ADVERTISING THEORIES AND PRACTICE: EXPERIENCES OF FINNISH PRACTITIONERS

Kia Brandt
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Department of Language and Communication Studies
University of Jyväskylä
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Faculty Faculty of Humanities and Social Sciences	Department Department of Language and Communication Studies
Author Brandt, Kia	
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Abstract

The goal of this research is to provide deeper understanding of the Finnish advertising professionals' thoughts and experiences on advertising.

Advertising has been a very popular subject to study in academic field, but it was seen interesting to find out more about the usability and possibility to apply academic results. The research is based to two previous studies that were conducted in the UK in 2006 and in the US in 2009. The research structure followed partly these studies but there was added also an angle of advertising's current relationship with PR.

The research focused to these two themes: the usability of advertising theories and the relationship between advertising and pr. Research questions were 1a) Do practitioners utilize theories? 1b) What are the principles they work with? 2) Are there factors about advertising that are resembling public relations?

The research was conducted with semi-structured in-depth interviews and the data was analyzed by using thematic coding with the transcripted material. The goal was to gain advertising professionals' experiences and thoughts on the research questions, so qualitative methods were chosen to be used. Data was collected with 5 interviews.

By looking at the change of advertising as a function it is possible to see advertising and public relations moving even closer to each other. Some overlap can be found on the theories and there are clear similarities in the eyes of the interviewees. Even though the results of this research cannot be generalized, the interviewees pointed in the direction that advertising can be used to create deeper and diverse relationship with customers.

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Tiivistelmä
Tämän tutkimuksen tarkoituksena on tarjota syvällisempää ymmärrystä suomalaisten mainonnan alan ammattilaisten ajatuksista ja kokemuksista mainonna suhteen.

Mainonta on ollut hyvin yleinen tutkimusaihe akateemisesti, mutta akateemisten tulosten käytettävyytta ja sovellettavuutta haluttiin selvittää tarkemmin. Tutkimuksen taustalla toimi kaksi aiempaa tutkimusta, jotka oli suoritettu Englannissa vuonna 2006 ja Yhdysvalloissa vuonna 2009. Tutkimusrakenne noudatteli osittain näitä kahta tutkimusta, mutta siihen lisättiin myös näkökulma mainonnan nykyisestä suhteesta pr:ään.

Tutkimus keskittyi näin ollen kahteen teemaan: akateemisten mainonnan teorioiden käytettävyyteen sekä mainonnan ja pr:n väliseen suhteeseen. Tutkimuskysymykset olivat 1a) Hyödyntävätkö ammattilaiset teorioita? 1b) Minkä periaatteiden mukaan he työskentelevät? 2) Onko mainonnassa tekijöitä, jotka muistuttavat PR:ää?

Tutkimus toteutettiin puolistrukturoituina haastatteluina, ja tutkimusmateriaali analysoitiin teemoittelemalla litteroitu materiaali. Tutkimuskysymyksiin haluttiin saada mainonnan alan asiantuntijoiden omia kokemuksia ja ajatuksia, joten toteutustavaksi valittiin laadullinen menetelmä. Aineisto kerättiin 5 haastattelulla.

Tarkastelemalla mainonnan muutosta on mahdollista nähdä kuinka mainonta ja PR ovat lähentyneet. Osa teorioista limittäytyy sekä selkeitä samankaltaisuuksia on nähtävissä haastateltavien mukaan. Vaikka tämän tutkimuksen tulokset eivät ole yleistettävissä, haastateltavat antoivat viitteitä siitä, että mainontaa voidaan käyttää luomaan syvempi ja monipuolinen asiakassuhde.

Asiasanat – Mainonnan teoriat, mainonta, PR:n teoriat, PR
Säilytyspaikka – Jyväskylän yliopisto

Contents

1 INTRODUCTION

Companies' advertising spendings increase every year. It is the result of advertising developing constantly. The shift from solely printed ads to the 21st Century's digital technology driven advertising has been quick and colorful (Hackley 2010, 4). The number of advertising channels has increased rapidly within the past decade and now-a-days ads are every where. When advertising is effective it has a direct impact to sales and brand awareness (Vakratsas & Ambler 1999, 26). But because there are so many ads, it is incredibly hard to actually reach the target audience.

Advertising has to be creative and innovative in order for people to pay attention to it. That involves often the usage of shocking messages, experimental videos and other things that will lift the advertisement above the other advertisements out there. (Samuelsen & Olsen 2010, 65.) Because there are so many advertisements, people do not acknowledge all of them. There has been a lot of talk about the "attention crisis" and "advertising fatique" that are terms to describe peoples' unwillingness and low capability to acknowledge advertising messages. Also banner blindness is a current issue. People spend hours surfing online without paying any attention to the banners on different web sites. Banners are a direct result of the old print advertising. That is why new intelligent and innovative content is needed to capture the eye of the consumer. (Markkinointi & Mainonta 2016.) There is also a question if too much creativity can harm rather than benefit the advertiser (Li, Dou, Wang & Zhou 2008, 109). Advertising is transforming to even more annoying but if the content is valuable to a consumer it can be efficient (Helsingin Sanomat 2015).

Internet and social media sites have had a huge impact to advertising. Advertising can be done for free. That blurred the lines of the traditional definiton of

advertising. Advertising has been usually defined as something paid, whereas public relations has been defined as something free of charge. The goal of both advertising and public relations has been to evoke certain kind of feelings and thoughts in a specific audience. There is a clear shift, where advertising and public relations are moving closer. That has been noticed on both the academic and the practitioner side. (Kitchen, Kim & Schultz 2008, 539-540.)

Engagement happens between brands and users all of the time. There is not just advertising campaigns, there is real engagement. People do not want just to be informed, they want to be empowerd. Brands really connect with their users, because if a user is engaged with a brand it means that the brand truly provides something valuable to their lives. With technology, we're never disconnected to media. Brands have to do customer service in social media and that is what they are doing. With mobile, video, etc. the conversation that used to be just national turned out to become international. (Huffington, A. 2015.) At the same time also negative feelings rise every day. Disengagement, not caring and even brand hate are a part of advertising. For the advertisers engagement is a challenge that needs to be thought carefully.

It was primarily integrated marketing communications (IMC) that started blurring the lines between marketing and public relations by including both as vital communication functions. Even though IMC has been seen strongly a marketing function, it does pay attention to stakeholder groups which comes strongly from public relations. (Smith 2013, 507.) Results show that advertising and editorials can have as much effectiveness increasing brand awareness. That is why the researches suggest that brands should invest as much in public relations as they do in advertising. (Michaelson & Stacks 2007, 9.) Tolvanen, Olkkonen and Luoma-aho (2012) presented the term "pradvertiser" that combined both advertising and public relations. The term was defined as "cross-media, issue-centered, long-term relationship building efforts that aim at engagement and increased sales brought about by the demand for non-media style communication and need for dialogue".

Advertising agencies have been facing a change too. These days it is not uncommon that clients wish to buy all marketing and communication services from one place. That forces advertising agencies to widen their services and expertise. (Kerr & Drennan 2010, 22.) The development of advertising rises the question of how practitioners keep up with the continuously developing working enviroment. Studies show that practitioners do not follow the academic advertising theories (Nyilasy & Reid 2009a, 81). So, what do practitioners base their work on?

The goal of the research was to find out the experiences of Finnish advertising practitioners. The research also included the context of advertising's current relationship with public relations, which was a new angle to the previous researches. The research was conducted by using qualitative methods. It included interviews with Finnish advertising practitioners in order to collect the data.

The second and third chapter presents the theoretical framework for the study. It includes theory about advertising and public relations. The fourth chapter demonstrates how advertising agencies are in a change, which is a result of advertising changing as a function so rapidly within the past decade. Chapters five and six describe how the research was conducted. Research problem and questions are presented, as are methods and results. The final chapter includes conclusions, discussion, and evaluation of the research and future implications. The appendix includes the e-mail invitation that was sent to the potential interviewees (app1) and the supporting questions for the semi-structured in-depth interviews (app2).

2 ADVERTISING

Brierley (2002) and Sinclair (2012) both start their advertising handbooks with statements that people are exposed to advertising every day. Advertising is not only print and television commercials, it is everywhere. (Brierley 2002, 1; Sinclair 1 - 2). It is almost impossible not to see, read or listen to different ads since advertisements are nowadays printed, broadcasted and outdoors (Brierley 2002, 1; Hackley 2010, 9). Advertisements can surprise consumers by appearing even in, for example, every-day groceries and other unexpected places and situations (Duff & Faber 2011, 51).

