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Article in *International Journal of Internet Marketing and Advertising* · January 2015

DOI: 10.11504/IJIMA.2015.070714

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Effectiveness of advertising formats in television

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Abstract: Advertising in television is developing beyond traditional commercial breaks. This trend requires considering how advertising and the content of television programmes can be used together with business aims. This study compares, in a real environment, the cognitive, affective and behavioural effects of a non-conventional advertising format, telepromotion, to those of a spot (conventional television commercial) on television audiences. Telepromotion obtained much higher levels of recall than spots. However, the quality of recall achieved by telepromotion was inferior to that obtained by spots. The results also show that telepromotion generates a higher recall, this may be directly related to a negative rating by the target audience.

Keywords: advertising effectiveness; advertising formats; non conventional television advertising; telepromotion; television advertising.

Reference to this paper should be made as follows: Martín-Santana, J.D., Reinares-Lara, E. and Reinares-Lara, P. (2015) 'Effectiveness of advertising formats in television', *Int. J. Internet Marketing and Advertising*, Vol. 9, No. 2, pp.85–102.

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1 Introduction

The qualities of television as a means of advertising are well documented (Jamhuri and Winiarz, 2009; Precourt, 2010; Rubinson, 2009; RTL Group, 2010). However, there are some inherent limitations in its current competitive environment (Jeong et al., 2011; Lowrey et al., 2005; Wilbur, 2008) due to audience fragmentation (Sharp et al., 2009), zapping (Woltman Elpers et al., 2003) and saturation (Martín et al., 2012; Sofres, 2009).

These factors demand a more creative use of the medium to achieve greater effectiveness of campaigns (Smit et al., 2009). Thus, television advertising is developing beyond traditional commercial breaks (Egta, 2008; Steininger and Woelke, 2008; von Rimscha et al., 2008), making it necessary to reconsider how to combine advertising with the content of a programme and how to create new options for placing brands on screen to achieve business aims (Hackley and Tiwsakul, 2006). These new options include, among others, sponsorship around programmes ('break bumpers'), splitscreens, mini programmes with branded content, advertorials, product placement, infomercials, telepromotion and teleshopping.

So far, no consensus has been reached on the terminology of these new forms of television advertising. Several terms are used to refer to these new advertising formats, such as 'special advertising', 'new formats of advertising on television' or 'brand placement' (Smit et al., 2009). These terms include all forms of television advertising that are not spots (conventional advertising) (Woods, 2008). Based on this nomenclature, this paper refers to new formats of advertising on television as non-conventional forms of advertising (NCFA).

Several authors have proposed various definitions and categories. According to Balasubramanian (1994), non-conventional advertising formats are actions paid to the media to influence audiences for commercial benefits using communications that project a non-commercial character. This characteristic makes it difficult for audiences to distinguish between promotional and entertainment messages. Balasubramanian coined the term 'hybrid messages' to describe this commercial communication combining advertising (persuasion) and entertainment.

Hackley and Tiwsakul (2006) introduced the term 'entertainment marketing' that includes any form of brand placement within the content of television media. The practice creates a symbiotic relationship between persuasive communication and programmes (Smit et al., 2009).

Reinares and Reinares (2011) stated that NCFA are hybrid messages (advertising plus entertainment), despite the fact that the law regulating them recognises and defines them as advertising. In other words, they are explicit advertising messages which do not hide their persuasive objectives, but benefit from different levels of integration within television programmes. Thus, NCFA have formal characteristics which distinguish them from spots and provide added value through an increased persuasive ability derived from the integration, which allows them to benefit from the characteristics of the programmes that precede or follow and to exploit their creativity.

The literature shows the interest of researchers in understanding how different forms of television advertising affect the audience (Sharp et al., 2009). However, the higher effectiveness of NCFA as compared to spots (but see Arrazola et al., 2010) has only been studied in a specific subset of NCFA such as television sponsorship and with an experimental and exploratory approach. This narrow theoretical framework shows that the scientific investigation of NCFA has not yet reached its full potential. Though NCFA are commonly employed in communication strategies, advertisers limit their use because they do not fully understand how they work (Smit et al., 2009). That is why in this paper is intended to answer the following research question: NCFA are more effective than the spots?

