells being below 5, and it means that I cannot justify an interpretation of the results. Therefore, the first part of H2b cannot be verified.

5.8.2. Ad-avoidance vs. affect

Figure 6.2. Overview of cross-tables – 2.

Ad-avoidance vs. Affect	Step 1: Expected cell counts less than 5	Step 2: P-value ≤ 0.05	Step 3: Z-scores larger/smaller than the critical value
Sundhedsstyrelsen & Kræftens Bekæmpelse			X
Q8			
Carlsberg		X	
Voice Mobil Fresh	X	X	
Kildemoes	X	X	

X = the cross-table done for that commercial possess the selected capacities (University of Texas, 2010).

Figure 6.2 shows that three of the commercials cannot be considered for this test of ad-avoidance vs. affect since their p-values are above 0.05, which indicate that they are not significant and cannot reject the null hypothesis. However, the table also suggests that both Sundhedsstyrelsen & Kræftens Bekæmpelse and Q8 have expected cell counts more than 5 and significant p-values, but only Sundhedsstyrelsen & Kræftens Bekæmpelse has a Z-score larger than the critical value.

Table 5.15. Sundhedsstyrelsen & Kræftens Bekæmpelse.

Observed results	Bad/annoying	Neither/nor	Good/pleasant	Total
The negative - Close radio	12	11	23	46
The uncommitted - Listening some	4	26	66	96
The pragmatic - Listening partly	5	6	22	33
Total	21	43	111	175
Z-scores	Bad/annoying	Neither/nor	Good/pleasant	Total
The negative	2,76	-0,09	-1,14	1,53
The uncommitted	-2,22	0,50	0,66	-1,06
The pragmatic	0,52	-0,74	0,23	0,01
Total	1,06	-0,33	-0,25	0,48
p-værdi	0,00397			

Blue = Z-score, Green = Majority of responses.

The above table (5.15) shows that there is one Z-score that is larger than the critical value, which in this case is closer to 2.58/-2.58 (University of Texas, 2010), and it indicates that

there were more observed active ad-avoiders, “the negative”, who found the commercial bad and annoying than expected.

Table 5.16. Q8.

Observed results	Bad/annoying	Neither/nor	Good/pleasant	Total
The negative -Close radio	24	14	6	44
The uncommitted - Listening some	55	43	4	102
The pragmatic - Listening partly	12	18	6	36
Total	91	75	16	182
Z-scores	Bad/annoying	Neither/nor	Good/pleasant	Total
The negative	0,43	-0,97	1,08	0,54
The uncommitted	0,56	0,15	-1,66	-0,95
The pragmatic	-1,41	0,82	1,60	1,01
Total	-0,42	0,00	1,02	0,60
p-værdi 0,031438				

Green = Majority of responses.

When comparing the two commercials at an overall level, then Sundhedsstyrelsen & Kræftens Bekæmpelse shows that half of “the negative” like the commercial, the results are also positive for “the uncommitted” and “the pragmatic” where the majority finds the commercial good and pleasant. This notion indicates that a creative radio commercial could reduce ad-avoidance since affect is the strongest predictor. The results are not surprisingly different when looking at the low creative commercial Q8. Table 5.16 shows that the majority of “the negative” and “the uncommitted” are finding the commercial bad and annoying, whereas half of “the pragmatic” is undecided. This is also the case for a great deal of “the uncommitted”. Thereby, indicating that a low creative radio commercial does not possess the same ability to decrease ad-avoidance as is the case with a creative one.

However, the above sheds light on the limitation of the chi-square analysis since the p-value tells only of whether or not there is a significant association overall. In order to test the individual cells, the Z-scores, also named standardized residuals, are calculated, because they indicate whether the observed results in any particular cell are significantly different from the expected. And as mentioned above, there appears to be one Z-score, which is higher than the critical value within the cross-table of Sundhedsstyrelsen & Kræftens

Bekæmpelse, and none within the cross-table of Q8, so with the latter it is not possible to reject the null hypothesis of no association in the particular cells (Komulainen, 2010, p. 5).

The Z-score within Sundhedsstyrelsen & Kræftens Bekæmpelse shows the greatest contribution to the test statistic (Barrow, 2009, p. 219), and it indicates that there is a great association between ad-avoidance and affect within “the negative” who find the commercial bad and annoying. A cautious interpretation of this is that affect influences ad-avoidance, and if the listeners find the radio commercial bad and annoying then they will turn off the radio. Therefore, the second part of H2b can be verified but only to a very limited degree since the foundation is very fragile.

5.9. Sum up of second study results

All in all, the results support the second part of H1 (H1b), which focuses on the affect advertising creativity have on the hierarchy of effect. The first stage is cognition, and both the creative commercials and Carlsberg are able to get the listener’s attention; however, Voice Mobil Fresh proved that a low creative commercial is able to stand out in a group if it possess features that make it recognizable. The second stage of the HOE-model is affect, which in this context includes both attitude and ad-liking, and the results suggest that the creative commercials and Carlsberg score high in ad-liking compared to Voice Mobil Fresh, on the contrary, Q8 has an acceptable score which indicates that a low creative commercial can be both good and pleasant if it does not possess too annoying features. The same picture repeats itself with brand-liking. The final stage is intention, and once again the creative commercials have the highest scores together with Carlsberg yet the results indicate that it is easier to remember the brand rather than actively buying it or recommending it to others.

H2a is also supported by the findings in the second study. The results indicate that the majority of the respondents are negative towards radio commercials but there is also a large number of respondents who are undecided, and “the change of mind” question suggests that the creative commercials could provide this; however, the scores are not high even for the creative commercials which indicate that a change of mind is difficult to achieve. Furthermore, the results show that most of the respondents are ad-avoiders but the

majority is only passive ad-avoiders which mean that they may subconsciously receive some of the information the commercials provide, whereas the active ad-avoiders receive none.

The final results, H2b, explore the coherence between two variables. However, there is not enough statistical evidence to support the first part of H2b, which considered general attitude vs. mind change. On the contrary, the second part of H2b about ad-avoidance vs. affect can be verified, but only to a very limited extend based upon a fragile foundation, which suggest that further studies are needed. Therefore, H2b is only partly verified.

6.0. Discussion & Conclusion

This section presents the discussion of the results as well as the partly verification of the two hypotheses, and a round-off in terms of the conclusion.

6.1. Verification and discussion of H1

This section will discuss the results conducted in order to test the first hypothesis:

Hypothesis 1 (H1): The level of creativity is modest within the majority of Danish radio commercials but increased advertising creativity will positively affect all stages of the hierarchy of effects.

6.1.1. H1a – the level of advertising creativity

The first part of H1 was to test the level of creativity within the selected radio commercials, and the results showed that creativity within Danish radio commercials is low since 6 out of the 10 commercials are low creative. It was expected that the level was relatively low since it was difficult for me after 6 months of radio commercial recording to find creative radio commercials, but I assumed on the basis of both expert comments as well as on prior research that at least two more of the low creative belonged to the middle levels – high divergence or high relevance, however, the respondents did not agree.

The highest scoring radio commercials i.e. the most creative ones, are not surprisingly, Sundhedsstyrelsen & Kræftens Bekæmpelse and Kildemoes. But Kildemoes has a higher score in divergence whereas Sundhedsstyrelsen & Kræftens Bekæmpelse has a higher score in relevance. The reason could be that it is easier for the audience to relate to something which is not a tangible product but a message, and therefore it can be difficult for a brand selling products e.g. Kildemoes to compete against a non-profit organization simply because the commercial is not likely to be very meaningful to the listeners, or it is only relevant to them when they need the product or uses it (Bo, 2007). Moreover, everybody is out in the sun daily so the message about being careful and avoid sun burns is easier for a broad range of people to relate to, compared to a message about bicycles.

Louis Nielsen and Carlsberg were highly divergent and as expected, Louis Nielsen was in this category. Being low in relevance could be because of the chosen respondents since not all of them may need eyeglasses or contact lenses. It was astounding that Carlsberg was not ranked higher in relevance by the respondents since it was in high favor of the experts but it may be because the commercial is directed towards the male segment, and since most of the respondents in this study were females then it may not have been so relevant to them.

I assumed that Alka & 3F, L'Easy and Benadryl were supposed to do better than they did – and I expected them to score high in relevance. However, it might be because of the chosen respondents. Many of them are still students and labor unions are not something they find relevant for them at the moment. Moreover, Benadryl is about allergies and although many Danes have some sort of allergy, the chosen respondents may not. L'Easy was the one ranked highest in divergence of the low creative commercials but it was not divergent enough to be put in the category of high divergence. The reason could be that L'Easy has been very offensive in their marketing initiatives, and the respondents may have felt that they have heard the radio commercial repeated too often, and therefore find it less divergent. This notion is furthermore supported by my focus group which was not keen about the commercial either (Appendix 2).

The remaining radio commercials, Kvikly, Voice Mobil Fresh and Q8, are ranked low in creativity of both experts and respondents. Not much positive can be said about these types of radio commercials and according to Smith & Yang (2008), they are to be avoided. However, low creative radio commercials are what constitute the majority of today's radio commercials (Janssens & De Pelsmacker, 2005, p. 385), which this study also proves, and this aspect does not improve the listeners' attitudes – neither towards radio commercials or commercial radio.

The test of Smith & Yang et al.

Another inquiry within the first part of H1 was whether or not the original test from Smith & Yang et al. could be used within a radio setting, something they claimed was possible. The test, which has been used with some minor corrections in this first study, has proven to be very useful when measuring advertising creativity within a radio context. However, there are differences between television and radio, Americans and Danes, and these can especially be seen within the elaboration factor.

As can be seen in Sundhedsstyrelsen & Kræftens Bekæmpelse, Louis Nielsen, Carlsberg, Kildemoes and L'Easy, the elaboration factor is very low compared to the four other divergence factors. An explanation could be that elaboration can be wrong to measure when speaking about radio commercials because too many details can be hard to incorporate in a radio commercial since it will confuse the listener. Therefore, it is often a better idea to keep

a radio commercial simple because the advertiser cannot use actual images to help increase the understanding (Appendix 3), so the elaboration factor may be better suited for television compared to radio since radio has a linear access that is not suited for many details and complex messages.

An interesting aspect in this case is that the low creative radio commercials do not have a significant lower elaboration factor; this may be due to the fact that low creative commercials are often too informative and try to incorporate more than one message. Furthermore, they seldom use humor and are not very professionally made (Janssens & De Pelsmacker, 2005, p. 385) & Appendix 3).

6.1.2. H1b – the effectiveness of advertising creativity

The second part of H1 was to test if increased advertising creativity would affect the stages of the HOE-model positively and although, I do not particularly investigate the relation between cognition, affect and intention, it is assumed on the basis of the HOE-model and other studies that these variables affect each other.

