

ICORIA 2012

THE CHANGING ROLE OF ADVERTISING

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DET BÄSTA AV TVÅ VÄRLDAR

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Jag älskar att se teorier omsatta i praktiska kommunikationslösningar. Min förhoppning är att den här boken ska inspirera till just sådana. Att den ska ge dig och andra nya insikter och idéer att pröva i nya sammanhang. Oddsen är goda. Boken för nämligen samman marknadsföringsforskning i världsklass med de skarpa hjärnorna och praktiska erfarenheterna hos några av landets bästa planners.

De texter som ingår i boken kommer från ICORIA 2012, en vetenskaplig konferens om marknadskommunikation, som arrangeras av Centrum för konsumentmarknadsföring (CCM) vid Handelshögskolan i juni 2012. Precis som den svenska kommunikationsbranschen ligger svensk forskning på området i framkant. CCM rankas som etta i Europa sett till vetenskapliga publikationer inom marknadskommunikation. Vår forskning används som kurslitteratur på utbildningar vid framstående universitet i Europa, USA och Asien. Vi är också ansvariga för spjutspetsutbildningarna MCXL och Handelshögskolans kandidatprogram i Retail Management.

Jag är glad och stolt över denna skrift som tillkommit genom ett samarbete mellan CCM och Komms utbildningskommitté. CCMs ambition har alltid varit ett nära samarbete mellan akademi och praktik. Denna bok utgör en ny möjlighet för oss att förverkliga vår ambition.

Jag vill nu ta tillfället i akt och tacka. Först och främst Jessica Bjurström och Petronella Panérus som förverkligat denna idé. Ett stort tack även till de planners som bidragit med sin tid och erfarenhet genom att skriva förorden till forskarnas texter. Och naturligtvis till forskarna själva. Slutligen vill jag också tacka Torsten och Ragnar Söderbergs stiftelser vars generösa stöd möjliggjort CCM:s värdskap för ICORIA.

THE ROLES OF ADVERTISING

PERCEPTIONS OF ADVERTISING

FÖRORD: PÅVERKAR KÖN BEDÖMNINGEN AV KREATIVITET I REKLAMVÄRLDEN?

Reklam är inte ett mysterium men att göra reklam som säljer är svårt och fordrar idéer som både väcker nyfikenhet och särskiljer varumärket på ett relevant sätt. Alla som jobbar med marknadsföring förstår att det kräver insikter om både konsumenterna och varumärket. Och för att lyckas krävs professionalism och ett förtroendefullt samarbete mellan kund och reklambyrå. Ändå lider reklambranschen fortfarande av fördomar som i värsta fall försvårar samarbetet mellan byrå och uppdragsgivare till allas förlust. Författarna till den här undersökningen har försökt sticka hål på en av dem – att kvinnliga kreatörers reklam omedvetet har svårare att hävda sig i byråbranschen. Och att det är därför branschen fortfarande är mansdominerad.

Att döma av denna studie är det inte sant, åtminstone bland framtidens kreatörer som förefaller befriade från fördomar och kapabla att strikt professionellt bedöma reklam utifrån sakliga kriterier som originalitet, relevans och tydlighet.

Inte heller finner författarna det styrkt att det finns ett glastak för kvinnliga kreatörer att göra karriär i byråvärlden.

PETER BERGENDAHL

IS THERE GENDER BIAS IN THE ASSESSMENT OF ADVERTISING CREATIVITY?

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INTRODUCTION

Gender discrimination in creative departments has been studied using surveys, content analyses, and qualitative methods (Broyles, S. & Grow, J. 2008). Previous research depicts that there exists interest in variables related with assessing advertising creativity (Koslow et al. 2003a, Sasser & Koslow 2008), practitioner profiles and customers reviews (West et al. 2008) and models working for non-western advertising (Kim et al. 2010), etc. On the other hand, some articles present extensive research regarding creative departments and relationships among professionals (Gelade 1997, Hackley 2003, Nixon 2003, Chong 2006, Hackley & Kover 2007). However, little attention has been given to gender influences on ads evaluation. This research is the first step towards studying gender discrimination during selection of creative ads using experimental methodology.