This investigation focuses on telepromotion, which is used in most generalist channels in Europe (IP Network, 2012). Telepromotions are a NCFA in which actors use typical scenarios and/or situations from the channel's programmes to send the commercial message of an advertiser. This message is based on a television series or a role associated with a household name and a specific channel. To reinforce the association, telepromotions are normally broadcast before or during the series the actors star in, to create a link between the plot and the advertisement. This paper aims to provide analysis, in a real environment, the cognitive, affective and behavioural effects of telepromotion compared to spots.

2 The effectiveness of NCFA

This paper uses the hierarchy of effects model which classifies advertising aims into cognitive, affective and behavioural stages as the basis for measuring advertising effectiveness (Lavidge and Steiner, 1961). This classic sequence, as pointed out by Barry (2002), is simple, intuitive and logical and helps understand how attitude is formed and how the final decision is made. These stages are directly related to the three functions of advertising: inform, create attitudes or feelings toward the advertised object and provoke a behaviour or action in individuals.

2.1 Effectiveness on a cognitive level

On a cognitive level, several studies show that NCFA generate higher recall levels than conventional advertising.

Television sponsorship, perhaps due to its similarity to spot advertising, is one of the formats for which the effects on audience recall have been analysed. Most papers establish a positive correlation between its use and cognitive effects on the audience (Lardinoit, 1998; McDaniel, 1999; Moore et al., 1999).

Some papers have also analysed the factors which favour or hinder the recall generated by different NCFA. The effect of advertisement positioning within programmes is a line of investigation. Gupta and Gould (2007) state that the levels of generated recall in the different types of product placement are moderated by the primacy and recency effect. On the other hand, in an article on spots, Li (2010) shows the effect of preferential positioning (primacy) on recall and how this effect increases when the duration of the commercial break decreases. These findings are relevant for the theoretical antecedents of telepromotion; as a consequence of telepromotion management, telepromotions occupy a preferential position and are the only ad inserted in the commercial break. Thus, the higher levels of recall generated often by telepromotion and other NCFA may be explained by the primacy effect shown by these authors and others such as Jeong (2011) and Moorman et al. (2005). This statement can be explained based on different theoretical antecedents. On the one hand, the process of interference between messages explains the primacy and recency in the recall of television advertisements (Burke and Srull, 1988). On the other hand, in relation to the contextual theory, elements that contrast with their environment will stand out more and thus will have more possibilities of being recalled than others (Baddeley, 1990). Finally, according to information processing theories, when fewer messages are presented, viewers are more likely to pay close attention and the information is more likely to be processed at a deeper level (Ha and McCann, 2008).

In this context, Jeong et al. (2011) undertake a comparative study between spots and television sponsorship and show that clutters in commercial breaks that include spots lead to less attention and to increased confusion, inhibiting viewers' ability to remember information. However, such a negative relationship was not found with television sponsorship. This can be explained by the nature of television sponsorship, which is typically presented as part of a programme with synchronised voice narration, which is different from ads and on-air promos that involve various settings, voices and more visual cues. As a result, it is possible that viewers simply paid similar attention to television sponsorship as they paid to typical TV programmes. On the other hand, Balasubramanian (1994) states that the high recall of NCFA is caused by the surprise effect, as audiences do not expect to find commercial messages inside programmes, or because they are not inserted in conventional commercial breaks, as Russell (2002) adds on product placement. Other factors studied by various investigators are the type of programme in which the format is integrated (Bartel-Sheehan and Guo, 2005).

Regarding recall levels, Arrazola et al. (2010) showed in their comparisons between spots and each new advertising format that differences in average recall levels ranged between 12 and 16 percentage points. Generally, NCFA are given higher levels of recall in the business environment than in the academic literature, when compared with the average levels generated by spots (IP Network, 2012; Reinares and Reinares, 2009). The

study carried out by Schmid (2003) shows that unaided brand awareness increases by 133–188% compared to the classical spot and aided brand awareness increases by 70–145%. In Spain, an investigation conducted by the Media Planning Group (2007) established that NCFA are recalled 56% more often than spots (aided recall).