Furthermore, the results go hand in hand with the findings of Janssens & De Pelsmacker and Smith & Yang et al., who argue that the most effective commercials contain both a high degree of divergence as well as relevance. On the other hand, a high degree of divergence only has the possibility of creating a certain amount of effectiveness too, which is evident in this study with regards to Carlsberg. This aspect differs from what is believed within the general assumption of creativity, and Runco (2007) argues that divergence and relevance cannot survive without each other. However, within advertising creativity it is possible for divergence to stand alone.

According to Grøndholdt et al. and Haley & Baldinger, the three best measurement methods are affect (liking), recall and intention in the outlined sequence, however, as recall is not taken into consideration in this context, I will only account for the remaining two. Overall, the results indicate that affect has higher scores than intention but they are very close to each other which prove that these variables are useful methods when measuring effectiveness.

The creative radio commercials positively influence the three stages of the HOE-model, starting with attention, which is a scarce resource. Following the attention process, the results indicate that the creative commercials possess the ability to trigger the awareness of the listeners, and thereby get their attention and cause action i.e. the decision of whether or not to listen. However, this study only measure the commercial's ability to awake attention – not recall, which from an advertiser's point of view is very important since it is not enough to receive the listeners' attention, they have to be able to recognize the brand or product as well. As radio is also a secondary media, attention is even harder to receive, so the level of creativity thus becomes more important as the results show that low creative commercials do not possess the ability to gain attention, thereby, indicating that the listeners will decide to close their ears, passive ad-avoidance or turn off the radio/change station, active ad-avoidance. This will have immense consequences for the advertiser because if the listener decides not to pay attention, then the message of the radio commercial is lost and will not end up with increased for instance brand-liking or intention to buy. Furthermore, it will be a waste of money although the radio media is a relatively cheap way to spend advertising money compared to other media types.

Once the listeners' attention is awoken, the next stage is how the commercial will affect them. Together with attention, affect is an important effect variable since it is proven to have a positive influence on sales according to Haley & Baldinger and Smith & Yang et al, moreover, affect also possess the ability to predict ad-avoidance and as a consequence hereof, a positive affect indicates a lesser chance of the commercial being avoided, an aspect which is further discussed later on. The creative commercials and Carlsberg are able to gain positive results within affect but as with the prior results, low creative commercials are not. This is unfortunate since affect is also a leading variable if an advertiser wants to increase or to change the image of his brand, and not liking the commercial often leads to disliking the brand (Dahlén et al., 2008), an aspect the results of this study also confirms.

As mentioned above, affect has a positive influence on sales, and the results show that the listeners are more inclined to buy if the commercial is creative; this notion also proves that there is both a connection between advertising creativity and affect, and advertising creativity and intention, thereby following the findings of Smith & Yang et al. A cautious notion could therefore be that advertising creativity is able to gain the listeners' attention

which may lead to favorable attitudes towards the commercial that could result in buying the product.

My studies and the discussion above suggest that advertising creativity is important for an effective radio campaign; however, some advertisers may argue that it will be too costly and time consuming to create this type of radio commercial since they are often longer as well (Radio Ad Lab, 2004). But according to Dahlén et al., adding creativity will increase effectiveness more than by heighten the frequency rate so when all comes to all the cost of the commercial should be equal. Furthermore, Dahlén et al. argue that creativity should be applied at a more moderate level which will give a better balance in advertising creativity (Dahlén et al., 2008, p. 401), a notion which means that the advertiser does not need to make an award-winning commercial in order to be creative since this may seem as an overwhelming task. Adding at least a more moderate level of creativity to the radio commercials compared to none, would also enable the advertisers to take advantage of the strengths, the radio media possesses (Warner, 2009).

On the other hand, Smith & Yang et al. claim that advertising creativity is not equal to effectiveness, which my results also prove although only to a very limited degree with Voice Mobil Fresh standing out in a group, and Q8 has an acceptable score in ad-liking. Yet this result indicates that several effect variables are indeed needed to be able to evaluate the result of a campaign truthfully (Grønholdt, Hansen, & Christensen, 2006a). But overall in this study, creativity is closely linked to effectiveness even though the scores are not high within the intention variable, which could be because it is a more stable variable than attention. Moreover, this variable also requires a kind of action from the respondents.

Compared to the results on radio commercial effectiveness done by Grønholdt, my results suggest that high effectiveness can only be achieved when using creative or high in divergence radio commercials, and since his results are based upon 366 radio campaigns, I scarcely believe that all of them are creative. This would seem impossible since I found it difficult to find a few creative radio commercials after 6 months of research. However, his results also show that the general level of ad-liking is only average - not bad or good, and the level of buying intention is below average (Grønholdt, 2008). So Grønholdt's results indicate that the variables that I have used would prove to be average if I had tested and calculated a

total average for all ten radio commercials on affect and intention, thereby, supporting my findings of only creative and high in divergence radio commercials being able to be above average within the affect and intention variable.

The most effective type of radio commercial

As can be concluded from the above, the most effective type of radio commercial is the creative one and since all of the top 4 radio commercials (including Louis Nielsen) use humor. It is safe to conclude that humor is a key ingredient to an effective radio commercial. This point of view is supported by experts, researchers and my focus group who find that humor is important within radio advertising. However, humor has to be sophisticated and not over the top which could be another explanation to why L'Easy did not end up in the high divergence category (Janssens & De Pelsmacker, 2005, p. 377).

When taking a closer look upon some of the other types of radio commercials neither testimonials nor jingles are regarded as creative in this context, however, most research suggest that these types of commercials are highly used, and they prove to have a positive effect (Janssens & De Pelsmacker, 2005, p. 375), which is assumed not to be the case in this study either. It could be due to the specific commercials, and how they are produced but it could also be caused by the lack of humor within these two. The final three commercials primarily used speaking, sound effects and background music, and they proved that stereotype radio commercials are no longer sufficient within radio advertising. They also contradict the results conducted by Miller & Marks, who argues that sound effects can create mental imagery, which is normally associated with a more favorable attitude towards the commercial (Bolls & Muehling, 2007), however, sound effects together with speaking are no longer enough to create effect.

All in all, the above indicates that creative radio commercials are more effective than low creative commercials; however, the results have to be considered with caution since the study is very narrow and only encompass five radio commercials at opposite ends of the spectrum. Moreover, the respondents are not placed in a setting which resembles reality. Therefore, the results are not absolute and could easily change within another context.

6.2. Verification (partly) and discussion of H2

This part considers the results gathered to test hypothesis H2:

Hypothesis 2 (H2): Most people have a negative attitude towards radio commercials, and they avoid them. But advertising creativity can provide a change of mind hence making people more positive towards radio commercials and decrease ad-avoidance.

6.2.1. H2a – the listeners' attitudes and the level of ad-avoidance

The results of my second survey also verify H2a, which is about the listeners' negative attitudes towards radio commercials and the level of ad-avoidance. Generally, the listeners are negative towards radio commercials and tend to avoid them which could be due to the overload of commercials they are exposed to every day, and the fact that the majority of these commercials is low creative. However, this study suggests that when listening to a creative radio commercial, the respondents are more willing to change their attitudes towards them, and they find them good and pleasant. Affect is proved to be a predictor of ad-avoidance (Speck & Elliott, 1997) so my findings could indicate that advertising creativity is able to decrease ad-avoidance, which will be discussed in-depth in the next section.

This correlates to the findings of Mindshare who shows that the gap between annoyance and attention is decreasing which could be caused by an increase in advertising creativity, which my results show has an effect. On the contrary, my results also indicate that the level of advertising creativity is overall low within radio commercials but since the results from Mindshare investigate the general media market, other media types may have put focus on advertising creativity, or it is dependent on the segment which is the argument of Mindshare (Mindshare, 2010). Another explanation could be that there is a difference in ad-avoidance which depends on the media (SIFO - Research International, 2008). The lean forward media has low ad-avoidance whereas this is reversed with the lean backwards media, so therefore, when Mindshare investigate the overall media, the lean forward media could be a strong indicator of the improved results since for instance TV advertising is declining (Appendix 1). Moreover, Jochims argues that the listeners are not fond of radio commercials, which can be explained by radio being a classic lean backwards media, and only few believe they catch their attention. This notion also adheres to my results which find that low creative

commercials are not effective, and that they account for the majority of the current radio commercials.

So all in all, this could indicate that the general attitude towards commercials may be slightly improving but within radio, advertising creativity needs to be more visible in order to take the listeners' attitudes in a more positive direction, as my studies do not indicate a high willingness from the respondents with regards to mind change; however, it is a bit higher for the creative commercials than the low creative ones.

6.2.2. H2b – the ability of advertising creativity to provide a change of mind and decrease ad-avoidance

An interesting aspect of the results was to see if there was a correlation between the general attitude and mind change, which my study showed that advertising creativity could produce at least to some extent. Unfortunately, the calculated cross-tables were restrained as the number of respondents was too small in order to test this notion, and therefore the results could not verify this hypothesis.

Finally, as mentioned in the above section, Speck & Elliott find that the strongest predictor of ad-avoidance is the listeners' attitudes towards the commercial. This notion is supported by this study since the conducted cross-tables detected an association; however, the results were limited because of the number of respondents which makes the foundation very fragile. Therefore, further investigation is needed within this area to prove the association. But an overall indication finds that there is a correlation between affect and ad-avoidance which again indicates that advertising creativity is needed not only in order to gain effect but also to reduce ad-avoidance and to change the listeners' mind towards radio commercials.

6.3. One other aspect for discussion

One interesting discussion that goes beyond the research question and the two hypotheses but in some way still concerns them is the creative myths. According to Sawyer, conceptions of creativity that are believed to be common sense can be changed into creative myths on the basis of scientific explanations, and my results support this argument.

When looking at the first creative myth that creativity is equal to originality, my results state that high in divergence commercials are not able to possess the same excellent results as

with commercials both high in divergence and relevance, however, high in divergence commercials are capable of generating reasonable results since it is the dominant factor.

The second creative myth, which claims that creativity comes from the unconscious, can be falsified. If the process of creativity was not hard work then every radio commercial would be creative, and as this is certainly not so, then the myth lacks reasoning. Furthermore, experts also argue that developing a creative radio commercial is more costly and time consuming but also worth the effort.

Finally, the third myth, which says that fine art is more creative than craft, can to some extent be falsified, but not completely as I do not investigate fine arts vs. craft in this study. However, this study suggests that fine art does not have monopoly on creativity, and that the respondents of my surveys value creativity and notice when it is absent, thereby, indicating that creativity is important in craft as well.

6.4. Conclusion

Let it be said right away, advertising creativity is too valuable to be hidden in the shadows. It is time for the advertisers and the radio stations to realize the potential of advertising creativity, something the listeners have discovered long ago. Their revenge has been to avoid radio commercials either passively or actively.

In this study, I have tried to measure the level of creativity within 10 different radio commercials, and it was encouraging to discover that creativity exists within Danish radio commercials. The top 4 commercials had a high degree of divergence and two of them, Sundhedsstyrelsen & Kræftens Bekæmpelse and Kildemoes also had a high level of relevance, but divergence has proved to be the leading component. Furthermore, the top 4 commercials all have a high amount of humor indicating how important this aspect is within advertising creativity if it used in a sophisticated manner. However, it is alarming that 6 out of 10 radio commercials in this study, which provides a general view on the tendencies within commercial radio, are low creative. Although, other factors affect the commercial radio industry negatively, this study confirms that the high amount of low creative radio commercials does not help taking the industry in a more positive direction.