Especially, the use of the internet brought advertising to a whole new level (Sinclair 2012, 3 – 4; Hackley 2010 5-6). The full potential of internet as an advertising channel is still uncovered. It is especially of help when very specifically directed advertising is needed. (Pergelova, Prior & Rialp 2010, 41.) There are more and more advertising channels available and what is significant is that the new channels are public. Anybody can upload videos and pictures, blog and promote whatever they like on the multiple social media sites. And often for free. (Hackley 2010, 9.) Social media and the smart phone technology have formed a new advertising channel. Though it is suggested that it could be very profitable for practitioners to use both the traditional channels and the new channels to gain an effective results (Truong, McColl & Kitchen 2010, 722). Also Pergelova, Prior and Rialp (2010, 50) support the idea of using both online and offline advertisements to gain advertising effectiveness. With offline advertisements they mean for example television and broadcasted advertisements that are up only on specific times. And actually, still today it is often the television advertisement that determines how people feel of the overall brand (Jin & Lutz 2013, 355).

Creativity boundaries are being pushed constantly further as advertisers try to come up with new and innovative ways to reach their audience and create feelings and thoughts in them. (Parsons & Schumacher 2012, 1541.) It is necessary to remember that the purpose of advertising may vary a lot from campaign to campaign. The only goal of advertising is not anymore to increase sales, but to support all marketing functions. (Vakratsas & Ambler 1999, 37.) Rossiter and Percy (2013) argue that advertising has been changing during the entire time of its' existence. According to them it is a matter of different generations noticing the chances offered by it in different ways. Though they also state that even today advertising's purpose is still the same as what is has always been: to increase sales and promote the brand. That brings a challenge to advertising agencies, since brand awareness cannot be measured directly with sales response (Bruce, Peters & Naik 2012, 793).

The development of advertising has brought a new problem to practitioners' advertising work. People recognize advertising a lot better these days than they did before. It means that they also know how not to pay attention to advertisements. (Nyilasy & Reid, 2009a.) This kind of behavior is called advertising avoidance. When one's advertising avoidance goes to the point of shutting down electronic appliances in order to ignore advertisements, it makes advertising inefficient. (Duff & Faber 2011, 51.) That is why multi-channel advertising is needed to keep advertising effective (Pergelova, Prior & Rialp 2010, 50). Misleading and untrue advertising is also a problem. Practitioners tend to push the boundaries too far, which can create suspiciousness among people and damage the goals of trustworthy advertisements (Darke, Ashworth & Ritchie 2008, 82.) It has been argued that even the co-creation of advertisements with the audience does not increase the ads' trustworthiness (Thompson & Malaviya 2013, 33).

In some practitioners' minds creativity is the only thing that counts when it comes to designing a successful advertisement. This is why practitioners have to be innovative and come up with new tactics all of the time. (Nyilasy & Reid, 2009a.) It is important that the audience notices and understands the message of an advertisement. That is why advertising messages are more and more experimental these days. (Samuelsen & Olsen 2010, 76.) Nowadays practitioners have to do overall more work to create feelings and that happens, for example, by using shocking images and slogans (Parsons & Schumacher 2012). A new thing is also to involve the audience in the creation of the advertisement. This is especially easy when the advertisement takes place on social media. The process of co-creation engages the audience with the advertiser, which is an important factor in order to have success. (Thompson & Malaviya 2013, 33.) The management in advertising

agencies should encourage the staff to maintain an innovative and inventive atmosphere (Li, Dou, Wang & Zhou 2008, 117).

Even though the number of advertising channels has changed significantly during the past decades, according to Brierley (2002, 2) advertising is still based on the traditional and original methods used already in the 1700s. Also Hackley (2010, 35) agrees that even though advertising theories and models have been developed actively both in academic and in practice, the main lines have changed little during all these years. Nyilasy and Reid (2009a) interviewed advertising agency practitioners for their research. Several respondents mentioned that the theories they use in their work had been proven profitable during different periods of time. Also Samuelsen and Olsen (2010) state that because the new advertising methods have not been proven overall profitable, it is important to remember that there is a reason why the old theories are still being used so widely. It is because those theories do really work and profit the advertiser. (Samuelsen & Olsen 2010.) Yet it has also been argued that it might be necessary to take a deeper look at the traditional theories' capability to work effectively on the new channels (Truong, McColl & Kitchen 2010, 720-721).

The 4 P's is supposedly the most known marketing theory there is (Brierly 2002, 40). From the 4 P's one p stands for promotion. Promotion includes advertising, public relations and other forms of promotional communications. (Hackley 2010, 9.) Even though both advertising and public relations have been key elements for a successful promotion strategy, they are kept usually quite far away from each other. As Polonsky and Hyman (2007, 5) point out, nowadays advertisers try to be more and more creative to stand out from the mass. That leads often to the point where all stakeholder groups are not thought through enough when creating an advertisement. When a stakeholder group misunderstands the message of the advertisement, it immediately affects the advertisers' public relations. (Polonsky & Hyman, 2007, 5.) That is why advertisers must remember public relations every time when creating advertising campaigns. Good reputation and public relations are also a significant help in a situation when an advertiser has to do corrective advertising (Darke, Ashworth & Ritchie 2008, 81).

Today, advertising and public relations resemble each other more and more. Integrated marketing communication states that both advertising and public relations are its core functions (Smith 2013, 508). Researchers are unanimous that public relations is a long-term function. However, advertising researchers have also noticed that advertising can be seen today as a long-term function, which for example makes it harder to measure its effects (Mitchell & Makienko 2014, 262). As mentioned earlier also the way that advertising is public and free of charge,

makes the terms advertising and public relations closer (Hackley 2010, 10). It would be important also to recognize from the academic point of view that both marketing and public relations are vital operations for organizations to succeed (Smith 2013, 508).

2.1 Definition of advertising

Today, the American Marketing Association (AMA) (2013) defines the term advertising as "the placement of announcements and persuasive messages in time or space purchased in any of the mass media by business firms, nonprofit organizations, government agencies, and individuals who seek to inform and/ or persuade members of a particular target market or audience about their products, services, organizations, or ideas."

2.2 Definition of public relations

The Public Relations Society of America's (PRSA) definition states that "public relations is a strategic communication process that builds mutually beneficial relationships between organizations and their publics." The latter definition is broader and includes, for example, also PR as part of change management or public affairs. Public relations (PR) is defined by the American Marketing Association (AMA) (2013) as "that form of communication management that seeks to make use of publicity and other nonpaid forms of promotion and information to influence the feelings, opinions, or beliefs about the company, its products or services, or about the value of the product or service or the activities of the organization to buyers, prospects, or other stakeholders."

2.3 Advertising research

The development of advertising has made it a popular subject to study in the past decades. A large amount of research has been done and books written from various aspects. The richness of advertising as a subject of research has made it possible. (Sinclair 2012, 4 - 5.) On the other hand, Nyilasy and Reid (2009a, 81) state that advertising literature has been divided strongly into publications by practitioners and academics.

Also, advertising research has changed during the past decades, due to diversification of advertising and advertisements. Advertising research is today more specific than what it was in the 20th century. (Gabriel, Kottasz & Bennett 2006 505-506.) Back then, research covered large topics and results where usually generalized. In the 2000s, online advertising spread and this brought new challenges and questions. Since then, advertising research has become even more

specific. Social media, green advertising and customer behavior are all topics that have been studied actively within the past few years. The goal of research is to give useable theories and models to practitioners to use in their everyday work. Researchers seem to think quite often that academic theories are valuable to practitioners and applied in practise. (Ottesen & Grønhaug 2004; Gabriel et al. 2006, 506.) When a practitioner has enough knowledge of different theories it helps with decision-making and problem solving in their everyday work (Nyilasy & Reid 2007).

3 ADVERTISING THEORIES

How advertising really works has been a question that researchers have tried to figure out for years. From the studies made several different advertising theories and models have been created. Those theories have developed, but are still very true to the original theories. There are also advertising theories that are derived, for example, from such field of research as semiotics, psycholinguistics and discourse analysis (Gabriel et al. 2006, 506.), but those kinds of theories are not presented in this research. The focus is in common, marketing-related theories. The divide between different theories has been done by a separation of customer-centered theories and agency-centered theories. In this research three articles were used as a basis. The first one is Vakratsas' and Ambler's (1999) commonly referred article that sums up all major advertising theories. Secondly, there are two studies about the advertising theory usage in advertising agencies. Gabriel et al. (2006) did a quantitative research in the UK. Nyilasy and Reid (2009a) performed a qualitative study by interviewing agency practitioners in the US.