2.2 Effectiveness on an affective level

So far, few studies have analysed the effectiveness of NCFA on an affective level, except those looking at influencing factors. Dahlén and Edenius (2007) state that the higher effectiveness of NCFA compared to conventional advertising is due to the fact that audiences reject explicitly identified advertising messages. Thus, commercial messages with a certain integration into the content, such as NCFA, generate less rejection (and thus are more effective), since audiences cannot distinguish them clearly from non-advertising content. The same conclusion was reached by Matthes et al. (2007) regarding product placement. They showed that the attitude of individuals towards a brand advertised through NCFA is positive, even if they do not recall having been exposed to an advertising message. However, as Cowley and Barron (2008) also highlight, this effect can only be found when there is a high involvement in the programme and low persuasion knowledge. In contrast, when persuasion knowledge is high and involvement is low, frequently presented placements lead to a deterioration of brand attitudes. When analysing the factors which condition the effectiveness of television sponsorship, D'Astous and Séguin (1999) reached the conclusion that certain negative attitudes are generated when the intention of the commercial format is obscured through its formal characteristics.

Finally, Russell and Stern (2006) conclude that sitcom audiences make associations between the products and the characters that use them and these associations affect their attitude toward the placed product.

2.3 Effectiveness on a conative level

According to McGuigan (2012), the business of commercial television is being organised to verify return on investment and to locate causality between advertising and sales; however, we found few studies have focused on the conative effects of NCFA. There are certain studies contrasting the behavioural effects of product placement (Auty and Lewis, 2004). Law and Braun (2000) examined the effectiveness of product placement with the use of two different types of measures: explicit measures that tap memory directly (analysing recognition and recall of brands placed in a television series) and an implicit measure that indirectly measures the effect of exposure on product choice (analysing purchase intention, without the viewer realising the influence of the placement). The authors conclude that product placement is more effective when viewers are not particularly aware of its influence (implicit measure).

From another perspective, Danaher and Green (1997) undertake a study to measure the effectiveness of direct response television advertising, with inconclusive results. Although these authors state there is no primacy or recency effect on the conative response on television advertising, they show that advertisements placed at the beginning of a commercial break generate more sales.

Within the Spanish field, Pardo's (2008) study contrasted associates behavioural effects with the preferential positioning of NCFA. Even more closely linked to the aim of this investigation, Reinares and Reinares (2011) developed a case study focused on telepromotion and suggested higher levels of behavioural effectiveness in telepromotion as compared to a similar campaign with a spot format.

2.4 Hypotheses formulation

According to the literature review, NCFA are mostly more effective in comparison to spots, so despite the risks involved in applying the results obtained for specific types to all NCFA, we formulate the following hypotheses:

- *Hypothesis 1 (H1)*: telepromotion is more effective in cognitive terms than conventional advertising (spots).
- *Hypothesis 2 (H2)*: telepromotion is more effective in affective terms than conventional advertising (spots).
- *Hypothesis 3 (H3)*: telepromotion is more effective in behavioural terms than conventional advertising (spots).

3 Methods

3.1 Design

One of the methodological contributions of this study is the analysis of differences in effectiveness between a conventional (spot) and a non-conventional format (telepromotion) in a real environment, with a representative sample of television audience. Based on the suggestions by Moorman et al. (2007) and Pieters and Bijmolt (1997), this investigation tries to overcome some of the limitations of previous studies that have been based on research undertaken in laboratories. In fact the authors highlight the need for real environment studies, as researchers should not generalise based on data that has not been obtained in a real environment. They argue the limitations of forced exposure tests questioning the reliability of the results, as in a lab audiences are not faced with distracting elements, as is the case in real life. In addition, on-air tests are more widely accepted by the advertising community, as they allow the evaluation of the true effects of advertising on the consumer. On-air tests also avoid possible biases that could be caused by the context in which viewers are exposed to the advertising stimuli (Zhao, 1997). This is specially important for the contribution of this paper to the field of effectiveness, as most of the literature on the effectiveness of NCFA is based on forced exposure tests conducted in laboratories.

