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# THE 'AMBIENT' STRATEGY'

TO DIMINISH THE RESISTANCE.

- *A STUDY ON AMBIENT ADVERTISING AND THE CONTEMPORARY CONSUMERS' RESISTANCE TOWARDS ADVERTISING*

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**Deadline:** 23<sup>rd</sup> May 2012

SCHOOL OF ECONOMICS AND MANAGEMENT

DEPARTMENT OF BUSINESS ADMINISTRATION

Master in GLOBALIZATION, BRANDS & CONSUMPTION

-Master Thesis-



<b>Title</b>	The 'Ambient' strategy to diminish the resistance: A study on ambient advertising and the contemporary consumer resistance towards advertising.
<b>Date of the Seminar</b>	<b>28<sup>th</sup> of May, 2012</b>
<b>Course</b>	<b>BUSN29. Master thesis</b>
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<b>Keywords:</b>	<i>Ambient, advertising, guerrilla, marketing, postmodern</i>
<b>Thesis purpose:</b>	The purpose of this thesis is to investigate Ambient Advertising from the contemporary consumer' perspective – consumer that we place in a postmodern context, in order to identify new insights on consumer's resistance towards out-of-home advertising.
<b>Methodology</b>	The methodology of the thesis targets an abductive approach, using an iterative strategy. The research design takes a constructionist view. The study uses phenomenology –part of an interpretative epistemological standpoint. The data is collected through a Qualitative Research Method.
<b>Theoretical perspective</b>	Taking into consideration a CCT approach, this thesis follows theoretical backgrounds in advertising, guerilla marketing, postmodernism and consumer behavior.
<b>Empirical data</b>	The data is gathered through semi-structured in-depth interviews.
<b>Conclusions</b>	Main findings are that ambient marketing has an exceptional ability to stand out and grab the attention of its immediate surroundings. It can be eye-catching and effecting in both positive as well as negative ways. However if marketers have the knowledge to control the elements within this powerful advertising strategy, they have great chances to diminish the negative attitude of contemporary consumers. Ambient marketing has the potential to attract valuable attention and an appealing image, if used in the right way. Also, valuable outcomes helped grasp ideas for further research in the field of Ambient Advertising, this being an essential contribution of this thesis to the academia.

## **Preface**

We wrote this thesis as a concluding part of our international marketing Master program at School of Economics and Management, University of LUND. As our special and common interest particularly lay in the field of market communication and advertising we decided to work together in order to accomplish this dissertation.

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# 1. INTRODUCTION

*In the introduction chapter an overview of the thesis will be given. Within Background Information the reader will comprehend the overall state of Ambient Advertising within the context of today's society. The chapter also reveals in a clear manner the purpose and the logic of the thesis flow.*

## 1.1. BACKGROUND INFORMATION

The fact that societies reached the tail end of hyper-consumerism is still to be researched upon (The Atlantic, Jul.2010), yet consumption will always represent a major element in our evolution that would probably not happen without the major help of advertising. Advertising in its outspoken form has been following the development of communication in society from the early days of the industrial revolution to the beginning of a more consumer-based society where consumption is a *"motor force for the economy"* (Corrigan, 1997).

However, in a world where societies tend to live on a fast pace, along with the economic uncertainties of the past decade, humankind is experiencing increasingly psychological stress and reluctant to bear another one - that is the confusion and entropy of mass advertising. Tradition, conventional, or in other words even *obsolete marketing* is adding to this clutter and promotes deceptiveness as a way to catch the attention of today's consumers. Subsequently the emotional reactions of consumers are often disregarded.

We are witnessing a new marketing era; we are experiencing a massive flux from the advertisements we used to know as adaptive advertising. Having more and more commercial-skipping services on the TV and the WEB, there is a need for brands to regain attention on the market (Jana, 2006). *"Consumers are growing desensitized to the constant bombardment of logos and ads emblazoned on everything from take-out coffee cups to movie-ticket stubs"* (Jana, 2006). Advertising techniques like the ones presented by the BusinessWeek (Jana, 2006) are perfect examples of how brands should adapt on the advertising-space for the *nowadays' consumer*, a consumer that needs to be involved and interact with to attain its attention on the market. Overall, it is hard to argue on the efficiency of these less expensive marketing strategies that bring an undeniable return on investment.

Guerrilla marketing arose as a strategy to comfort with these reactions and slowly started being a growing type of marketing mainly throughout SMEs. This strategy is based on low-cost unconventional means like graffiti, sticker-bombing, to public flash-mobs or street real-time social interactions.

In today's competitive environment, where clutter with classical advertising seems to invade our public space, unconventional promotional methods seems to be more and more of a need rather than a simple choice. Guerrilla marketing which was first elaborated by Levinson (1984) seems to come as a new concept in creating easier marketing tools for world-wide businesses and with less money. The term itself, *Guerrilla marketing*, "comes from the concept of *Guerrilla warfare that is a form of irregular warfare*" (Lum, 2009).

Within the plethora of Guerrilla strategies, Ambient-marketing has the potential to stand out, as it is unconventional, interactive and innovative. This edgy and creative marketing method encompasses clever strategies with elements of 'surprise' (Cozens, 2011, *The Guardian*) that blend with local culture and take into account the behavioral aspects of the audience.

As a part of guerrilla marketing, Ambient-marketing started by being a low-cost approach of doing marketing in a more efficient way. However, with the new technologies, from LED technology, high quality sound editing, more creative modern architectural designs, the industry became more and more of a costly investment (Dahlén et al., 2009). However, creativity makes this marketing strategy stand out in a world filled with passive messages.

Advertising tends to come at the wrong time, the wrong place and to the wrong person. Marketers don't think about the consumers' reactions to advertisements anymore, usually assaulting the wrong target group with marketing schemes that interfere with the personal time and space of consumers. Advertising needs to adapt to the right individuals through a more personalized way in order to target the postmodern demands placed upon the business today.

Due to misplaced, intrusive and untrustworthy marketing, brands are losing credibility among their customers (Kimmel, 2005). But since advertising is an important building block of a marketing strategy and a capitalistic society, brands must start to regain the trust of the consumer and reestablish the reputation of advertising as an instrument of communicating value.

Today, consumers want relevant advertising about matters they are interested in as well as having the possibility to find extensive information about it. Thus marketing strategies should be adapted more on the consumer's wants and needs, not make it general wise. To do so, these strategies should not be intrusive and rather it should engage its audience at the right time and the right place, as if they are potential customers.

For example, involvement is something that the modern-day society needs and thrive for. This is what ambient marketing seeks as well: to involve the potential consumers to engage with the advertised brand, to create, as BusinessWeek (Jana, 2006) calls it, a '*streetwise identity*' and to



capture the limited attention of today's consumer that is flooded with advertisements and ambushed by messages.

However, other than the potential advantages of Ambient Marketing, further research on under which circumstances consumers dislike or even reject ambient campaigns are recommended by Hirschmann and Stern (1999).

Questions can still emerge on the issues of advertising clutter, marketing unintended consequences, advertising innovation and creativity: Is today's Ambient Marketing strategies enough to diminish the resistance experienced by the contemporary consumer towards advertising?

## **1.2. PURPOSE**

**The purpose** of this thesis is to investigate Ambient Advertising from the contemporary consumer' perspective – consumer that we place in a postmodern context, in order to identify new insights on consumer's resistance towards out-of-home advertising.

In other words, the study aims to address the following research questions:

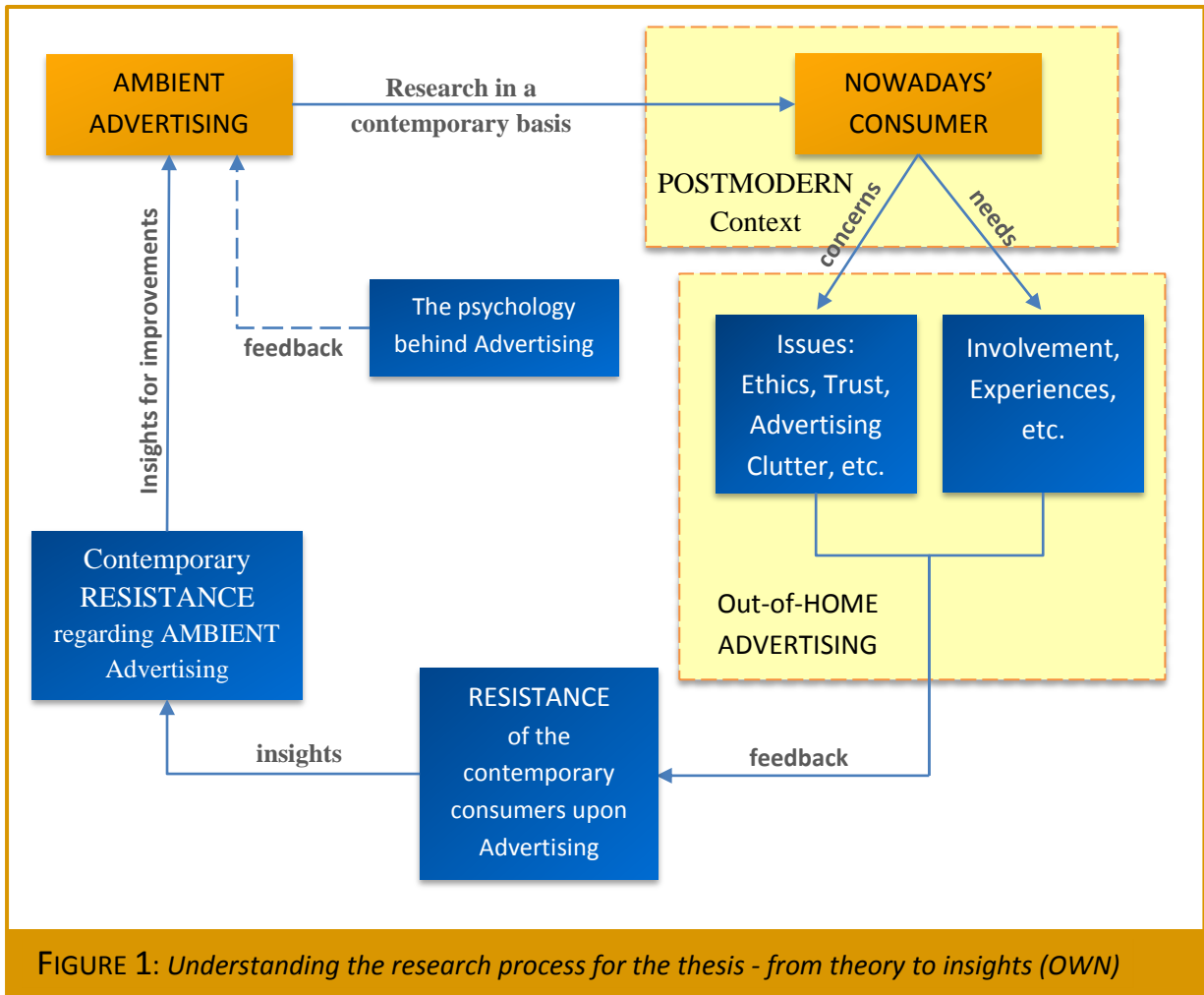
**Q1:** *How does the 'post-modern consumer' perceive ambient advertising in terms of resistance opposed to traditional forms of marketing?*

(As a second research question, we want to discover whether the fact that a new term on the contemporary consumer still didn't emerge for the past half a century, is a hinder for researching upon a contemporary state of marketing)

Thus:

**Q2:** *Does the concept of a postmodern consumer still apply in changing advertising strategies today?*

### 1.3. LOGIC OF THE THEORY



The object of analysis is ambient advertising and its effects on the tendencies of the nowadays consumer to oppose and avoid outdoor advertising. As there is limited academic background on the definition of the nowadays' consumer, this thesis places the consumer in a postmodern context. Ambient marketing is viewed as an alternative to traditional styles of out-of-home advertising.

As it is a broad and versatile area, we chose to define traditional advertising as passive communication where people predominately act as an audience, not as participants. Within out-of-home advertising there are several formats of communication. Conventional advertising methods based on print-formats (billboards, posters, etc.) that can be viewed as "passive" advertising strategies are not object to our study. Neither are "digital" alternatives of any kind where technology plays a crucial part of the strategy, although they might fit in the category of ambient advertising methods.

Having feedback on the overall out-of-home advertising from the nowadays' consumer that cover both positive and negative aspects, we want to make clear what are considered to be the overall factors that add to this resistance towards advertising. Along with the theoretical

insights on the postmodern consumption within which we place 'our' consumer, we want to understand what factors form the contemporary resistance towards ambient advertising today. Further on, we turn back with improvements on how Ambient Advertising can be improved.

## 2. METHODOLOGY

*In this section of the thesis we show the way we conducted the research and discuss on the effects that the research strategy chosen had upon the collecting of the data and on the further analysis with the aim of reaching new insights on the subject.*

### 2.1. RESEARCH LOGIC

As our research aim is to explore the possibilities of ambient advertising as a strategy for communication with the contemporary consumer we need to explore the meaning behind the actual actions of nowadays' consumers. A qualitative approach presents itself as the most suitable research method because *"in a qualitative world, everything is connected to everything else, and one of your goals as a qualitative researcher should be to uncover those connections"* (Morrison et al., 2002, p.46-61).

Consequently we are interested in understanding the world by studying how it is perceived by its participants (Bryman and Bell, 2011). This is why we define our ontological standpoint as a social constructionism one which is concerned with understanding consumer perception (Easterby-Smith et al, 2008).

### 2.2. RESEARCH STRATEGY

Before starting a research, one has to take a stand on whether one wants to start conducting the research with a deductive or inductive approach. The deductive approach implies a strong theoretical framework from which hypotheses can be deduced. Afterwards the hypotheses are tested by employing quantitative research strategies. On the other side with an inductive stance where *"theory is the outcome of research"* (Bryman and Bell, 2011, p.11), observations and findings from the research are used to define new theory.

However, our main research question is: ***How does the 'post-modern consumer' perceive ambient advertising in terms of resistance towards traditional forms of marketing?*** The research question implies starting the research with a strong theoretical framework from the stand that there is a resistance towards traditional forms of marketing. This is why we neither used a deductive nor an inductive strategy, but chose to use an abductive approach. An abductive approach implies that the research starts similar to induction but does not prevent theoretical preconceptions (Alvesson and Sköldbberg, 2009). In other words, the existing theoretical framework will assist us in exploring ambient advertising within the perceived world of the contemporary consumer.

Our aim is to find insights through conversations and sense-making which finally leads to an outcome in terms of understanding (Easterby-smith et al, 2008). Consequently our research “*tends to be concerned with words rather than numbers*” (Bryman and Bell, 2011, p.411). Though, in order for the thesis to reach its purpose, that is to contribute to new insights regarding consumers’ attitudes related to ambient advertising, we need to be able to ‘create’ theory from both our original theoretical framework as well as our empirical findings. In line with the abduction approach we therefore use the **iterative strategy**, that involves “*a weaving back and forth between data and theory*” (Bryman and Bell, 2011, p.13). Together this leads to a philosophical perspective named hermeneutics (Bryman and Bell, 2011). Hermeneutics means that the “*preconceptions provide a necessary frame of reference rather than act as distorting ‘biases’ that hinder understanding*” (Thompson et al. 1994, p. 433). In this situation our preconceptions as Master of Science students in the field of marketing, mainly consisted of personal knowledge and experience which implied a fairly good understanding of basic marketing activities and communication practices from the beginning.

### **2.3. RESEARCH METHOD**

Knowledge is gained through a process that is usually referred to as Epistemology. In this study we used phenomenology which is part of an **interpretative epistemological standpoint** as well as a method in itself.

A research design from a **constructionist view** starts with assumptions about how “truth” is constructed (Easterby-smith et al, 2008). The best way to understand this “truth” is to get as close as possible to the object of study. This is why we chose an ethnographic approach using interviews as our main empirical research strategy. The primary step of a qualitative interview starts with a reviewing of the theoretical framework within the literature review. It helps to establish the domain that the interview is sought to explore and organizes the data. However a literature review can create certain preconceptions about the area which consequently can influence the outcome of the research. So in the end it offers both a construct and a deconstruction of the reviewed literature (McCracken, 1988). Consequently and according to McCracken (1988, p.44) we realized that it is important to consider: “*What questioning strategy would most certainly elicit what I know about this subject?*”

## 2.4. EMPIRICAL STUDY

**Collection of primary and secondary:** *We started our study with an extensive literature review which represented the main effort throughout our thesis. In addition to the theoretical foundations found in the literature, interviews provided us with further insights and complemented our findings from the literature.*

### 2.4.1. PRIMARY DATA

The primary data collected during our interviews, constituted the basis for our analysis, discussion and conclusion.

How Ambient Advertising is differentiating itself from other ways of doing advertising is the *“the importance of the way in which the consumer ‘discovers’ Ambient to its effectiveness”* (Luxton and Drummond, 2000, p.736), that delivers the message through surprise and creativity, thus creating a connection between the Ad and the target audience that feels empowered. Luxton and Drummond (2000, p.736) mention that the *“creators of Ambient campaigns”* are usually young, from the *“generation – Xers”* that target people from the same age pool. This demographic is particularly hard to reach as it is *“not as gullible as their Baby Boomer parents, and consider themselves to be quite media literate and able to ‘see through’ advertising”* (Luxton and Drummond, 2000, p.736). That is why as a **target group** we chose students with academic background between the ages of 20-30. In addition it is easier to interpret people that are in the same life situation as oneself (Bryman and Bell, 2007). Additionally McCracken (1988) believes that the respondents chosen for an interview with in a qualitative research should be previously unknown and few in numbers. So by following McCracken’s (1988, p.5), *“less is more”* approach, we selected our sample group of 8 people (from which 2 are pilots) to offer a deeper understanding of our study. According to Mccracken (1988) the respondents should have no special knowledge of the topic, be complete strangers and from different demographic categories, since the interviewees selection poses an opportunity to produce distance. Distance is referred to as the relationship between the interviewer and the respondent. After conducting two pilot interviews we did not end up using “complete strangers” as we realized that pre-existing social ties to the respondents actually increased their willingness to “open up”. This observation is supported by Nancarrow et al. (2001). Consequently in order to find suitable respondents we relied on the snowball sampling method. This means we contacted people through our social network which in turn contacted further people (Bryman and Bell, 2007).

*Table 1 summarizes our respondents' profiles:*

Pseudonyms	Gender	Age	Nationality	Residence	Education	Occupation
Addis	Male	27	Swedish-Ethiopian	Lund, SWEDEN	Economics and Informatics	Student
Karl	Male	30	Swedish	Lund, SWEDEN	Programming	Student
Katerina	Female	25	Greek	Lund, SWEDEN	Marketing	Student
Lina	Female	27	Swedish	Smalands, SWEDEN	Nursery	Student
Ragnhild	Female	21	Swedish	Malmö, SWEDEN	Equality and Diversity Management	Student
Oscar	Male	21	Swedish	Malmö, SWEDEN	Fire Engineering	Student
Fabiana*	Female	27	Swedish	Lund, SWEDEN	Marketing	Student
Susanna*	Female	24	US-Mexican	Lund, SWEDEN	Economics and Management	Student

**Table 1. Participants profiles (\*=Respondents interviewed in the Pilot Interviews)**

#### 2.4.2. SECONDARY DATA

In order to find relevant data on the issue of “resistance” towards advertising we had to collect an extensive amount of secondary data through literature reviews in the field of marketing, advertising and psychology. We found it important to conduct a wide review of literature in order to have a strong framework for our further research. The framework was constructed with theories published in original works, like journal articles from researches, press releases concerning observations done by practitioners in the business and textbooks for educational purposes. To gather the data we primarily used the Lund Business academic databases. The secondary data is incorporated throughout the entire study.