Advertising theories can be divided also into "strong" and "weak" theories (Jones 1990) or into "hard sell" and "soft sell" theories (Hackley 2010, 43). These so called "strong" theories link advertising and increased sales directly. Originally the "strong" theories were the leading theories in the United States and the "weak" theories were a result of European advertising research (Jones 1990). According to "weak" theories, advertisements create brand knowledge and presence, but not necessary have a direct impact with sell incomes (Hackley 2010, 43). According to Bruce, Peters and Naik (2012, 794) the division between the direct sales indicator models and the intermediate affect models are a result of advertising research.

In this study advertising theories are divided into three categories. First there are the market response models that indicate the direct return of investment in

advertising. Secondly, there are the basic advertising theories that explain how advertising works and thirdly there are creativity-related theories. Creativity can be seen as something that is basically advertising agency-centered. The overview is presented below (FIGURE 1).
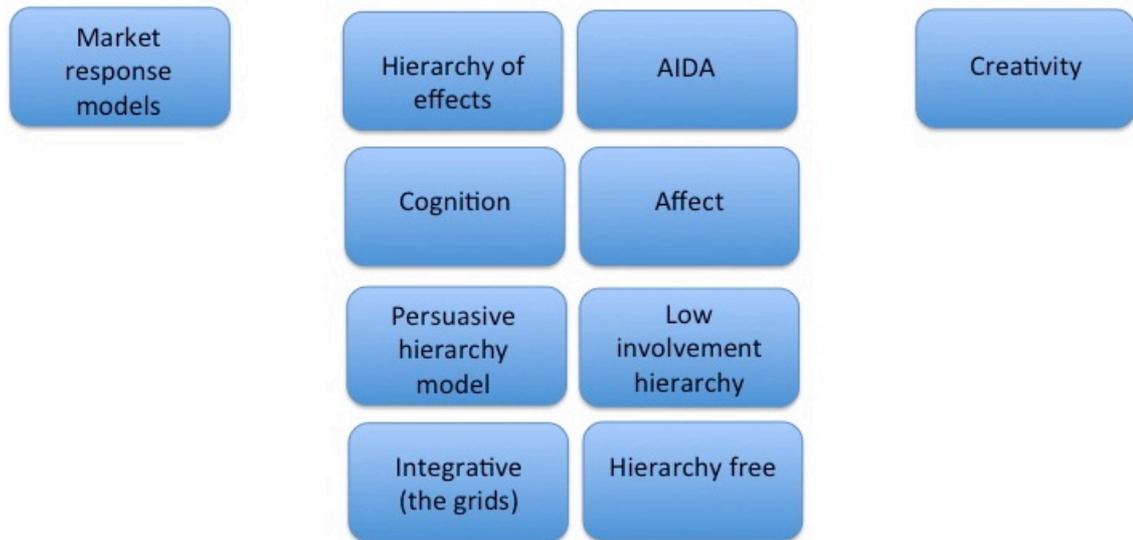
FIGURE 1. THE DIVISION OF ADVERTISING THEORIES

The above overview was formed based on a careful literature review. Vakratsas's and Ambler's (1999) article was used as a basis due to its' significance, even today in advertising research. It was cited in several articles by other authors, and that is why it was chosen for this study too. The division presented in the article was updated by searching new articles covering the topic of advertising theories. All the advertising models and their sequence of effects can be found from the below table (Table 1).

MODEL	SEQUENCE OF EFFECTS
Market response models	-
AIDA	Attention-Interest-Desire-Action
Hierarchy-of-effects	AIDA + Satisfaction, Confidence, Risk, Engagement etc.
Cognition	Think
Affect	Feel
Persuasive hierarchy model	Think + Feel + Do
Low-involvement hierarchy	Think + Do + Feel
Integrative (the grids)	The order of effects is not fixed
Hierarchy-free	Hierarchy of effects is not proposed
Creativity	No rules

TABLE 1. ADVERTISING THEORIES AND THE SEQUENCES

What is typical for today's research is that advertising theories are combined rather than focusing only on one certain theory when conducting a study. Several articles were found which combined, for example, the theory of persuasive hierarchy with another advertising model. The author was able to find only one new "theory" and this one focused on creativity. The rest of the models found were derived from the original advertising theories and models.

3.1 Market response models

Advertising is a function that some consider difficult to measure. That is why it is necessary to have numbers to show how an advertising campaign performed. (Mitchell & Makienko 2014, 250.) Market response models are direct indicators between the effort invested and the results gained. This kind of models can be further divided to the aggregate level and individual level models. (Vakratsas & Ambler 1999, 28.) In other words, market response models have been considered a tool to measure how sales react, for example, to an advertising campaign (Srinivasan, Vanhuele and Pauwels 2010, 681). The purpose of market response models is to give concrete numbers for comparison to advertisers (Vakratsas & Ambler 1999, 27).

Market response models can be divided into two categories: related to the aggregate level and the individual level. Studies representing the aggregate level typically use market-level data, whereas studies representing individual level use more person-centred data. (Vakratsas & Ambler 1999, 28.) Srinivasan, Vanhuele and Pauwels (2010, 681) suggest that for organizations to get more accurate results from using market response models, it is necessary to take a closer look of

combining the traditional market response model with mind-set metrics. The combination of market response models and mind-set metrics provides better tools to indicate, for example, future sales.

Return on investment (ROI) is central concept in many market response models. The purpose of ROI is to calculate how much an advertiser gains by investing into advertising. ROI is a useful indicator to advertisers when they want to know where to invest their resources to get the most profitable results (Wood 2012, 39). Researchers suggest using additional metrics in addition to ROI to get more accurate and versatile results (Collins et al. 2010, 15).

Return on advertising (ROA) was derived from ROI to measure specifically the return on advertising. In Mitchell's and Makienko's (2014, 251) article return on advertising is defined as "*the ratio of the profit generated by the advertising to the amount of advertising expenditure*". The researchers critique the traditional ROI model for being too biased in order of being the only indicator in use to demonstrate the performance of an advertising campaign (Mitchell & Makienko 2014, 252, 263).

3.2 "How advertising works" theories

These theories try to explain customer behavior and what triggers a person to act the way one does. Basically, the goal of this kind of theories is to explain how advertising really works. (Vakratsas & Ambler 1999.) This kind of theories are often related to advertising effectiveness.

AIDA

AIDA resembles probably the most known traditional theory about advertising effect. (Vakratsas & Ambler 1999, 26; Gabriel et al 2006; Hackley 2010, 38-39). Premeaux (2009) applied the AIDA model in terms to study the use of celebrities in advertisements and their effect to attention capturing.

Other hierarchy-of-effects theories

Hierarchy-of-effects (HOE) theories can be seen as the basis for the rest of the advertising theories. HOE theories (such as ACIAS, ACALTA, AAPIS and DAGMAR) were the first theories that explained how advertising works and why consumers behave the way that they do. When a customer acts there is always a sequence of effects that motivates the person. That sequence is often called hierarchy of effects (Woo, Fock & Hui 2006, 105). HOE theories have been nowadays seriously questioned, since the way that human mind processes

advertising does not work the way that the HOE theories suggest (Vakratsas & Ambler 1999, 26).

Hierarchy of effect models can be applied to various research topics and it has been used quite a lot. Smith, Chen and Yang (2008) performed a study where they investigated creativity's impact on hierarchy-of-effect theories. Results show that creativity had an overall positive effect when added to hierarchy-of-effect theories. It increased, for example, advertising awareness. Lee, Haley and Yang (2013) studied the value of advocacy advertisements effectiveness by applying hierarchy-of-effects model. Gnanapragash and Sekar (2013) used a hierarchy of effect model to determine the relevance of celebrities advertising a brand. Wood (2012, 32) critiques hierarchy of effect models due to ignorance of consumer's emotions.

Cognition

The cognition model states that people are rational when it comes to making decisions and advertising cannot affect that rationality (Vakratsas & Ambler 1999,29).

Affect

Affect models, also known as the "feel" theories, on the other hand, argue that people make decisions based on their feelings and that is why effective advertising has to evoke memories and feelings to be efficient. As Labroo and Rucker (2010, 955) stated: "*Emotions are part of the everyday life of the consumer*". Everything happening around people produces emotions and may determine the way one behaves as a consumer. Affect is often considered as ones' positive liking towards an ad or other media context (Chang 2011, 45). Bülbül and Menon (2010, 170) question whether emotions can be seen having similar effects to one's behavior.