Spain was chosen as the geographical field of study, as it is the fifth largest television advertising market in Europe in terms of investment. In terms of the total amount spent on television advertising, it holds the second place after Italy (Arrazola et al., 2010).

This investigation needed the collaboration of a television channel to guarantee the correct broadcasting of the formats under study (Telecinco, generalist free-to-air Spanish channel with an average audience measurement of 15%) in order to air the selected spot and telepromotion campaigns during prime time (share of viewing the channel attracts of 28.6% according to Sofres (2009)).

3.2 *Stimuli*

The commercial messages of this study, which were broadcast only once, were: the 20-second spot and the 65-second telepromotion. Due to brand and channel requirements and for confidentiality reasons, the advertised products and brands had to be omitted in the published investigation and thus the references to the product and brand were replaced by product/brand 1 for the spot and product/brand 2 for the telepromotion.

In the design of the investigation, we tried to neutralise certain variables that are considered to moderate generated recall. Therefore, both stimulus, spot and telepromotion, had to conform to the following criteria:

- 1 the product or service had to be new to the corresponding brand
- 2 the advertisements could not have been previously broadcast on television
- 3 the broadcast had to occur on just one channel (this was the first time the advertisements would appear in the media).

These criteria avoided the interference of previous knowledge of the product or campaign on the cognitive component of effectiveness in both formats. Likewise, both advertised products had to:

- 1 be grocery
- 2 be aimed at the same target audience
- 3 belong to equally well-known brands within their markets and had to be market leaders.

The objective of both formats was to inform about the offer and its characteristics. Regarding the creative aspects, both formats spot and telepromotion, used a testimonial style. The telepromotion was creatively associated to the television series 'Los Serrano' (family sitcom aimed at a generalist audience) using the characters and setting of the series.

3.3 *Participants*

The universe comprised individuals aged ten and above and living in Madrid (Spain). This broad population universe corresponds to the audience of the programmes where the advertising formats were inserted. Sample selection took place using a convenience sampling procedure and ensuring proportional quota sampling to ensure a reliable and accurate representation of Spanish television viewers. The sample consists of 816 individuals whose characteristics related to the socio-demographic profile highlight the predominance of women (60.8%), an age range between 20 and 34 years (39.3%) and 45 and 64 years (38%), high school graduate (28.2%) and university education (37.4%), social class middle level (43.8) and between 1 and 3 hours daily television consumption

(58.4%). The universe surveyed was exposed to the channel for the entire broadcasting time of the programme schedule during which the spot and the telepromotion were aired.

3.4 Measures

The measurements of effectiveness used were those normally employed in scientific investigations. To quantify the cognitive component we used unaided and aided recall of the advertisement content (Norris et al., 2003; Shapiro and Krishnan, 2013), as well as a visual recognition test of the ads (yes/no). Regarding the affective level, the measurement of effectiveness was based on the attitude toward the ad, which was determined using previously validated measurement scale items (Madden et al., 1998; Reinares and Reinares, 2011). The behavioural level was evaluated using the purchase intention for both advertised products (Beerli and Martín, 1999). In detail, the following measures were used (Table 1):

- Unaided recall of the product category, brand and advertisement characteristics. The following criteria were used as indicators of the recall quality: specific related recall, general related recall, total related recall, non-related recall and no content. From the information obtained a new variable was created that was termed ‘intensity of unaided recall’.
- Aided recall of the brand and ad characteristics suggesting product category. The indicators used to evaluate the quality of the recall were the same as those used for unaided recall. As for unaided recall, a new variable was created and termed ‘intensity of aided recall’.
- Visual recognition of the ad (yes/no). This information was collected by showing the respondents a brief storyboard consisting of coloured photographs with no text. The respondents had to say whether they recalled having seen the images or not. In addition, following the recommendations by Beerli and Martín (1999), a seven-point scale was used to measure the certainty of the recognition.
- Liking, using a seven-point, single-item Likert scale to indicate the intensity of the respondents’ liking towards the ad.
- Attitude toward the message, using a seven-point, six-item Likert scale.
- Attitude toward the advertising format, using a seven-point, nine-item Likert scale.
- Purchase intention, using a seven-point, single-item Likert scale to measure the degree of purchase intention regarding the advertised product in the next purchase.