The main objective is to study if there is an unconscious discrimination towards advertising ideas by females. Previous research regarding discrimination in the selection processes of advertising is presented by Segó (1999) who stated: "The effects of sex and ethnicity on evaluations of advertising job candidates: do stereotypes predict discrimination?" Novel contribution of this article is the use of that stimuli tests are based in creative ads, which focuses on simulating a student's creative portfolio rather than in a general qualifications (grade point average at university grades, sales experience and recommendation letter for an entry-level position in the accounts department).

Literature perusal suggests that female students dominate advertising programs (Fullerton et al. 2006, Mallia 2008, Weisberg and Robbs 1997) and account departments (Klein 2000, Pueyo 2010). The number of male and female students is equal in portfolio schools (Grow, Roca & Broyles 2010). However, presence of women is limited in creative departments of various western countries – Spain, Sweden, United Kingdom, and USA (Alvenson, Kelly 2000, Martin 2007, Pueyo 2010, Weisberg and Robbs, 1997, Grow, J.M. & Broyles, S.J. 2011), which is linked to different factors. Creative department is considered as laddish creative environment, or what has been defined as men's club (Alvesson, M. 1998, Fitzsimmons, E. 2008, Nixon, S. & Crewe, B. 2004, Broyles, S. & Grow, J. 2008, Etayo, C. & Del Río, J. 2008, Mallia 2009, Gregory 2009). One of the reasons is male networking outside the agency (Gregory 2009, Ibarra 1992) which leads to male dominance in judgment committees (Grow, J.M. & Broyles, S.J. 2011) which is about 80% in Spain (Roca, et al. 2011). Women lack peer recognition since they do not participate in such networks (Bosman, J. 2005, Cuneo, A. & Petrecca, L. 1997). In contrast, they appear as pink ghetto, especially when isolated to work for female products such as those, related with beauty, cleaning and children (Roca & Pueyo 2011). Some other variables explain that absence of females from creative departments is related to directive knowledge (Martin, Hernández & Beléndez 2009), lower salaries in the advertising industry for women (Martin 2007), lack of creative leadership positions (Gonzalez Andrio 2005, Pool 2001) and, especially, motherhood penalty (Grow, J.M. &

Broyles, S.J. 2011, Mallia 2009), which is not exclusive to advertising industry (eg. Correll, S., Benard, S. & Paik, I. 2007).

Some research about gender norms associated with creative departments of advertising agency with respect to the perception of students has been developed (Windels et al. 2010). Results revealed that majority of advertising students (80.2%) perceived this field to be male- dominant. However, "gender perceptions did not influence decision-making when choosing a creative director for a student-run agency." So, the question is, if gender influences while choosing best creative ads? Do judges experience "unconscious" discrimination and are, therefore, gender biased?

LITERATURE REVIEW

Prejudice against women can be generally examined with two kinds of studies. Firstly, assessing attitudes toward some groups by getting conscious answers (e.g. women) through researches where respondents are aware of examined attitudes towards gender. Secondly, conducting studies with less information than that occurring in real sets where respondents are not aware that gender biases are being examined (unconscious answers). The former gives a general description of overall public evaluation regarding social groups, since, the answers may be politically acceptable (conscious answers). The latter methodology uses unobtrusive measures and usually employs student samples rather frequently engaging professional samples. These studies evaluate gender-bias with respect to articles, essays, job applications, resumes, paintings, etc. The review examines some studies conducted on the second group (unconscious answers). Surprisingly, only two are related with advertising (Sego 1999 and Windels et al. 2010). One of the previous surveys (Hartman 1988) states that creative directors do not discriminate between men and women (conscious answers).

Golberg (1968) was the first to experiment the concept of "unconscious" discrimination by changing the author's names. He states; "Are women prejudiced against women?". Results of his research are known as "Goldberg paradigm." His experiment assessed students' perceptions regarding six academic articles from various professional backgrounds written supposedly by men as well as women. The results indicated that identical articles written by men were better evaluated, although "bias against women's work was significant only for the two articles in traditionally masculine fields" (gender congruity). Women assessed women worst than men, even for feminine fields. Swim et al. (1989) undertook meta-analysis of 123 "real world" settings, using students. They reported hardly any gender-bias related with the articles. Only, a slight effect was observed when the work being judged consisted of masculine domain. Eagly et al. (1992) drew conclusions from meta-analysis of studies regarding gender effects on evaluation of leaders, similar to those of Swim et al (1989). However, 87 of the 114 papers reviewed used student as subjects, and consequently the extent to which the findings can be extrapolated to the "real-world" is questionable (Buttner and Rosen 1989). It was found that female leaders were evaluated slightly less favorable as compared to males, particularly for stereotypic masculine styles. Earlier, Olian, Schwab, and Haberfeld (1988) have examined job applications and found considerable tendency for men to fare better than women ($d = 0.41$), but almost 80% of studies were based on 'male-type' positions.