## 2.5. INTERVIEW DESIGN AND PROCEDURE

### 2.5.1. STRUCTURE OF THE INTERVIEW

As for the structure of the interview (Appendix 1), it followed the findings of theoretical insights collected during the literature review concerning the issues of resistance towards advertising. The degree of structure in the interview is dependent on the aim of the research (Easterby-Smith et al., 2008). And in order to increase the accountability of a phenomenon, it is important to be responsive to the emerging data and modify the approach while conducting a hermeneutic research (Hans-Georg Gadamer 1976 in Thompson et al. 1994). According to this, our interview questions were phrased open and made it possible for the interviewees to respond in extensive manner. Subsequently we could review and extend our categories if needed (Bryman and Bell, 2007).

As a data-collection method we chose **in-depth interviews** which give the researcher the opportunity to probe in a more detailed way (Easterby-smith et al., 2008). There are several types of interviews in terms of structure (Ibid). In this paper's case, a **semi-structured interview** appears to be the most appropriate because there are some distinct topics to be discussed (Bryman and Bell, 2011) regarding the matter of 'resistance'.

Starting by gathering consumers' personal opinions on today's advertising, the structure goes through different specific examples of Ambient Advertising supported by photographs.

In order to find out about motives for people to purchase products or services there are several strategies that can be used. In this study we are primarily using the association techniques. This means that the participants were shown a stimulus – in this case pictures and videos, and asked to respond by telling what they feel about them (Morrison et al., 2002). Using visual metaphors, also called **photo-elicitation** (Bryman and Bell, 2011), can enhance understanding and trigger the respondent to talk more extensively (Easterby and Smith, 2008). **Visual prompts** are used because the subject of Ambient Advertising is better understood through these examples. Photo-interviewing *"motivates people to provide a perspective of action, to explain what lies behind the pictures, and to relate how the frozen moment relates to the reality as they see it"* (Heisley and Levy, 1999, p.271). The technique of asking the respondents to comment on pictures, video or other stimulus is considered an obtrusive technique by McCracken (1988) but still very useful.



## 2.5.2. CONDUCTING THE INTERVIEW

The interviews were mostly held in a one to one constellation at the residencies of the interviewees. This in order to make the respondent feel secure and be able to express themselves in a relaxed environment (Easterby-Smith et al., 2008). The reason for this is that in a **hermeneutic phenomenology**, data is produced in form of language between the interviewer and the respondent. To increase the **accountability** of a phenomenon, it is important to be responsive to the emerging data and modify the approach while conducting a hermeneutic research (Thompson et al., 1994). Likewise in order to produce good data, we had to demonstrate our acceptance and curiosity to listen to almost any kind of testimony (McCracken, 1988). At the same time it is important to be *“perceptive and sensitive to events, so that lines of inquiry can be changed and adapted to ones’ progress”* since understanding the point of view of the respondent can be turn out to be very difficult (Easterby-Smith et al. 2008, p.146).

The most important issue during the interview is the connection with the interviewee and his or her point of view. This makes it occasionally necessary to depart from the structure and be flexible (Bryman and Bell, 2011). In order to get valuable answers on the issue, we tried to understand the *“person’s points of views”* and assist *“the individuals to explore their own beliefs”* (Easterby-Smith et al., 2008, p. 144). Hence, a clear understanding of one's view of the world allows a critical distance from it. This leads us to both a familiarization and de-familiarization with the person being interviewed, according to McCracken (1988). We started our interviews always with some biographical and general questions about advertising, designed to understand basic individual traits and create an unthreatening atmosphere (McCracken, 1988).

Like mentioned during the explanation of the interview design, **probing** is an important element during the process. During our pilots we realized that we had to ask “Why?” on several occasions in order to discover more about the motives of actions, emotions and thoughts. Eventually this made the answers more detailed and rich (Bryman and Bell, 2011). On the other hand Easterby- Smith et al. (2008) mentions the respondent might have difficulties delivering new answers every time a “Why” question is asked which was a frequently observed matter.

All of the interviews were held in English and in line with McCracken’s (1988) recommendations we used a device (Iphone) to record the interviews. Later the audio recordings were transcribed into texts and stored. Finally we let the respondents sign a document, ensuring them confidentiality of what had been recorded in order to protect their privacy (Easterby-Smith et al., 2008). The transcripts (Appendix 4) and the ethical protocol (Appendix 3) are attached in the appendices.

## 2.6. DATA ANALYSIS

The way we conducted our analysis is inspired by the **hermeneutic circle approach**. The object of study namely 'resistance' is defined through the analysis of our theoretical concepts found during the literature review. The main concepts that are summarized create the foundation on how we analyzed interviewed.

There are several methods to analyze natural language. The two most applicable to our study are named **content and grounded analysis**. In our study the content analysis is the most suitable. It looks for ideas which have been defined in advance, meanwhile the grounded analysis allows for a more open and intuitive approach (Easterby-smith et al, 2008). Hsieh and Shannon (2005) mentions directed content analysis as an approach to a qualitative content analysis. It starts with theory or relevant research findings as a base. But we are still able to let themes emerge from the data during the process. The aim is to verify or extend the already existing theoretical framework. So if new themes and concepts emerge during the process we have to be able to add them to our selection of categories. Already during the transcription process we did a preliminary selection of data and comments collected during the interviews (Schilling, 2006).

Since qualitative content analysis uses special categories as the units for analysis, the essence of these categories are grounded in our theoretical framework. Summarized, they express a single issue of relevance ('resistance') in line with our research question. Subsequently we were primarily seeking for expressions of an idea (Minichiello et al., 1990).

Units of text can be assigned to more than one category simultaneously (Tesch, 1990) and due to matters of consistency it is important to develop categories with names and definitions, before assigning the data (Weber, 1990). As a matter of clarity and consistency the process of assigning data to categories should be tested before used in the actual research. We tested this while conducting two pilot interviews and since assigning the data is an **iterative** process it should continue "*until sufficient coding consistency is achieved*" (Ibid). During the process, it is necessary to check the coding continuously in order to prevent "*drifting into an idiosyncratic sense of what the codes mean*" (Schilling, 2006, p.33). These steps increase the degree of reliability which is concerned with any transparency on "*how sense was made from the raw data*" (Easterby-smith et al, 2008, p. 109).

At this point we started to identify patterns and connections within the categories. It was useful to summarize the data within each category in terms of "*What are the key ideas being expressed within the category?*" and "*What are the similarities and differences in the way people responded, including the subtle variations?*" (Taylor-Powell and Renner, 2003, p.346) Some categories presented themselves as more important than others by their amount of presence or their

relationships to each other (Ibid). Afterwards we brought categories and connections together and interpreted the data. This means *“attaching meaning and significance to the analysis”* (Ibid). One way to start is to sum up the findings found while categorizing and arranging the data. Subsequently the data within and between the categories is analyzed in an iterative process which is alternating between empirical data and existing theory in line with **an abductive research strategy**.

Finally moving from masses of text to a final report is a matter of organizing and structure. Qualitative content analysis does not produce significance in terms of quantifiable data instead it reveal patterns and categories important in a social context (Weber, 1990)

While presenting the outcome it is important to aim for a mix of description and interpretation in order to give the reader a rich and thick description of the background and context (Denzin, 1989).

### 3. THEORETICAL FRAMEWORK

*The purpose of this chapter is to give the reader a better comprehension on the theories that are used further in the research. Definitions on Guerilla Marketing and Ambient Advertising will be given as well as for the Postmodern Consumer.*

#### 3.1. ADVERTISING OVERVIEW: A HISTORICAL APPROACH

The industry of advertising has a long history on the field of innovation as it is a bridge between the marketers and mass-consumers, and it has to evolve on the same pace. Advertising is one of the main elements in the promotional mix and it is used by companies to inform consumers about services and products, build brand awareness, strengthen brand imagery and pursue a target audience to consumption (Abdul-Razzaq et. al, 2009). In this thesis we are predominantly considering advertising executed out-of-home. Although out-of-home advertising makes up a smaller part of the advertising budget, it is increasingly becoming an important strategy regarding consumers who are mobile and less exposed to traditional forms of media (Francese, 2003).

The major critics against outdoor advertising are usually related to the aesthetically displeasing aspects (Taylor and Taylor, 1994). The ability of outdoor media to reach and incorporate the mobile consumer has substantiated much of the growth and success of outdoor advertising. However, due to public pressure and regulation, many out-of-home advertising spaces have been reduced or even taken out of consideration and practitioners start to question if the remaining locations are effective in fulfilling their purpose (Wilson and Till, 2011). Additionally traditional media lost a considerable amount of advertising revenue to online media (Hanekom and Scriven, 2002).

One of the most important changes in marketing in the last decades is that audiences as well as media have become more fragmented and continue to move in this direction, whereas marketing communication in its traditional form relies on clear demographic market segments based on various parameters like age or gender. Today brands are increasingly defining segments according to attitude, behavior or need. Consequently companies have to treat their customers with respect in order to gain their attention (Kimmel, 2005). Eventually the aim is not to dazzle but to make the brand relevant and make the customer the core of almost every process within the company (Kimmel, 2005). In other words the consumer plays an important part of the business network which functions through relational governance rather than traditional hierarchical power structures (Achrol, 1997).

Firat and Christensen (1995) mentioned by Kimmel (2005) believe that the main changes in communication are moving from informational to transformational, from materialistic to

symbolic, from overwhelming to subtle and from verbal to multi-sensory. And according to a report made by Yankelovich in 2008, up to date ads should have more cognitive relevance and memorability, a kind of enduring recognition that has immediate impact and the power to break through the clutter of mind and marketplace.

Kimmel (2005, p. 23) concludes that, *“being successful in the modern age is not to market products, but to sell experiences to customers”*

## **3.2. GUERRILLA MARKETING**

### **3.2.1. DEFINITION AND KEY ASPECTS**

The concept of Guerrilla Marketing encompasses a wide variety of innovative advertising instruments that have as main purpose the creation of a reliable effect with a small financial background (Hutter and Hoffman, 2011).

The Guerrilla tactic was first described by Ernesto Che Guevara – the leader of the Cuban Revolution in 1960, in his book “Guerrilla Warfare” as a strategy of warfare built on raid and ambush attacks (Guevara, 1960). This tactic was then adapted in a business context to provide greater final results with lower expenses (Baltes and Leibing, 2008). In later years, this tactic got a wider global attention as the efficiency of traditional advertising has been declining rapidly (Van den Putte, 2009), mainly because the average consumer was flooded by the amount of advertisements on a daily basis and because of the continuous attempts of persuasion, people felt limited in their ability to make independent decisions (Kalliny and Gentry, 2010). As Guerrilla warfare, Guerrilla marketing is also a form of irregular, unconventional way of doing marketing, which ‘ambushes’ possible customers, ‘sabotages’ the competition ingenious ‘tactics’ to reach the potential target group in a more efficient way. This strategy is *a unique art* that relies on time, energy and creativity rather than a financial budget (Levinson, 1984).

Also, because of the repetitive traditional advertising strategies applied by marketers that people have to face with, a *wear-out effect* is created (Bass et al., 2007), negative effect that is leading to the loss of the power of attraction of consumers’ attention (Bala Subramanian et al., 2006). To regain the attention of the consumers that are fed up with repetitive classical advertising, marketers in their struggle to regain consumers’ confidence are in fact maybe counterproductive. A more aggressive strategy consists in higher budgets used, and with an aggressive message the consumers’ avoidance could get even stronger (Al-Marwai and Jayashree, 2010).

In the incipient times of Guerrilla Marketing, the concept was not known by the consumers, which led the advertisers to call these strategies – *“below-the-line measures”* (Kimmel, 2005). Levinson (1984) first brought to life this concept and stated that the Guerrilla Marketing schemes use alternative, unconventional instruments to attempt to equalize the size-related disadvantages of the SME’s in comparison with big corporations, instruments that can adjust fast and efficient to the ever-changing market.

Because of its narrowed customer target, Guerrilla marketing seems to be an essential marketing tool that *“allows SME’s to demoralize their rivals with small, periodical and surprising attacks”* (Tek, 1999 mentioned in Ay et al. 2010), attacks that require swift action and substantial creativity and imagination. Ay, Aytekin and Nardali (2010) consider that this type of marketing should help businesses to form new marketing management strategies that are more dynamic and more sensitive to the needs of the everyday customer and to easier adapt to his needs that are constantly changing.

Over time, the nature of this concept moved from a competitor-oriented strategy, to a customer-oriented one (Solomon et al., 2009), fact that helped the creation of newer and more efficient Guerrilla marketing strategies that claim to have better results with lower and lower expenses (Levinson, 1984). Levinson (1984) mentioned in Hutter and Hoffmann (2011) claims that all types of innovative and conspicuous advertising apply to the concept of Guerrilla marketing. The latter authors also add as an **up-to-date definition** that *“guerrilla marketing is described as being fancy, atypical, unusual, original, provoking, flexible, dynamic, innovative and creative”* (Hutter and Hoffmann, 2011, p.3).

The innovation impulse and the entrepreneurial incentive that this broad and new marketing strategy brings to a firm’s advertising campaign maintains a unique competitive advantage by better imprinting the message of the advertising campaign in the minds of the prospect consumers for a longer period of time. In other words, along with innovation, Guerrilla marketing increases the AD’s effectiveness.

Guerrilla marketing counts on commitment, patience, sub-sequence – as one shouldn’t stop after the sale is made, as traditional marketing stands by- and creating convenience for the customer’s limited time and in the interest of the customer not of the company. Furthermore, this marketing concept stands a great deal on involving the potential customers in the experience you’ve created for them, even if only for a few minutes. People will always remember experiences whether you are promoting a laser-pen by letting potential customers write their personal messages in thin air, or giving people the opportunity to walk on piano-stairs on their way to the underground-train. It has to be memorable and stand out with in the crowd of urban public-ads!

Ay, Aytekin and Nardali (2010) observe as well that as we pass through uncertain economic times, businesses start to reconsider the costs of their marketing activities and as a response they have been “seeking to find different, novel, effective and less costly marketing strategies”, to which the Guerrilla marketing concept seems to apply as a solution.

For further understanding, Gallagher (2004) –mentioned in Ay, Aytekin and Nardali (2010, p.281), explains: “What matters in guerrilla marketing is, rather than what the firm does to be successful but what it does to differentiate itself from its rivals and its success in reaching a broader customer potential”.

As Jana (2006) explains, Guerrilla marketing “offers a way to engage highly targeted audiences, to develop a streetwise identity, and simply to jar consumers who are so inundated with advertisement” in places they wouldn’t think about before, within the video games or just passing by a fire hydrant on the street. From Jana’s (2006) examples of extreme guerrilla marketing strategies, this paper shows as an example of highly targeted campaign, the ‘flood’ of Microsoft butterfly stickers around New York (Image 1).



**Image.1:** Microsoft 16.000-butterfly Campaign

(Jana, 2006)

Microsoft’s Campaign involved 16.000 butterfly stickers affixed on shop windows, in subway stations and walls all over New York City, a 2002 campaign that lasted merely 24 hours. However, the campaign was considered illegal and Microsoft publicly apologized to the City of New York.

“Nevertheless, the stunt garnered 168 news stories and earned the company a slightly hipper, streetwise image” (Jana, 2006).

### 3.2.2. GUERRILLA MARKETING STRATEGIES

To have a clearer view on the wide varieties of Guerrilla-type marketing strategies, Figure 2. is showing just a few marketing instruments within which Ambient Marketing is just one of them. However, there is little empirical research on the number of ways that apply the concept of Guerrilla marketing, and the academic focus on a classification of the Guerrilla Marketing strategies is limited. Thus, one may say that Figure 2 is showing a limited arena on the Guerrilla

marketing strategies, having limited support from McQuerry (2011), Nair (2011) and Delana (weburbanist.com).



Figure 2. A few marketing strategies within the Guerrilla Marketing concept (OWN)

From the Guerrilla Marketing strategies, according to Shankar and Horton (1999) and Turk et al. (2006), Ambient Marketing is one of the fastest growing sectors of advertising. Taking into consideration the low costs involved and the specifically targeted groups of consumers that this advertising strategy reaches, the diffusion of Ambient Marketing is expected to diffuse really quick. Thus, this is one reason that this paper takes into consideration when choosing Ambient marketing as the main advertising strategy to be researched on in relation with the *postmodern consumer*, concept that is being elaborated further in the thesis.

However, because ambient marketing reveals itself in areas which normally are free from advertisements, some consumers might consider this kind of advertising as a commercial intrusion in an environment that represents the last private area of a natural surrounding (Kimmel, 2005). The issues that are still involved in Ambient Marketing as an alternative Advertising tool will be elaborated further in the thesis in strict relation with the concept of a postmodern consumer.



### 3.3. AMBIENT MARKETING

#### 3.3.1. DEFINITION AND CONCEPT OF AMBIENT ADVERTISING

Tradition, conventional – or in other words one might say – old marketing, is adding to this clutter and is promoting a false perception upon consumerism from the perspective of corporations and perhaps less taking into account the consumer's emotional reactions.

It is hard to believe that one has not experienced at some point in the past decade an interaction with ambient marketing, even if one may not know it from the very beginning. Have we ever walked into a train, waiting to reach our destination just to find ourselves spontaneously reading the messages on the hand support (Chatterjee, 2010), entering a public bathroom just to be ambushed by unusual ads in our private space, or walking onto a mall's escalators surrounded by banners that point our way to specific shops; well we have been officially affected by the 'phenomena' - as Chatterjee (2010) points it, called Ambient Advertising. This 'phenomena' *"exponentially increases the means through which a consumer can be reached as every item that a potential consumer can see, hear, feel, smell or taste is fair game"* (Lum, 2012).

Even though Ambient Marketing is not a new concept as of 2012, new ambient advertising design techniques are continuously emerging. Complex and personalized, ambient design creates an idea in places that might seem impossible to use for advertising. The space in which we live in is important to us and it needs to be practical. Taking the space as a starting point, environmental design takes every detail as a framework. Ambient advertising makes use of places one may take for granted: from the private space of a public bathroom to an outdoor light-pole and transforms it into an ideal place of promoting the companies' message towards potential customers.

'Ambient' is a term that in relation with advertising was first used in 1996 by Concord Advertising, an outdoor campaigns' specialized agency from the UK. Luxton and Drummond (2000) mention that there was a necessity of encompassing the need for something more 'alternative' from clients within a single term.

Luxton and Drummond (2000, p.735) define Ambient Marketing as *"placement of advertising in unusual and unexpected places often with unconventional methods and being first or only ad execution to do so"*. As Hutter and Hoffmann (2011) state, ambient marketing represents the guerrilla variant of traditional outdoor advertising. What needs to be mentioned, that is also stated by Luxton and Drummond (2000) is that what today is considered to be 'unusual

locations' might not be tomorrow and that once people get familiarized with a place, that place is not 'unusual' anymore. Thus, Ambient Advertising from this point of view is an advertising strategy that should be in a continuous evolution to stay in conformity of current trends.