Table 1 Items of the scales

<i>Intensity of unaided recall</i>	
1	Cannot recall anything
2	Can only recall the product category
3	Can recall the product category or brand and give a general description of the ad
4	Can recall the product category and brand and give a general description of the ad
5	Can recall the product category or brand and give a detailed description of the ad
6	Can recall the product category and brand and give a detailed description of the ad

Table 1 Items of the scales (continued)

<i>Intensity of aided recall</i>	
1	Cannot recall any ad for the product suggested
2	Can recall an ad for the product suggested, but cannot recall the brand or describe the ad
3	Can recall an ad for the product suggested and can give a general description of the ad, but cannot recall the brand
4	Can recall both an ad for the product suggested and the brand and can or cannot give a general description of the ad
5	Can recall an ad for the product suggested and can give a detailed description of the ad, but cannot recall the brand
6	Can recall both an ad for the product suggested and the brand and give a detailed description of the ad
<i>Attitude toward the advertising message</i>	
	Attractive
	Believable
	Original
	Informative
	Easy to remember
	Easy to understand
<i>Attitude toward the format</i>	
	This message attracts my attention
	The aim of this message is to entertain
	The aim of this message is to provide information
	The aim of this message is to sell the product
	These kinds of messages are confused with programme
	These kinds of messages are very convincing
	I do not like programmes being interrupted by this type of messages
	This message is an advertisement
	This message blends in with the programme where it appears

4 Results and discussion

The attitude scale, which included all the items of the attitude toward the message and the format, was analysed for validity and reliability. After an exploratory factor analysis to refine and determine the dimensional character of the scale using the half sample, a confirmatory factor analysis was conducted to confirm the results, using linear structural equations and the other half sample. The values obtained for the composite reliability coefficient and extracted variance analysis used to evaluate the reliability of the scale were within the limits. The goodness-of-fit indicators were acceptable and all absolute, incremental and parsimonious fit measurements were around the limits recommended in the literature and all the standardised regression weights showed critical ratios above the recommended value of 1.96 (Table 2). The results show that the attitude toward the ad is

multidimensional, consisting of four components related to its attractiveness, informative nature, credibility and degree of irritation.

Table 2 Measurement model of attitude toward the advertisement

<i>Relationships</i>	<i>Standard estimators</i>
Attractive ← attractiveness	0.775***
Original ← attractiveness	0.701***
Attracts my attention ← attractiveness	0.784***
Entertains me ← attractiveness	0.428***
Easy to remember ← attractiveness	0.602***
Believable ← credibility	0.751***
Very convincing ← credibility	0.694***
Informative ← informative nature	0.859***
Provides information ← information nature	0.768***
Confusion with programme ← degree of irritation	0.589***
I do not like programmes being interrupted by this type of messages ← degree of irritation	0.284***
This message blends in with the programme where it appears ← degree of irritation	0.203***
Goodness of fit	
CMIN = 451.861, p = 0.000, CMIN/DF = 9.414, CFI = 0.926, RMSEA = 0.072, NFI = 0.918	
Reliability	
Composite reliability = 0.889	
Extracted variance = 0.425	

Note: ***p ≤ 0.000

Table 3 Influence of format type on cognitive measurements of effectiveness

<i>Measurements</i>	<i>Category</i>	<i>Spot</i>		<i>Telepromotion</i>		<i>X²(p)</i>
		<i>N</i>	<i>%</i>	<i>N</i>	<i>%</i>	
Unaided recall of product category	Yes	81	9.9	268	32.8	127.369***
	No	737	90.1	550	67.2	
Unaided recall of brand	Yes	64	7.8	199	24.3	82.570***
	No	754	92.2	619	75.7	
Unaided recall of brand and product category	Yes	63	7.7	198	24.2	83.082***
	No	755	92.3	620	75.8	
Aided recall of brand	Yes	110	14.6	220	35.5	81.639***
	No	645	85.4	400	64.5	
Ad recognition	Yes	287	44.5	264	66.0	45.803***
	No	358	55.5	136	34.0	

Note: ***p ≤ 0.000

A chi-squared analysis was conducted to determine the existence of significant differences in recall levels between spot and telepromotion. The results reveal the

existence of differences in all cognitive measurements (Table 3). The highest levels of recall and recognition were registered in non-conventional formats. Based on these results, hypothesis H1 is supported.