On the contrary, advertising creativity could improve the value of radio as an advertising media. My studies suggest that creative radio commercials are highly effective, and they have better scores than the low creative commercials within all stages of the hierarchy of effects. Even though, my research has its restraints because of the limited and narrow number of respondents and commercials. It clearly shows that advertising creativity is the key to conduct a radio commercial that is able to gain the listeners' attention, provide affect and an intention to buy.

Generally, the listeners' attitudes towards radio commercials are negative; however, the creative radio commercials possess the ability to create a change of mind, and although the results are not the uttermost convincing they still indicate that low creative commercials do not possess the same ability. Furthermore, the level of ad-avoidance is high but the majority of the respondents are passive ad-avoiders which can be interpreted positively since there is still a chance to reach them. My results also indicate that there is an association between ad-avoidance and affect meaning that a high level of affect could reduce ad-avoidance. However, my results could not justify a direct connection between the general attitude and mind change.

All in all, advertising creativity has the potential of increasing the value of radio as an advertising media and enable radio to live up to its name of being "the theater of the mind". Thereby taking advantage of the strengths radio possesses, which could lead to commercial radio being better suited in order to survive as a cultural/creative industry and hopefully becoming a worthy competitor for DR. However, it depends on the advertisers and the radio stations, and it will be crucial for them to remember that *"it is all about the listeners"* (Warren, 2005, p. 1).

6.5. Further perspectives

As mentioned in the beginning of this thesis, an interesting perspective could be to investigate radio commercials in a context that resembled reality better than with this study. One way to accomplish this could be by producing a radio broadcast and implementing the selected radio commercials, thereby also having the chance of evaluating the radio programs as well, since they may also be a reason why commercial radio is suffering. Furthermore, a broader audience is needed within all age categories to be able to get a more valid research

and finally, it could prove to be an even better research if recall and emotions were considered as well.

Another interesting aspect could be to use the test conducted by Smith & Yang et al. and place it in another context, as for instance television or cinema commercial, in order to measure the level of creativity within these media types. But the researcher has to have in mind that the test should be changed a bit considering which media type it shall measure. Otherwise, it can be difficult for the respondents to understand and judge the level of advertising creativity, and then there is a higher possibility that the results may be affected.

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Appendix 1 – The Danish advertising expenditure 2009

Det Danske Reklameforbrug 2009											
Mio. DKK (Løbende priser)	2005	%	2006	%	2007	%	2008	%	2009	%	2008-2009 ændring %
Dagblade	3.139	27	3.493	26	3.229	22	2.735	19	2.065	17	-24,5%
Lokale og regionale ugeaviser	2.323	20	2.467	18	2.704	19	2.554	18	2.143	18	-16,1%
Magasiner/Fagblade/Tidsskrifter	1.616	14	1.804	13	1.871	13	1.849	13	1.336	11	-27,7%
Købte magasiner	404	3	454	3	497	3	468	3	328	3	-29,9%
Andre magasiner	307	3	363	3	367	3	382	3	266	2	-30,4%
Fagblade og tidsskrifter	905	8	987	7	1.007	7	999	7	742	6	-25,7%
Årlige publikationer	945	8	911	7	873	6	829	6	624	5	-24,7%
Plakat- og trafikreklame/Outdoor	383	3	405	3	473	3	516	4	491	4	-4,8%
TV	2.254	19	2.471	18	2.516	17	2.431	17	2.059	17	-15,3%
Radio	280	2	279	2	285	2	250	2	217	2	-13,2%
Biograf	57	0	55	0	56	0	56	0	53	0	-5,4%
Internetreklame	742	6	1.794	13	2.502	17	2.926	21	3.030	25	3,6%
Annonceomsætning i alt	11.739	100	13.679	100	14.509	100	14.146	100	12.018	100	-15,0%
Husstandsomdelte tryksager	2.588	32	3.006	38	3.131	38	3.090	36	2.884	37	-6,7%
Direct Mails	2.032	25	1.816	23	1.276	16	1.759	20	1.488	19	-15,4%
Andre tryksager	1.847	23	1.479	19	2.070	25	1.856	22	1.695	22	-8,7%
Sportssponsering	1.060	13	1.136	14	1.182	14	1.258	15	1.104	14	-12,2%
Reklameartikler	471	6	515	6	553	7	624	7	547	7	-12,3%
Anden reklame i alt	7.998	100	7.952	100	8.212	100	8.587	100	7.718	100	-10,1%
Ufordelte prod.- og adm. omk.	4.458		4.891		5.181		4.927		4.567		-7,3%
I alt reklameforbrug	24.195		26.522		27.902		27.660		24.303		-12,9%
Kilde: Reklameforbrugsundersøgelsen 2009 Anm: Ændret opgørelsesmetode for Internet fra 2006.											

Appendix 2 – Focus group interview

Date: February 25, 2010.

Moderator:

Gitte Johansen.

Participants:

Maja, Klaus, Nanna & Andreas.

Del 1

1. Hvad ved I om radio i Danmark?

Tvivl om hvad Gitte vil med spørgsmålet.

Gitte: For at tjekke generel viden om radio.

Stadig lidt tvivl, så Gitte uddyber ved at give et eksempel med, at der findes kommerciel og ikke-kommerciel radio.

Maja: Det er det samme som med programmerne på tv, DR er jo ikke kommerciel.

Klaus: Public service, som vi betaler for at få (via licens).

2. Ved I hvordan det går på radiomarkedet?

Klaus: Det går ad helvede til.

Nanna: Ja.

Klaus: Altså på det kommercielle der går det skide dårligt. Er det ikke TV2-Radio, som lige er død, og 100 FM er blevet reddet.

Nanna: De fleste af dem, som starter op, de holder jo ikke i ret lang tid.

Andreas: Jeg ville ikke røre det marked med en ildtang, det er helt sikkert.

Nanna: Nej det virker ikke som om, at det er en god investering.

3. Der er lige lavet en ny undersøgelse, som viser at man faktisk er begyndt at høre mere radio.

Nanna: Ja det læste jeg godt i avisen, det var noget med at unge mennesker mener, at der bliver mere radio i fremtiden. Eller de tror, at de vil høre mere radio i fremtiden.

Klaus: Men også DR, de har fået sindssygt mange kanaler her inden for det sidste stykke tid, altså også med DAB kanaler og sådan noget. Det hjælper så ikke hvis man ikke har en DAB radio men der er kommet rigtig mange nye kanaler med politik og alt muligt forskelligt, så det er meget mere spredt.

Andreas: Så mere segmenteret?

Klaus: Ja meget mere segmenteret. Du kan høre det der P5000 til de helt unge og så er der Boogie radio og alt muligt. Altså er det meget mere specifikt, det tager mere af det private (kommercielle) marked nu, tror jeg.

4. Hvad forbinder I med kommerciel radio?

Nanna: Virkelig irriterende mange reklamer.

Maja og Klaus er enige.

Nanna: Ligesom på TV, det er belastende.

Maja og Klaus erklærer sig enig.

Klaus: Mainstream musik.

Maja: Ja.

Andreas: Meget hit-musik.

Nanna: Ja og meget det samme musik.

Klaus: Ja musikken smelter meget sammen.

Nanna: De spiller det samme igen og igen og igen.

Maja: Og pisse irriterende værter også.

Nanna: Lige præcis sådan nogle, som man nærmest ikke kan holde ud at høre på. Hvor de selv synes, at de er sjove, men det er de simpelthen ikke.

Maja: Også fordi jeg synes at det er meget ungdommeligt, nu lyder det som om vi er vildt gamle, men sådan noget pop-smart friskt noget hele tiden.

Nanna: Ja og det er bare ikke sjovt.

Maja: Nej og heller ikke rart at høre på.

Nanna: Sådan en lille smule uintelligent.

5. Nu ved jeg ikke, hvor meget I hører kommerciel radio, men hvorfor hører I det og hvorfor ikke?

Maja: Jeg hører slet ikke kommerciel radio. Jeg hører kun P3, jeg ved ikke hvorfor.

Nanna: Jeg hører det kun hvis jeg kører i bil og der er en eller anden sang, som er dårlig på P3 så skifter jeg over på nogle af de andre kanaler for at se om der er noget.

Andreas: Ja lige præcis.

Nanna: Men jeg skifter videre med det samme hvis der er reklamer. Så det er kun for at se om der er en god sang.

Maja: Jeg gør for resten det samme som Nanna.

Andreas: Altså hvis man gerne vil høre mange hits der lige er der for tiden et eller andet man lige har hængene i hovedet så kan man da godt blive på den kanal for så hører man den sjovt nok mange gange. Men ellers så skifter jeg også.

Klaus: Ja.

Andreas: Hvis jeg sidder i bilen med nogle andre, de kan godt lide at skifte over til de kommercielle kanaler nogle gange.

Klaus: Jeg synes, nu er det ikke for at være imod det, som I siger, men jeg synes faktisk, at P3 er røv-irriterende om morgenen altså i hvert fald lige de tidlige timer om morgenen, hvor de giver dig Danmark på to timer, eller hvad det handler om, jeg synes bare, at det er... Kanonkongen og de der folk der bare skal sidde og snakke om, hvor spændende det er, de ting de selv sidder og laver. Er det kun mig, der tænker det?

Nanna: Ej nogen gange det er rigtigt, det er som om at de er lidt for selvfede.

Klaus: Altså dem som bare sidder der og piller sig selv i navlen, og det bliver jeg meget træt af om morgenen, så vil jeg hellere faktisk hellere høre på nogle af de der som bare laver gas og så er det bare lige ud af landevejen.

Nanna: Der er det der, jeg kan ikke huske hvad det er inden for 9 til et eller andet, som er det der morgen...

Maja: Det er med Sara og Adam.

Nanna: Hvad er der før det? Der er noget fra kl. 6-9 hvad er det?

Klaus: Ja det er lige når man står op.

Maja: Der er det med Kanonkongen, han kom tilbage med.

Klaus: Ja det er bare blærerøvsagtigt, så vil jeg næsten hellere høre nogle af de der lidt dumme værter, som bare siger noget sjovt.

Nanna: Men det kommer også an på hvilke værter, som de har på P3, synes jeg.

Klaus: Ja meget.

Nanna: Det er virkelig afgørende, hvordan de er.

Klaus: Ja helt vildt meget.

6. Det vil sige, at værterne vil være afgørende for, hvad man vil høre?

Nanna: Meget.

Maja: Det kommer også an på, hvor meget de er på, for kommerciel radio der er værterne ikke særligt meget på, der er det mere musik og reklamer, musik og reklamer, mens P3 der er det meget afhængigt af fordi de snakker rigtig meget.