Chatterjee and Shuvam (2011, p.87) in his research on Ambient Advertising explains the reasons that in his view led to the "*rise of Ambient Advertising*". First of all, as more markets were emerging, smaller targets had to be taken into account to increase profits on a short term (Srivastava, 1991). Also, with consumers that were increasingly aware of the rising media, the competition on the market increased, thus sales were becoming unpredictable. The time when marketers were able to spend as much money as they considered to increase brand awareness was gone and they needed now to prove their strategies' effectiveness on the market as budgets were shorter. This is what Reed (1997) defines as a stronger emphasis on accountability. Another two reasons mentioned by Chatterjee (2010, p.88) are the "*decline in Media Advertising effectiveness*" and the "*proliferation of brands*". As the traditional media became highly cluttered with advertising, along with the increasing number of brands on the market, went to the point of questioning the effectiveness of the marketers that seemed to become outdated in their way of exposing the message.

Thus, this leads to the last reason for the rise of Ambient Advertising mentioned by Chatterjee and Shuvam (2011), which is the need of better targeting. Narrowing the target meant to have a stronger and more personalized campaign addressed to the potential consumers and not to the masses.

Ambient Marketing seemed to come as a spark in the struggle of marketers in getting the attention of the nowadays' consumer that began to be so exposed to advertising on a daily basis so that one got used to ignore the traditionally placed advertisements (Kaikati and Kaikati, 2004). Furthermore, the lifestyle of the today's consumer increased the time spent outdoors, thus also favored the growth of methods of out-of-home advertising (PQ Media, 2007).

*"Newness, creativity, novelty and timing are key themes in Ambient-advertising."*

(Luxton and Drummond, 2000, p.735)

Nevertheless, even though the main purpose of ambient advertising is relatively similarly described between practitioners and academics, because of the mainstream nature of ambient advertising to continuously adapt to the market and the behavioral changes of consumers, a specific definition is still to be researched upon.

An earlier definition of Ambient-advertising is commonly referred to as to describe *attention-grabbing advertisements* which usually appear in unexpected scenarios where one cannot commonly be in contact with any kinds of advertisements (Bainbridge and Curtis, 1998). The same authors add that these particular advertisements break through the clutter (Bainbridge and Curtis, 1998) and make consumers stop, think and make thorough notice, saying that this ambient strategy is overall more engaging than any other out-of-home marketing strategies, as it takes cognitive understanding to see the message in its full value.

The general opinion that ambient advertising is a more efficient marketing approach that can break away from the traditional way of cluttering the environment with advertisements – that are usually targeting the masses (and not specific consumer categories) – is also promoted by Phillips and Bradshaw (1993). Also, the latter authors add that consumers are increasingly participating in purchase-decision behavioral changes outside the confines of their own home; fact that created a premise for the growth of ambient advertising (Phillips and Bradshaw, 1993).

Overall, reasons like the ones presented above are setting the base of why ambient marketing with its ability to efficiently reach the consumer on the spatial and temporal level at the same time (Belch and Belch, 1998) is seen as the most rapid growing style in advertising (Shankar and Horton, 1999). However, the functionality of marketing through ambient advertising is debated between academics. Shankar and Horton (1999, p.309) support the idea that ambient marketing is mainly used “*to communicate with consumers close to the point of sale*”, suggesting that the ambient ads are usually targeted towards arousing “*impulsive purchase decisions*”. On the other hand Luxton and Drummond (2000) that the medium of ambient advertising is mainly to branding support and not a purchasing boosting tool.

*“Ambient Advertising needs to function like Google Ad Words to survive. It needs to be around the corner, available but unobtrusive”* (Chatterjee and Shuvam, 2011, p.90)

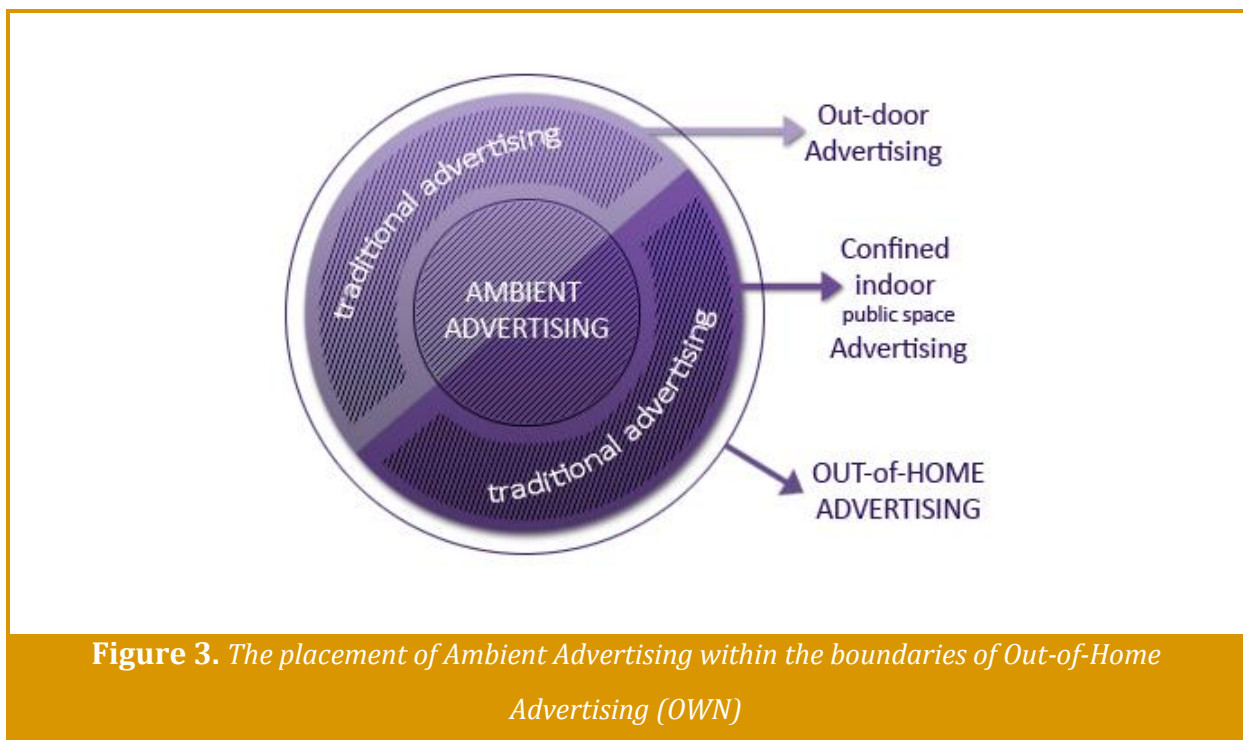
As of the origins of Ambient Advertising, they can be connected to the out-of-home advertising, fact that can be framed as potential theoretical background for the current paper.

*“Out-of-home is a more general term than its cousin - ‘outdoor advertising’, and refers to all advertising that is literally out-of-home”* (Luxton and Drummond, 2000, p.736). There are multiple and clear similarities between out-of-home advertising and ambient advertising in terms of effectiveness, creativity, cost efficiency. However the two strategies can also pollute visually and can be difficult to be measured in terms of effectiveness (Bhargava and Donthu, 1999).

Also, as Luxton and Drummond (2000, p.736) mention, the medium of these two strategies can “overshadow the message”, mentioning that people might say: “Fantastic ad but can’t remember what for”.

However, despite the tremendous popularity as a marketing approach that sometimes is referred to as “alternative out-of-home media”, ambient marketing seems to receive less interest from academics that broadly place this marketing strategy under the concept of out-of-home advertising by simply excluding the traditional conventional print media, as it is similar described by Shanjar and Horton (1999). PQ Media (2007, p.47) place the “*alternative ambient advertising*” as they describe it, under the out-of-home media umbrella, referring to ambient advertisements as “*place-based media*” that include messages “*delivered via locations, channels, formats, objects and other conduits to reach consumers engaged in their daily routines*”. Without any doubt ambient advertising should be placed as a subset of out-of-home advertising, though the boundaries of ambient marketing should be narrowed towards its unique implications.

As there is a lack of clarity when speaking about ambient marketing, understanding the boundaries of Ambient Advertising in the compounds of Out-of-home and Outdoor advertising as a whole is needed. To explain this better, **Figure 3** places the unconventional and location-adaptable Ambient Advertising within the out-of-home environment.



What differentiates Ambient Advertising from the other strategies of doing advertising is that it puts “*greater emphasis on tactics such as surprise, humor, creativity and consequently audience involvement*” (Luxton and Drummond, 2000, p.736), it is more engaging than traditional out-of-

home ads, and what needs to be emphasized is that Ambient advertising works through the “discovery of the communication by the recipient” (Luxton and Drummond, 2000, p.736). The latter authors also mention that with the right images, colors, the right contexts and certain well-chosen messages, the medium of ambient advertising can be seen as a sign (Luxton and Drummond, 2000), that is much more efficient than a text alone.

The difficulty in measuring the efficiency of Ambient-advertising is significant as it is an “unusual tactic designed to meet conventional communication objectives and hence usual measures may be inappropriate or at least difficult to identify” (Luxton and Drummond, 2000, p.736). For a wider understanding of the consumer behavioral changes that happen within Ambient Advertising and the efficiency of this tactic, one may consider the model shown by Luxton and Drummond (2000, p.737) in Table 2. where the consumer is “seen to form feelings and judgments when exposed to an ad which then informs beliefs and attitudes toward advertised brands”.

Attitude-toward-ad model (Edell & Burke 1987)	Ambient Model (adapted from Sheth-Newman-Gross -model of consumption values, 1991)	Example	Semiotic example
	Sender	Receiver	
Exposure to ad	Emotional value: shock effect, stimulate consumer’s feelings, voyeurism, spectacle	Receiver is surprised to see message on back of toilet door. (subconsciously titilated)	Exposure to symbol, icon (if on its own, incomplete message)
Judgements about the ad (cognition), feelings about ad (affect)	Epistemic value: (philosophy concerned with origins, nature, methods & limits of human knowledge) receiver feels empowered by perceived utility of curiosity, novelty, consumer, something to ponder, incomplete message need for closure, knowledge	Receiver wonders who else has seen this, realises it’s an ad	Consumer must make cognitive link between sign and its referent (symbolic cues to support product claim)
Attitude toward ad / brand	Social value: referent groups, opinion leaders, word-of-mouth, resonance with target audience	Wants to share discovery with friends	Decoding, understanding
All values need to be maximised to produce positive attitude change			

**Table2.** Proposed Ambient Advertising model (Luxton and Drummond, 2000, p.737)

Meehan and Sudbury (2010) consider that “specific variables from the visibility within the environment based on color, size or shape; logo placement”, or the use of advertising copy, can be related to the ambient marketing brand recall. This supports what Hawkins et al (2004) sustains about successful advertising or marketing communication should accomplish.

The criteria that the latter authors consider that should be accomplished by marketing communication in general are based on **exposure, attention, interpretation** and **memory**. Marketing strategies must physically reach the consumer's attention in an efficient way so that the consumers would attend to it efficiently according to one's needs and interest (Hawkins et al, 2004). However, the way people assign the messages triggered by ads to specific interpretation and the way they store the message in their memory (Hawkins et al, 2004) is what influences one to consume in a certain way.

Also, in recent studies it is demonstrated how people's memory is influenced by whether the brain is in an active or passive state as well as if the message is relevant or arouses emotions (Carter 1998; Franzen and Bowman 2001; Heath 2001 in Kimmel 2005). Thus, the message of the ad has to involve the consumer and arouse his needs even though that one might think that this could be an unethical way of doing advertising, by 'manipulating' consumers' needs.

Razzaq et al. (2009) mention that because of the unconventional design of ambient advertising that mainly thrives to attract attention and build on the brand-awareness, this strategy may not be the best way to expand a brand but maybe more effective in creating local and temporal social-reactions and involve the consumers within the brand. The authors also add that because of the strategy target on behavioral reactions, having ambient advertising in compound spaces would be probably best, in comparison with open spaces (Razzaq et al., 2009). That may be one important criterion that excludes Ambient Advertising from Out-door Advertising, but still include it as an efficient out-of-home marketing strategy.

Overall, *"ambient marketing is an instrument that explicitly attempt to surprise people by placing advertisements in unsuspected places and represents the guerrilla variant of traditional outdoor advertising"* (Hutter and Hoffmann, 2011, p.5).

### 3.3.2. DEVELOPMENTS IN AMBIENT ADVERTISING. EXAMPLES

While traditional advertising, from fliers, posters to billboards, road screens, etc. implies no interaction and engagement between the ambience/surroundings, ambient marketing makes use of the existing environment and common-placed objects to create actual engagement. Such engagement can be as simple as a zebra-crossing placement, where consumers find themselves stepping on the actual Ad, where a subtle ad is placed, as we can see in Image 2.



**Image 2.** *An Ambient Advertisement made in a form of a coffin within a crossroad*



**Image 3.** *Airport baggage carousel personalized by Casino de Venezia in Italy*

Barnes (1999) mentioned in Razzaq et al (2009) adds by saying that an important feature of Ambient-advertising is the fact that it is mainly aiming to surprise the consumers by confronting them with ads that are normally incompatible to the surroundings in which they appear, thus inducing in their subconscious the need to process the message longer for them to understand, thus involving them in making sense of the ad.

An example broadly posted online of such ad using the 'ambient' that seems to be incompatible for marketing, is the painted airport baggage carousel personalized by Casino de Venezia in Italy (Image 3).

Another creative approach to Ambient Marketing is the following way of promoting a vegetarian restaurant (Image 4).



**Image 4.** Ambient Advertising made for Tibits-restaurant, Switzerland

Tibits is a large restaurant chain in Switzerland, promoting healthy and fresh vegetarian food. Although many restaurants still use the traditional way of advertising, it is the ambient strategy used by Tibits-Restaurant that differentiates them from their competitors on their field. They created oversized forks that were afterwards fixed to trees in major parks and shopping areas that were across all Switzerland, thus involving everyone that passed by (Image 4).

The famous quote of Cervantes in Don Quixote, “the sky’s the limit” could be perfectly coined to ambient marketing strategies, when we take into consideration that with these creative means, every spot unimaginable can be a place for advertising. As Chatterjee and Shuvam (2011), points out, not even the space is safe anymore from commercialization, giving the example of Pizza-Hut doing advertising through the Russian Space Program by placing a 30 foot logo of their brand on the side of a rocket.



More and more academics talk about the issue of advertising clutter, a term that in Razzaq's work (2009), is mentioned as contributing to a certain restrict medium (Belch and Belch, 2007) with a large amount of advertisements.

Hence, to diminish the overwhelming clutter all over media, many advertisers turned to the forms of Ambient Advertising.

Within the past years, Ambient Advertising has gained a lot of recognition and proved to be a very fast growing marketing method used by more and more companies that seek non-traditional media opportunities (MediaWeek, 13 March 2003). However, even though ambient seems to be a good way of doing marketing there are still aspects that have to be taken into consideration as they are still problematic (Table 3).

<b>Table 3. Possible problems with Ambient Advertising (OWN)</b> <i>(with information summed from Chatterjee and Shuvam, 2011)</i>	
<b>Location</b>	By placing messages in locations where consumers do not expect it create maximum recall but can at the same time be questioned in their relevance of communicating the message and if a sufficient amount of audience is reached.
<b>Execution</b>	Since the most interesting part of ambient advertising is the execution itself, the recall of the message could be less significant than the experience itself.
<b>Temporal issue</b>	As soon as one medium is used more often it loses its effectiveness quite fast because consumers do get used to it.
<b>Visually Polluting</b>	Ambient marketing can still contribute to the feeling of clutter as well as there are places off record for advertising such as graveyards

The same aspects that make Ambient Advertising so successful can also destroy its desired outcome (Luxton and Hammond, 2000). Because Ambient marketing tends to be more and more connected to routines, consumers face an overwhelming exposure to ambient advertising, unavoidably passing by it on a daily basis. Along with the fact that Ambient marketing in general connects with places which are normally free of advertisements, *"consumers might consider this strategy to be commercial intrusion in an environment that represents the last private space of a natural surrounding"* (Kimmel, 2005 in Hutter and Hoffmann, 2011, p. 9). The aspects that can affect the efficiency of ambient advertising by adding to the overall resistance towards advertising in general of the postmodern consumer are what this paper researches about.

### **3.4. CONSUMER CULTURE THEORY (CCT)**

We begin by adopting a framework to address our interest in researching the ambient advertising. We seek to understand any effects on the already grounded preconceptions about advertising in a postmodern context. Thus we first look at Consumer Culture Theory to guide our study.

Consumer Culture Theory (CCT) concentrates “*on the experimental and sociocultural dimensions of consumption*” that are not clearly accessible through quantitative methods (Arnould and Thompson, 2005, p.870). Since Advertising is a culturally constructed phenomenon and highly dependent on the meanings that consumers derive from it, it is important to acknowledge and address the relationship between consumers, the marketplace and cultural meanings (Ibid). Within the four research programs of CCT, Advertising belongs to the study of “*Mass-mediated marketplace ideologies and consumers’ interpretative strategies*” (Ibid, p.874). In line with CCT studies, consumers are viewed as “interpretative agents” rather than “passive dupes”, which we adopt in our study (Ibid, p. 875). A CCT perspective is helpful in explaining the “resistance” against traditional advertising and the aftermath consequences of the interaction with ambient marketing strategies. Thus, we use CCT as a departure in first understanding the consumer role in a postmodern context.

On the other hand, there are several psychological aspects that have implications for an ambient style of advertising that we aim to identify in this study. Therefore, we could not rely entirely on a CCT perspective but also adopt other perspectives to frame our research focus on the impact of the advertisement itself and our pursuit to identify any significant explanations on the process of ad awareness itself. Therefore, we look into understanding advertising from a historical approach to illuminate our purpose. Beginning with establishing a “picture” of the contemporary consumer through a review of the postmodern consumer.

### **3.5. POSTMODERN CONSUMER**

The new era of consumption is according to Kimmel (2005) best thought of as a combination of mass media, branding and image in an unspecified way. The typical contemporary consumer is hard to define since one is neither modern nor postmodern. According to Baudrillard (1983) it is “*difficult to conceptualize the contemporary consumer society because it has transcended the social in a strict sense of the term*” (Kimmel, 2005, p.53). Consumers around the world are changing their attitude against consumption. Firat (1996) points out that the contemporary consumer sees consumption merely as a way to accomplish what they seek in life or to achieve basic goals or necessities.

Mass media in a postmodern culture depicts what Jameson (1991, p.x) relates the postmodernism with, that being the *"consumption of sheer commodification as a process"*. The postmodern consumer is not interested in consuming but more in defining a meaningful life through consumption. Firat (1996) mentions several questions of a consumer regarding consumption in terms of the potential meaning of the consumption process, the issue of joy that it could bring and if this brings any kind of experience that one would like to have it a second time.