This finding is coherent with those of previous studies that have analysed NCFA (Arrazola et al., 2010; Media Planning Group, 2007; Reinares and Reinares, 2011; Schmid, 2003). Viewers may have linked the telepromotion to the associated series and the telepromotion may have benefited from its integration, as has been suggested by various authors including Hetsroni and Asya (2002); Lowrey (2006); Moorman et al. (2007) and Smit et al. (2009). Another possible explanation can be found in the studies of Hackley and Tiwsakul (2006) and Masterson (2005), which demonstrated that non-conventional formats generate higher levels of recall due to the ability to entertain and attract the viewers' attention. Moreover, this higher level of recall could be derived from the surprise effect suggested, among others, by Balasubramanian (1994), Lee and Faber (2007) or Russell (2002) and caused by its position outside the normal environment of advertisements (commercial break). Extrapolating the results of Fabian (1986), Singh and Cole (1993) or Young (2008), which have shown that longer spots can generate higher levels of recall, the longer duration of telepromotion (65 seconds) when compared to the spot (20 seconds) could contribute to the higher levels of recall of the former. Unlike the telepromotion, the conventional advertisement appeared in a commercial break with other spots, which increases competition and negatively influences recall (Pieters and Bijmolt, 1997). The preferential position of the telepromotion as compared to the spot can have a priority effect directly related to higher levels of recall (Gupta and Gould, 2007; Li 2010; Moorman et al., 2005).

When testing unaided recall, out of the total sample of surveyed individuals:

- 1 only 9.9% recalled having seen a product 1 ad compared to 32.8% who claimed to recall having seen a product 2 ad
- 2 only 7.8% recalled brand 1 compared to 24.3% who recalled having seen a brand 2 ad
- 3 only 7.7% correctly recalled the product category and brand in the conventional format compared to 24.2% in the non-conventional format (Table 3).

Also the results of aided brand recall (14.6% for the spot and 35.5% for the telepromotion) and recognition (44.5% for the spot and 66.0% for the telepromotion) confirmed the positive results of non-conventional formats.

Table 4 Levels of ad description in recall measurements

Levels	Unaided recall				Aided recall			
	Spot		Telepromotion		Spot		Telepromotion	
	N	%	N	%	N	%	N	%
Everything	24	38.1	64	32.3	43	39.1	56	25.5
General part	14	22.2	39	19.7	21	19.1	42	19.1
Specific part	18	28.6	37	18.7	28	25.5	45	20.5
Not related	8	3.2	8	4.0	5	4.5	8	3.6
Nothing	5	7.9	50	25.3	13	11.8	69	31.4
Total	63	100.0	198	100.0	110	100.0	220	100.0

However, despite telepromotion achieving higher levels of recall, the quality of recall was slightly higher for the spot (Table 4). Out of the individuals who recalled both the product category and the brand, 38.1% and 28.6% were able to describe the ad completely or partially, respectively, compared to 32.2% and 18.7% for the telepromotion. In fact, the percentage of individuals who could not describe the ad was much higher for the telepromotion (25.3%) than for the spot (7.9%). The same results apply for aided recall. Schmid's (2003) comparative study of spots and new television advertising formats also showed that the latter generated higher levels of recall, but of inferior quality. Formats with a shorter duration (Lowrey, 2006; Romaniuk, 2009) or higher repetition, as suggested by a RTL Nederland study (Backstage, 2008), generate higher levels of learning in the audience.

Finally, regarding recognition, viewers' answers regarding telepromotion showed higher levels of certainty than for the spot. Out of all the individuals who claimed to recognise the ad shown, 34.5% claimed total certainty in their answer for the spot compared to 52.2% in the case of the telepromotion. These results suggest that telepromotion can leave a deeper impact on the audience than a spot.