Andreas: Men Morgenhyrderne for eksempel var det ikke 100 FM som havde dem? Det synes jeg var sjovt nok.

Klaus: Ja det var grineren men der var værterne også mere på.

Nanna: Det var også meget populært i starten hvor det var med Lasse Rimmer og Lars Hjortshøj.

Klaus: Ja de var sgu meget sjove.

Nanna: Ja og Andrea Elisabeth Rudolf, men så var det som om, at det gik ned ad bakke for dem.

7. Nå men kunne I så finde på, nu har vi snakket om, at der er ret mange reklamer på kommerciel radio, kunne I så finde på, de siger for eksempel på Nova FM, at der kommer 11 sange i træk kl. 13, det vil sige at de næste højst sandsynligt ca. 5-7 minutter der vil være reklamer, ville I så hoppe væk eller ville I sidde og høre reklamerne?

Maja: Jeg ville skifte.

Nanna: Jeg ville også skifte.

Andreas: Hoppe væk.

Klaus: Ja det tror jeg os.

Maja: Medmindre man hører sådan en soundbit eller sådan noget, hvor der er lige den der sang, jeg gerne vil høre senere, så kan jeg godt blive.

Nanna: Ja men så skal man virkelig ville høre den, men man ved også, at den kommer ikke til at starte med. Den kommer først efter, så man kan godt lige nå at skifte rundt.

Andreas: Ja man zapper lidt.

Nanna: Ja men kun i en bil. Jeg skifter aldrig derhjemme.

Andreas: Ja kun i en bil.

Maja: Ja jeg skifter heller ikke derhjemme, der er det mere som baggrundsstøj.

Nanna: Præcis.

Maja: Ja der hører jeg ikke sådan.

8. Hvorfor tror I, at det ikke er rentabelt at lave kommerciel radio i Danmark?

Maja: Fordi at ingen gider høre på det.

Nanna: Ja.

Klaus: Og så tror jeg altså ikke at der er meget effekt i de der radioreklamer, seriøst.

Nanna: Nej jeg kan ikke huske en radioreklame altså overhoved.

Andreas: Det er også, fordi at vi får så mange flere indtryk nu til dags end man gjorde for mange år siden, vi ligger jo ikke engang mærke til det, det kommer alle steder fra.

Nanna: Ja det er jo det.

Andreas: Reklame, reklame, reklame. Så jeg tror ikke rigtigt, at de har den samme indflydelse, som de havde for et par år tilbage.

Nanna: Og så er det som om, at de bare skal være lidt irriterende, de der folk der, før at man husker det, eller før at der er en af dem, som hænger ved. Det er sådan lidt... Det gider man bare ikke.

9. Synes I, at kommerciel radio er godt til at gøre reklame for sig selv som reklamemedie?

Maja: Ja det synes jeg egentlig nok.
Klaus og Andreas er enige.

Nanna: Ja de har da meget egentlig.

Maja: Ja de holder sådan nogle event inde på Rådhuspladsen og sådan noget.

Nanna: Der er da også plakater, det synes jeg da tit, man ser.

Andreas: De styrer deres eget navn.

Maja: Men jeg forbinder det ikke med et kvalitetsstempel at det er The Voice eller 100FM, som står for et eller andet. Så er det oftest sådan et eller andet popmusik eller paradise holtel-agtigt.
Klaus, Andreas og Nanna er enige.

Klaus: Det er ikke sådan, at man siger til vennerne, at man skal til The Voice koncert.
Nanna, Maja og Andreas er enige.

Nanna: Nej det er vi nok lidt for gamle til altså det tror jeg.

Andreas: Er vi ikke vokset op med The Voice?

Nanna: Jo men tror I ikke også bare at når man når over 25, så er man for gammel.

Andreas: Jo nu er vi for gamle, men det har ikke så meget med The Voice at gøre.

Klaus: Jeg synes meget, at The Voice og Uptown Radio var meget i teenageårene i folkeskolen.

Nanna: Ja jeg tror også de der gymnasieelever, sådan op til 22-23 år.

10. Hvem synes I at kommerciel radio primært henvender sig til – altså deres målgruppe?

Alle er enige om at det primært er de unge.

Klaus: Og håndværkere, tror jeg, rigtig meget.

Nanna, Andreas og Maja er enige.

Klaus: Alle mulige slags håndværkere.

11. Hvad er god radio for jer?

Maja: Jeg synes meget, at det har med værter at gøre, nogen som skal sidde og snakke, og man skal synes, det er sjovt at sidde og høre, for musik er det samme på de fleste radiokanaler. Der er nogle, som spiller kun det nye og nogle, som spiller også noget gammelt. Jeg synes personligt, at der er fedt, når det er blandet, men for mig er det afgørende hvilke værter og det snakkede vi også om tidligere som for eksempel P3 om morgenen der er ikke så fede værter, musikken er højst sandsynligt den samme som to timer senere, men værterne er bare ikke så fede.

Nanna: Jeg synes altså også, at det er lidt vigtigt, at de spiller ny musik.

Andreas: Ja.

Nanna: Så man kan få lidt input.

Maja: Men ikke kun ny musik.

Andreas: For mig er det alternativt musik.

Nanna: Ja præcis for det er nemlig meget alternativt på P3.

Andreas: Det kan være for alternativt, men nogle gange er det også godt i forhold til, hvis man nu tog The Voice, så vil vi kun få top of the pop altså faktisk kun poppet musik stort set.

Nanna: Og ikke helt nyt.

Andreas: Nej ikke altid i hvert fald. Kun lige et hit, som bliver spillet titusinde gange.

Klaus: Også sådan en ting med at der faktisk er et tema på nogle af deres programmer, at det ikke bare er sådan, nogle gange når man åbner for en kommerciel radio, så er det det samme, som bare fortsætter i et helt døgn, men når man for eksempel åbner for P3 om aftenen eller på en fredag aften, så er der sådan noget Unga Bunka, hvor der er sådan noget elektronisk musik, som bare kører hele aftenen, hvor man så lærer en helt masse om det, som man måske ikke ved så meget om.

Nanna: Ja det der med sådan nogle interessante programmer.

Klaus: Eller det der musikquizen om lørdagen, synes jeg også er vildt grineren.

Maja: Ja nemlig det der med, at man tænder for at høre noget. Altså jeg tænder for, eller streamer det online, altid Mads og Monopolet for eksempel.

Andreas: Ja det er faktisk meget godt.

Nanna: Ja så skal man ligesom tage stilling til nogle spørgsmål selv også.

Andreas: Der er altid en masse folk der ringer ind med en masse underlige meninger – altid godt at være uenig med folk.

12. Ønsker I radio uden reklamer? Eller er det okay, at der er reklamer?

Maja: Jeg synes, at det er okay, at der er nogle, men det kommer også an på, hvad det er reklamer for. Jeg har det sådan, at for eksempel på P3 vil jeg godt høre reklamer for programmer, som er på DR eller sådan et eller andet andet end for eksempel, jeg gider ikke høre en reklame for Cult Shakers, eller hvad de prøver at sælge på 100 FM eller sådan noget. Det kommer an på, hvad det er for nogle reklamer.

Klaus: Jeg kan godt lide, reklamer som sådan de der reklameblokke, siger mig ikke så meget, men der hvor de tager et eller andet, lad os sige at det er fra Tuborg som har sponsoreret et eller andet program og så integrerer de det ind på en eller anden måde, sådan så det giver mening, så det ikke bare er meget påklistret, men det giver mening i det program, at det på en eller anden måde er noget med, at man skal drikke nogle øl eller et eller andet, altså sådan så det er en del af indholdet. I stedet for at nu holder vi en pause, og her er der reklamer, og så starter vi med det sjove igen.

Andreas: Men du skal også føle, at du får noget for reklamerne. At det ikke bare er, at du får en masse reklamer i hovedet og så bare skod musik tilbage.

13. Synes I, at selve radiokanalen godt kan lade deres annoncører lidt i stikken ved, at man siger, at kl. 13 starter musikken igen, fordi at hvis du ved, at det er kl. 13, at den starter, så kunne folk ville vente med at høre den kanal igen til kl. 13. Så ville I mene, at det kunne være lidt farligt at gøre i forbindelse med, at man også skal holde på sine annoncører?

Maja: Men er det ikke også for at redde egen røv man ved at dem der lytter ikke gider høre på reklamerne, så vi er her igen kl. 13 hvor det sjove starter, så kommer I tilbage der.

Andreas: De er der for musikken, de er det ikke for reklamerne, men de har brug for reklamerne for at fungere, så det er om at finde den der magiske mellemvej. Men du bliver nødt til at sige til folk, at vi er tilbage deromkring.

Klaus: Ja det er jo bedre end, at de bare slukker helt.

Andreas: Ja eller bare går over til konkurrenten.

Del 2

14. Set ud fra de her reklamer, hvor relevante ville I så mene, at de var for målgruppen?

Nanna og Maja: Burger King

Andreas: Hvis L'easy nu fokuserede på at man kunne købe på afbetaling, som de jo gør på tv, så ville det være henvendt mod de unge men det som de gør der

Nanna: L'easy er henvendt mod denne her målgruppe – meget.

Maja: Ja jeg tænker også de der håndværker-typer.

Klaus: Ja de skal bare have nogle hurtige varer.

Nanna: Ja sådan nogle som siger uhh kan vi få det nu og ikke betale.

Andreas: Ja det synes jeg er rigtig, jeg mener bare at selve reklamen havde passet bedre end den der Conny-reklame, som sætter en eller anden vaskemaskine ind. Der er det bedre at fokusere på, at man kan købe en masse ting på afbetaling.

Klaus: Jeg tror, at den der Louis Nielsen, den der lidt frække fætter der, den er nok meget god til håndværkerne.

Andreas: Ja.

Klaus: Jeg synes, at den var meget sjov.

Nanna: Det synes jeg også.

Maja: Den er sgu da meget god til alle.

Andreas: Ja den er meget god til unge.

Klaus: Den tror jeg rammer meget godt. At de så sælger briller, det er så en anden sag, det er ikke særligt spændende, men det er nok også derfor, at de vil prøve at gøre det sjovt.

Andreas: Handikappedes Gruppeforsikring og KRIFA er nok skudt forbi.

Klaus: KRIFA de er bare røv-irriterende.

Nanna: Men altså fagforening, a-kasse....

Andreas: Ja det går vi unge jo meget op i jo.

Nanna: Ej men også vi har jo de unge og så har vi dem der....

Maja: Håndværkere

Nanna: Ja Paradise Hotel.

Maja: Bare lige for at nævne det igen.

Nanna: Nå men Burger King er i hvert fald også.

Klaus: Ja den er effektiv.

Nanna: Ja og relevant for målgruppen.

Andreas: Ej den er ikke effektiv tror jeg.

Nanna: Jo jeg fik da bare lyst til en burger.

Klaus: Jo hvis man hører den nok gange.

Andreas: Alle reklamer er effektive, hvis man bare hører ordet burger.

Nanna: Nej hans stemme, det er bare burger.