A group of well-known affect theories are known as the "mere-exposure" theories. (Vakratsas & Ambler 1999, 29). For example, Zajonc (1980), Janiszewski (1993) and Janiszewski and Warlop (1993) have studied the mere-exposure effects. These studies are great examples of articles that cover mere-exposure theory and still are being referred often in current articles. Another commonly referred to, non-mere-exposure, affect theory was presented in 1982. The study was done performing a conditioning experiment. The experiment revealed, for example, that background music had a positive effect on consumer preference. (Gorn 1982.)
Within the past decade, affect has still been actively studied. Wood (2012, 39) encourages advertisers to take emotions in higher account when creating advertising. He states that emotional advertising has a direct impact on ROI.

Chang (2011) studied the effect of high and low affect intensity to editorial liking. Labroo and Rucker (2010) studied how a consumer's different kinds of emotions respond to affect. Duff and Faber (2011), on the other hand, questioned mere-exposure theory in a advertising avoidance study. Bülbül and Menon (2010) divided affect into concrete and abstract, and studied its relationship to short-term and long-term decision-making. Taute, McQuitty and Sautter (2011) studied the emotional information management model based on affect as an information theory.

Persuasive hierarchy model

The "think-feel-do" models are more commonly known as persuasive hierarchy models. The main idea behind the persuasive hierarchy model is that an advertisement primarily has to give enough information and the second step is to attract the viewer, specifically in that order. (Vakratsas & Ambler 1999, 32.) One of the most cohesive models is the Elaboration Likelihood Model (ELM), which distinguishes elaborate and nonelaborate information (Petty & Caccioppo 1981). MacInnis and Jaworski (1989) presented a six level mental model as an addition to persuasive hierarchy models. Both of these studies have been referred to often in current articles.

Samuelsen and Olsen (2010) studied the best way to gain effective advertising when the advertiser is a new competitor on a market, by using persuasive hierarchy models in the study. The results showed that a new advertiser must be strategic and careful to achieve efficient advertising, avoiding the usage of radical and experimental advertisements. Aguirre-Rodriguez (2013) applied a persuasive hierarchy model to a study covering supply-related scarcity appeals and demand-related scarcity appeals and got consistent results with the elaboration likelihood model.

Low-involvement hierarchy models

Low-involvement hierarchy models represent the main alternative to persuasive hierarchy models. These models suggest that the hierarchy of effects is thinking, doing and feeling. (Vakratsas & Ambler 1999, 33.) Grimes (2008, 70) argues that in a situation involving low involvement customers lack the willingness to absorb and search information.
Grimes (2008) presented a new kind of low attention model, where he combined affect, persuasive hierarchy and low-involvement models. His goal was to explain better the low attention effects of advertising.

Integrative models

Integrative models are models where there are no strict rules in which order C, A and E come in the process. It is dependent on the advertised product category and the consumer's rate of involvement. "Beliefs generally build cumulatively with awareness, trial w-o-m, promotions and advertising. These effects act interactively and simultaneously." (Vakratsas & Ambler 1999, 34.) For example, the FCB grid and other advanced grids represent integrative models of advertising.

FCB grid

The FCB grid (by Vaugh 1980) uses both involvement (high/low) and think or feel (C or A). Research supports strongly the role of involvement in making decisions and also that there is a crucial role with either C or A, depending on what is being advertised. (Vakratsas & Ambler 1999, 34.)

Rossiter & Percy grid

This is an advanced model based on the FCB grid. Awareness plays a crucial role when it comes to advertising effectiveness and replace think/feel with the concepts of informational/transformational (Vakratsas & Ambler 1999, 34). The Rossiter & Percy grid specifies advertising tactics further than the FCB grid does (Rossiter, Percy & Donovan 1991).

Hierarchy-free

The theories that are not like hierarchy of effect theories, but showing a more person-centered basis are defined as hierarchy-free models. Most advertising theories are derivatives from hierarchy of effect theories and that is why there are not many hierarchy-free theories out there. (Vakratsas & Ambler 1999, 34.)

3.3 Theory of creativity

Creativity in advertising agencies has been studied only a little. Why creativity can be called an agency-centered theory is because it cannot be determined totally by an advertising client. Innovativeness and other triggers of creativity rise from the agency culture and the staff working there. Though it has been argued that in many cases agencies would like to be more creative but the client is the one who stands in front of it to happen (Sasser, Koslow & Kilgour 2013, 297-298).

Creativity models are the newest addition to academic advertising theories and models. Mainly, creativity theories can be found from academic articles and not from all-embracing advertising handbooks. Overall there is not much available literature on creativity (Hill 2006). Arguably creativity is a topic that has become a popular topic of research within the past decade (Smith, Chen & Yang 2008, 47). There are no rules when it comes to creativity, but creativity is the most important thing that matters (Nyilasy & Reid 2009a). There are studies that support the statement that creativity and results go hand in hand (Li, Dou, Wang & Zhou 2008, 109). Samuelsen and Olsen (2010, 76), on the other hand, argue that creative advertisements do not work with all brands and in every situation, but rather only in specific cases. It is difficult to measure creativity. Advertising awards can represent some type of indicator of agency creativity (Verbeke, Franses, le Blanc & van Ruiten 2008, 128.) Sasser and Koslow (2008, 10) argue that measuring creativity is not hard if there is a clear view on what needs to be measured.

The main obstacle for creativity is in many cases the advertising client. If a client is not open to new ideas the campaign will be safe and neutral, but if a client is open to new ideas the campaign is more likely to be innovative and creative. Clients' openness towards innovative advertisements increases also in many cases the resistance that basic and typical advertisements may create. A common problem still seems to be that practitioners' creativity is limited by clients. (Sasser, Koslow & Kilgour 2013, 300.) West, Kover and Caruana (2008, 42) argue that it might be a result of defining creativity differently. Agencies describe advertising creativity in a much richer way than their customers do. Of course, there always is the matter of client satisfaction, also when discussing agency creativity (Hill, 2006). Clients can find award winning agencies attractive, as awards represent results of good and innovative work (Verbeke, Franses, le Blanc & van Ruiten 2008, 128.)

Agencies tend to justify the use of creativity by how it creates involvement and feelings in the audience, which are important factors (Samuelsen & Olsen 2010, 76). Even though creativity has a positive effect when measuring the campaign outcome, it has also been proven that too much creativity could have a negative effect to the outcome (Li, Dou, Wang & Zhou 2008, 116-117). Sasser and Koslow (2012, 13) argue that passion is the key to make profitably creative work and that is why agencies should value passionate personnel.

3.4 Overlap with public relations theories

When advertising and public relations theories are compared some overlap can be found. Grunig, Grunig, Sriramesh, Huang and Lyra (1995) present four public relation models: the press agentry/publicity model, the public information model, the two-way asymmetrical model and the two-way symmetrical model. Out of these four models, for example press agentry/publicity and two-way asymmetrical model overlap with different advertising theories such as affect models, persuasive hierarchy model, low-involvement hierarchy and integrative (the grids) model.

Grunig et al. (1995, 169) describe the press agentry/publicity model as "*propagandistic public relations that seeks media attention in almost any way possible.*" This kind of similarities can be found from affect models that aim to create feelings in the consumers. As mentioned earlier according to different affect theories advertising has to evoke strong emotions to be efficient. Also with the integrative models the order of effects is not fixed and then feeling has a stronger role. Especially FCB grid and Rossiter & Percy grid underline the meaning of awareness when it comes to advertising effectiveness. Press agentry/publicity model has even some overlaping with AIDA, where attention is the first step of advertising. Thus in AIDA the sequence of effects is defined extensively. Some could even say that press agentry/publicity model has a link with creativity as the goal is get media attention in almost any way possible. Both creativity in advertising and the radical actions related to press agentry/publicity model can be critizised similarly for going even too far for the targeted outcome.

Similar to the press agentry/publicity model the two-way asymmetric model also aims to influence audiences to behave as the organization desires by using persuasion and manipulation. But it is different from the press agentry/publicity because of the *"use of research to identify the messages most likely to produce the support of publics without having to change the behavior of the organization."* Grunig et al. (1995, 169). An overlap with persuasive hierarchy models and the two-way asymmetric model can be seen. As described earlier persuasive hierarchy model aims to give enough valid information and the second step is to attract the viewer. Also similar to the press agentry/publicity model there are some links to the integrative models and AIDA.

4 ADVERTISING AGENCIES

As mentioned earlier, many academics believe that their work is useful to practitioners. That is a reason why the working methods of advertising agencies have been studied actively (Gabriel et al. 2006; Nyilasy & Reid 2007; Nyilasy & Reid 2009a; Nyilasy & Reid 2009b). The research began by studying practitioners knowledge about academic theories and models (Gabriel et al. 2006) and today it covers more specific studies of, for example, practitioners' "in-house" models about creativity (Nyilasy, Canniford & Kreshel 2013). Advertising agency practitioners' thoughts about the development of advertising and the shift towards a wider concept have also been studied (Kerr & Drennan 2010).