Table 5 Influence of format type on affective and behavioural measurements

<i>Measurements</i>	<i>Spot</i>		<i>Telepromotion</i>		<i>t</i>
	<i>Mean</i>	<i>S.D.</i>	<i>Mean</i>	<i>S.D.</i>	
Liking	3.94	1.58	3.63	1.81	3.751***
Attractiveness	3.57	1.39	3.43	1.42	1.982*
Informative nature	4.17	1.63	5.57	1.20	-19.693***
Credibility	4.01	1.54	4.05	1.43	-0.574
Degree of irritation	3.89	1.24	4.75	1.31	-13.378***
Purchase intention	3.86	2.15	3.18	2.01	6.639***

Notes: *** $p \leq 0.000$, ** $p \leq 0.01$, * $p \leq 0.05$

Regarding the attitude toward the ad and the purchase intention, the results of an analysis of the mean differences (Table 5) reveal that:

- 1 there are significant differences in the level of liking between both formats; those surveyed liked the spot more (3.94 compared to 3.63)
- 2 the spot was seen as more attractive (3.57 compared to 3.43) and, for this, was considered to be more attractive, original, entertaining, easy to remember and having a higher capacity for attracting attention
- 3 telepromotion was considered more informative (5.57 compared to 4.17)
- 4 there were no differences in the levels of credibility between both formats
- 5 telepromotion was perceived as more deceitful, interrupting the programme and blending in with it
- 6 the spot generated more purchase intention.

Based on these results, hypotheses H2 and H3 must be rejected, as telepromotion was liked to a lesser degree, considered less attractive, more irritating and generated less

purchase intention than the spot. However, telepromotion was considered more informative than the spot with a significant difference.

To determine in more detail the differences between both formats, we conducted an analysis of the mean differences between the different items that represent the attitude toward the ad (Table 6). Out of the five items that represent the dimension 'attractive', only two show significant differences between both formats, with the spot being considered more attractive and original. Regarding the 'information' dimension, there are also significant differences, with telepromotion being considered more informative. In the 'irritation' dimension, results also show significant differences in the three items that represent this dimension. Telepromotion is considered the most irritating and there is a notable difference regarding the message and its blending in with the programme. Concerning the items of 'credibility' there appears to be no difference between both formats.

Table 6 Influence of format type on items regarding 'attitude toward the ad'

<i>Measurements</i>		<i>Spot</i>		<i>Telepromotion</i>		<i>t</i>
		<i>Mean</i>	<i>S.D.</i>	<i>Mean</i>	<i>S.D.</i>	
Attractiveness	Attractive	3.96	1.74	3.70	1.79	2.890**
	Original	3.61	1.79	3.42	1.74	2.173*
	Attracts my attention	3.60	1.93	3.50	1.84	1.038
	Entertains me	2.75	1.63	2.81	1.73	-0.617
	Easy to remember	4.19	2.03	4.13	1.79	0.632
Credibility	Believable	4.27	1.77	4.38	1.68	-1.234
	Very convincing	3.73	1.70	3.70	1.64	0.321
Informative nature	Informative	4.09	1.82	5.50	1.37	-17.626***
	Provides information	4.26	1.81	5.65	1.35	-17.606***
Degree of irritation	Confusion with programme	3.83	1.89	4.26	1.84	-4.611***
	I do not like programmes being interrupted by this type of messages	5.64	1.92	5.85	1.80	-2.280**
	This message blends in with the programme where it appears.	1.62	1.27	4.60	2.27	-32.604***