Klaus: Det er mest den måde, han siger flammegrillet. Så bliver man bare sulten.

Nanna: Ja han har bare mmm en appetitlig stemme.

15. Nå men nu hvor I har hørt 5 forskellige reklamer, hvad synes I så om kvaliteten af radioreklamer?

Andreas: Ja lige på dem her var den generel lav, synes jeg.

Gitte: Ok. Dem jeg har valgt ud har faktisk været lidt bedre.

Maja: Ja det tror jeg også. Jeg tænker, at de her reklamer, det er sådan nogle, som man hører på TV2 også. Men sådan nogle lokal-reklamer, dem synes jeg, er endnu værre end dem her.

Klaus og Andreas er enige.

Maja: Men havde vi hørt den der Mobil Fresh, den synes jeg virkelig den er åndsvag.

Nanna: Der får man lyst til at begå selvmord.

Andreas: Det gør jeg også lidt af L'easy.

Nanna: Det gør jeg også.

16. Men hvordan ville I så synes, at de kunne forbedres?

Klaus: Det er jo reklamer, mand, altså helt ærligt, det er jo sådan, at det er deres præmisser, de skal jo et eller andet sted være irriterende.

Nanna: Jamen kunne man ikke, altså det der når de går over i sådan et eller andet med, hvor det er humor, de spiller på eller et eller andet ironisk eller sådan noget, så bliver de også sådan lidt interessante og ikke så irriterende, så måske man kunne tage dem væk fra det der mega irriterende element, hvor der ikke er noget sjovt i det, og det bare er støj.

Klaus: Det er det der med, at det bliver anstrengende, fordi man prøver at være sjove, men bare fortæl mig hvad det egentlig er, du vil sælge mig og er det relevant for mig så hører jeg efter, og er det ikke så fuck af.

Nanna: Ja og ikke have sådan en irriterende stemme på.

Maja: Louis Nielsen var ikke så irriterende, men til gengæld ville jeg aldrig nogensinde sammenligne den med produktet, altså jeg ville godt høre den der sang og synes ha ha det var meget sjovt, men jeg ville aldrig tænke Louis Nielsen, når jeg hørte den, så jeg tror, at det er svært.

Nanna: Nej det er lidt noget andet, end man er vant til at høre fra dem.

Maja: Ja præcis.

Andreas: De slutter jo så af med ham der de normalt bruger.

Nanna: Ja så de ligesom lidt tilbage til konceptet, kan man sige.

Maja: En time senere ville du så tænke, at det var en sjov sang som jeg har hørt i radioen, har du hørt den der med hende med guitaren, men jeg ville ikke tænke Louis Nielsen, jeg ville tænke, har du hørt den med hende der med guitaren.

Nanna: Og man ville huske sangen igen med det samme, når man hører den.

17. Men hvis man hører den igen et andet sted eller så den på TV hvor man fik billede på, ville man så forvente det eller kende den?

Maja: Det ville jeg ikke.

Nanna: Det ved jeg ikke. Jeg har ikke hørt den før kun her og her sidder man og lægger mærke til, hvem de er, og hvad de siger.

Andreas: Det visuelle fanger altid mere, hvis man nu ser en eller anden kvinde sidde og spille på en guitar og synge, samtidigt med at der så er nogle Louis Nielsen logoer rundt omkring, så kan det godt være at man forbinder det lidt mere med, når man så hører hende. Så tænker man, nåh ja vi ved allerede at det er en Louis Nielsen reklame. Men man kan sige i forhold til radio, betyder det jo ikke specielt meget...

Klaus: Nu har jeg tænkt lidt over det og der er nogle Louis Nielsen reklamer, hvor der er sådan nogle briller som kører henover en hvid skærm, og de er meget røvsyge egentligt, men der ser man det der billede, men på radio der er de meget mere kreative. Det er bare ikke rigtigt den samme virksomhed inde i hovedet, synes jeg.

Maja: Men spørgsmålet er, hvad skal de fokusere på, altså de sælger billige briller.

Klaus: Ja det kan de vise der.

Maja: Ja det kan de vise der, man tænker når man skal ud og skal bruge så få penge som muligt på briller – Louis Nielsen.

Nanna og Klaus er enige.

18. Vil I synes, at en radioreklame ville være bedre, hvis man fik lavet det sådan, så man kunne forestille sig det inden i hovedet, altså at det blev til et billede?

Klaus: Helt sikkert.

Maja: Jeg tænker mere sådan noget story-telling, hvor man ligesom er i en eller anden situation, hvor man får forklaret.

Nanna: KRIFA. Der stod man jo helt af, de gik måske lige for langt.

Andreas: Man skal kunne relatere til det.

Nanna: Det skal også have en sammenhæng med produktet.

Maja: Jeg tror ikke, at det er en dårlig idé at lave sådan noget story-telling, men man skal virkelig være bevidst om, hvordan man bruger det.

Klaus: Også fordi man har 30 sekunder, eller hvor meget det er. Nogle gange kun 15 sekunder. Det er svært.

19. Så sådan en som for eksempel Handikappedes Gruppeliv, hvor de faktisk laver noget story-telling ved, at det er en, der er handikappet, som har vundet OL, som går ind og siger, at man sagtens kan leve videre, men det skulle måske have været mere klart?

Andreas: Jeg synes, at det bliver leveret for fladt. Og det bagefter, det er bare ekstra fladt, ekstra tørt eller hvad skal man sige.

Maja og Klaus er enige.

Nanna: Ja hvad er det egentlig? Hvad er det for noget?

Maja: Jeg har det sådan at hvis jeg skal falde for det, så skal der være noget empati i det, sådan noget som var det SOS Børnebyerne som sidder og fortæller en historie om en eller anden pige, der har mistet begge sine forældre og er helt vildt ynkelig eller hvad man nu kan sige. Så ville det måske røre noget i mig, men denne her den rørte mig ikke. Skal det være sådan noget story-telling, hvor der skal nogle følelser ind, så skal det virkelig røre en.

Andreas: For mig lød han useriøs, ham gutten der, han lød som Johnny, der sagde at jeg stadigvæk kan og hov jeg har egentlig også lige vundet det der.

Nanna: Ja og som egentlig ikke var handikappet.

Andreas: Ja lige præcis.

20. Kan I huske den reklame, den har også kørt på TV her lige inden jul med Bent Fabricius-Bjerre og så en lille pige der står udenfor og siger "du skal betale" eller lignende. Den kørte i radio på fuldstændig samme måde. Den var meget genkendelig.

Nanna og Klaus: Ja den kan vi godt huske.

Maja er enig i, at den var meget genkendelig.

Klaus: Jeg lagde ikke mærke til radioversionen.

Maja: Det er lidt det samme, at L'easy gør, det der med at køre den samme, de har den der jingle eller slogan, og det tror jeg hjælper i radio, sådan noget med at der er en eller anden jingle, og man hører den igen og igen, om det så er 3 ord eller en sætning, er lige meget.

Nanna: Ja lige så snart man hører det, så ved man, at det er L'easy.

Andreas: Ja det er så genkendelighed, men det er ikke ensbetydende med, at vi gider købe det.

Maja: Nej, nej overhoved ikke, men er vi deres målgruppe?

Nanna: Men det kan også være at målet med det, er genkendelighed, fordi der så ud fra det alligevel er en vis procent, som så ved og vil benytte sig af det.

Klaus: Netop.

Andreas: Det er jo argumentationen for at vælge den facon der. Jeg synes, at L'easy har rykket sig fra at være et relativt serøst firma til at starte med til at være et rigtigt useriøst firma, som jeg ikke ville bruge.

Klaus: De har jo næsten reklameret hver dag de sidste 12 år.

Nanna: Ja det er fuldstændig overload med deres reklamer.

Klaus: Det er bare sådan lige ud af landevejen hele tiden, det er jo bare sådan noget clutter.

Nanna: De har virkelig valgt massiv mediedækning.

Klaus: Men det har sat sig et eller andet sted for vi har alle sammen en mening om det.

Nanna: Ja. Hvis man ville leje eller lease et eller andet. L'easy det ville da være det første ellers skal man til at undersøge, hvad er der af andre. Ville man være irriteret nok til ikke at benytte sig af L'easy? Og det er man jo nok ikke. Det skal jo bare være så nemt som muligt.

Klaus: Deres strategi er jo nok at man bare skal huske dem, når man får behovet og det kan være man bliver irriteret på dem nu, men hvis behovet kommer, så vælger man dem.

Nanna: Ja præcis og det fungerer bare.

Maja: Det er det samme med forsikringsselskaber, dem der der siger deres telefonnummer. Jeg kan da huske Alka's telefonnummer i hovedet, 70121416, det kan godt være at genkendelighed, lige nu fungerer det ikke, men den dag jeg står og skal bruge en forsikring.

Nanna: Det er jo også derfor, de ved jo godt at det er det som fungerer.

Maja: Og man køber ikke en forsikring hver dag, men den dag man så gør så...

Andreas: Så glemmer man reklamen og tænker, hvad husker man på.

Nanna: Det tror jeg også.

Maja: Jeg har det sådan med mange reklamer, at jeg synes, den er sjov, men jeg forbinder den ikke med produktet.

Nanna: Ja så fungerer det jo ikke.

21. Hvis vi sådan skal tale lidt generelt om reklamer, ville I så føle lidt, at fordi der er så mange indtryk, så lukker man lidt af, igen medmindre at det gælder for en eller at man skal bruge det, men at man så bare generelt lukker af for reklamer?

Nanna: Ja det tror jeg og jeg tror specielt, hvis du ikke kan se sammenhængen med det reklamen går ud på og selve produktet og branded bag f.eks. den TDC reklame som jeg ikke vidste var TDC, hvad får de så ud af det, så synes jeg bare lidt, at det er mislykkedes.

Maja: Men jeg tænker stadig om der ikke kan sætte sig noget i underbevidstheden, fordi den der ALKA reklame, det er ikke fordi jeg har siddet og tænkt at det var en god reklame og at de siger deres telefonnummer på en sjov måde men derfor senere kan jeg jo huske den alligevel, så det kan godt være at lige når jeg hører den så synes jeg den er pissetårlig og forbinder det ikke med noget som helst, men alligevel sidder den i hovedet.

22. Så det vil sige at hvis man hører den fra flere forskellige sider af, så bliver den nemmere at huske?

Maja: Ja medmindre at den er meget irriterende.

Nanna: Jeg synes, at det bliver problematisk, når man ikke kan sige, hvem der står bag en reklame, fordi det skal være så specielt eller nytænkende og kreativt, at der ikke er nogen forbindelse overhoved.

Andreas: Det er jo fordi at de prøver at skabe en forbindelse mellem, det vil sige de, lad os sige Polle fra Snave og så straks tænker man Sonofon efter et stykke tid.

Nanna: Jamen jeg forstår godt selve konceptet bag, men når det bare bliver for stor afstand mellem de to ting, så fungerer det bare ikke - ikke efter hensigten, vil jeg mene.