One important implication concerning marketing communication in a postmodern society is the loss of control, consistency and predictability that existed in the modern age. Due to technological developments marketers are no longer in charge of their distributed meanings (Koetler, 2003).

In modern society, consumption is usually referred to as *"mass consumption"* and by some seen as a negative thing where consumers are viewed as being in the hands of advertisers and marketers who use them for their own needs. They are bundled and assigned to certain market segment with standardized products (Cambell, 2005). Cambell (2005) also argues that craft consumption is a way for consumers to show and defend their cultural superiority. Nevertheless, consumers today are *"generally expected to be far more aware of the manipulation presented in ads"* (Morris, 2005, p.698). As Hitchon and Jura (1997) point out, consumers in today's society are considered to be capable of differentiate between the multiple meanings of advertisements. Furtheron, postmodern advertising *"encourage consumers to think of commodities as central means through which to convey their personalities"* (Sturken and Cartwright, 2005, p.197).

One can also talk about the cultural evolution where consumers are more haptic and want to feel and touch things rather than just interact with them on screens. For instance there has been a rise in the popularity of haptic design experiences into virtual products (Achrol and Kotler, 2011).

However, to better understand why this paper establishes the consumer in a postmodern arena one may take the words of Rumbo (2002, p.127) saying that the *"pervasive influence of advertising and consumer culture is examined in relation to a postmodern condition marked by increased speed, fragmentation, and the decentering of the subject"*. The author adds that this postmodern condition is often influencing consumers to develop strategies to avoid ads so that he or she can protect ones' *"psychic space by filtering out excess advertising clutter"* (Ibid, p.128). He also tends to exaggerate saying that *"the struggle for these cultural spaces resembles a war of*

*position between the ideology of consumerism and its opponents, who attempt to cultivate alternative worldviews towards consumerism” (Ibid, p.127).*

The postmodern critique is identified according to Rumbo (2002), through several themes. The author first mentions the *“quickened pace of postmodern life”* that creates a *“hyper-reality”* (Ibid, p. 130), in which, in the words of Baudrillard (1976/1988, p.139), *“the real becomes not only that which can be reproduced, but that which is already reproduced: the hyper-real.”* Rumbo (2002, p.130) adds that the reality in a postmodern consumer crisis is *“not merely given but constructed through replication and simulation”*.

Goldman and Papson (1994) also connects the new practices used in visual media with the ‘hyper-real’ techniques or even ‘hyper-signification’ to draw the attention of the contemporary consumer by the use of abstract visual methods. The latter authors identify the power of consumers’ potential resistance towards the culture of commodification. Morris (2005) suggests that the postmodern media culture on a contemporary basis is relying less on the commodification of products promoted by an earlier advertising period.

Within a postmodern age of advertising that is ambiguous, obscure, hyper-signified, controversial, where there is a focus not on the product itself but on a plethora of signs that capture the attention towards the product indirectly, there is also a need of a greater interpretation ability (Morris, 2005).

Friedman (1994, p.10) stressed the emergence of the *“modern individual in the disintegration of older social networks”*. He states that the individual should be placed outside of its social form and that because *“one is what one makes oneself to be”*, consumption from this point of view is a *“grand experiment in life style, the creation of alternative existences”* (Friedman, 1994, p.10).

Morris (2005, p.704) states that postmodern advertising *“understands the social importance of the subject’s interpretive capacity”* as this helps to explain the new powers of marketing. If we analyse the case-study of ‘United Colors of Benetton’ used by Morris (2005) in his research, with its techniques of discreet branding and excluding the actual product-placement while showing the “humane” side of the company instead, we can acknowledge the focus of postmodern advertising on subtlety and simplicity while on the other hand pointing out the complexity of the messages promoted by the new era of advertising.

### 3.6. CONSUMER RESISTANCE TOWARDS ADVERTISING

#### 3.6.1. FACTORS THAT ADD TO THE RESISTANCE TOWARDS ADVERTISING

Within the domains of advertising and marketing the issue of why consumers sometimes avoid advertising and marketing messages is a highly debated subject. There exists several studies where resistance is conceptualized as a motivation, a process and an outcome (Knowles and Linn, 2004; Tormala and Petty, 2004). As a motivation resistance is a way to resist undesirable influence or maintain and defend an existing attitude. The theory of reactance by Brehm and Brehm (1981) delivers a detailed explanation of consumers' experience of resistance if they are confronted with unwanted advertising. It suggests that reactance is a reaction to the threat of free behavior. Consequently **intrusive** advertising leads to its' avoidance (White et al., 2008).

**Clutter** is a term that describes the high amount of advertisements present in a certain space or medium (Abdul-Razzaq et al., 2009). Complaints and problems with clutter and repetitive messages have been frequently criticized. Ha (1996) points out three factors that constitutes clutter: the amount of advertising messages within the medium, the degree of interruption of a flow and the similarity of the advertised objects or messages in the same medium. Webb and Ray (1979), Mord and Gilson (1985), Ray and Webb (1986) conclude that an increasing quantity and poor quality leads to a low recall of the messages and since Ambient advertising foremost is an outdoor activity this has implications for the way the environment is used by the ad and by the consumer. So it is important that advertising is seen as something positive in terms of delivering useful information or entertainment which makes it a desirable element of the medium (Mac Innis and Jaworski 1989). Pillai (1990) views clutter as dependent on the ability of consumer's to process the messages provided. Consequently Petty et al. (1983) shows that the effects of advertising are dependent on the degree of involvement where high involvement is more likely to make the consumer process the message whereas low involvement decreases this motivation. Likewise if advertising is forced upon consumers they will view it as something negative and avoid it all together (Clee and Wicklund, 1980). In summary the perceived clutter is created by a multiple of factors and dependent on the attitude, medium of execution as well as the desired task of the consumer (Ha and McCann, 2008).

Creative advertising that breaks out from the mainstream advertising clutter would be one strategy to get the message across since the problem of **clutter** is created when the same type of message is repeated over and over again within the same instrument As former mass media is declining into more segmented and targeted options, the audience size for each medium is reduced. Consequently each instrument, which represent a medium for advertising display, need to sell more time or space to earn the same amount of money (Rotfeld, 2006). And

unfortunately a less cluttered environment is more expensive since the message would have a greater impact, assuming it provides information that the audiences like to receive. So advertisers have to be willing to pay the price for an environment where less messages interfere with their own (Rotfeld, 2006). Consequently many advertisers have begun to look for other types of media due to the increasing **clutter** in conventional media. Furthermore the clutter may have contributed to new media forms such as promotional websites or online games (Ha 1996 in Abdul-Razzaq et al, 2009) and might have embraced non-traditional style advertising tactics such as guerrilla marketing in the outdoor context of ambient advertising.

Holt (2002, p.84) states that the consumers of today's society understand that marketers create illusions by attaching stories and images to brands, stories and images that *"may have nothing to do with the brands' real history and consumption"*. Thus, the consumers can create a personal opinion and choose what to take into consideration from the clutter of advertising. However, according to Roberts (2006) a common mistake businesses make is that they prefer professional expertise over trust. Instead people are looking for someone that might have a slight advantage in information. Predominately the main issue for an individual is to make a social acceptable choice and not a rational. And according to Obermiller and Spangenberg (1998, p.310) there exists *"a tendency to disbelieve the informational claims of advertising."* A skeptical consumer treats advertising with more disbelief than non-skeptical ones. Mangleburg and Bristol (1998) claims that almost all advertising have some amount of disbelief since the primary goal is to sell. Recent research indicates that if consumers are skeptical to advertising they like, rely and attend to it less. However emotional appeals make them respond more positively in comparison to information appeals (Obermiller et al., 2005).

There are limits to take into consideration when arousing the viewers' emotions. Higbee (1969, p.283) affirms that advertisers try to arouse the viewer's emotions because emotions are *"an important benefit derived from a product or brand"*, they are a way *"to communicate the benefits of a product"* and *"emotions can directly affect attitudes"*. Hyman and Tansy (1990) display the ads that arouse the emotions of the viewer causing one to feel anxious, hostile or feel a loss of self-esteem as being **'psychoactive ads'**. Ay et al (2010) sustains that planning this kind of ads one may have to think on a bigger scale, aside of the clear aim of increasing sales, as without taking into considerations the potential emotional side-effects, the advertisements may lead to several ethical problems. They could trigger negative emotions making the audience to feel angry, disturbed or sad (Hyman and Tansey, 1990). And as a chain reaction, all these temporary negative emotions induced by the ad could lead to negative feedback and in the end, as Ay et al (2010) ads, could lead to negative attitudes towards the brand. Thus, even if indeed the effectiveness of the guerrilla marketing tool used was efficient in captivating the audience

temporarily, the long-term effects could be damaging for the brand itself if ethical issues are not taken into consideration.

In a study made by Ay et al. (2010), the authors made an assessment of specifically targeted guerrilla ads that are considered to be questionable in terms of ethics. From a wide variety of ads that were analyzed in the research, this paper will present only three of them. **(1)** The serialized movie 24, Channel 2 from Belgium created a nation-wide campaign that warned people through posters about a deadly virus by showing people with masks in specialized uniforms. The poster stated the danger of the virus with the 'Caution'-warning sign, ending with the message: "Go home now; close your windows and doors. Turn on your television", under which the logo of the TV-Channel and the Series 24 logos. The fact that the Ad uses the fear factor may lead to anxiety and misunderstanding.

**(2)** Also, one may observe the limitations of the message in the ad for Perlodent (Image 5) by opening a metal lid with only using ones' 'strong' teeth, message that could send the wrong impression to kids and thus causing potential injuries.



**Image 5.** Ambient Advertising for Perlodent

However clever the hint of the ad is, certain precautions should be taken. As concluded by the same author, a "boundary must be maintained between creative strategies of guerilla marketing and their irresponsible applications" (Ay et al, 2010, p.285).



**Image 6.** Ambient Advertising made for movie KILL-BILL

Another example (3) would be the guerrilla campaign made for the movie Kill Bill (Image 6), using the shocking effect of a fake blood stain leaking from a toilet cabin from a cinema bathroom. The fear-appeal used for this campaign can be ethically problematic as it can cause psychological problems for the exposed consumer, and even more problematic if the consumer is a minor.

We are witnessing a new marketing era; we are experiencing a massive flux from the advertisements we used to know as adaptive advertising.

Having more and more commercial-skipping services on the TV and the WEB, there is a need for brands to regain attention on the market (BusinessWeek, 2006).

Advertising techniques like the ones presented by BusinessWeek (2006) are perfect examples of how brands should adapt on the advertising-space for the nowadays' consumer, a consumer that needs to be involved and interacted with to attain its attention on the market. Overall, it is hard to argue with the efficiency of these less expensive marketing strategies that bring an undeniable return on investment.

New marketing strategies are aiming at enhancing the consumption experience. But since regulatory norms are lacking to protect the consumer from negative effects in connection with this approach, the industry is pretty much regulating itself at the moment (Achrol and Kotler, 2011) which can lead to criticism from an ethical perspective.

**Attention** is an important factor in the efficiency of delivering a brand's message, and in today's competitive environment, marketers have to capture the attention of consumers in more aggressive ways. But increasing quantity of commercials has created the feeling of overwhelming mass media by spamming.



Basically advertising is an exchange between customers and advertisers and the main aspects of value is information and entertainment (Ducoffe, 1996). But if the **perceived value of the advertising is low**, the consumer response in terms of unfavorable ad evaluations tends to be negative. In contrast to **high perceived value** this results in a positive response. Most advertising is neglected anyway because its value is considered too low to be worth paying attention to (Ducoffe and Curlo, 2000). According to research, consumers increasingly avoid traditional advertising either mentally or influenced by the new technology (Speck and Elliot, 1997). For instance, in 2007 the US ad spending was projected to more than 300 billion dollars which includes a big amount of ads that consumers are not willing or even able to pay attention to (Phillips and Noble, 2007).

This in turn creates losses of attention and credibility and even consumer complaints (Rotfeld, 2006). Already in the 1960's Howard Gossage recognized that nobody reads ads per se and people only tend to read what interests them which sometimes could be an ad (Harris and Gossage, 1962 mentioned in Herbert Jack Rotfeld, 2006).

*“As human beings, we do not and cannot notice everything around us at the same time. Our physiological make up means that we can only focus on one thing at any given moment. It is how we manage our immediate environment, as we have to single out what is relevant and significant. We can easily be overwhelmed by information, observation and experiences in our daily life.” (O'Dell and Billing, 2005, p.55)*

The bombardment of advertising tends to just be too much to grasp the attention of consumers. Therefore, communication as a bridge between consumers and brands is slowly collapsing since people are actively choosing not to watch ads. For instance this is visible on TV where consumers have the opportunity to buy premium access without advertising. The same is about to happen with print media (Roberts, 2006).

Another rising concern is that when people connect with advertising, they do so with much skepticism. During a survey on consumers thoughts about marketing in the US, participants even stated that they would accept a little lower standard of living if marketing and advertising would be banned from society (Kimmel, 2005). European customers have shown similar attitudes, and more radically, in San Paulo – Brazil, after a public referendum, the state has prohibited outdoor advertising, people voting for a life without advertising clutter.

This is a clear sign that since people are bombarded with news at a daily basis, they will surely not sit and wait for marketing schemes to try to gain their attention in bizarre, surreal and sometimes even unpleasant way, and especially not when it shows itself to be completely irrelevant to ones' needs.

Speck and Elliott (1997, p.61) connect **ad avoidance** with "*all actions by media users that differentially reduce their exposure to ad content*".

In an outdoor environment it might be more difficult to avoid advertising since it is a part of the environment. Clancey (1994) mentions three ways to avoid TV-advertising. People can either chose to ignore it, which is a cognitive reaction or leave the room, which is a physical reaction, ways that could apply to avoid outdoor advertising as well. The third might not apply to outdoor advertising since it suggests changing the channel (mechanical reaction). Cho and Cheon (2004) believe that the cognitive reaction is dependent on the belief of the consumer about an object.

Also, several scholars (Aaker and Bruzzone 1985; Edwards, Li and Lee 2002) have come to the conclusion that consumers might get irritated if the content of an ad is confusing, exaggerated or untruthful. This also applies to the clutter and repetitive messages. This in turn results in a negative attitude towards advertising which affects the value of advertising in a negative way (Fennis and Bakker 2001 and Morimoto and Chang 2006)

### **3.6.2. NEEDS OF THE CONTEMPORARY CONSUMER**

*"People buy what they want because they buy what they want"* (Jonathan Friedman, 1994, p.4). Even so, the author ads that economists are primarily interested in how much and when they should sell and less in the consumers' motivations involved in the process.

Rumbo (2002, p.128) comments on the fact that although the range of services and consumer goods that are advertised offer their potential consumers a plethora of "*modern conveniences and means for self-expression and empowerment, exposure to too many selling messages can alert cognitive defenses and foster resentment*". Speck and Elliot (1997) ad to this idea saying that because of that, to avoid being oversaturated with advertised messages, the todays' postmodern consumer is often forced to make use of strategies to avoid advertising and preserve its' personal space.

Rumbo (2002, p.128) maintains that by overspreading to public and discursive spaces (the latter being the endless social and political debates in mass media for example), advertising and consumer culture “*have become inexorable parts of everyday life*”.

The need for better communication between marketers and consumers is also observed by Ozanne and Murray (1995, p.520) arguing that the “*distorted communication*”, as Jurgen Habermas (1985) terms it, is taking place when the exchange of information between the consumers and the marketers does not comply to a balance as marketers have a greater information background and usually take control over the process of communication. In these regards, McAlister (1996) brings as an evidence of the marketers’ desire to take over and control the advertising communication process, the example of “*place-based advertising*” methods that on a daily basis are becoming more innovative on the one hand and intrusive on the other hand. The “*distorted communication*” is also coined by Holt (2002, p.72) saying that with an already organized communication-code by the marketers, the consumers end up only being simple participants in the process. However, consumers are more and more in need to break away from the marketers’ dominance by pursuing social spaces in which they can create their own culture, free from marketers’ interference (Maffesoli, 1996). These created spaces allow people to successively rework their personal identities rather than letting marketers dictating identity patterns for them (Maffesoli, 1996). The idea of the consumers to emancipate themselves from the “*marketed-imposed codes*” is also brought about by Ozanne and Murray (1995), suggesting that consumers can in fact establish value.

Nevertheless, consumers can’t really escape the market, as we can understand, for example from the “*Burning man*” case-study (Kozinets, 2002). The overall resistance in consumption requires the ability to filter out meanings imposed by the market and a high level of creativity to understand them (Holt, 2002; Ozanne and Murray, 1995; Firat and Venkatesh, 1995). As humans or in this case as consumers we satisfy needs through our senses. Through the senses we feel and experience the world around us.

Today, media focuses on the visual and audio processes (Achrol and Kotler, 2011) which at the same time make up some of the main aspects in ambient marketing. As every human being has a personal emotional range that varies between happiness and sadness. Cognitive responses have a direct influence on the emotion which controls the mood of a person within this scale. A positive mood can for instance enhance the effectiveness of an advertisement (Hirschmann and Stern, 1999). And a positive mood is often created by a positive experience.

The fact that people are more and more interested in creating experiences around them is not a mere idea any more. O'Dell and Billing (2005) promote the idea that the market of creating experiences is a significant motor of change in a modern society at a cultural and socioeconomic level. Thus, O'Dell and Billing (2005) sustain Campbell's (1987) previous findings that state that in a modern hedonism, pleasure can be found in very particular experiences in all arenas of life and that the shift to a modern mode of consumption appears to be due to peoples' *"shift from seeking pleasure in sensations to seeking pleasure in emotions"* (Corrigan, 1997, p.15). Marketing strategies should adapt to promoting experiences between the specified brand and its consumers, creating emotions and not merely ambush the customers with their mass-produced message for brand-awareness. O'Dell and Billing (2005, p.16) discuss upon *Landscapes of experiences or experiencescapes as being "spaces of pleasure, enjoyment and entertainment"*. In a society where there is a need of experiencescapes, advertising should adapt by creating these experiencescapes also through means of marketing.

Johar (1995, p.267) sees *involvement* as a *"potential moderator of the generation of deceptive inferences from advertisements"*. Her research also shows that one variable that influences on a great deal the motivation of consumers to process advertisements is the level of their involvement and interaction with them. Customer preferences evolve through engagement with new product ideas, concepts and prototypes across the stages of new product development. People need time and space to think about how they could become users of a new technology, and what it would mean for their lives (Heiskanen et al, 2007).

On the other hand, in a more ironical vision, Bauman (2001, p.9) people *"tend to believe sincerely that what they truly desire is tranquility – but they delude themselves; what they are truly after is agitation"*.

Today's consumer seems to be more as Kierkegaard mentioned in Bauman (2001) describes the need of desire for seduction not the need of possession in the case of Don Juan's pleasure. Bauman (2001, p.13) maintains that *"consumer society and consumerism are not about satisfying needs"* but that the desire is what makes the consumer consume. The author adds from the words of Geoff Williams (1999) that *"consumers should not even be allowed to 'awake' from their 'dreams' and so the promoters of commodities must 'work hard' to ensure a consistent 'message'"* (Bauman, 2001, p.13). Bauman (2001, p.13) also states that *"consumers guided by desire must be produced"*. However, this statement could add as unethical factor for people to resent marketers way of thinking or even worse, to affect the promoted brand itself. However, as Harvie Ferguson (1996, p.205) interestingly

suggests, consumerism as it presently is not *“founded upon the regulations of desire, but the liberation of wishful fantasies”*.