4.1 Academics and practitioners

Researchers state that the academic – practitioner gap in advertising is very unfortunate and unfavorable but concrete. The division between the academics and practitioners has also been an interesting topic of research. (Ottesen & Grønhaug 2004; Gabriel et al. 2006; Nyilasy & Reid 2007; Nyilasy & Reid 2009a.) Rossiter and Percy (2013) suggest that in fact the gap between the academics and practitioners is deepening. The two parties are not working together at all, which harms the entire industry.

Gabriel et al (2006) tested the knowledge of English advertising practitioners about advertising theories and if the practitioners used those theories in their work. They found out that the practitioners in the UK are aware of the basic advertising theories but the use of those theories was rather restricted. Most common reasons

for not using academic theories were the lack of proper resources, like knowledge, staff and time.

In 2007 Nyilasy and Reid published their first article about the academic – practitioner gap. They introduced the term "practitioner knowledge autonomy" and explained why a gap had formed. They stated that advertising practitioners have their own models that they used in their work. Results were supported in a later study. Nyilasy and Reid (2009a) continued with their research by examining the work of practitioners. Their results suggested that practitioners in the US are not familiar with basic academic advertising theories and that they mainly use their own theories and models. Though when studied more, the researchers found a resemblance between academic theories and practitioner theories. For example, Vakaratsas's and Ambler's (1999) cognitive theory had strong similarities to the practitioners' theory of "break through and engage". (Nyilasy & Reid 2009a.)

4.2 Advertising agencies in change

Due to the fast changes and development of advertising, advertising agencies are facing changes in the near future. Clients demand more services and advertising agencies have to adapt to the ongoing change. (Hackley 2010, 8.) Advertising agencies have noticed that their field is moving towards a complete marketing communication field where clients want to buy all services from one place. This includes advertising services but also public relation services, promotional services and other communication services. (Kitchen, Kim & Schultz 2008, 539-540; Hackley 2010, 101.) Advertising practitioners have noticed the movement, and are more open to this change compared to public relations practitioners. Advertising agencies' demanding clients are supposedly a reason for that. (Kerr & Drennan 2010.) Practitioners do agree that especially the bigger clients wish to buy all services from one agency (Eagle, Kitchen & Bulmer 2006). This is a challenge to agencies, since it is difficult to maintain a high level of expertise in the developing field (Hackley 2010, 101).

5 METHODS

In this chapter the chosen research methods are presented. Research structure, research problem and research questions are described. Why a qualitative research method and thematic coding were chosen to be used in this research is also justified. This chapter also presents how the interviewees were chosen for the research, how the interviews were conducted and how the data was analyzed.

5.1 Research structure and research questions

The researches conducted by Gabriel et al. (2006) and Nyilasy and Reid (2009a) were used as a base for this research. The research problem for this research was drawn from those two earlier studies in order to learn more from the situation in Finland. For this research, the research problem was the following:

It is not known how is advertising seen today among Finnish practitioners, and if Finnish practitioners recognize and use in their work the common theories from academic studies.

The goal was finding out if those theories are used in their everyday work and how practitioners see advertising and public relations today.

Three research questions were formed based on the research problems:

> *1 a) Do practitioners utilize theories?*
> *1 b) What are the principles they work with?*

> *2 Are there factors about advertising that are resembling public relations?*

The research questions were studied based on the experiences of the advertising professionals, trying to get advertising professional's thoughts and opinions about the topic in question. Theories are in the academic world seen as something that is useable and at least somewhere applied in practice, but the goal was to find out if it is so amongst the Finnish practitioners and how they see the academic theories. The earlier research conducted in the UK (Gabriel et al. 2006) and in a small part of the US (Nyilasy and Reid 2009a) does not necessarily resemble the current situation within the Finnish advertising field. Also, as presented in the theoretical framework, academics have noticed growing similarities between advertising and public relations, but are these two functions also getting mixed in the eyes of Finnish advertising professionals.

5.2 Qualitative methods

As Hirsjärvi et al. (2007, 255) advise it is important to describe to the reader why the used methods were chosen for the research to clarify the logic behind the research. Even though both advertising and public relations are common research topics, this perspective for a study is uncommon.

It is crucial that the chosen research methods support the research topic well (Silverman 2005, 112; Frey et al. 2000, 84). That is why qualitative methods were seen as a profitable way to conduct this research. Gabriel et al. (2006, 522) had challenges with the quantitative method in their research. They noticed that the chosen methodology left many questions open about the practitioners' in-house models. They could not tell if the in-house models had a resemblance with academic theories because of the use of a questionnaire. It would have given them deeper understanding of the theories if they had the possibility to ask more advanced questions. Nyilasy and Reid (2009a, 82-83) found qualitative method a suitable choice for their research using a grounded theory approach that included semi-structured in-depth interviews.

This study has a similar kind of structure as the study of Nyilasy and Reid (2009a). Qualitative methods are commonly thought as a way to get more detailed and versatile data from a specific topic (Silverman 2005, 10; Bruhn Jensen 2002, 236) and also seen as the best way to study the phenomena in question comprehensively (Hirsjärvi et al. 2007, 157). There are different ways of conducting qualitative research, but the most commonly used ways to gather data are in-depth interviews, observation, document and discourse analysis (Bruhn Jensen 2002, 235; Hirsjärvi et al. 2007, 186-187). Qualitative methods and especially interviewing is a common way to collect data in communication research because it allows the researchers to explore complex topics in an effective way (Frey et al.

2000, 99; Keyton 2006, 59). Whereas quantitative methods often give the results in numbers and tend to create generalization, qualitative methods give the researcher non-numeral results, such as words, feelings, thoughts and other abstract results that may give a deep understanding of the phenomena in question (Frey et. al 2000, 83-84; Hirsjärvi et al. 2007, 132-133).

Typical challenges for qualitative methods are that it takes more time to collect the data (Hirsjärvi et. al 2007, 172) and that the amount of the collected data needs to be clearly detemined (Hirsjärvi et. al 2007, 176-177). In quantitative methods, a larger data set gives the researcher the possibility to make convincing generalizations, but with qualitative research a reasonable amount of data can come, for example, from one interview or from several interviews (Hirsjärvi et. al 2007, 176-177). These challenges presented were antiucipated on in advance, as well as possible. Luckily it was possible for the researcher to conduct the interviews in a decent period of time, even though there were challenges in finding suitable times for the interviews with busy practitioners. When it comes to the amount of collected data Hirsjärvi et. al (2007, 177) instruct to continue to collect data until it gives no really new information about the research problem as interviewees start to give similar answers.

When the goal is getting a deeper understanding and new information of the studied phenomena in question, the data should be collected from its naturalistic context (Bruhn Jensen 2002, 236; Hirsjärvi et al. 2007, 160). But it has to be noted that the interviewer always has an effect on the interviewee and there is always a chance of leading the interview to a favourable direction (Hirsjärvi et al. 2007, 201-202; Hirsjärvi & Hurme 2000, 49). Despite the challenges that qualitative methods and data collection include, qualitative methods do give the researcher the possibility to understand the meanings that the interviewees describe. It is an optimal way to gather new points of view and experiences. (Hirsjärvi & Hurme 2001, 28.) That is why qualitative methods were a justified choice for this research and the use of semi-structured in-depth interviews, which is preseanted next.

Semi-structured in-depth interviews

Interviewing is typically a qualitative method and the goal is to better understand the phenomena in question (Silverman 2005, 112). The interview is becoming a more and more used way of gathering data (Hirsjärvi & Hurme 2000, 34). In communication research it is very common to use interviews. By asking one's thoughts and opinions about the subject it is possible to get rich and colorful data. (Bruhn Jensen 2002, 240.) Interviewing as a method also provides the researcher a flexibility that other methods do not provide (Hirsjärvi et al. 2007, 199). However,

interviewing is not a non-problematic way of data collection as often assumed. Interviewing is time consuming and thus expensive, and there is always the possibility for misunderstandingor misinterpretation. (Hirsjärvi & Hurme 2005, 34.) In-depth interviews usually take at least an hour each and that takes much time to transcribe, also if the interviews have been recorded (Hirsjärvi et al. 2007, 201; Keyton 2006, 271). Silverman (2004, 125-126) states that even though the challenges in interviewing are commonly underestimated, there is a valid reason why interviews are in many cases the best way to get deeper information of the phenomena. Interviews do provide a wider understanding of a subject than other methods, because it is possible for the researcher to ask further questions and clarify answers (Hirsjärvi & Hurme 2005, 34).