Andreas: Så er det først når det er blevet til et anerkendt par ligesom de to fugle, Kaj og Bøje, så er det anerkendt, og vi ved godt, at det her har noget med færger at gøre.

Klaus: Men det er vel også det, der er mange, som prøver på, fordi de ved at når den først går igennem den der, så er det lidt kult og noget som folk de snakker om. F.eks. Harry fra DSB. Men det jeg prøver at sige er, at så vil alle bare gøre det, fordi at hvis de kan så kan det også være, at vi måske kan, så lad os satse pengene på det.

Andreas: Så vi forbinder TDC med de her nøgne mennesker.

Maja: Man skal også passe på med, hvor sjovt man vil gøre det og kreativt og hvor langt ud, man vil gøre det.

Nanna: Ja men det afhænger jo også lidt af målgruppen.

Klaus: Jeg tror sgu ikke at det er så let at lave de reklamer der.

Nanna: Det tror jeg heller ikke. Altså specielt til radiomarkedet, det er virkelig ... Det skal jo være fængende og ikke irriterende.

23. Hvad synes I om de lydeffekter, der kommer med blandt andet at så er der en hund der gør eller sådan noget, er det noget I synes, at der skal være der?

Klaus: Det ville da også være for tørt hvis det bare var en mand der sad og læste op af et papir, men det er fedt det der, når der kommer nogle effekter, som giver et billede inde i hovedet, hvor man tænker det der er en eller anden historie, som lynhurtigt giver sådan nogle associationer, hvor man får et eller andet billede.

Nanna: Jamen det er rigtigt, faktisk den der med Honduras med den kødædende plante og hunden (KRIFA).

Klaus: Ja den var måske lidt for meget.

Maja: Men der er alligevel nogle ting, hvis man i forvejen forbinder den med noget som hvis man hører en flaske blive åbnet eller en cola hvor man hører det der brus, som i den der Burger King reklame, hvor man hører en bøf bliver stegt, så er det jo straks, at det fungerer. Men det skal ikke være for meget og det skal være meget få specifikke ting som man ved alle forbinder med et eller andet.

Nanna, Andreas og Klaus er enige.

Nanna: Men det er vel også nemmere med madvarer og drikkevarer at ligesom skabe en forventning.

Andreas: Jeg tror bare ikke at radio er det rigtige medie for sådan noget som KRIFA altså det er for meget, de kan ikke nå på den korte tid at bringe budskabet ud.

Maja: Så skal det være mere informativt altså vi har den her a-kasse, det er helt vildt godt, vi har det her tilbud, helt vildt billigt – godt for dig.

Andreas: Ja godt tilbud til dig – nu.

Nanna: Ja det der bliver alt for meget.

Andreas: Ja de prøver at sige, hvad de står for. Du tænker ikke a-kasse pga. ridderen.

Nanna: Nej absolut ikke. Men der kom godt nok noget med, hvad prisen var.

Maja: Jo men du skulle sidde og høre efter og man er gået videre, fordi det bare bliver for kompliceret.

Andreas: Så ikke for komplicerede reklamer.

Nanna: Hvori de første 10 til 20 sekunder, er det virkelig vigtigt, at det er godt og fængende, og at man ikke bliver irriteret.

Andreas: Ja så kan det godt være, at man gider lytte efter, hvad det koster.

Nanna: Så kan det godt være, at man beholder nogle af lytterne, men hvis det er lige fra starten af at det er irriterende, så slår man væk.

24. Der kører reklamer på 15, 20, 30 sekunder og derover, men dem over de 30 sekunder kan måske nogle gange blive for lange i forhold til, at det kun er lyd?

Klaus og Nanna er enige.

Maja: Så skal det virkelig være fængslende, så skal det være, at jeg har brug for det her produkt. Nu har jeg brug for en a-kasse, men de skal fortælle, hvad kan de, som de andre ikke kan. Så ville jeg høre efter.

Nanna: Ja men det der med sådan en ridder...

Maja: Det ville jeg finde dybt useriøst. Nej den a-kasse skal jeg ikke have.

Appendix 3 – Interview with Palle Bo

Summary

The interview took place after a presentation by Palle Bo from Radioguru at Iværk & Vækst 2010 in Forum.

Palle Bo and I primarily talked about the radio market, and his background as a maker of radio commercials. He explained that it is a difficult market to compete in since the advertisers expect an effective and creative radio commercial for a small amount of money. This is not possible, and therefore many advertisers turn towards the radio stations that often can provide a cheaper commercial but of less quality.

Furthermore, he told that many advertisers are quickly giving up on radio as an advertising media without realizing that it is the commercial – not the media that is wrong and not timed properly, thereby being less effective. If a company wants a better and more effective radio commercial, then they have to follow the Ten Commandments and try to avoid the seven deadly sins which are mentioned below.

Palle Bo also gave me advice about which radio commercials he found creative and suggested me to use one of his own that he made for Kildemoes. He also agreed that Sundhedsstyrelsen & Kræftens Bekæmpelse had made a creative one too.

The Ten Commandments:

1. Focus on the advantages for the consumer.
2. Let the message be part of the story line.
3. Use the radio for offer advertising – extensive and short-termed.
4. Use the radio for image advertising – regularly.
5. Produce series/create universes.
6. Use the advantages of the radio media.
7. Use images and think visual.
8. Go for realism and authenticity.
9. Tell a story.
10. Show courage, be frank and swim against the tide.

The seven deadly sins:

1. To talk with the specific radio voice – often used.
2. To be afraid of long radio spots.
3. To make a speech about oneself.
4. To have more than one message per spot.
5. To use music without reason.
6. To be too busy with the production of the spot.
7. To discontinue using the radio media because it did not generate the expected results.

Appendix 4 – First survey

The respondents will listen to 10 radio commercials and answering all questions on a scale from 1-5.

Divergence

- **Originalitet** (Noget som er usædvanligt, anderledes eller flytter sig væk fra åbenlyse)
 - Reklamen er ud over det sædvanlige.
 - Reklamen bryder med den vanebundne og stereotype (fantasiløst og stiv) tankegang.
 - Reklamen er unik.
- **Fleksibilitet** (Noget som indeholder anderledes idéer, og som skifter fra en type indhold til et andet)
 - Reklamen indeholder idéer, som skifter fra et indhold til et andet.
 - Reklamen indeholder anderledes idéer eller elementer.
 - Reklamen indeholder idéer eller elementer, som man ikke forventer.
- **Sammenfatning** (Noget som kombinerer eller sammenkæder objekter eller idéer, som ikke normalt er beslægtede eller relaterer til hinanden)
 - Reklamen sammenkæder objekter, der som regel er urelaterede eller ikke beslægtede.
 - Reklamen indeholder usædvanlige sammenhænge.
 - Reklamen bragte usædvanlige genstande sammen.
- **Uddybelse** (Noget som leverer adskillige detaljer, og som færdiggør, udbygger og præcist beskriver basis-idéer, så de bliver mere komplicerede og sofistikerede)
 - Reklamen indeholder adskillige detaljer.
 - Reklamen uddyber basale idéer eller budskaber, så de bliver mere komplicerede og sofistikerede.
 - Reklamen indeholder flere detaljer end forventet.
- **Kunstnerisk betydning** (Noget, som har påfaldende visuelle og/eller verbale elementer)
 - Reklamen har særlige og markante visuelle eller verbale elementer.
 - Reklamen fik idéerne til at komme til live grafisk eller verbalt.
 - Reklamen var kunstnerisk produceret.

Relevance

- **Relevans af reklamen for dig**
 - Reklamen er meget betydningsfuld for mig.
 - Reklamen er relevant for mig.
 - Reklamen er brugbar for mig.
 - Reklamen er værdifuld for mig.
- **Relevans af mærket for dig:**
 - Produktet eller mærket er betydningsfuldt for mig.
 - Produktet eller mærket er relevant for mig.
 - Produktet eller mærket er brugbart for mig.
 - Produktet eller mærket er værdifuldt for mig.
 - Jeg er ligeglad med dette produkt eller mærke.

Appendix 5 – First study calculations

Divergence

Originality	Average			Total
Commercial	Sub-factor 1	Sub-factor 2	Sub-factor 3	Originality
Kildemoes	4,60	4,50	4,40	4,50
Sundhedsstyrelsen & Kræftens Bekæmpelse	4,30	4,40	3,80	4,17
Louis Nielsen	3,40	4,00	3,30	3,57
Carlsberg	3,33	4,11	3,11	3,52
L'Easy	2,50	2,60	2,30	2,47
Voice Mobil Fresh	2,00	2,10	1,90	2,00
Benadryl	2,10	2,10	1,80	2,00
Alka & 3F	2,00	2,00	1,60	1,87
Kvickly	1,60	1,70	1,30	1,53
Q8	1,40	1,40	1,20	1,33
Total	2,723	2,891	2,471	

Flexibility	Average			Total
Commercial	Sub-factor 1	Sub-factor 2	Sub-factor 3	Flexibility
Kildemoes	4,10	4,60	4,40	4,37
Carlsberg	4,22	4,44	4,22	4,29
Sundhedsstyrelsen & Kræftens Bekæmpelse	3,50	4,50	4,30	4,10
Louis Nielsen	3,13	4,00	3,60	3,58
L'Easy	4,00	3,20	3,50	3,57
Benadryl	2,60	2,60	2,60	2,60
Alka & 3F	2,90	2,30	2,11	2,44
Kvickly	2,90	2,00	1,50	2,13
Voice Mobil Fresh	1,50	2,00	2,00	1,83
Q8	1,90	1,33	1,30	1,51
Total	3,075	3,097	2,953	

Synthesis	Average			Total
Commercial	Sub-factor 1	Sub-factor 2	Sub-factor 3	Synthesis
Kildemoes	4,80	4,80	4,70	4,77
Carlsberg	4,44	4,33	4,44	4,40
Louis Nielsen	4,30	4,00	4,30	4,20
L'Easy	4,40	4,30	3,90	4,20
Sundhedsstyrelsen & Kræftens Bekæmpelse	3,60	4,10	3,78	3,83
Benadryl	2,60	2,50	2,30	2,47
Alka & 3F	2,00	1,80	2,00	1,93
Kvickly	2,00	1,80	1,80	1,87
Q8	1,90	1,70	1,80	1,80

Voice Mobil Fresh	1,56	1,33	1,33	1,41
Total	3,160	3,066	3,035	

Elaboration	Average			Total
Commercial	Sub-factor 1	Sub-factor 2	Sub-factor 3	Elaboration
Sundhedsstyrelsen & Kræftens Bekæmpelse	3,40	3,10	3,00	3,17
Kvickly	3,40	2,10	2,80	2,77
Carlsberg	2,67	2,78	2,22	2,56
Alka & 3F	2,60	2,44	2,50	2,51
Kildemoes	2,40	2,33	2,40	2,38
Louis Nielsen	2,70	2,22	2,20	2,37
Benadryl	2,50	2,10	2,00	2,20
L'Easy	1,90	1,50	1,70	1,70
Q8	2,00	1,60	1,40	1,67
Voice Mobil Fresh	1,60	1,30	1,40	1,43
Total	2,517	2,147	2,162	