As the marketplace is transforming into something that may even better be called a fair where people go to be entertained rather than consume, the main way of success is to sell experiences rather than marketing products. Consumers want sympathetic brands that create experiences and deliver a good time (Kimmel, 2005).

### 3.7. THEORETICAL CONCLUSIONS

Through an analysis of the literature review we concluded the following categories as the main issues in ambient advertising regarding “resistance” (Table 4.):

<b>Table 4. Main issues regarding Ambient Advertising (OWN)</b>	
<b>Categories</b>	<b>Short description</b>
<b>Unconventionality</b> <i>(...creativity, perceived value, ad avoidance)</i>	Perception relates to how a consumer perceives the ad in terms of its creativity, perceived value and tendency to be avoided.
<b>Intrusiveness</b> <i>(...irritation)</i>	Intrusiveness relates to the degree of experienced irritation when an ad forces itself upon the consumer.
<b>Clutter</b> <i>(...destruction of meaning)</i>	Clutter relates to the high amount of ads in the same medium.
<b>Skepticism</b>	Skepticism is related to how consumers treat ads in terms of disbelief.
<b>Experience</b>	Experiences involve the consumer in gaining knowledge through involvement or exposure to the Ad.
<b>Empowerment</b>	Empowerment relates to the ability of consumers to be in charge over their own situation in the marketplace.
<b>Involvement</b>	Involvement refers to the degree to which consumers are either physically interacting or mentally involved with a certain ad.

## 4. ANALYSIS

*Beginning with the presentation of our respondents and their overall attitude towards advertising, we go through the elements of the ambient advertising strategy and the after-effects of ambient advertising, so that we can grasp the overall weaknesses and strengths.*

### 4.1. INTERVIEWEES AND THEIR ATTITUDE TOWARDS ADVERTISING

From our theoretical framework we acknowledged that the evolution of societies where consumers are more haptic and the mixtures of cultures are important factors in defining a consumer within a postmodern condition *“marked by increased speed, fragmentation, and the decentering of the subject”* Rumbo (2007).

To begin the analysis of the interviews’ transcripts, we wanted to first understand the personalities of each respondent and their general beliefs upon advertising, to see if we can detect within the analysis a pattern that could help understand our outcomes better.

#### **ADDIS, 27**

Addis mentions TV commercials as the first thing that comes into mind but recognizes advertising almost everywhere, for instance outdoors. As the main problem he identifies the amount of ads and points out that it contains too many offers for people to consider. This makes decision making complicated which he sees as negative.

#### **KARL, 30**

Karl primarily thinks about Tv-commercials when asked about advertising. He also mentions traditional advertising methods such as billboards and outdoor advertising in urban areas. He has no pronounced positive or negative attitude towards advertising and mentions that he is quite interested in the matter and admits his beliefs about advertising influencing him in some way. However he remarks that the sheer amount of advertising can be annoying especially when it interrupts a flow, like on TV.

#### **KATARINA, 25**

Katarina immediately thinks about TV commercials. She sees herself as a “victim” of advertising and clearly admits that it is influencing her consumption behavior in a very direct way in terms of purchases. Katarina also mentions intrusiveness as the main cause of dislike. Nonetheless it

depends on the quality of the ad and if it turns out to be entertaining she is prepared to reevaluate her impression.

**LINA, 27**

Lisa primarily has a negative idea of advertising. She thinks that advertising consists of well thought strategies to “fool” people into purchasing things they might not need. However as a secondary aspect she mentions that advertising could have some communications purposes in terms of information and brand awareness. She is uncertain about how advertising influences her own actions but does not reflect on it any extensive way. Nevertheless she feels that advertising should be more constructive. Otherwise it is considered as just another “road sign” which you do not pay attention to.

**OSCAR, 21**

Oscar directly associate advertising with TV commercials. He thinks that advertising both has its’ positive as well as negative sides. But overall he thinks advertising is more negative than positive because of the interruptions it causes.

**RAGNHILD, 21**

Ragnhild views advertising foremost as means of communication between companies and consumers. She regards herself as pretty interested in the field which she sees as a positive aspect. However she point out that there are “a lot of negative” parts within advertising as well.

Interestingly, most of them when asked what comes to mind about advertising were thinking immediately about TV-Commercials, thus we find a problem from the very beginning of outdoor advertising in general, that seems to have a limited influence upon the perception of passing consumers. Furthermore, the overall impression on outdoor advertising about the sheer amount, poor quality and interruptive placement of the ads according to Ha (1996) created negative feelings among all respondents.

## 4.2. ELEMENTS OF THE 'AMBIENT'-STRATEGY

### 4.2.1. UNCONVENTIONALITY

Creativity and ideas are the new values to attract consumers (Roberts, 2006, p. 33). The core of the struggle of many companies today is how to connect to their possible consumers, to reach their personalities, dreams and desires. This is why being on the same level with the customer is so important. Consequently in an economy where attraction is the key attribute, generating ideas and insights on how to draw consumers closer to the company is vital for a successful business (Roberts, 2006, p. 35).

When talking about ambient advertising, from what we comprehend from the theoretical framework as well as from the examples shown within the interview, attractiveness, ingenuity, creativity, are considered to be important factors that surround this concept.

However, since ambient advertising has a tendency to be both creative and intrusive – as found within the literature review, this marketing strategy can be seen in either a negative or a positive way. As described in the theory, today's consumers don't want to be imposed with preconditioned mass-advertising (Holt, 2002 and Maffesoli, 1996). Consequently if ambient advertising is perceived as positive it has the ability to trigger respect and curiosity within the audience.

*"(...) they are very creative... I want to know what kind of company it is"*  
[Addis, 27]

Also, the **triggered curiosity** was pointed out by showing the example of the 'New-Grip' Coca-Cola Bottle (Appendix 2 – Example 4) that forged an immediate effect in terms of possible sales.

*"If I saw this one I would the next time I go to the store probably look for the bottle"*  
[Karl, 30]

As Sutherland (2005, p.123) states, *"the essence of advertising lies not in what they convey, but how they present it"*. Within our interviews we noticed that the unconventional way of placing Velcro-panels to 'catch' not only the eye but also the clothes of the passing consumers, even if the reactions were different, the respondents were definitely not indifferent to it.

*"(...) if you trick with peoples senses, for instance you are gripped by something [referring to the Coca-Cola Velcro-panel example], you will remember it. Especially if*



*you are surprised by it you are going to remember it. (...) this is something new so I guess that's good advertisement." [Lina, 27]*

As [Lina, 27] mentioned, the way "peoples' senses are triggered", can make the difference between classical advertising and the concept of ambient advertising. The emotions of the consumers have a direct influence on their cognitive behavior (Hirschmann and Stern, 1999). Apart from the generated emotions, consumer's attitude is considered to be an overall orientation towards messages in terms of the value expression and utilitarian functions (Hawkins et al, 2004, p. 388).

*"<Advertising> should be more constructive (...). It is like road signs, if you see them every day, you don't notice them anymore...you kind of get used to it." [Lina, 27]*

Therefore one can observe what Bass et al. (2007) meant by stating the *wear-off effect* that is created by repetitive advertising strategies that people have to face on a daily basis. The negative effect of this repetitive advertising is leading to the loss of attraction power (Bala Subramanian et al, 2006).

*"The only times I really look at them is when I am waiting for the bus or something, when I walk the street I never look at advertisements." [Katarina, 25]*

Thus, an important factor that is brought up is the **placement** of the ads on which Ambient Advertising is highly dependent on, fact that is stated from the very definition of ambient advertising stated by Luxton and Drummond (2000): "*placement of advertising in unusual and unexpected places often with unconventional methods and being the first or only Ad execution to do so*".

*"They try to surprise somehow (...) there are ads everywhere (...) they have to attract to come up with new ways to attract people." [Lina, 27]*

Therefore unconventional and unexpected placement is an important element that defines the concept of Ambient Advertising. One example that seemed to strongly point out the criteria of unconventional placement of ambient ads was the VAUDE-example (Appendix 2- Example 7). Placing a man that tries to 'climb' an airplane's wing, VAUDE thus made a campaign for their equipment for extreme conditions. As ingenious as this campaign one may think it is, throughout our interviews different opinions seemed to emerge.

*"The first thought would be 'Oh my God!' (...) You are not used to look out of the window in an airplane and suddenly see a man...yeah; I think you would remember it." [Lina, 27]*

As Hutter and Hoffman (2011) state, ambient marketing is mainly a tool to surprise people "by placing advertisements in unsuspected places". From the interviews we wanted to understand to what extent the element of "surprise" and the creativity factor were influencing our respondents.

When showing the respondents the Ad made for NIKON (Appendix 2 – Example 6), the general impression was one of surprise and interest.

*"Oh my God, I would jump! It's Nikon of course...they also have these special advertisements. Yeah, I would recognize it...but I don't know if I would be affected of it". [Lina, 27]*

What is interesting to point out here is the fact that our interviewee described our example of an Ambient Ad as being a "special" advertisement.

However, from what we understand from one's interviewee statement, Ambient Advertising might not be compatible within certain places.

*"(...) I don't think is that elegant or nice to have it (...) in a fancy restaurant or in a more like fancy place (...) it would not suite the environment." [Katarina, 25]*

As for another point of view, some respondents felt that some of our examples were not informative enough. They seemed to need more detailed information when it comes to Ambient Advertising. On a more sarcastic note, one interviewee, at the Ad made for the movie KILL-BILL (Appendix 2 – Example 10) responded:

*"I would probably remember it, but if you don't know what Kill Bill is...hmm. Maybe they should say it's a movie, so you won't go out and kill someone that is named Bill...<laugh>." [Lina, 27]*

By not recognizing the brand, and by not having more textual-information besides the logo, some respondents don't understand the subtle message that the Ad wants to show. For the Ad made for KLEENEX (Appendix 2 – Example 9), [Ragnhild, 21] for example correlated the KLEENEX brand with the soap dispenser on which the Ad was placed and affirmed that she "would not buy the soap" even though the Ad had nothing to do with the selling of any kind of soap. This insight helped us

further reflect on what Ducoffe (1996) explains by saying that the exchange between customers and advertisers is based on the elements of information and entertainment.

A clear motivation to understand and investigate the meaning of the ads was observable. Speck and Elliott (1997, p. 61) defines avoidance as *“all actions taken by media users that differentially reduce their exposure to ad content”*. In the scenarios shown to the participants some situations involved them to be trapped in situations where they could not escape the ad (elevator, flight seat, etc.). However, most of the ads offered the respondents scenarios where they could avoid the Ads (street, mall, subway, bathroom, shopping cart, moving taxi, smoking lounge, etc).

However, the overall impression of how Ambient Advertising presented itself was a positive one, respondents mentioning defining words as: *“surprise”*; *“interesting”*; *“a bit fascinated by it”* [Lina, 27]; *“different”*, *“good”* [Ragnhild, 21], *“very creative”* [Addis, 27], *“pretty clever”* [Karl, 30]. For example the majority of the respondents considered the Ad made for FRONTLINE (Appendix 2 – Example 5) a *“cool advertisement”* [Addis, 27; Karl, 30; and Oscar, 21]. These terms can be added to Hutter and Hoffmann (2011) up-to-date definition about guerrilla marketing in general that describes it as being *“atypical, unusual, original, provoking, flexible, dynamic, innovative and creative”* As Roberts (2006, p. 33) maintains, creativity and ideas are the new values to attract consumers.

Besides the fact that these *“eye-catching advertisements”* (Levinson, 1984 mentioned in Hutter and Hoffman, 2011) are part of a *“unique art”* (Ibid) that relies on innovation and unconventional, from the interviews another finding emerged. Most of our examples that were accompanied by positive comments also aroused laughter. Respondents were describing their feelings while smiling. At the sight of the FRONTLINE Ad (Appendix 2 – Example 5), one respondent had this to say:

*“It’s kind of funny! [laugh].” [Lina, 27]*

The more fun the Ad seemed to be for the interviewers, the more interested in responding they were. With this in mind, we move forward to our next insight: Involvement.

#### 4.2.2. INVOLVEMENT

Before analyzing the research insights on involvement of the consumer when it comes to advertising, we must start by pointing out the words of Wilson and Till (2011): *“In today’s world of fragmented media and advertising-avoidance technology, outdoor advertising plays an important role in allowing advertisers to reach the increasingly elusive and mobile consumer”*. Today’s media is more and more fragmented, consumers now have the advantage of having the technology to avoid online, televised or radio-transmitted advertising, the consumers are more and more elusive and spend more time outdoors than before. These are all factors that create the need of marketers to involve and interact with the consumer to ‘regain’ their attention.

That is why, all through our interviews we wanted to get insights from the interviewees that pointed out the way the ads capture their attention. Interestingly, throughout the interviews, we realized that the FRONTLINE Example helped us better understand our theoretical framework on involvement.

*“I think it is cool when you interact, like people... on the floor with the ad. And they don’t really get that they are in the commercial.” [Oscar, 21]*

Several respondents mentioned that put in the same situation, for them to understand the ad they would go up the escalator (seen in the Illustration), to see it from above and understand it better. This shows the degree at which high involvement is more likely to help the consumer understand the message (Petty et al. 1983) whereas if there was to be a low overall involvement that could diminish the interest of the consumer, thus even the need to understand the message.

Also, as Hawkins et al (2004, p.317) states, high involvement also induces a high motivation to learn:

*“I would stay still and try to get the message” [Ragnhild, 21]*

However, as pointed out earlier in the thesis, the fear-factor is again involved in our findings. Even though our respondents we showing signs of involvement when asked to put themselves in similar situations, the fear-factor was a significant impediment for them to feel comfortable of being involved. Showing the SWISS-SKYDIVE Ad (Appendix 2 – Example 8), one interviewee has this to say:

*“Oooh, but maybe if you are really afraid of heights...you would just focus on your fear. I don’t know if I would see the sign. It is like too extreme. Maybe people that aren’t*

*scared of heights would go further and actually look [at the Advertisement]. And people who are scared to death of heights they would just like try to get out of there or not go into the elevator (...) it can be a little too much.” [Lina, 27]*

The issue here at which extend marketers can use the fear-factor in doing advertising, because as pointed out by Ay et al. (2010) “ads which include fear-appeal may irritate people”. Similar responses as the ones above were also triggered by the Ad made for the TV-Series “Sopranos” (Appendix 2 – Example 12):

*“Oh my God! That’s scary...because it can be true. You have to go there to see if it actually is true. But if you (...) don’t see that it has to do with the ad...then it would be really scary.” [Lina, 27]*

*“I would like call the police or something... [laugh]” [Katarina, 25]*

Even though “customer preferences evolve through engagement with new product ideas, concepts and prototypes” (Heiskanen et al, 2007), one should take into consideration the degree at which one can involve the consumer throughout a marketing campaign, either its outdoors or within the indoor public spaces.

Within the same frame of discussion, the Ad made by the Cancer Patients Aid Association (Appendix 2 – Example 13) generated the same limited degree at which one can be involved. One insight found with the help of this example was the fact that some people consider that there is no need of involvement for some specific topics, such as creating awareness for the risk of smoking, saying that by simply showing images with side effects of smoking would be more of an impact (thus, traditional / classical advertising):

*“Maybe I would react but it is not that strong. Because this can be about someone else or something ... it doesn’t have to do anything with you. It looks a little bit religious like a church painting.... On the other hand, what they are trying with these pictures with the lungs and so on, I think that’s more strong, because then you can see how...’oh my lung could look like that’...” [Lina, 27]*

Moving on to the Video-example shown, made for the Melbourne Writers Festival (Appendix 2 – Example 15), we experienced an overall positive reaction on the way the campaign was done, and the factor of creativity and innovation was dully stated. They liked the fact that, as Langer (2002, p.12) describes the advertisements of this kind, invite consumers to “actively participate in the construction of meaning and images”. This specific example shows what Langer (2002, p.12)

identifies advertisements that are not only *“commercial products, but also cultural products”* that recognize consumers not as merely *“passive receivers”*. These ads are involving the consumer in *“sophisticated interpretation games”* (Ibid).

*“It’s interactive advertising”* [Lina, 27] –stated about the same Video-example (Appendix 2 – Example 15).

However, what brought about an important issue to think about when applying Ambient Marketing strategies was when we asked our interviewees if they considered this video-example as ‘advertising’. Some respondents – Oscar and Karl had negative responses saying that they don’t relate the video shown with advertising approaches as they can’t identify the brand. On the other hand:

*“Yes (...). But it is not a forced one”* [Katarina, 25].

Different personalities can trigger different perception on advertisements despite the level of involvement. In this case for example both Oscar and Karl, people that didn’t found the example shown as advertising are people that study programming and engineering and that are involved into sports, thus on a more subjective note, one may say that they have a more practical opinions. On the other hand though, Katarina is an outgoing person thus more connected to outdoor advertising.

*“...it has to do with your prejudices and preferences, so you can’t really say this works for everyone...”* [Lina, 27]

*“...it depends on which kind of person you are...like what interests you have (...) on what background you have.”* [Ragnhild, 21]

Overall, as mentioned in the theoretical framework, ambient marketing or guerilla marketing in general *“offer a way to engage highly targeted audiences, to develop a streetwise identity, and simply to jar consumers who are so inundated with advertisement”* (Pisani, 2006, BusinessWeek)in places one might not be expected to see advertising.

We can end this section by citing one of our respondents:

*“I think that companies are not that creative, but I think I would remember something that is interactive more.”* [Lina, 27]

### 4.2.3. EMPOWERMENT

We live in a society where consumers are not simply choosers any more, but rather driving factors in the production process (Baudrillard, 1976/1988). Hence, consumers thrive to regain a sense of *social empowerment* (Glenister, 1996). Nowadays, technology is developing on a daily tempo and consumers need to keep the pace which they actually do as they want to get more involved and more empowered in the consumption process in which they take part.

However, as seen in the theoretical framework, Rumbo (2002) analysis the fact that although the wide range of goods and services that are advertised on a daily manner offers the contemporary consumer the possibility of self-expression through a plethora of modern conveniences, *“exposure to too many selling messages can alert cognitive defenses and foster resentment”*.

*“(…) victims of consumption. I feel that I am a victim; because most of the things I see in advertising I want to try and buy.” [Katarina, 25]*

People do not want to be told what to do and not to do. Marketers continuously try to arouse the consumer’s emotions as emotions are an essential benefit *“derived from a product or brand”* that can *“directly affect attitudes”* (Higbee, 1969).

As in the SUN KILLS – campaign (Appendix 2), some respondents reacted negatively when they were approached with a label that reminded them of the fact that *sun kills*. They thought that they are bombarded with enough information on the matter and that they are aware of the side effects when sun-tanning.

*“(…) everybody knows. This is the choice of people to get out and get tanned.” [Addis. 27]*

This intrusive way of informing people about side-effects of different acts might reach levels at which marketers are just underestimating the way consumers understand the risks. The same underestimation was noticed throughout the interviews when shown the FEED SOUTH AFRICA-campaign (Appendix 2 – Example 11), several respondents mentioning that they don’t want to be reminded the hunger-related problems from Africa on a daily basis.