Semi-structured in-depth interviews were seen as the most profitable way to gather data for this research. It was logical due to the similarity to Nyilasy and Reid's (2009a) research. Also, the research problem and the three research questions derived from the research problem supported the choice of a qualitative method and semi-structured in-depth interviews.

A semi-structured interview gives the researcher a possibility to use an informal pattern of questions. Questions are typically preparedin advance but the order and form of the questions is not fixed. It allows the researcher to conduct the interview in a pace set basically by the interviewee. (Silverman 2013, 204.) The empirical part of this research was done by using semi-structured in-depth interviews. The interview questions had themes, but in order to get as versitile and representational answers as possible, the interview form was not fixed and the questions had some variations between different interviewees.

It is important for the researcher to notice that the interviewees do not always say what they truly think. That is why the collected data must be carefully analyzed. (Jensen 2002, 240.) Those are not the only problems that interviews have. Hirsjärvi et al. (2007, 201) point out that that when doing interviews the researcher must know exactly what to do and how to act so that the data is reliable. But with semi-structured in-depth interviews the researcher has the possibility to interpret the given answers from each interviewee when you allow them lead the conversation, speak out their thoughts and experiences (Hirsjärvi et al. 2007, 200).

Themes and format of the interviews

The interview questions were formed to support the theoretical framework, research questions and goals of the research. All questions were categorized to three themes that were coverd in the interviews in order to support the research

questions, as Hirsjärvi and Hurme (2000, 47-48) recommend doing. The researcher wanted to gather data that included specific information that would clarify the experiences, opinions and actions of the interviewees. The goal was to understand better how they see the studied topics based on their everyday life and careers within the advertising field.

Supporting questions and themes were formed in order to help the interviewer (see appendix 2). All questions were only examples and applied differently during the interviews and not followed strictly. In every interview the interviewer let the interviewees lead the conversation in the way they wanted, as semi-structured interviews are done. (Hirsjärvi et al. 2007, 203.)

The themes of the interviews followed the same order as used in the theoretical framework and the research questions. Topics were first more general and moved towards more specific during the interview. The first theme gave insight about the interviewees in general and their educational background. It was a very generic theme and for the interviewees the easiest topic to talk about. The second theme covered advertising theories, which was a more specific topic. The third and the last theme covered the topic of advertising's relation to public relations.

The interview format was tested once before the official interviews with a practitioner from the advertising field. The test interview was not included in the official data since the interviewee did not match all criteria that had been defined for the interviewees. After the test interview a few support questions were reshaped based on the feedback of the interviewee. Terms were changed to more standard language as that was easier to understand for the interviewees.

5.3 Interviewees and conducting the interviews

All interviews were done individually with each interviewee. Individual interviews are the most commonly used way to conduct interviews (Hirsjärvi et al. 2007, 205). It allows the interviewee and the interviewer to communicate only to each other. This kind of situation provides the researcher a chance to focus only on the language, moves and expressions of the interviewee. (Hirsjärvi & Hurme 2005, 48-49.) It was also wanted that none of the other interviewees' opinions and experiences would affect other interviewees' thoughts (Hirsjärvi et al. 2007, 201). Because all the interviewees worked in different companies, it was important to find out their experiences individually without the influence of anyone else.

Gabriel et al. (2006) chose to contact respondents with the titel account planner in UK advertising agencies for their study. Nyilasy and Reid (2009a) on the other

hand chose to include senior level account managers, account planners and creative directors with snowball sampling to their study. In Finland people's titles in advertising agencies are not completely the same as in the UK and in the US, but only people that worked in a position that could be compared to creative director or account manager were contacted. They were chosen in order to get valid data. Long experience of the field was recommended, to make sure that the interviewee had enough of knowledge to give insights.

In the first phase eleven creative managers were contacted by e-mail to ask their willingness to participate in this study. The contacted people were all representing companies that were members of the Finnish Association of Marketing Communication Agencies (MTL). The chosen outline was the biggest companies, by number of personnel, listed under "Advertising agencies". By the last response date only one creative manager had responded and agreed to the interview. More interviewees were needed, so in the second phase 30 creative managers and account managers from different advertising agencies were contacted by e-mail to ask their willingness to participate to this study. This time all the contacted people represented advertising agencies that had made it to the top100 list of biggest advertising agencies in Finland when comparing their 2014 revenue. Snowball sampling was the used method that defined which companied were contacted since it was seen unnecessary to contact all the 100 companies. This time 2 creative managers and 2 account managers responded and agreed to an interview.

The e-mail invitation (see appendix 1) that was used to contact the interviewees included what the studied topic was and for what reason the research was for. It was also stated that it was the goal to get practitioners' own experiences and point of views. The interviewees would stay anonymous and all the gathered data would be confidential. Also the contact information of the researcher was available if the contacted persons had any questions or other thoughts about the research or interviews.

All in all this research included 5 interviews. The interviewees were men and women with a long working history in the advertising field. The interviews were conducted between June 2014 and February 2015. Convenient dates and times were arranged with each interviewee. As a suitable time and location helps the interviewee to focuson the interview (Keyton 2006, 272), every interviewee was asked to suggest a time and place for the interview. All the interviews were done as face-to-face interviews in the offices where the interviewees worked. The interviews lasted approximately an hour but there was a spread from 45 minutes to 75 minutes. In the beginning of every interview the researcher read a foreword

to the interviewees that helped them to focus to the topic of the interview. They were also told once more of the anonymity and confidentiality of each interview. It was also confirmed that the interview could be recorded and the collected data could be included as part of the research.

All themes that were discussed in the interviews were memorized in advance, but the example questions were kept along in every interview to make sure that the interviews would go smoothly. The example questions helped the researcher to make sure that all necessary topics were discussed properly. It varied between the five interviews how much the example questions were needed and used as guidelines. The order of the questions was not fixed, it depended how the interviewee leaded the conversation and the researcher focused on listening to the interviewees. All the interviews were recorded with two different devices to make sure that in case of failure of one device the interviews would still be recorded. After the five interviews it was seen that is was not necessary to add more interviews to the data since the conducted interviews included enough data.

5.4 Analysis of the collected data

When data has been collected by interviews it usually means a large amount of data (Hirsjärvi and Hurme 2000, 135). The part of the research when data is analyzed and results are written is the most crucial part of every research (Hirsjärvi et al. 2007, 216). How the data will be analyzed should be determined already in advance (Hirsjärvi and Hurme 2000, 135). It is important to choose an analyzing method that supports the research in the best way (Hirsjärvi et al. 2007, 219). It is possible to start the analysis of the data while all the interviews are not completed yet. This is even encouraged because it gives the researcher the possibility to make notes when the interviews are still on top off the interviewer's mind. (Hirsjärvi and Hurme 2000, 135; Silverman 2005, 152.)

The researcher has the possibility to start the processing of the data collected by either transcribing the interviews or the code themes and conclusions straight from listening the tapes (Hirsjärvi and Hurme 2000, 138). In this research all the interviews were transcribed as soon as possible after every interview. Transcribing the data makes the analyzing easier and it is more common to use transcribed data than making analysis from tapes (Hirsjärvi and Hurme 2000, 138). During the nine months period when the interviews were conducted, transcribing was done also. Every interview was transcribed completely which summed up to a total of 31 pages and about 16000 words.

Once every interview had been transcribed, a more systematic analysis began. It was decided that the analysis would be done by using thematic coding (Bruhn Jensen 2002, 247; Keyton 2006, 295.) Thematic coding is widely used when interviews are being analyzed. With thematic coding data is divided and analyzed within different themes. (Bruhn Jensen 2002, 247.) All themes that rise from the data are connected with similar themes based on the researcher's interpretation, since it is not typical for two different interviewees to talk about a certain theme with exactly same words (Hirsjärvi and Hurme 2000, 173).

So theme-by-theme the data analysis began and quotations were categorized. In the first phase only clearly related quotations were collected and categorized, but after that the more questionable quotations were analyzed too. It was easier to start with themes based on the research problem and research questions. Quotations were categorized under various topics, such as recognition of theories, usage of theories in work, working methods and advertisings relation to public relations. When this categorization was completed with all the interviews and the rest of the data was deleted, the data formed altogether 17 pages. The data was carefully read through once more, to make sure that everything that was essential for the research had been included.

After that the results were written down by using both the original and the processed data. When the first version of the results was completed this was yet reflected with the original data, to make sure that the results were correctly written down. The thematic coding of the data followed mainly the research problem and questions with a few sub themes, as the data was not very wide.

6 RESULTS

All the results that rise from the collected data are presented in this chapter. Results are presented within three different themes based on the research questions.

6.1 Overlap with existing advertising theories

This chapter covers the results that were connected to the first research question:

1 a) Do practitioners utilize theories?