Note: *** $p \leq 0.000$, ** $p \leq 0.01$, * $p \leq 0.05$

Although some studies consider the cognitive and affective systems to work independently, other sources admit that there is a high interdependence. In this context, some argue that a positive attitude toward the ad conditions a greater effectiveness in terms of recall (Lardinoit, 1998; Tiwsakul et al., 2005); nevertheless, as mentioned above, investigations on product placement (Balasubramanian, 1994) found that recall (cognitive component) and attitude (affective component) may be diametrically opposed: the highest recall of product placement was found when audiences rejected it (negative attitude) because they identified it as a persuasive message. This rejection was most marked when the formal airing of the ad (through its identification) made the commercial purpose explicit, thus generating greater recall. Although the format analysed in this paper,

telepromotion, is formally identified as an advertising message and an *a priori* rejection due to its hidden aims cannot be inferred, telepromotion may cause explicit rejection associations due to its being an advertising message appearing in an environment and in a way that is considered not appropriate since it interrupts the programme, is deceitful and appears masked and blending in with the programme and thus is more irritating and in general less liked. Another possible interpretation of the obtained results can be found in the studies of Russell (2002) and Miles (2009), which highlight that in NCFA the level of incongruence of the advertised brand and the environment/programme where it appears can generate rejection in the viewer, which in itself generates greater recall. Therefore, in our study, if telepromotion generates a negative attitude and at the same time higher levels of recall are achieved, this could be due to the inadequate integration of the advertised brand with the programme content. Another possible explanation for these unexpected results may be found in the studies of Singh and Cole (1993) and Stanton and Burke (1998), which show that audiences consider short messages positive and thus their rejection decreases.

5 Conclusions

In advertising planning, one of the most important decisions lies in choosing the appropriate format according to the objectives and its effectiveness. The effectiveness of conventional advertising formats such as spots has been widely analysed. However, NCFA have been much less investigated. This lack justifies this investigation on the effectiveness of NCFA, such as telepromotion and its comparative approach with regard to conventional advertising.

Due to the extremely low levels of unaided recall generated in real environment studies, most investigations of this kind include figures of aided recall and/or recognition only. Several studies highlight the necessity of using both unaided and aided recall to measure the cognitive effect of advertising (Moorman et al., 2007), as unaided recall is a less sensitive measure than aided recall (De Pelsmacker et al., 2005). The cognitive component was measured using unaided, aided and verified recall of the product, brand and advertisement characteristics and ad recognition. The simultaneous study of unaided and aided recall made it possible to determine the relationship between them and thus provided empirical evidence of the greater capability of NCFA to act on a more complex component of memory, unaided recall.

Telepromotion achieves very high levels of recall compared to traditional advertising. Therefore, this non-conventional format is highly regarded by advertisers and thought to provide more information about the brand than a conventional ad (Smit et al., 2009). However, this study shows that the recall quality in telepromotion is inferior to that generated by the spot. Telepromotion is certainly a more noticeable format, but despite being regarded by advertisers as a format with great communicative potential, it does not transmit the content to the audience. Thus it may be particularly suitable for new or less known advertisers and/or for those with a modest budget who strive for rapid visibility. However, the spot still represents an effective way of communication for advertisers competing in established markets, where the audience has to grasp the attributes that distinguish each brand.

Previous studies have rated the affective component of non-conventional formats with experimental and qualitative methods only. This is why a quantitative study was of great

importance, providing results that allowed a more detailed analysis of this component. Also, this investigation's added value is an insight into the relationship between cognitive and affective effectiveness since it analysed, both simultaneously, using the same sample and the same formats. Telepromotion generated higher levels of affective and behavioural recall than the spot. However, the audience found telepromotion more irritating and less enjoyable, thus generating lower purchase intention.

The results have shown that if a NCFA such as telepromotion generates higher recall, this may be directly related to a negative rating by the target audience. Effectiveness works differently in affective and cognitive terms. These results indicate that NCFA act differently on the audiences' attitude than conventional advertising. Thus, further studies are necessary to analyse the relationship between the different variables of effectiveness, since this has obvious implications for the management of NCFA, especially with regard to the communication aims in campaigns where these formats are used.

Also, further studies will be needed to identify additional variables, in line with the arguments of our discussion, which might be involved in the results of this study, such as factors related to the brand, the audience, the media planning and the creative content of NCFA.

Finally, our methodological approach, though necessary, had its limitations. The literature suggests that advertising duration may impact its effectiveness. However, the duration of both telepromotion and spots is determined by the format and thus could not be controlled in a real environment. The differing lengths may have interfered with the results of the study. Nevertheless, the degree of influence this variable may have had was considered using the relevant literature.

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