*“When I leave my home I want to be happy and not to see the negative things again...”*  
*[Katerina, 25]*

On a more positive note, interviewees enjoyed the way this ‘phenomena’, as Chatterjee (2010) defines Ambient Advertising, it empowers the consumer through involvement, case seen after

showing the “Stories from the Street” video-example, a campaign made for the Melbourne Writers Festival (Appendix 2 – Example 15):

*“They give you the booklet and they turn it into like a game (...) I consider it advertising. But it is not a forced one, it’s like your choice if you want to continue with the game and see everything.” [Katarina, 25]*

*So would you like to take part in this? [Interviewer]*

*“Yeah, yeah. I would think it is really fun. I would be amused.” [Katarina, 25]*

The way our respondents described the consumer – involvement within the Ad was also revealing to what extent this Ad could create an experience for them. Thus, from researching on the issue of involvement, we wanted to go further on the topic of creating experiences.

#### **4.2.4. EXPERIENCE**

As Harvie Ferguson (1996) suggests, consumerism in today’s society is not constituted on “the regulation of desire but on the liberation of wishful fantasies”. He states that the desire is replaced by the wish through the incentive given by the motivation to consume. Also, in today’s society, to be successful is not by simply marketing on products anymore, *“but to sell experiences to customers”* (Kimmel, 2005, p. 23).

*“(...) most of the advertisements are just about looking at something but when you really get to interact with something...it depends if people have time or you know...but I think most people are interested to actually do something; to be active. Like...discover something yourself; it’s like a treasure hunt or something.” [Lina, 27]*

The video commercial made for the Melbourne Writers-Festival was seen as interesting and fun by the majority of the respondents. Everybody could imagine themselves taking part in the scenario and they were positive to involvement within. In connections with this ad one respondent mentioned defining words as: *“adventure”, “mystery” and “explore”* [Ragnhild, 21]:

*“It’s a kind of mystery around the city and it would open my mind...and want me to explore.” [Ragnhild, 21]*



Several times, the respondents regarded the actual experience more intensely than the actual message of the brand:

- For the SKYDIVE-Ad (Appendix 2 – Example 8):

*“It’s a bit scary but at the same time it is cool so its good (...) But at the same time I don’t think I would focus so much on the brand (...) I would not get the point; I would get scared.”* [Ragnhild, 21]

*“Actually I am afraid of heights so I would not...look down. I would not like it! Maybe I would even take the stairs.”* [Katarina, 25]

- For the NIKON-Ad, (Appendix 2 – Example 6):

*“I would feel like a star (...) I like that you get attention.”* [Katarina, 25]

Thus we may understand Chatterjee (2010) when he states that as a consequence of the way Ambient Advertising is designed, the recall of the message behind the Ad is less important in the end as it is the experience itself.

### **4.3. THE AFTER-EFFECTS OF AMBIENT ADVERTISING**

#### **4.3.1. CLUTTER**

From our theoretical framework we observed that one significantly important issue that has been frequently criticized was the *debatable* issue of clutter. We acknowledge that it is a debatable issue as for the different feedback we received from our interviewees.

Several academics state that increasing advertising quantity with a standard or poor quality leads to a low involvement and low recall of the message since Ambient Advertising has to stand out within an outdoor environment (Webb and Ray, 1979; Mord and Gilson, 1985; Ray and Webb, 1986;). Mac Innis and Jaworski (1989) state that advertising should be something positive and that should deliver information in a desirable way within its medium. Pillai (1990) and Petty et al (1983) talk about the ability of the consumer to choose information within a cluttered environment and the involvement and motivational implications. Further on, Clee and Wicklund (1980) discuss upon the problem of advertising being forced upon viewers creating negative feedback. Moreover,

on a more practical side, Rotfeld (2006) argue on the costs implications of a cluttered or less cluttered environment.

Overall, the issue of clutter within academics and practitioners appears to be an important factor when it comes to understand the need of new more creative, non-cluttering, unconventional marketing strategies. Having a strong theoretical framework on the topic, we wanted to compare it with how consumers interpret the concept of 'advertising clutter'.

For understanding the perception of the interviewees upon the cluttering advertising within a classical / traditional context of doing marketing, we have shown them a photo of the famous New York's Time Square (Appendix 2 – Example 1), and to relate to some degree with the theory, we may start with the fact that several respondents found the image to be confusing:

*"It's like advertising everywhere so you get a bit confused...Here [Times Square example] I see what I want to see because it is so much." [Ragnhild, 21]*

*"(...) it is negative because we have too many choices and we don't know where to start, it's hard to decide." [Addis, 27].*

*"(...) i would be like confused, where to start...it's too much." [Addis, 27]*

On the latter citation we can identify one important problem which consumers have when put in the situation of a cluttered environment: the plethora of messages that above a certain degree can be disturbing. As Howard Gossage (1996, mentioned in Rotfeld, 2006) recognized since the early 1960's that consumers tend to ignore ads or mainly read only what it truly interests them, which could sum up to only one ad. As human beings, we can focus only at one thing at a time and by psychological make-up we cannot comprehend everything around us at the same time (O'Dell and Billing, 2005 p.55). This means that we as consumers can only focus at what is relevant and significant to us.

The responses of our interviewees also point out what several academics (Aaker and Bruzzone 1985; Edwards, Li and Lee 2002) mention about the fact that consumers tend to get irritated if the content of the advertisement is confusing, exaggerated or untruthful. And this is mainly happening within an environment cluttered with repetitive messages. This resulted in negative attitudes that affect the value of the advertising (Fennis and Bakker 2001 and Morimoto and Chang 2006).

However, one respondent did not associate the example with the Times Square with advertising clutter, and she actually liked the way it's presented:

*"It is entertaining, there are many lights, it's a lot to see, your eyes get stuck in a lot of pictures (...) it is more modern and up to date advertising I guess. Because with the screens, everything is more alive and with the vivid colors..." [Katarina, 25]*

...or for other respondents the clutter was not something negative:

*"But I think the first one is the nicest. It is beautiful...the other one [the NEW-GRIP Example (Appendix 2 – Example 4)] is simple... you just put up a poster." [Addis, 27]*

*"I see a lot of stuffs, so...my feelings about this it's just, it's cool, a lot of lights and stuff and if I see a lot of brands at this particular place I would be more interested in these brands, Kodak, ah cool." [Karl, 30]*

Although, we might have to consider the words of Bauman (2001) that state in a more ironical vision that people tend to believe that *"what they truly desire is tranquility – but they delude themselves; what they are really after is agitation"*.

For our interviewee, the classical way that we know Coca-Cola brand is doing advertising was considered to be more efficient:

*"The first one is of course bigger so you notice it easier and with the lights it's more fascinating." [Katarina, 25]*

*"You have to notice it... [Complaining about the NEW-GRIP Ad from Coca-Cola It doesn't have anything to do with the product, it just like grabs you. But the first one is more like the Coca-Cola ads we are used to" [Katarina, 25]*

By her mentioning the classical outdoor advertising to be something *"we are used to"*, we can identify once more the *wear-off effect* (Bass et al., 2007) that seems to surround the concept of traditional advertising.

*"For a short time I think it would be good [referring to the FEED SOUTH-AFRICA Example ], for a long time it would become, like an everyday kind of thing and no one would care, just disturbing the customers" [Oscar, 21]*

Thus, as Greyser (1973) claims, public dislike of advertising leads to the *"erosion of the goodwill on which public receptivity to it depends"*.

Also, subtleness is not something that this respondent wants to get from advertising:

*"(...) Size... easy to be noticed" [Katarina, 25]*

*"Yeah... but I don't get it why it has to be so huge. I don't see the point... This size [NEW-GRIP Ad] would make me think." [Oscar, 21]*

Also, what is noticeable from the interviews is that people tend to associate sometimes advertising clutter with specific landmarks:

*"They would be in the back of my mind that i saw them on Times Square" [Karl, 30].*

This relates to what Holt (2002) says about the fact that consumers can create a personal opinion and choose what to take into consideration from the clutter of advertising. This is to some extent contradictory to the criticism of a cluttered environment. It seems as would the clutter in some environments symbolize a desirable part of the advertising strategy and that consumers like the fact that they can choose in an abundance of advertising messages.

Hawkins et al. (2004, p.279) ads that people usually have to choose which stimuli they want to *"pay attention to"* and they *"seek information that they think will help them achieve their goals"*.

Advertising clutter being a widely debated issue within academics and practitioners is considered to be a real impediment for marketers to reach the consumers. What we found in our analysis is that even though there was not a substantial back-up to prove it otherwise, we can say that the 'positive'-side of advertising clutter was also seen in the end. Nonetheless, *"interpretation is the assignment of meaning to sensations"* (Hawkins et al, 2004, p. 291), and people are differently influenced by its surroundings depending on a lot of variables.

#### **4.3.2. SKEPTICISM**

A cluttered environment might have implications for the trust according to Rotfeld (2006) which creates a decrease in attention and credibility. Whereas a simple and understandable ad in a less cluttered environment can induce more trust. Like one respondent said while comparing a non-cluttered with a cluttered environment (Appendix 2 – Examples 1 and 2):

*"Here you know what you get." [Addis, 27].*

Since ambient ads are dependent on their environment to deliver the message, the environmental circumstances play a major roll. The feeling for the environment has implications for how the ad is affecting the consumer. Like in the case of the VAUDE advertisement (Appendix 2 – Example 7) one

respondent made clear that he had mixed feelings about making advertising on the wings of an airplane since it should be considered a serious situation:

*"(...) in an airplane you feel you are flying and it has to be secure." [Karl, 30]*

But on the other hand relevant placement of the ads seem important as they increase their attractiveness because they are viewed as something relevant in the environment they are placed in:

*"It is a natural placement of what they are showing here. It grabs your attention and serves its purpose" [Karl, 30]*

Throughout the interviews a clear idea around the primary purpose of Advertising emerged:

*"(...) like the same purpose of all ads, to catch the attention." [Karl, 30]*

*"(...) it is all about making money." [Addis, 27].*

*"I think it tries to fool people to think...it tries to sell things. Advertising tries to use techniques to actually fool people to buy products. Not very positive...<laughs>" [Lina, 27]*

*"It can be a good thing too; for information, right? (...) But the first thing I think of is negative." [Lina, 27]*

These insights add to the main perception which fuels the skepticism and disbelief according to Obermiller and Spangenberg, (1998).

What is interesting to notice from the interviews is that our respondents are not passive consumers; they take part in the consumption process and they sustain their opinions, good or bad, acknowledging that advertising can be *"misleading (...) and abusive"* (Schlegelmilch and Öberseder, 2009). However, overall, postmodern branding is perceived usually as being dishonest *"because the ideals woven into brands seem so disconnected from the material actions of the companies that own them"* (Firat and Venkatesh, 1995).

Ambient ads are considered creative and interesting but also smart and clever. But if the design and message of an ad gets too complicated in terms of cognitive processes it might lose some of its credibility and attraction:

*"(...) you have to be smart but don't be over smart!" [Addis, 27]*

### 4.3.3. INTRUSIVENESS

Sometimes ambient advertising tends to cross the line. The effect of shocking might be so deep and profound that the respondents not even dare to proceed with the cognition and action that is required to understand the message or recognize the brand. Several ads showed signs of intrusiveness that were on the one hand based on the physical “touch” and in others it is the deep psychological impact that created negative feelings. What influenced these sorts of reactions was related to the unconventional placement that was at some point viewed in a negative shadow.

*“I would get a bit confused (...) I don’t think it’s a good way of advertising. It’s kind of weird to advertise in a toilet (...) and just see blood...no.” [Ragnhild, 21]*

*“I don’t want to be interrupted in my comfort world (...) some [people] don’t want to think about this while they shop [referring to the ‘Feed South Africa AD’] (...) It’s a balance between being discrete and not.” [Lina, 27]*

Among the ads that had the deepest impact in terms of negative emotions was the one made for the “Feed South Africa” Campaign (Appendix 2 – Example 11). Some comments were:

*“That’s really terrible. What’s it for?” [Karl, 30],*

*“(...) just disturbing the customers I guess.” [Oscar, 21],*

*“I would consider it as bad advertising.” [Addis, 27]*

These kinds of reactions can trigger negative emotions making the audience feel angry, disturbed and sad (Hyman and Tansey, 1990). This could subsequently lead to negative feedback and attitudes towards the brand according to Ay et al (2010).

*“I would feel bad about that and I would like to help but...at the same time I would be stressed at that moment because I have a lot of things to do (...) it’s too much.” [Ragnhild, 21]*

Therefore, time is precious for consumers and they don’t want to be disturbed in their busy daily life. And in the words of White et al. (2008), consequently intrusiveness leads to avoidance. The ambient advertisement made for the movie “Kill Bill” (Appendix 2 – Example 10), is getting a lot of criticism for being intrusive in a mere psychological way. By some respondents it is not even considered an ad:

*"(...) i would not think this is an ad, i would think it is real blood (...)I would call security or something <laugh>." [Karl, 30].*

*"(...) i would not open the door!" [Katarina, 25].*

The KILL-BILL example, also revealed what Speck and Elliot (1997) refer to by stating that because of the oversaturation of advertised messages, the postmodern consumer is often forced *"to employ ad-avoidance strategies"* to *"preserve its' personal space"*. Moving on to another example shown to the respondents, the NEW-GRIP Ad, several respondents felt irritated by the strategy this campaign adopts, saying that by being 'gripped' by the Velcro-panel, they would get irritated or annoyed:

*"(...) i would just get irritated... It is cool at first but..." [Oscar, 21]*

*"I would be shocked if it would grab my cloth." [Addis, 27]*

*"I think I would be annoyed with the cloth thing..." [Katarina, 25]*

One can notice the intrusiveness at a more 'physical' level with which some ambient advertisements try to catch the attention of the passing consumer. The three examples that we show to our respondents in order to find out how more 'extreme' ways of triggering the emotions of consumers gave us good insights on the issue of intrusiveness.

- For the SUN-KILLS Ad (Appendix 2 – Example 14):

*"I would be annoyed because ... I enjoy lying under the sun, I am aware of the danger. (...) ...this tag saying 'you are going to die' maybe it's kind of exaggerating but still 'you are going to die if you stay here under the sun' that would just annoy me because I am aware of the risks...I would be just annoyed I guess." [Katarina, 25]*

*"They could at least give people the paper and not put it on the foot" [Addis, 27]*

*"What someone had been here? Touching my feet and stuff..." [Karl, 30]*

*"(...) a good idea, but I don't think I would like it (...) too much!" [Oscar, 21].*

- For the 'Cancer Patients Aid Association' Campaign (Appendix 2 – Example 13):

*"I would feel annoyed" [Ragnhild, 21]*

- For the SOPRANOS Ad (Appendix 2):

*"(...) it is a real person?" "I just put my eyes on the person at first and not at this one"  
(the brand) [Oscar, 21]"*

*"I would be shocked in the beginning then i would get the message." [Addis, 27]*

The respondents acknowledge that the ads shown are creative and unconventional. However because of the 'physical'-contact of these ads, they felt reluctant to them. The fact that consumers might experience resistance if they are confronted with unwanted advertising is also mentioned by Brehm and Brehm (1981).

Companies have to treat consumers with respect *"in order to gain their attention"* (Kimmel, 2005, p.16). Eventually the aim is not to dazzle but to make the brand relevant and make the customer the core of almost every process within the company (Kimmel, 2005, p.17).

However, the way people perceive the issue of intrusiveness within the Ad, in terms of involvement, is commented upon by our respondents to some degree in a subjective way. The fact that they are not put in the same situation shown in the Illustration on a daily basis, made us encounter yet another limitation on our research. For example one respondent that is not a smoker had opinions regarding feelings that smokers might have when put in the scenario of the "Cancer Patients Aid Association" Ad (Appendix 2):

*"I don't smoke. But I would probably just be annoyed" [Karl, 30]*

We encounter the same case when respondents tended to make all through the interview general statements:

*"A lot of people see that as offensive..." [Addis, 27]*

*"It can be strong for some..." [Lina, 27]*

*"Ambient Advertising needs to function like Google Ad Words to survive. It needs to be around the corner, available but unobtrusive"* (Chatterjee and Shuvam, 2011) Otherwise it maybe *"...gets twisted, so they don't want to because they are afraid or feel offended or something"* [Oscar, 21].



#### 4.3.4. 'BRAND RESENTMENT'

Throughout our research study, from our interviews one extra outcome emerged which was not covered by our initial interview plan. The outcome points out the fact that even though some respondents were positively connecting with the way the advertisement was designed with words like: *"interesting"*; *"a bit fascinated by it"* [Lina, 27]; *"different"*, *"good"* [Ragnhild, 21], *"very creative"* [Addis, 27], *"pretty clever"* [Karl, 30], it seems that the brand for which the advertisement is made is directly influencing the way they finally describe the design of the advertisement itself.

For example, when asked what they feel about the 'New-Grip' Campaign made for Coca-Cola (Appendix 2 – Example 4), one respondent answered:

*"Maybe I would think 'oh, this is something innovative, something new'. However, I am not that fond of Coca-Cola so maybe it would make me even bitterer. I would be 'oh, and they try to take my jacket also'. It would be funnier with a soda that nobody knew. Then I would remember it better."* [Lina, 27]

We found out that our interviewees have a higher degree of involvement when the brand behind the advertising is unknown:

*"Yes, not the actual advertisement I think. But if I didn't know the brand I would be more attracted by the advertisement."* [Lina, 27]

Also, after describing her thoughts about the VAUDE Advertisement (Appendix 2 – Example 7), the same interviewer felt the need to add in her response, without being questioned about it:

*"Also this brand is not that famous..."* [Lina, 27]

Further on, one respondent after acknowledging the brand behind the Ad refused from the beginning to involve herself emotionally in explaining what are her opinions about the new strategy used by Coca-Cola in the new campaign, 'New-Grip' Bottle:

*"But otherwise when I see Coca-Cola advertising it is not like 'wow'... because it is so common, so for me it doesn't really matter how they advertise it because it is always everywhere."* [Ragnhild, 21]

Overall we found in our study that the world-wide high level of brand awareness can have negative impacts on the perception of consumers. We point out here the same *"wear-out effect"* (Bass et al., 2007) but in the context of losing on the long-run the attention from the targeted consumers.

Klein (2000) argues in her book *"No. Logo"* that companies no longer focus on producing goods but on creating and establishing *"deep emotional connections"* between their brands and consumers. Consumer goods are the instruments consumers seek a purpose in life with (Tian and Belk, 2011). The individual's search and fascination for the inexperienced and magical is found today in the world of commerce. However, even though we understand the fact that brands today tend to connect more with the actual consumer with unconventional ways of catching their attention through advertising, over-doing it can induce brand resentment, as found out in our research.

## 5. DISCUSSION

*Within the discussion we take into consideration the overall theory and the reflections on our empirical study. Given the extra outcomes that emerged within the empirical study, we want to discuss further on the matter and try to reach a viable conclusion regarding ambient advertising within our current time frame and answering to the second research question of the thesis.*

### 5.1. RESISTANCE VS. COMPLIANCE

What we want to start reflecting on in the beginning of our discussion is one insight found in a research done by Bernardin and Robertson (2008) on creativity and alternative perspectives in Advertising: *“while ordinary advertising establishes a brand’s identity, outstanding advertising is far more effective because it creates an emotional bond with people”*.