Artistic value	Average			Total
Commercial	Sub-factor 1	Sub-factor 2	Sub-factor 3	Artistic value
Kildemoes	4,20	4,50	4,20	4,30
Carlsberg	4,33	4,56	3,50	4,13
Sundhedsstyrelsen & Kræftens Bekæmpelse	4,10	4,60	3,56	4,09
Louis Nielsen	3,60	4,11	3,20	3,64
L'Easy	3,20	2,90	2,33	2,81
Benadryl	2,50	1,90	2,11	2,17
Kvickly	2,00	2,30	1,80	2,03
Q8	1,60	1,70	1,20	1,50
Alka & 3F	1,50	1,50	1,30	1,43
Voice Mobil Fresh	2,00	1,20	1,10	1,43
Total	2,903	2,927	2,430	

Relevance

Relevance of the ad	Average				Total
Commercial	Sub-factor 1	Sub-factor 2	Sub-factor 3	Sub-factor 4	Relevance of the ad
Sundhedsstyrelsen & Kræftens Bekæmpelse	3,50	4,10	4,10	3,10	3,70
Kildemoes	2,40	2,90	2,80	4,20	3,08
Carlsberg	2,22	2,78	2,56	2,22	2,45
Louis Nielsen	1,90	2,60	2,40	2,00	2,23
Alka & 3F	1,60	2,50	2,50	1,90	2,13
Q8	1,30	2,70	2,60	1,60	2,05
Benadryl	1,50	2,50	2,30	1,80	2,03
Kvickly	1,90	1,80	2,20	1,70	1,90

L'Easy	1,50	1,80	1,90	1,70	1,73
Voice Mobil Fresh	1,10	1,60	1,40	1,20	1,33
Total	1,892	2,528	2,476	2,142	

Relevance of the brand	Average					Total
	Sub-factor 1	Sub-factor 2	Sub-factor 3	Sub-factor 4	Sub-factor 5	
Commercial						Relevance of the brand
Sundhedsstyrelsen & Kræftens Bekæmpelse	3,90	3,80	3,90	3,67	4,40	3,93
Kildemoes	2,70	3,40	3,40	2,80	3,60	3,18
Carlsberg	2,56	2,89	3,00	2,33	3,22	2,80
Alka & 3F	2,20	2,90	2,90	2,30	3,20	2,70
Louis Nielsen	2,20	2,90	2,70	2,40	3,00	2,64
Kvickly	2,00	2,70	2,80	2,40	2,50	2,48
Q8	2,10	2,70	2,70	1,80	3,00	2,46
Benadryl	1,70	2,40	2,30	1,80	2,20	2,08
Voice Mobil Fresh	1,60	2,00	2,20	1,50	2,30	1,92
L'Easy	1,40	1,60	1,80	1,60	1,60	1,60
Total	2,096	2,569	2,590	2,100	2,742	

Total - divergence and relevance

Divergence

Commercial	Originality	Flexibility	Synthesis	Elaboration	Artistic value	Divergence
Kildemoes	4,50	4,37	4,77	2,38	4,30	4,06
Sundhedsstyrelsen & Kræftens Bekæmpelse	4,17	4,10	3,83	3,17	4,09	3,87
Carlsberg	3,52	4,29	4,40	2,56	4,13	3,78
Louis Nielsen	3,57	3,58	4,20	2,37	3,64	3,47
L'Easy	2,47	3,57	4,20	1,70	2,81	2,95
Benadryl	2,00	2,60	2,47	2,20	2,17	2,29
Kvickly	1,53	2,13	1,87	2,77	2,03	2,07
Alka & 3F	1,87	2,44	1,93	2,51	1,43	2,04
Voice Mobil Fresh	2,00	1,83	1,41	1,43	1,43	1,62
Q8	1,33	1,51	1,80	1,67	1,50	1,56

Relevance

Commercial	Relevance of the ad	Relevance of the brand	Relevance
Sundhedsstyrelsen & Kræftens Bekæmpelse	3,70	3,93	3,82
Kildemoes	3,08	3,18	3,13
Carlsberg	2,45	2,80	2,63
Louis Nielsen	2,23	2,64	2,44
Alka & 3F	2,13	2,70	2,42
Q8	2,05	2,46	2,26
Kvickly	1,90	2,48	2,19
Benadryl	2,03	2,08	2,06
L'Easy	1,73	1,60	1,67
Voice Mobil Fresh	1,33	1,92	1,63

Total advertising creativity

Commercial	Divergence	Relevance	Total
Sundhedsstyrelsen & Kræftens Bekæmpelse	3,87	3,82	3,85
Kildemoes	4,06	3,13	3,60
Carlsberg	3,78	2,63	3,21
Louis Nielsen	3,47	2,44	2,96
L'Easy	2,95	1,67	2,31
Alka & 3F	2,04	2,42	2,23
Benadryl	2,29	2,06	2,18
Kvickly	2,07	2,19	2,13
Q8	1,56	2,26	1,91
Voice Mobil Fresh	1,62	1,63	1,63

Appendix 6 – Second survey

Demografiske spørgsmål:

- Alder
- Køn

Radio generelt:

- Hvad er din generelle holdning til radioreklamer?
 - Svar på en skala fra 1-5, positiv/negativ.
- Hvad beskriver dig bedst, når du hører radio, og hvilken mængde af reklamer føler du... (sæt kryds)
 - At du fuldstændig misser, fordi du skifter radiokanal eller slukker for radioen.
 - At du lytter, men kun hører lidt efter.
 - At du lytter, men hører en del efter.
 - At du lytter med fuld opmærksomhed.

Ad-liking (attitude):

- Hvad synes du overordnet om denne reklame?
 - Svar på en skala fra 1-5, dårlig/ god.
 - Svar på en skala fra 1-5, irriterende/behagelig.
- Hvor sandsynligt er det, at denne reklame vil ændre din generelle holdning overfor radioreklamer?
 - Skala 1-5, meget sandsynligt – meget usandsynligt.
- Hvad er din overordnede vurdering af dette brand efter at have hørt reklamen?
 - Skala 1-5 positiv/negativ.
 - Skala 1-5 kan lide det/kan ikke.
 - Skala 1-5 høj kvalitet/lav kvalitet.

Attention:

(Hvor enig eller uenig er du i følgende udsagn – skala 1-5):

- Hvis jeg hørte denne reklame i radioen, ville den kræve min opmærksomhed.
- Reklamen vil skille sig ud i forhold til andre reklamer.
- Jeg ville med glæde lytte til denne reklame.

Action (købeintention):

(Hvor enig eller uenig er du i følgende udsagn – skala 1-5):

- Jeg vil købe mærket eller bruge budskabet.
- Jeg vil huske mærket eller budskabet.
- Jeg vil højst sandsynligt anbefale mærket eller viderebringe budskabet.

Creativity

(Hvor enig eller uenig er du i følgende udsagn – skala 1-5):

- Reklamen bryder med den vanebundne og stereotype (fantasiløs og stive) tankegang.
- Reklamen indeholder anderledes idéer og elementer.
- Reklamen sammenkæder objekter, der som regel er urelaterede eller ikke beslægtede.
- Reklamen fik idéerne/elementerne til at komme til live grafisk eller verbalt.
- Reklamen er relevant for mig.
- Produktet eller mærket er værdifuldt for mig.

Appendix 7 – Second study calculations

Questionnaire	Q1	Q2	Q3	Q4	Total
Total number of respondents	25	33	44	28	130

Age	Abs.	Pct.
Below 20	1	1
20-24	11	9
25-29	89	76
30-34	9	8
35-39	5	4
40-44	0	0
45-49	2	2
Total	117	100

Gender	Abs.	Pct.
Male	44	38
Female	73	62
Total	117	100

General attitude towards radio commercials	Abs.	Pct.
Very negative	22	19
Negative	39	33
Neither negative nor positive	47	40
Positive	8	7
Very positive	1	1
Total	117	100

Ad-avoidance	Abs.	Pct.
The negative	31	26
The uncommitted	65	56
The pragmatic	20	17
The positive	1	1
Total	117	100

Ad-liking	Average		Total
Commercial	Bad/good	Annoying/pleasant	Ad-liking
Kildemoes	4,02	3,80	3,91
Sundhedsstyrelsen & Kræftens Bekæmpelse	3,75	3,47	3,61
Carlsberg	3,76	3,45	3,61

Q8	2,44	2,48	2,46
Voice Mobil Fresh	1,80	1,36	1,58

Change of mind	
Commercial	Average
Kildemoes	3,11
Sundhedsstyrelsen & Kræftens Bekæmpelse	2,80
Carlsberg	2,67
Q8	1,91
Voice Mobil Fresh	1,82

Brand-liking	Average			Total
Commercial	Negative/positive	Low or high quality	Dislike/like	Brand-liking
Kildemoes	4,27	3,98	3,67	3,97
Sundhedsstyrelsen & Kræftens Bekæmpelse	4,17	3,77	3,45	3,80
Carlsberg	3,89	3,71	3,26	3,62
Q8	3,02	2,72	2,33	2,69
Voice Mobil Fresh	2,15	1,84	1,64	1,88

Attention	Average			Total
Commercial	Demands attention	Stands out	Listen to with joy	Attention
Kildemoes	3,82	4,11	3,60	3,84
Sundhedsstyrelsen & Kræftens Bekæmpelse	3,58	3,60	3,23	3,47
Carlsberg	3,44	3,71	3,16	3,44
Voice Mobil Fresh	2,25	2,65	1,39	2,10
Q8	2,12	1,89	1,98	2,00

Intention	Average			Total
Commercial	Buy	Remember	Recommend	Intention
Sundhedsstyrelsen & Kræftens Bekæmpelse	3,62	3,77	3,62	3,67
Kildemoes	3,10	3,85	3,13	3,36
Carlsberg	2,92	3,59	2,93	3,15
Q8	2,10	2,22	1,92	2,08
Voice Mobil Fresh	1,43	2,47	1,45	1,78

Creativity	Average						Total
Commercial	Originality	Flexibility	Synthesis	Artistic value	Ad relevance	Brand relevance	Creativity
Kildemoes	4,04	4,08	3,99	3,73	3,18	3,08	3,68
Sundhedsstyrelsen & Kræftens Bekæmpelse	3,39	3,47	3,27	3,58	4,00	3,87	3,60
Carlsberg	3,55	3,60	3,82	3,58	2,85	2,86	3,38
Q8	1,86	1,87	2,01	1,95	2,18	2,06	1,99
Voice Mobil Fresh	2,19	2,25	1,87	1,79	1,85	1,66	1,94