The first investigation on gender bias in advertising was conducted much later than Goldenberg. Sego (1999) researched whether advertising professionals have negative beliefs when hiring women and black people. Her goal was to "initiate empirical study of discrimination in advertising employment practices by assessing stereotypical beliefs of surrogate subjects, and creating, in a laboratory setting, a situation requiring those

subjects to evaluate the qualifications of candidates for an advertising position" (p.66). She focused on candidates who had applied for an entry-level position in account services. Results showed that sexist stereotypes did not modify the evaluations for advertising candidates; moreover, interaction between feminist beliefs and candidate sex were not significant. Male candidates were evaluated little better than females.

Recently, Windels et al. (2010) examined students' perceptions regarding gender norms associated with creative departments of advertising agency. Experiment constituted evaluation of resumes from students for the position of creative director of a student-run agency setup in the Department of Advertising. They discovered that majority students studying advertising perceived creative advertising as male-dominant (80.2%). This perception was prevalent regardless of gender and backgrounds. However, it was discovered that gender perceptions did not influence decision-making when choosing a creative director for a student-run agency. The experiment was built on fictitious text-based resume, including professional experience and education, similar to that conducted by Sego (1999). They did not check the creative portfolio, a tool, fundamental among professionals to access creative departments or for changing agency. Not much research regarding gender-bias in hiring for advertising has been conducted.

HYPOTHESES

Creativity departments are traditionally a masculine domain. "Male-dominated jobs, which are thought to require characteristics stereotypically ascribed to men." (Eagly & Mladinic 1994). Is this true for creative departments? This study explores whether author name changes the perception of creativity level in print ads. A real portfolio was simulated based on this assumption. Three hypotheses were established to measure gender-bias related with evaluation of a creative portfolio.

H1 Future advertising professional men prefer to choose ads created by males.

H2 Future advertising professional women prefer to choose ads created by both males and females.

H3 Gender authorship of the ad is a deciding factor when choosing the best creative ads.

METHODS

Respondent Sample and Procedure

A questionnaire link and a letter to support the research were sent to 62 faculties teaching advertising in Spain. Additional details were provided through telephonic follow ups, in case the professors required the support. The teaching staff informed their students about the experiment. A draw for an I-pad was used to stimulate their involvement. Total of 770 students studying advertising at 33 Spanish universities (public and private) participated in the study. Following the advice from other researchers, larger sample was used for "statistically significant gender effect" (Fay & Williams 1993, Eagly & Mladinic 1994). Questionnaire for experimental manipulation were available online for 3 weeks (October 2012). First part of the questionnaire had instructions for the students, which took approximately 10 minutes. Slightly less than ¼ of the respondents were female (n=555) who were present at the university. According to our sample data, 44.6% male students and 39.46% female students wanted to work as creative professionals.

Ads sample and manipulation

Creativity professors selected 36 print ads, created by students of upper-division advertising class. The second stage consisted of online test, where 60 students evaluated the ads as per instructions to rate according to the scale based on (good, average, bad) following the creativity

indicators of Koslow, Sasser & Riordan (2003). The model presented by these authors comprised of strategy, originality, and artisticity, which were converted into clarity, originality and attractiveness, for better understanding by the students. Finally, 9 ads were selected: 3 for each creativity rating category i.e. good, average, and bad. Names and surnames: male, female and neutral (ex. Mario, Maria, M.) were added to the final selection. Total of 27 combinations were obtained comprising of 9 masculine names and surnames, 9 female names and surnames and 9 initials and surnames. The number of names was selected randomly in order to avoid Kasof's bias (1993) which states that female names are usually less attractive than those of males, when minimal information is shown in gender-bias researches.

Participants were instructed to "imagine themselves being a creative director of an advertising agency and rate the ads" according to the instructions. Questionnaire was divided into four parts. The first part contained the presentation and general instructions. The second part consisted of questions in order to know the profile of the respondents. Third section constituted of instructions to fill the form that had nine different ads.. The final section assessed the sexist beliefs using open and closed ended questions (dichotomous-questions and responses) and closed questions (eg. men, women or indifferent). At the end of the survey, respondents were thanked and informed about the draw for the I-pad.