With *“newness, creativity, novelty and timing”* (Luxton and Drummond, 2000) as primary themes of Ambient Advertising, this new, *“unconventional”* (Ibid), *“attention-grabbing”* (Bainbridge and Curtis, 1998) advertising strategy can be *outstanding*. However, all through our primary and secondary data analysis, we found that there are still resistance factors towards this ambient strategy from consumers’ behalf.

Nonetheless, we want to stress out the factor of resistance from the point of view of the today’s consumer with the help of the interviews that we have done in our research.

Overall, from the beginning of our analysis data, we found that creativity, interesting and eye-catching design, the induced curiosity, were important factors that defined the Ambient Advertising example shown. Unconventionality was also brought-about all through our interviews. Unconventional and unexpected placement is important, as it creates the element of surprise and even provoked shock within our respondents. This once more confirms what Hutter and Hoffman (2011) state, that ambient advertising is a tool to surprise people *“by placing advertisements in unsuspected places”*.

What was interesting to see, was the fact that not a single respondent knew the concept of Ambient Advertising, although the word *“special”* [Lina, 27] popped-out within the interviews. The latter respondent also told us that in her view, within the examples shown, *“peoples’ senses are triggered”*. Although, several ambient advertisements were arousing the emotions of our respondents in negative ways, creating fear, disgust, or general resentment. Triggering the ‘fear-factor’ seemed to be in our research an essential factor that added to consumers’ resistance towards Ambient

Advertising. Marketers have to take into consideration for a fact that people can be scared of blood, can be afraid of heights, can be shocked in a negative way by fake dead-bodies (as shown in the SOPRANOS Ad – Appendix 2, Example 12), facts that can lead to unintended overlooking of the brand, as they are scared off from the very beginning. Thus, this is in line with what Ay et al. (2010) mention about “*ads which include fear-appeal may irritate people*”.

No matter how good or bad the reactions of the respondents were, the retention of the message and the level of remembrance were pointed out. However, no one could remember any ad-campaigns in general within their lifetimes. Taking into account the fact that all of interviewees were at most 30 years all – thus living within the time frame when Ambient Advertising emerged as a ‘new’ marketing-concept, we can say that so far Ambient Advertising did not marked our respondent’s life in any memorable way so far. Since, as found in the literature review, the main purpose of Ambient Advertising is to create brand-awareness, this strategy should create a long-term impact for better results.

An outcome that emerged from the interviews was that even though the ambient advertisements were found to be “*very creative*” [Addis, 27], most of the times respondents had difficulties in understanding the subtleness of the message behind the advertisement.

What was interesting to note was that overall, respondents mentioned the fact that advertisements are misleading sometimes and they are skeptical as they are mainly intended to sell the brand advertised behind the advertisement. Intrusiveness was a significant issue as well that leads once more time to ad avoidance or brand resentment. In some cases because the way the Ad was designed (blood in the KILL BILL example), they didn’t even go further to acknowledge the brand.

However, when it comes to creating a ‘game’ for them, creating an experience that could induce happy feelings and curiosity, people suddenly felt the need to be ‘involved’ in discussing upon it, but also induced their curiosity in thinking how would they react if put in the same scenarios. Creating experiences was found to carry the most positive baggage. This fact leads us to the debatable issue of clutter. We found in our study that clutter was not as prominent as in the theory, as it was confusing and overwhelming for some, of on the other hand beautiful [Addis, 27] and “*modern*” [Katarina, 25] by others. So we wonder, in the end, is it advertising clutter something that we want to diminish overall, or something that we can take for granted and explore for better usage?

## 5.2. AMBIENT ADVERTISING: ON THE EDGE OF BEING OVERRATED

As marketing communication strategies develop so does ambient marketing. During this thesis we mainly researched on a classical type of execution within ambient advertising which has not changed in terms of the way it is practiced since its beginnings. But the future of ambient marketing is heavily influenced by technological developments.

As concluded from our research, the three main factors that constitute ambient marketing is its ability to make its environment part of the marketing communication, its creative approach and its possibilities of interaction. These main characteristics become even more powerful when you relate them with the today's information technology.

*"The communication industry is vibrant and inventive. In the twentieth century alone, at least five new forms of communication have been created and adopted by consumers: radio, broadcast television, cable television, video cassette recorders and on-line media. At the same time, the advertising industry creates hybrids (e.g., commercials that look like TV shows and TV advertising in elementary schools). These innovations foment turbulence in society and also create puzzling ethical conflicts that are difficult to resolve." (Zinkhan, 1999, p.1)*

From analog print art to digital and mobile solutions, outdoor advertising is going through an extensive update in terms of available communication technologies. Since specific target audiences are becoming more difficult to reach through traditional media communication, alternatives are gaining ground. Some of these 'new' approaches to market communication incorporate key aspects of ambient advertising and make use of the philosophy of guerilla marketing. For instance a phenomenon called "*digital house paint*" (Wierzbicki et al., 2010) finds its use in urban areas where effective ad placement is expensive and difficult to obtain. It is also called 'urban screening' (Ibid), which uses large format LED, plasma screens or video projectors in order to screen its messages onto a wide array of urban architectural surfaces. According to our study, placements has a decisive role in how messages are perceived, understood and create value for the customer. With new and updated means of communication, outdoor advertising becomes a highly valuable part of marketing. As the marketing director David Mc Evoy of JC DECAUX UK comments:

*"Advertising is at its most effective when it is relevant to time, place and person, and digital outdoor advertising has the potential to combine all three of these elements."*  
(West, 2007)

The number of screens keeps growing. Almost everywhere consumers have access to mobile phones, computers, PDAs, digital billboards, or television (Roberts, 2006, p.19). Through technological developments mainly in the area of information technologies, the possibilities to

interact have increased to a tremendous scale. New types of mobile phone, primarily smart phones have exploded in sales and almost everybody in the western world has access to this easy to use but in terms of communication highly effective equipment. Along with screens and the expansion of the digital communication infrastructure, a whole new dimension of interactive and creative advertising is going to present itself in both typical as new locations, primarily offering experiences through interaction.

In this environment consumers are always able to connect and interact with the products, services and brands which might be within their frame of interest (Roberts K., 2006, p.19). For instance, sixty percent of people leave their mobile phones on when they sleep (Roberts K., 2006, p. 38). Consequently their empowerment increases as they create their own images and stories, make their own commentaries, and share experiences. (Roberts K., 2006, p. 19) Screens are becoming important platforms in an economy that increasingly relies on attraction. For decades screens told consumers, to “sit back and let (them) entertain you” (Ibid). Then screens began to invite consumers to “*lean forward and get involved*”. (Roberts K., 2006, p. 38). Roberts (2006, p.93) concludes that it might well be that the screen is the marketplace of the century.

A special area of interest within technology is the field of ambient interfaces. Ambient interfaces uses the environment around the user in order to create an interface where movements, sound and light is used to connect with a broader multimedia system. In this way the immediate surroundings of the users becomes a space for interaction and even integration in a larger network through connection with the emergence of internet might have unimaginable possibilities and consequences for marketing communication practices (Gross).

### **5.3. THE VIBE OF A ‘NEW-CONSUMER’**

We want to start discussing on this topic by mentioning the overall response we received from the interviewees on one of our concluding questions of the interview. When asked if they remember any out-of-home campaigns in their life period, none of them could come with an example. Thus we can conclude that for our interviewees at least, no advertising campaign was memorable enough for them to remember. From what we conclude from our research analysis, it is obvious that advertising strategies have to adapt to the consumers’ need to a more relevant and personal level.

Although technology is developing and may change the ways of communication, the basic marketing principles used today will be the same in the future. Additionally forces like ecology, democracy and the global market will have its impact on the future consumer society (Kimmel, 2005). Wilmott and Nelson (2003) believe that societies will be increasingly individualistic, with less emphasis on demographic factors. This will result in a more complex consumer culture and a market providing products with even greater experiences which is confirmed by our research. However the criticism against consumerism will continue since people are overwhelmed by choices and information, making them troubled and tired of their decreasing ability to make rational choices (Ibid). Meanwhile the awareness of environmental, economic and social issues fueled by improved media technology adds to the predicament of the future consumer. Consequently consumers will return to social capital building, by concentrating on building personal relationships (Ibid). As far as we can observe this is already happening through the 'boom' of social media.

Taking into consideration the world-wide changes that happen, from climate-change to terror attacks, from financial crises to digital revolutions (Vermeulen and Akker, 2010), we come to the issue that the postmodern consumer is not anymore within the limits of the social concept of today. The context of a postmodern society of plenty and pastiche is not applying today anymore (Ibid). This fact was harsher pointed out by Searle (2009) in The Guardian when he wrote that postmodernism is *dead*. Many authors came so far with proposals of new definitions of the consumer taking into account as many current social changing factors as possible, defining the current consumer as: *hypermodern* (Lipovetsky, 2005) – taking into consideration the fact that social relations today are more hedonistic than ever, *digimodernism* or *pseudomodernism* (Kirby, 2009), *automodernism* (Samuels, 2008), or even “*the syntactically correct but semantically meaningless term post-postmodernism*” (Vermeulen and Akker, 2010, p.3). What Vermeulen and Akker (2010, p.3) interestingly deduce is that because of the extensive and continuous process of globalization, the “*traditional borders of the so-called West*” will diminish. Thus the latter consumers tend to compare the current consumers as **cultural nomads** (Ibid). Within a narrowed outlook, the current consumer cannot longer be part of neither a modern fanatic idealism, nor part of the apathy and skeptical mindset of postmodernism but somewhere within the grounds of “*informed naivety, a pragmatic idealism*” (Ibid, p.5).

Vermeulen and Akker (2010) define this current consumer as **metamodern consumer**, a consumer that in the authors words, “*move for the sake of moving, attempts in spite of its inevitable failure, it seeks forever for a truth that is never expects to find*” (Ibid, p.5). The authors say that this ‘consumer’ oscillates “*between a modern enthusiasm and a postmodern irony, between hope and*

*melancholy, between naïveté and knowingness, empathy and apathy, unity and plurality, totality and fragmentation, purity and ambiguity” (Ibid, p.5-6).*

Thus, taking into account the changing behavior of a ‘new consumer’, the changing ways of communication and the developing technologies, we come to another research question of this thesis, on which we leave: *Does the concept of a postmodern consumer still apply in changing advertising strategies today?* So far, from a theoretical point of view, it seems that the answer would be a negative one, and only with further empirical studies it can be proved otherwise.

#### **5.4. CONCLUSIONS**

We are indeed witnessing a new marketing era, where a massive flux of advertising is triggering the wrong consumers at the wrong time. Consumers lose more and more credibility in today’s advertising, growing apart from brands and what the way brand want to connect to them. The overall resistance towards out-of-home advertising was revealed all through the literature review.

Starting with a wide literature review on today’s Advertising and a strong theoretical framework on what Ambient Marketing stands for, we found from our empirical research what are the strengths and weaknesses, which surround the Ambient-strategy of doing advertising.

All through our paper we compare existing theories with our empirical research. However we found discrepancies between our theoretical framework and research analysis, findings that are summarized in Chapter 5.1. The insights found were both confirming the theories on ambient advertising and the resistance of consumers towards guerrilla strategies of doing advertising and denying them to some extent. However, the insights found helped us understand how certain factors used in today’s advertising triggered different emotions of the consumers and further on increase or decrease the level of their resistance toward advertising. Overall, the main elements of Ambient Advertising were acknowledged by most of the interviewees: unconventionality, involvement, creativity, innovation, factors that triggered their emotions in different ways.

However, we encounter an extra outcome that we called ‘brand resentment’. This outcome is mainly describing how certain respondents tended to resent what seemed to be for them a creative and positively-unconventional advertisement just because they resented the brand itself. The insights from the analysis helped us not only answer our question regarding *how the post-modern*



*consumer perceive advertising in terms of resistance towards out-of-home advertising* but also made us acknowledge the topics on which further research could be done.

We start by reflecting on the debated issues of, on the one hand - if ambient advertising even if new, it's still not enough to grasp the needs of the today's consumer, and on the other hand - if the conceptual definition of today's consumer is influencing the advertising strategies as well, implicitly ambient advertising. Important outcomes that lead to framing our further research are concerning advertisements that deal with life-threatening issues, the connection of ambient advertising with the social, professional and cultural background of the consumer, and the need of a quantitative empirical research on the topic. These ideas for further research in the field of Ambient Advertising are an essential part of our contribution to the academia.

## **5.5. LIMITATIONS AND FURTHER RESEARCH**

Overall, the focus of the thesis was to investigate the ambient form of advertising taking into consideration the widely acknowledged opinion that today's advertising is facing an unprecedented amount of resistance from the contemporary consumer. Consequently several theoretical and practical limitations had to be made.

Since we used a qualitative research strategy, and due to the time constraints, we have to acknowledge its weaknesses. A frequent noticed problem is that the findings in qualitative research are determined by the level to which the researcher can acknowledge the bridge between objectivity and subjectivity and his relation to the objects of study. In addition, qualitative studies are criticized because they are difficult to generalize. On the other hand we are interested in *"if the concepts and constructs derived from this study have any relevance to other settings"* (Easterby-smith et al, 2008, p. 109). In quantitative studies reliability and validity are not considered vital parts, assuring the quality of the research. Instead we use the criteria of trustworthiness and authenticity to assure the quality of our study (Guba and Lincoln, 1994).

The research was set out to focus on students due to the fact that young people are the primary focus of this way of doing advertising as mentioned before. Thus other demographic groups were not taken into consideration. Our research is predominately concerned with the backgrounds of human behavior towards the art of communication through advertising. However, we acknowledge a limitation of this research given by the small number of participants chosen, being that we cannot fully comprehend the complexity of research focus in its entirety. Additionally we are not trying to

establish connections to quantifiable data of any kind that might give insights from a managerial perspective. The dissertation focuses solely on the attitude of consumers towards advertising on a contemporary basis.

*“...further research.”*

Having that in mind, after analyzing the primary and secondary data several debatable issues came to discussion, issues that can be taken into consideration in further research:

- *First of all*, all through our interviews there were various and mixed feelings when it comes to **advertisements that deal with life-threatening issues**, for example advertisements that spread information about cancer as a side effect of smoking or tanning in the sun (as these examples are part of the ones conveyed in our interview – Appendix 2). Respondents found the advertisements to be overall informative and indeed creative and interesting, but not necessarily in a good way, as they felt they cross the border to being intrusive. As we found in our research, consumers tend to not want to be ambushed with repetitive messages concerning certain life-threatening matters, as long as they are attended by free-will (for example smoking or sun-tanning). Consumers just don't want to be told what to do.
- *Second of all*, after reviewing the literature on ambient marketing and overall resistance of the contemporary consumer towards advertising in general, we found little empirical studies made on **the way ambient advertising is perceived in relation to different social, professional and cultural backgrounds**. We mentioned those three categories in particular as we found in our research that the way societies evolve according to new technologic breakthroughs and new global trends, the consumers' cultural background and last but not the least the financial status consumers (that influences the way they perceive different brands in terms of accessibility) are what influences consumers to perceive outdoor advertising – and implicitly ambient advertising, differently on a personal level. In the end, different social statuses trigger different personal statuses on the surrounding advertising.
- *Lastly*, we taken a qualitative stand when doing the research upon the levels of resistance of consumers towards ambient advertising; but when trying to compare out qualitative data with **quantitative data** to get to in-depth insights on the topic, we found little or no empirical study to back-up our qualitative research.

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**Mention:** All the images from the interviews are presented in a bigger format in Appendix 2.

## Semi-structured INTERVIEW

*The interview starts by affirming that the interviewee participation is strictly voluntary and he/she can refuse to answer any question. The content of the interview given is confidential and will only be used for research and will be only accessed by the interviewers and the thesis supervisor. So, to have your approval that we can use the interview for the strict aim of research, we kindly ask the interviewee to sign the "Standard protocol agreement".*

### Biographical Questions:

- Can you first tell me something about you? Where are you from, what do you study? *(thus we can understand the interviewee's background)*
- Can you shortly tell me about your interests and hobbies? *(thus we can understand the personality of the interviewee)*

### ADVERTISING Overview – Questions on the issue of Clutter and Trust:

- What comes to mind when you think about advertising? *(Good/bad?)*
  - (Follow-up questions):
    - (If neg.) Can you give me examples on how is Advertising influencing your daily life?
    - (If poz.) Could you say some more about that? What do you mean...? Examples...?
- Can you describe your feelings about outdoor advertising?  
*(Showing in the meanwhile the following two images)*



**Examples 1 and 2:** Examples of Outdoor Advertising

## Introducing AMBIENT ADVERTISING:

- What do you think of big brands advertising, for example Coca-Cola?



**Examples 3 and 4:** You can see here two examples of Out-door Advertising, examples from the same renowned company: Coca-Cola. The first one is easily noticed by a wider range of passing by consumers from a larger distance, and the second Ad is designed for a smaller target group that has to be in area.

- Can you tell me what do you think about these two ads (Coca-Cola examples)?
  - Which approach between the two you find more attractive and memorable?
  - How would you describe the difference between the two approaches? Why do you like X in opposition to the other one?
- How would you react if exposed to the brand as in the second example? How would you react if like in the example given, your clothes were “gripped” by the Coca-Cola panel?

Examples of AMBIENT ADVERTISING on the issue of Involvement/ Interaction/ Experience:

How would you feel in the following situation?

- Walking into a mall walking onto this advertisement?



Example 5.

- How would you react if you were to walk the red carpet in a Subway Station like in the following example?

Nikon D700 - "The Sensory Light box"

A collage of images showing a red carpet event in a subway station. The main image shows a man walking on a red carpet with a crowd of photographers and bright camera flashes. Smaller inset images show the Nikon D700 camera and the light box setup.

background The location was a multiplex electronics shopping mall where various brands compete. Ideas were needed that could create a differentiable brand image for Nikon D700, starting from the entrance of the mall and eventually generating actual purchases.

Solution Seoul Sindorim Subway Station is one of the largest stations in Korea with daily passing population of five hundred thousand people. An outdoor light box equipped with a motion detector was installed at the connecting passageway of the station, along with a red carpet leading to the Nikon shop located in the mall. This interactive light box made people feel as though they became superstars walking down on a red carpet of a luxurious award. This experience has created a very special and unique brand image of Nikon D700 and succeeded in triggering purchase intentions.

results Strengthen positive brand image of Nikon D700 and maximize sales among passersby of Sindorim Subway Station (five hundred thousand per day).

At the heart of the image

Example 6.

- What would you feel if you were to see the following Ad from the side of the window near your flight seat?



**Example 7.**

- What about for a skydiving company while standing in an elevator?