Appendix 8 – Cross-table calculations

General attitude vs. Mind change

Sundhedsstyrelsen & Kræftens Bekæmpelse

Observed results	Unlikely	Neither/nor	Likely	Total
Negative	23	14	8	45
Neither/nor	11	14	12	37
Positive	1	2	4	7
Total	35	30	24	89
Expected results	Unlikely	Neither/nor	Likely	Total
Negative	17,70	15,17	12,13	45
Neither/nor	14,55	12,47	9,98	37
Positive	2,75	2,36	1,89	7
Total	35	30	24	89
Q-table	Unlikely	Neither/nor	Likely	Total
Negative	1,59	0,09	1,41	3,09
Neither/nor	0,87	0,19	0,41	1,46
Positive	1,12	0,05	2,36	3,53
Total	3,57	0,33	4,18	8,09
Z-scores	Unlikely	Neither/nor	Likely	Total
Negative	1,26	-0,30	-1,19	-0,23
Neither/nor	-0,93	0,43	0,64	0,14
Positive	-1,06	-0,23	1,53	0,24
Total	-0,73	-0,10	0,98	0,15
p-værdi 0,088459577				

Q8

Observed results	Unlikely	Neither/nor	Likely	Total
Negative	42	2	1	45
Neither/nor	25	12	2	39
Positive	3	3	1	7
Total	70	17	4	91
Expected results	Unlikely	Neither/nor	Likely	Total
Negative	34,62	8,41	1,98	45
Neither/nor	30,00	7,29	1,71	39
Positive	5,38	1,31	0,31	7
Total	70	17	4	91
Q-table	Unlikely	Neither/nor	Likely	Total
Negative	1,58	4,88	0,48	6,94
Neither/nor	0,83	3,05	0,05	3,93

Positive	1,06	2,19	1,56	4,80
Total	3,46	10,12	2,09	15,68
Z-scores	Unlikely	Neither/nor	Likely	Total
Negative	1,25	-2,21	-0,70	-1,66
Neither/nor	-0,91	1,74	0,22	1,05
Positive	-1,03	1,48	1,24	1,69
Total	-0,69	1,01	0,76	1,08
p-værdi 0,003485398				

Carlsberg

Observed results	Unlikely	Neither/nor	Likely	Total
Negative	25	9	8	42
Neither/nor	10	17	10	37
Positive	2	3	2	7
Total	37	29	20	86
Expected results	Unlikely	Neither/nor	Likely	Total
Negative	18,07	14,16	9,77	42
Neither/nor	15,92	12,48	8,60	37
Positive	3,01	2,36	1,63	7
Total	37	29	20	86
Q-table	Unlikely	Neither/nor	Likely	Total
Negative	2,66	1,88	0,32	4,86
Neither/nor	2,20	1,64	0,23	4,07
Positive	0,34	0,17	0,09	0,60
Total	5,20	3,70	0,63	9,52
Z-scores	Unlikely	Neither/nor	Likely	Total
Negative	1,63	-1,37	-0,57	-0,31
Neither/nor	-1,48	1,28	0,48	0,28
Positive	-0,58	0,42	0,29	0,13
Total	-0,43	0,33	0,20	0,10
p-værdi 0,049244996				

Voice Mobil Fresh

Observed results	Unlikely	Neither/nor	Likely	Total
Negative	37	3	4	44
Neither/nor	31	3	5	39
Positive	4	2	1	7
Total	72	8	10	90
Expected results	Unlikely	Neither/nor	Likely	Total

Negative	35,20	3,91	4,89	44
Neither/nor	31,20	3,47	4,33	39
Positive	5,60	0,62	0,78	7
Total	72	8	10	90
Q-table	Unlikely	Neither/nor	Likely	Total
Negative	0,09	0,21	0,16	0,47
Neither/nor	0,00	0,06	0,10	0,17
Positive	0,46	3,05	0,06	3,57
Total	0,55	3,33	0,33	4,20
Z-scores	Unlikely	Neither/nor	Likely	Total
Negative	0,30	-0,46	-0,40	-0,56
Neither/nor	-0,04	-0,25	0,32	0,03
Positive	-0,68	1,75	0,25	1,32
Total	-0,42	1,04	0,17	0,79
p-værdi 0,379100324				

Kildemoes

Observed results	Unlikely	Neither/nor	Likely	Total
Negative	17	12	14	43
Neither/nor	5	17	14	36
Positive	1	1	4	6
Total	23	30	32	85
Expected results	Unlikely	Neither/nor	Likely	Total
Negative	11,64	15,18	16,19	43
Neither/nor	9,74	12,71	13,55	36
Positive	1,62	2,12	2,26	6
Total	23	30	32	85
Q-table	Unlikely	Neither/nor	Likely	Total
Negative	2,47	0,66	0,30	3,43
Neither/nor	2,31	1,45	0,01	3,77
Positive	0,24	0,59	1,34	2,17
Total	5,02	2,71	1,65	9,38
Z-scores	Unlikely	Neither/nor	Likely	Total
Negative	1,57	-0,82	-0,54	0,21
Neither/nor	-1,52	1,20	0,12	-0,20
Positive	-0,49	-0,77	1,16	-0,10
Total	-0,44	-0,39	0,74	-0,09
p-værdi 0,052288419				

Ad-avoidance vs. Affect

Sundhedsstyrelsen & Kræftens Bekæmpelse

Observed results	Bad/annoying	Neither/nor	Good/pleasant	Total
The negative - Close radio	12	11	23	46
The uncommitted - Listening - some	4	26	66	96
The pragmatic - Listening - partly	5	6	22	33
Total	21	43	111	175
Expected results	Bad/annoying	Neither/nor	Good/pleasant	Total
Close radio	5,52	11,30	29,18	46
Listening - some	11,52	23,59	60,89	96
Listening - partly	3,96	8,11	20,93	33
Total	21	43	111	175
Q-table	Bad/annoying	Neither/nor	Good/pleasant	Total
Close radio	7,61	0,01	1,31	8,92
Listening - some	4,91	0,25	0,43	5,58
Listening - partly	0,27	0,55	0,05	0,88
Total	12,79	0,80	1,79	15,38
Z-scores	Bad/annoying	Neither/nor	Good/pleasant	Total
Close radio	2,76	-0,09	-1,14	1,53
Listening - some	-2,22	0,50	0,66	-1,06
Listening - partly	0,52	-0,74	0,23	0,01
Total	1,06	-0,33	-0,25	0,48
p-værdi 0,003969621				

Q8

Observed results	Bad/annoying	Neither/nor	Good/pleasant	Total
The negative - Close radio	24	14	6	44
The uncommitted - Listening - some	55	43	4	102
The pragmatic - Listening - partly	12	18	6	36
Total	91	75	16	182
Expected results	Bad/annoying	Neither/nor	Good/pleasant	Total
Close radio	22,00	18,13	3,87	44
Listening - some	51,00	42,03	8,97	102
Listening - partly	18,00	14,84	3,16	36
Total	91	75	16	182

Q-table	Bad/annoying	Neither/nor	Good/pleasant	Total
Close radio	0,18	0,94	1,17	2,30
Listening - some	0,31	0,02	2,75	3,09
Listening - partly	2,00	0,68	2,54	5,22
Total	2,50	1,64	6,47	10,60
Z-scores	Bad/annoying	Neither/nor	Good/pleasant	Total
Close radio	0,43	-0,97	1,08	0,54
Listening - some	0,56	0,15	-1,66	-0,95
Listening - partly	-1,41	0,82	1,60	1,01
Total	-0,42	0,00	1,02	0,60
p-værdi 0,031438397				

Carlsberg

Observed results	Bad/annoying	Neither/nor	Good/pleasant	Total
The negative - Close radio	4	9	29	42
The uncommitted - Listening - some	9	31	62	102
The pragmatic - Listening - partly	4	8	20	32
Total	17	48	111	176
Expected results	Bad/annoying	Neither/nor	Good/pleasant	Total
Close radio	4,06	11,45	26,49	42
Listening - some	9,85	27,82	64,33	102
Listening - partly	3,09	8,73	20,18	32
Total	17	48	111	176
Q-table	Bad/annoying	Neither/nor	Good/pleasant	Total
Close radio	0,00	0,53	0,24	0,76
Listening - some	0,07	0,36	0,08	0,52
Listening - partly	0,27	0,06	0,00	0,33
Total	0,34	0,95	0,32	1,62
Z-scores	Bad/annoying	Neither/nor	Good/pleasant	Total
Close radio	-0,05	-0,72	0,49	-0,28
Listening - some	-0,27	0,60	-0,29	0,04
Listening - partly	0,52	-0,25	-0,04	0,23
Total	0,20	-0,37	0,16	-0,01
p-værdi 0,805821358				

Voice Mobil Fresh

Observed results	Bad/annoying	Neither/nor	Good/pleasant	Total
The negative - Close radio	43	3	2	48
The uncommitted - Listening - some	90	4	5	99
The pragmatic - Listening - partly	24	4	4	32
Total	157	11	11	179
Expected results	Bad/annoying	Neither/nor	Good/pleasant	Total
Close radio	42,10	2,95	2,95	48
Listening - some	86,83	6,08	6,08	99
Listening - partly	28,07	1,97	1,97	32
Total	157	11	11	179
Q-table	Bad/annoying	Neither/nor	Good/pleasant	Total
Close radio	0,02	0,00	0,31	0,33
Listening - some	0,12	0,71	0,19	1,02
Listening - partly	0,59	2,10	2,10	4,80
Total	0,72	2,82	2,60	6,14
Z-scores	Bad/annoying	Neither/nor	Good/pleasant	Total
Close radio	0,14	0,03	-0,55	-0,38
Listening - some	0,04	-0,84	-0,45	-1,25
Listening - partly	-0,77	1,45	1,45	2,13
Total	-0,59	0,64	0,45	0,50
p-værdi 0,188703739				

Kildemoes

Observed results	Bad/annoying	Neither/nor	Good/pleasant	Total
The negative - Close radio	6	11	25	42
The uncommitted - Listening - some	5	12	81	98
The pragmatic - Listening - partly	3	4	23	30
Total	14	27	129	170
Expected results	Bad/annoying	Neither/nor	Good/pleasant	Total
Close radio	3,46	6,67	31,87	42
Listening - some	8,07	15,56	74,36	98
Listening - partly	2,47	4,76	22,76	30
Total	14	27	129	170
Q-table	Bad/annoying	Neither/nor	Good/pleasant	Total
Close radio	1,87	2,81	1,48	6,16

Listening - some	1,17	0,82	0,59	2,58
Listening - partly	0,11	0,12	0,00	0,24
Total	3,15	3,75	2,08	8,97
Z-scores	Bad/annoying	Neither/nor	Good/pleasant	Total
Close radio	1,37	1,68	-1,22	1,83
Listening - some	-1,08	-0,90	0,77	-1,21
Listening - partly	0,34	-0,35	0,05	0,04
Total	0,63	0,43	-0,40	0,66
p-værdi 0,061768709				

Content of CD-ROM

- The entire first study.
- The entire second study.
- The 10 radio commercials.
- Cross-tables (all five commercials) – General attitude vs. mind change.
- Cross-tables (all five commercials) – Ad-avoidance vs. affect.