FINDINGS

Data was analyzed using SAS® v. 9.5 by statistics office at authors' university (SEA). Statistical significance was $p \leq 0.05$. We used chi-square (χ^2) to test whether the respondent population varied by gender. We used 3x3x3 contingency analysis to primarily test whether designation of names such as; male, female, or initials influenced quality of ratings i.e. good, average or bad).

H1 Future advertising professional men prefer to choose ads created by males.

Hypothesis 1 is not supported by the results. Future male professionals preferences were ads created both by men and women with no significant differences ($\chi^2 = 1.4383$, $df=2$, $p=0.4872$). Gender is not a key factor in preferences of men when choosing creativity quality in ads.

H2 Future advertising professional women prefer to choose ads created by both males and females.

Hypothesis 2 is supported by the results. Future female professionals preferred ads created both by men and women with no significant differences ($\chi^2 = 0.8285$, $df=2$, $p=0.6608$). Again, gender is not a key factor in preferences of men when choosing creativity quality in ads. Results from first two hypotheses lead us to conclude that respondents do not discriminate or are not influenced by creative's gender when assessing ads. The gender of author/judge is a non-determinant in this case.

H3 Gender authorship of the ad is a deciding factor when choosing the best creative ads.

Hypothesis 3 is not supported by the results. Gender authorship is not essential when assessing ads created by future advertising professionals ($\chi^2 = 2.59$, $df=2$, $p=0.2737$). The data obtained depicts that "un-conscious discrimination" does not prevail in future ad professionals at the university. Stimulus and authorship gender does not affect the evaluation. Even, if gender discrimination exists, it must be found at advertising agencies rather at earlier stages such as university as pointed out by Windels et al. 2010. It was observed that women evaluated ads slightly better than men.

DISCUSSION

The purpose of this study was to evaluate gender-bias when assessing print ads. Large sample consisting of advertising students was used for this research. Although creative departments are highly masculinized, but it was found that there was no gender-bias (due to authorship or judgement) with respect to the evaluation of the ads. Thus, gender congruence hypothesis/theory that states women face discrimination in male occupations (Eagly, Makhijani, and Klonsky 1992) was not confirmed. These results are congruent with earlier research regarding advertising assessment of gender-bias (Sego 1999 and Widels et al. 2010) and are very similar to the results of the researches in other fields (Swim et al. 1989, Eagly et al. 1992 and Olian, Schwab, and Haberfeld 1988). Widels et al. (2010) found that "boys club culture does not start in the classroom, since students who were aware of gender proportions at ad agencies were not perpetuating this bias in the university environment." So gender-bias should be found in the workplace rather in the educational setting. Ruble (1982) expounds after reviewing research on gender stereotypes that, 'males and maleness become preferred with increasing age' (p. 225). Pheterson (1969) cited by Ward (1979) suggested, "individuals may require a certain amount of familiarity or competence in a field before they are prone to render negative appraisals of stimulus objects." Further research must be carried out at real sites, with real creative personnels. This would help understand if absence of women in creative departments could be related to gender-bias in idea selection.

LIMITATION AND FUTURE RESEARCH

Portfolio is essential for young students to access advertising agencies. Major limitation of this study was to use students as respondents, but earlier research used this kind of sample to study gender bias when hiring through fictitious ads (eg. Bosak, J. & Sczesny, S. 2008), or for the assessment of paintings (Ward 1979), employment applications (Halon & Cole 1975), research articles (Paludi&Bauer 1983, Levenson et al. 1975) or even loans applications (Fay&Williams 1993). Despite this, we believe it gave us information about the absence of gender discrimination in schools for future advertising professionals. We look forward to replicate this research with a sample of creative professionals working in advertising agencies to observe if gender discrimination exists when selecting ideas in a well-known male environment such as creative departments (Grow & Broyles 2011). This, data could be extrapolated to the "real-world" setting. Further research will allow us to answer the statement of Canary and Hause (1993): "Are there sex differences in communication? We believe there are sex differences in communication, but they are eluding us. Perhaps a definitive answer to the question of sex differences in communication will arrive within the next fifty years." Time to answer this question has come for the creative departments in advertising.

TACK!



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