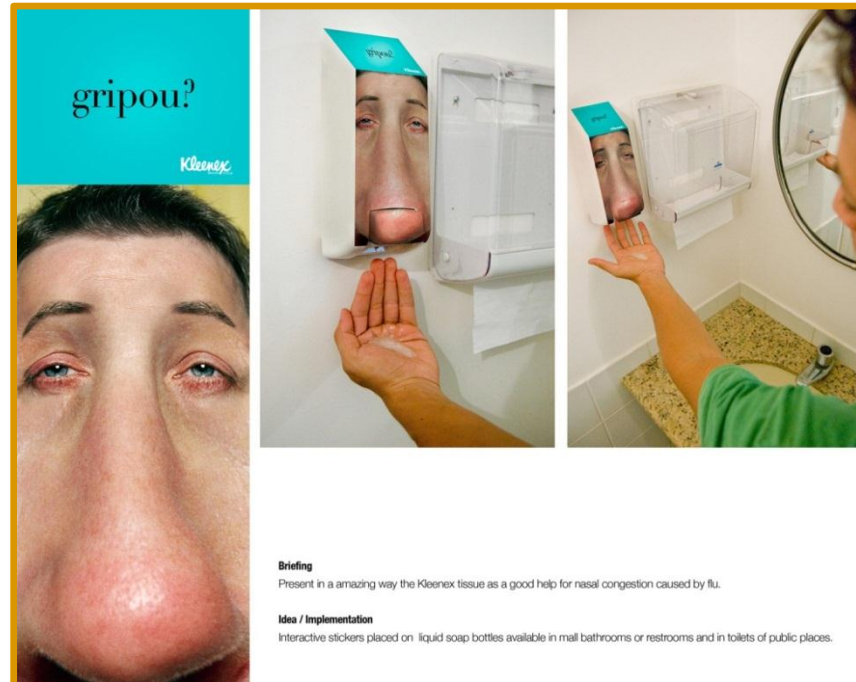


**Example 8.**

- What do you think about the placement of the ADS? (Unconventional/creative/...)
  - How do they capture your attention?
- What do you think are the purposes of these types of Advertising?

## Other approaches on AMBIENT ADVERTISING:

- How would you feel about advertising in a public-bathroom?
  - What if it would be for sanitation purposes? (*showing the image*)



### Example 9.

- What about if it was for a movie? (*showing the image*)



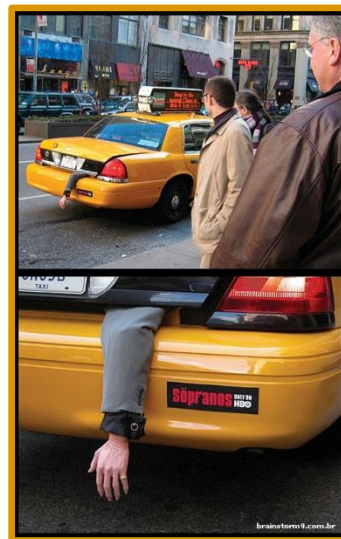
### Example 10.



- What do you feel about when you are shopping? *(then show the image on the right – Example 11)*



- How would you feel about this following approach on advertising on the move? *(then show the image on the right – Example 12)*



- How about being approached by Ads in smoking-designated places? *(then show the image on the right – Example 13)*



- How do these ads make you feel?
  - *(Follow-ups) Why?*
- Are these ads getting your attention? *(What do they generate further than attention?)*
- What do you think of the placement of these ads?

## AMBIENT ADVERTISING regarding INTRUSIVENESS:

*("We would like to show you now a different type of approach on advertising...")*

- What do you think about this approach?
- How do you react in this situation (*can you mention some examples of feelings*)?



### Example 14.

- Do you like these advertising approaches?

## AMBIENT ADVERTISING – concrete example:



*(SHOW AS EXAMPLE 15)*

**Example 15.** This is a video showing how ambient advertising is used in its full meaning.

*Please watch the following video:*

URL: <http://vimeo.com/21897580>

- What did you find the most interesting about this video?
  - Follow ups: Why...
- Do you consider it advertising?
- What do you think about the way the campaign was done?
  - Would you like to take part in this type of advertising?
- If you found yourself in this scenario, what would be your reaction?
  - *feelings*
  - *thoughts*

## CONCLUDING QUESTIONS:

- Based on the examples shown to you, can you identify some strengths and weaknesses within this kind of advertising?
- In your perspective, do you think that the ways marketers do Advertising should change?
  - And if yes, how do you think it should improve?
- In your opinion, do you think that Out-of-Home Advertising (*aka. Advertising done outside the constraints of the "home environment"*) should be done differently?
  - If YES: HOW?
  - If NO: WHY?
- Is there a certain outdoor advertising campaign that you still remember and can you describe it for us?
- Do you know what ambient advertising is?
  - If yes-> did you know about it before today?

THANK YOU FOR YOUR TIME!

SERBAN & MAX

**APPENDIX 2:** The list of the images used in the interviews (Shown here in a bigger format).

**Example 1**



**Example 2**



### Example 3



### Example 4

**VELCRO POSTERS**



**Coca-Cola**  
**NEW GRIP BOTTLE**

**CHALLENGE:** Let people know about how the new Coca-Cola Grip Bottle has a better grip for holding.  
**SOLUTION:** Posters printed on Velcro were placed in bus shelters in Paris to make people interact with the grip.  
**RESULTS:** People literally hooked to the campaign. On the whole, a 3.8% brand volume growth in France compared to 2007.

Example 5



Get them off  
your dog.

**FRONTLINE**  
FLEA & TICK SPRAY  
available at JAKPETZ

## Example 6

### Nikon D700 – “The Sensory Light box”



**background** The location was a multiplex electronics shopping mall where various brands compete. Ideas were needed that could create a differentiable brand image for Nikon D700, starting from the entrance of the mall and eventually generating actual purchases.

**solution** Seoul Sindorim Subway Station is one of the largest stations in Korea with daily passing population of five hundred thousand people. An outdoor light box equipped with a motion detector was installed at the connecting passageway at the station, along with a red carpet leading to the Nikon shop located in the mall. This interactive light box made people feel as though they became superstars walking down on a red carpet of a luxurious award. This experience has created a very special and unique brand image of Nikon D700 and succeeded in triggering purchase intentions.

**results** Strengthened positive brand image of Nikon D700 and maximized sales among passersby of Sindorim Subway Station (five hundred thousand per day)



At the heart of the image

Example 7

EXTREME CONDITIONS - VAUDE Outdoor Equipment

VAUDE  
in cooperation with  
TUIfly.com

EQUIPMENT FOR  
EXTREME CONDITIONS

VAUDE



## Example 8

### Swiss Skydive «Elevator»

#### Challenge

Swiss Skydive may be the biggest skydiving school in Switzerland, but it lacks the cash to launch a large-scale advertising campaign.

#### Solution

We fitted the floors of the elevators in multi-story buildings with special panels that gave elevator users the feeling they were in free fall.

#### Results

Extensive TV and press coverage in regional and nationwide media.



**Explanation:** Ad made for a Swiss Parachute School. The idea was to put fake panels on the floor imitating a 3D-like city to give the impression of a free-fall.

## Example 9



### **Briefing**

Present in a amazing way the Kleenex tissue as a good help for nasal congestion caused by flu.

### **Idea / Implementation**

Interactive stickers placed on liquid soap bottles available in mall bathrooms or restrooms and in toilets of public places.

## Example 10



## Example 11

A campaign advertisement for 'Feed-South-Africa'. On the left, a large image shows a young child sitting in a red shopping basket, looking up at a hand pouring cereal into their hands. Below this, a smaller image shows the same child in the basket, now holding a cereal box. To the right, there is text and a stack of flyers. The text includes:

**See how easy feeding the hungry can be?**

**BRIEF:** www.feedsa.co.za is a charity dedicated to feeding the hungry in South Africa. Despite the rapidly growing number of such people on our streets, the main fortunate food chain to drive by and ignore them. We were briefed to target consumers effectively in order to increase contributions.

**SOLUTION:** We targeted consumers at the point of food purchase by placing visuals of hungry, begging street children at the bottom of supermarket trolleys. A call to action and website address was placed on the trolley handles. We also placed collection cans as well as food bins at all points and the exits.

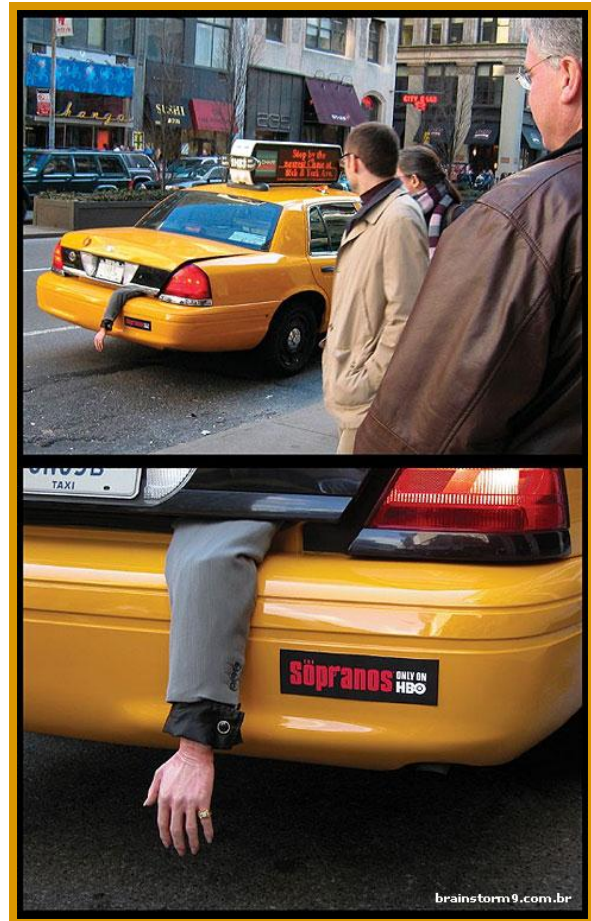
**RESPONSE RATE:** Our message was seen by thousands of shoppers every day for the cost of a few dollars resulting in a 20% increase in donations and a significant boost in website traffic.

Additional PR:

VisualFunHouse.com

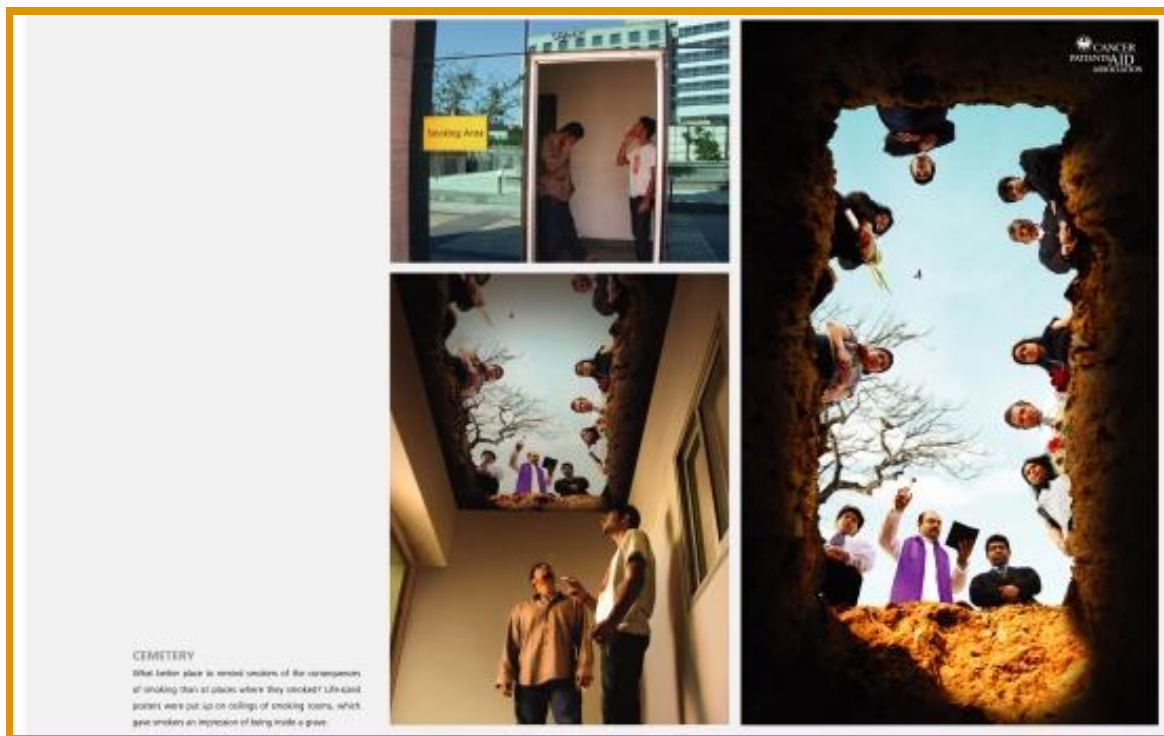
**Explanation:** The Campaign was made for the 'Feed-South-Africa' Association in order to gather food for donations.

**Right: Example 12**



**Explanation for Example 13:** An Ad made within a smoking area for the Cancer-Patient Aid Association.

**Example 13**



## Skin cancer campaign: «Sun kills»

### Challenge

Lying in the sun around the middle of the day is dangerous. Most people are aware of the fact but still underestimate the risk.

### Solutions

In order to make people aware of the dangers of skin cancer, we carried out an unusual operation. On the hottest day in July, we went into Zurich's biggest park and hung tags with the words «Sun kills» around the toes of anyone we found sleeping in the sun, turning the place into the world's largest morgue

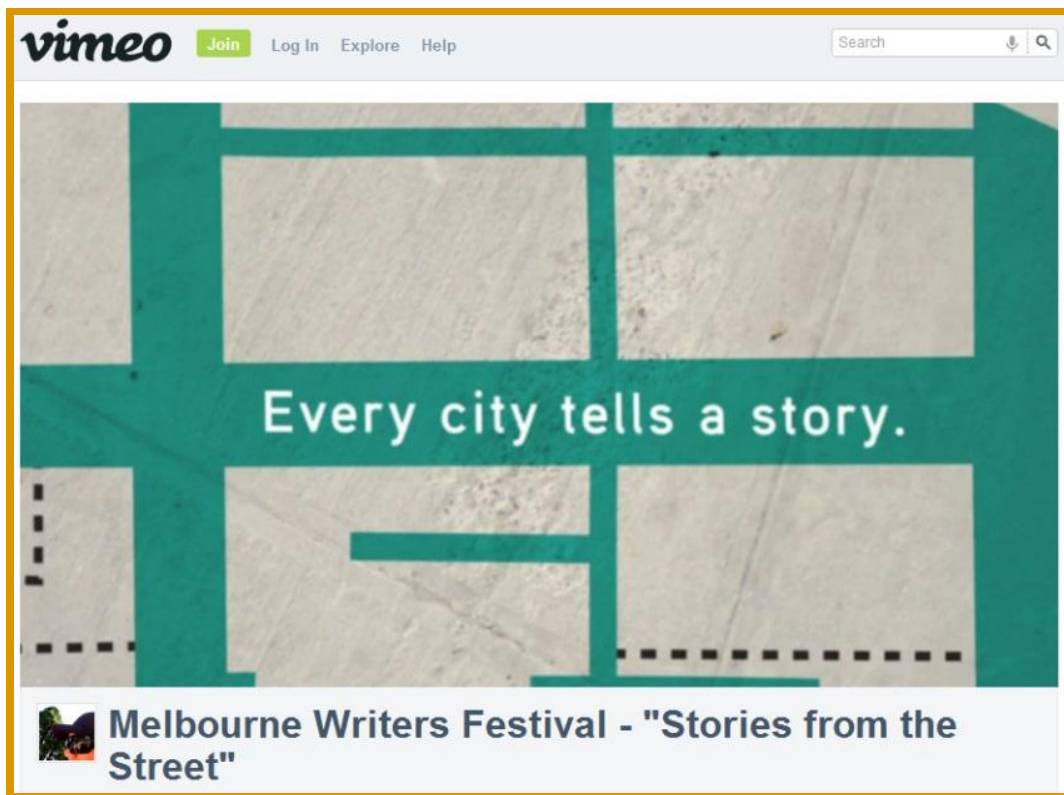
### Results

The campaign generated a lot of feedback and several newspapers ran stories about it.



## Example 15

### *The Video-Ad*



*Explanation of the concept from <http://www.adforum.com/creative-work/ad/player/34466933>:*

**Title** "Stories From The Street"

**Agency** [JWT Australia Pty. Ltd.](#)

**City** Melbourne

**Campaign** [Stories From The Street](#)

**Advertiser** [Melbourne Writers Festival](#)

**Brand** [Melbourne Writers Festival](#)

**Business Sector** [Trade Shows, Events & Festivals](#)

**Problem** Faced with the challenge of people's perception that the Melbourne Writers Festival is an academic, dull and boring gather created for writers only. We needed to inject interest in the festival offer by thinking from a different perspective to attract the target audience of Young & Ambitious professionals aged between 25 - 40.

**Philosophy** We saw a perfect opportunity to take the festival to the streets with an interactive book that brings the campaign theme "STORIES FROM EVERY ANGLE" to life. As every summer the Melbourne Writers Festival consumes the city with over 40,000 people wandering through the CBD between venues.

**Result**

As a result of the Stories From Every Angle campaign, the festival enjoyed an attendance increase of over 50,000 people and pre-sales that rose from \$11,000 in 2009, to \$110,000 in 2010.

The booklet / stencil:



Before: Boring city street.

After: Story of deceased felines and topees.

The Melbourne Writers Festival  
**STORIES FROM THE STREET**

**OPPORTUNITY:** Every year the Melbourne Writers Festival consumes the city, with over 50,000 people wandering the streets between venues. **IDEA:** Take writing and stories out of the Festival, venues and into the streets. **EXECUTION:** A book written by the city itself. People who attended the Festival were given the book. Inside they found curious die-cut silhouettes and maps directing them to locations near the Festival venues. At each location a footpath stencil showed them where to stand. When the booklet was held up, hidden stories were revealed through the die-cut silhouettes.

### **APPENDIX 3:** Standard Ethical Protocol.

#### ***Standard Ethical Protocol***

We, *Max Martinsson* and *Serban Semencescu*, are master students in the Globalization, Brands and Consumption program at Lund University. This project is part of the Department of Business Administration (School of Economics and Management), Lund University. We would like to thank you for taking part in our study as a respondent in this research project. Before we start the interview, we want to reassure you that as a participant in this study you of course have several definite rights. Your participation in this interview is entirely voluntary and you are free to refuse to answer any question at any given time. You are also free to withdraw from the interview at any given time. This interview will be kept confidential and will be available only to the members of our research group. Excerpts from this interview may be made part of our final research report, but under no circumstances will your name or identifying characteristics be released in this report. We would be grateful if you would sign this form to verify that we have read you the mentioned subjects.

---

Signature & Date



## **APPENDIX 4: The overview of the interviewees.**

### **INTERVIEWEES:**

Synonym: 'Katarina'; Date: 05.05.2012; Place of interview accomplishment: Lund

Synonym: 'Karl'; Date: 06.05.2012; Place of interview accomplishment: Lund

Synonym: 'Oscar'; 07.05.2012; Place of interview accomplishment: Lund

Synonym: 'Addis'; 08.05.2012; Place of interview accomplishment: Lund

Synonym: 'Ragnhild'; 09.05.2012; Place of interview accomplishment: Lund

Synonym: 'Lina'; 10.05.2012; Place of interview accomplishment: Lund



LUND  
UNIVERSITY