The interviewees had similar, but also varying thoughts about this topic. This theme could be divided into four sub-categories: knowledge of theories, knowledge of current academic studies, usability of theories and connections to theories.

6.1.1 Knowledge of theories

None of the interviewees could recall any adveritising theories by name even though most of them had an educational background in advertising. Though it has to be noticed that in Finland advertising cannot be studied, for example, on the university level as a major or minor. It is only possible to study the broader discipline of marketing. Only private educational institutions provide classes of advertising, but in those situations the contents of the courses are not made public.

> *"I must admit that we never talk about them. Even though we read and follow different things a lot… But to be honest and direct with you, I don't know any theories by name."*
> (INT1. Freely translated from the interview.)

*"I think I have studied them at some point, but at the moment I
cannot come up with any."*
(INT3. Freely translated from the interview.)

*"I don't think that I can or remember any. It's been so long since
I've studied these things and all those theories are quite far away."*
(INT5. Freely translated from the interview.)

Yet the interviewees seemed to think that they have absorbed theories when studying advertising and now applyi them in their work without recognizing it or paying attention to it. During the interview one interviewee (INT2) mixed speaking about herself and her collegues. In some responses, she spoke only of herself but at times she used words like "we" and "us" when describing a situation.

*"But sure we do have all those marketing communication studies in
the back of our heads. Adopted in a similar way that you know how
to drive."*
(INT1. Freely translated from the interview.)

*"In everyday work you don't even think about it. You've gone
through them once and you know them, but the names are not
something important."*
(INT2. Freely translated from the interview.)

*"I bet I use them, but I cannot put any names to those theories. It
might be that many things just pop up, from your subconscious, so
that you just work in a certain way and piggyback certain
regularities."*
(INT3. Freely translated from the interview.)

6.1.2 Knowledge of current academic studies

Most of the interviewees stated that they follow regularly studies and results that rise from the advertising research. Not many could name any academic journals or publications.

*"Of course every one of us has the responsibility to follow things
that consider your profession, job description and your passions. For
example, I read Harvard Business Review. It presents things in an*

interesting format that can be applied at work."
(INT3. Freely translated from the interview.)

Overall interviewees thought that their collegues do follow some researches but not very actively. Academic research was seen as something profitable, but it could be related to those interviewees that had university level education and were in that way more used to using academic journals.

> *"I do follow matters. But I'm guessing that I'm different from your average advertising agency worker in that way. I have some background in the research field and those kinds of things interest me."*
> (INT4. Freely translated from the interview.)

> *"I'm the only one in our company with an academic degree and we have 30 people working. To my knowledge I'm the only one, so in that way using theories and research is very rare."*
> (INT5. Freely translated from the interview.)

> *"Academic research is a good source just like any other, but I think that I'm more interested in it compared to other professionals that work in this field."*
> (INT4. Freely translated from the interview.)

For the interviewees it was more common to follow advertising articles and publications that were not academic. It can be challenching to access academic publications and journals, and it is much easier to follow for example newsletters that drop to their e-mails. Non-academic online publications were also seen as something that could be used actively, according to an interviewee (INT5).

> *"We do follow some. Mainly online publications."*
> (INT2. Freely translated from the interview.)

> *"Yeah, I follow. [- -.] But if we are talking about academic research, I follow mainly MTV3's surveys. They have conducted different kinds of media research, for example, studied media behaviour and did other surveys together with universities."*
> (INT5. Freely translated from the interview.)

Among the interviewees, it was seen as very important to develop your knowledge actively and follow different things. Sharing and growing your expertise was encouraged too.

> *"We do follow what happens around us, but usually it is necessary to look at those findings from the practical point of view. Can this be used as a base for design or something. But there's no systematic follow-up, all designers are self-directed when it come to developing themselves."*
> (INT2. Freely translated from the interview.)

> *"I like to find out new things through visuals and designs. How others are communicating in a new way and what kind of results come from that. How things pop up in social media and on the Internet, that is a topic that interests me mostly. But otherwise I don't follow any theories."*
> (INT3. Freely translated from the interview.)

> *"And we are part of a global concern. That way we get a lot of information, because we have internal courses and global programms where we are educated."*
> (INT2. Freely translated from the interview.)

6.1.3 Usability of theories

Four out of five interviewees agreed that at least some of the advertising theories can be used in practise. One interviewee (INT4) was very sceptical about the usability of advertising theories in particular. It was discussed that not all are suitabe for application or applied, but there are results that help their work and make it easier to justify to their clients why they made certain desicions in projects. An interviewee (INT2) stated that the usability of theories was very much dependent on the projects they are working with.

> *"They are. Not all, but some are. When it includes new insights and it is important for our work to get new insights, a new perspective helps to solve things."*
> (INT1. Freely translated from the interview.)

> *"Do we apply research results in our work? Yes, if it is practical and fits to the case we are working on and if it confirms our plans for creative solutions."*

(INT2. Freely translated from the interview.)

*"I'm sure I can, I've learned all this somewhere. Sure, it's been a
while with only the old information, but you do learn something
new every day. It's not nessecarily academic research that you learn
from, but of course all new insights are welcomed."*
(INT3. Freely translated from the interview.)

It was also seen that other theories besides advertising would be more often used. Theories that explain and describe human behavior and cognitive aspects. Both INT1 and INT5 explaned that in their work it is seen as more profitable to think about that kind of things and apply, for example, media behaviour results in a diverse way. INT4 stated that he has used communication theories in his work, which he has also studied in the past, but was yet critical towards an active and regular use of theories as a base for their work.

*"What we use more might be insights from psychology and
sociology, what makes people tick and how perceptions, visual
perceptions are formed. And how to create a feeling."*
(INT1. Freely translated from the interview.)

*"I've applied some communication theories a lot in advertising. You
can say that this supports this or that theory, but I don't think that
when we talk about the practice it shows in our work anyway."*
(INT4. Freely translated from the interview.)

Few of the interviewees thought that research results cannot be applied but they just do not have the possibility or willingness to apply them in their own work. INT2 spoke about how her colleagues use theories in their work, but in her work as a account manager, she did not use academic theories. Also, INT5 stated that he cannot state using theories in his work, even though he comes across them regularly.

*"I think we can apply them. At least I haven't experienced that the
studies that I've come across with and heard about from our
strategic planners would be unsuitable to apply. Of course, there are
also things that are seen as no use to us."*
(INT2. Freely translated from the interview.)

"I don't use them. [- -.] Advertising theories are just something that pops up especially in international newsletters when you are on some mailing lists."
(INT5. Freely translated from the interview.)

One interviewee (INT4) questioned a few times during his interview if advertising theories were applied in practice, changing his mind from his first thoughts that at least some theories could be applied. He considered that other things determine more if an advertisment is succesful or not. But what was common to all the interviewees was that they spoke of intuition playing a role in their working process.

"The time of a commercial and how much you pay attention to it is so short that it's not possible to fit a theory to it. The point of the message is the thing and it is formed from your gut feeling."
(INT4. Freely translated from the interview.)

"We work constantly in the deep end of the pool and every new thing is done for the first time ever. Especially these digital matters are so unpredicatble that I cannot apply really anything."
(INT4. Freely translated from the interview.)

6.1.4 Connections to theories

Without knowing it, three of the interviewees were talking about an advertising theory that is commonly used in practice. A form of marketing response model was noticed by INT1, INT4 and INT5 in their interviews. At least return of investment (ROI) was seen as something that customers demanded from the advertising practitioners. That particular theory was said to be a base for today's advertisment in many situations because data can be analyzed in multiple ways. Measuring the effect of advertising was something that according to the interviewees had come along within the past few years.

"Of course, the money that goes into marketing is suppose to be used efficiently, in those situations channels that can be measured are an easy choise."
(INT1. Freely translated from the interview.)

"Every action must support reaching the goals and financial growth."
(INT4. Freely translated from the interview.)

"It shows in a way that every action has to be measured well."
(INT4. Freely translated from the interview.)

The interviewees, particularly INT4 and INT5, thought that especially digital channels were channels that could be easily measured and were a good platform to use market response models. Digital channels provide versatile data that can be used in many ways and it's easy to compare that data with previous results. They spoke a lot about the benefits of using digital channels in advertising and data collection.

"All actions are allocated, because you want to aim the use of resources really well. That is why you end up with digital solutions, because it makes it easier to find out how ROI was formed and what we achieved."
(INT4. Freely translated from the interview.)

"Being fruitful means that we can see commercial, true effects, with the advertisement playing a part in it. When the actions happen digitally, it gives data that can be measured in more ways."
(INT5. Freely translated from the interview.)

6.2 Practice

This chapter covers the results that were connected to the second research question:

1b) What are the principles advertising practitioners work with?

The interviewees had similar experiences. This theme could be divided into three sub-categories: creativity, in-house models and work processes.

6.2.1 Creativity

Creativity and individualizing rise from every interview in some form. It had an important role in the work of most of the interviewees. Especially INT1 and INT3 who worked under the title of creative manager emphasized the role of creativity in their work. Four out of five interviewees linked creativity of advertisements to success of the work. It was seen as something that is necessary for the advertisement to stand out from all other advertisements and capture a viewer's attention. INT3 also said that creativity works specifically well when a new product is being launched. He argued that, when entering a new market, it helps

to stand out from the competitiors with something never seen before and by not using same kind of advertising elements that others use.

> *"I think it is a matter of advertisments needing to be different from one another, to be noticed, and create memory traces."*
> (INT1. Freely translated from the interview.)

> *"It's crucial. It has an important role, when you create new solutions and stand out from others. At the time we are fighting for people's attention, so maybe it can help that our add attracks attention."*
> (INT3. Freely translated from the interview.)

There was spread between interviewees how creativity was seen. INT1 thought it was a visual thing, whereas INT4 saw creativity as a communicational thing that is supported with visual things. INT3 and INT5 combined both visual and communicational elements in creativity.

> *"Basically, I'm a representer of old school thinking where strategic desicions are important when we think where we want to go and what techniques use, but then there is the creative idea that makes it thought-provoking. Especially when you're able to create a feeling, you can have effect through that feeling, leaving a longer-lasting effect and gaining more success."*
> (INT1. Freely translated from the interview.)

> *"More and more we need to think how to get our messages outthere. It is a challenge with so many companies that there are, so much supply. So separateing yourself, and being different and in the right place with your messages is getting more emphasized."*
> (INT4. Freely translated from the interview.)

> *"Creativity is the geniousness in content and that in that competition you win someones attention, so that he or she doesn't skip it and wants to look at it."*
> (INT5. Freely translated from the interview.)

An interviewee (INT1) argued that it gives one an advantage if one is able to create some kind of feelings in a person. He linked emotions strongly to creativity. Another interviewee (INT5) also talked about emotions but not so strongly. INT4 spoke more about creating a hook that catches the viewer's attention. He stated

that being creative also means that you provide information in a whole new way, so that it makesone think and the viewer gets commited to the piece of advertisement. Moreover, he agreed that it helps if the add makes one good humor, is fun and creates positive feelings.

>*"The goal is to be a bit different from your competition with*
>*messages, photos and other materials. The crazyer things, the more*
>*fun it is."*
>(INT3. Freely translated from the interview.)

Creativity was not always seen as a positive thing. INT2 and INT4 critizised creativity if it is not in line with the goals of the advertisement or used only for the sake of being creative. INT2 also related creativity strongly with really strong emotions and shocking someone.

>*"It depends on the goals. What do you want to achieve by something*
>*shocking. I think that we need to consider the fact that we know the*
>*goals and whether we create something shocking has to depend on*
>*the brief and goals."*
>(INT2. Freely translated from the interview.)

>*"If it means finding always some "über" nice point of view and at*
>*the same time you make it hard (to understand), then it is a bad*
>*thing."*
>(INT4. Freely translated from the interview.)

6.2.2 Using of in-house models

The interviewees were also asked to tell their experiences with in-house models and if they currently use any in their work. INT4 and INT5 stated that it is possible to have models for how advertisements are created. Both of these interviewees found a resemblence to academic results with models they were talking about. INT5 saw clear regularities in creating desire and catching people's eye in videos. Whereas INT1 thought, that creating a model of the creative part of advertising is challenging and demanding, and even questionable if it is needed.

>*"In fact there are, I think, about six or eight basic add types that*
>*cover all advertisements. So yeah, it's possible to duplicate an*
>*approach."*
>(INT4. Freely translated from the interview.)

"It is possible to duplicate campaign images and certain regularities can be found. Like classical crafting from the visual arts field and the mechanics in which advertisements are read, how the eye moves according to studies. There are these models, for sure it can be done and has been done."
(INT5. Freely translated from the interview.)

"It's possible. So far, I've only seen attempts to model parts. And then we come to a tricky area, when creative parts would be modeled. And in a way, once you get some model finished, it's already sort of outdated."
(INT1. Freely translated from the interview.)

An interviewee (INT1) addmitted that there are still some parts that are easy to model. INT3 supported this argument by pointing at market and customer research in the interview.

"But yeah, for example, that kind of sociological matters can be formed into a model, and these market studies are the easiest ones."
(INT1. Freely translated from the interview.)

Another interviewee (INT4) also described that, in some cases, it is possible to use similar ideas or parts from projects in new projects. INT5 noted that a style or way to advertise was sometimes duplicated when working in another field. Also INT2 claimed that mechanisms are offered in a different shape to other customers.

"There are these architypes of advertisments that are repeated again and again. They can be easily recognized and analyzed, and it's done and they work, so that's why it's being done."
(INT4. Freely translated from the interview.)

"Probably it is possible to see the duplication of methods that have formed a scheme how you're supposed to advertise in a certain field."
(INT5. Freely translated from the interview.)

"Once we create a succesful campaign mechanism, it's of course offered to other customers too. When we find one, we want to take advantage of it."
(INT2. Freely translated from the interview.)

INT2 and INT3 talked mostly about models how they work in different processes. They both explained how working methods are fixed and being used in moreprojects. It can be a matter of repeating a process or working method that has proven to be successful in another project. INT4 thought that one's experience and knowledge was affecting more to the process of working rather than some constantly repeted model.

> *"Yeah, we have a model, for example, one that we use as a base for the strategic planning to describe how the main campaign message is formed."*
> (INT2. Freely translated from the interview.)

> *"This job is quite a lot about using duplicating, in matters where certain regularities exist. For example, when designing for the web we use a clear model, to plan messages and call to action different target groups."*
> (INT3. Freely translated from the interview.)

> *"But do we have some kind of systematic models, maybe not. Of course, some have some more or less, but it comes from our experience and vision on how things are done."*
> (INT5. Freely translated from the interview.)

6.2.3 How the process is described

When the interviewees were asked about how their process creating an advertisment looks like, the answers were very similar. Each of the interviewees had the same steps that needed to be taken into account when working with a new customer or a new project. Steps that all the interviewees mentioned were setting goals, identifying the buying customers, creating an interesting angle to the messages used and choosing the right channels.

> *"It's really essential to the work so that you find the one matter that is the core of the client's business. Or what is the thing that separates them from everyone else. What is the thing that they do best or how do the products create added value. That's the first thing to do. Second is that you have to find out who your customers are and who will buy your products. Third, you figure out where can we meet them.*

And then we try to create content in those surroundings where this target group is. We tell them the message in a way that they understand it and keep a positive image of the advertiser."
(INT4. Freely translated from the interview.)

6.3 Advertising factors that resemble public relations

This chapter covers the results that were connected to the third research question:

2 Are there factors about advertising that are resembling public relations?

This theme was divided into seven sub-categories: definition of advertising, long-term or short-term function, interest groups, interactive, promotional and paid, owned or earned media.

6.3.1 Definition of advertising

All of the interviewees agreed that advertising was paid persuasion that was subjected to trigger a need to buy or notice something to buy. According to them, there is usually a money-making side in advertising. Companies are trying to sell more and get more income. INT1 was the strongest one to state that the goal of advertising was always making more money.

> *"One thing I said already, it's paid persuasion. The goal of advertising is to bring commercial advantage to a brand. And to help the brand grow and change. To accelerate sales. The mission has always been that and I believe it also will be."*
> (INT1. Freely translated from the interview.)

> *"It's affecting a consumer or affecting a consumer with images and messages."*
> (INT2. Freely translated from the interview.)

> *"To support the business and to make positive things happen in the sales."*
> (INT4. Freely translated from the interview.)

INT5 argued that the ultimate goal was not to sell but advertising was a tool to capture someone's attention and communicate to people. INT3 supported this point of view by stating that it is possible to use advertising as a channel just to communicate to people with non-commercial goals, even though the more

common way is to sell something. Also INT4 saw advertising as a way to communicate and send messages to people with a specific need.

> *"Advertising is a way to trigger people's decisions about buying and choosing what to buy. We try to make a service, article or product so interesting that a person notices the thing we are promoting to him or her. But it's not selling, it's not that we just want to close the deal. We simply awake and direct people to look to a certain direction."*
> (INT5. Freely translated from the interview.)

> *"Well, advertising is one way to do marketing for consumers of a product or service. It can be done in many ways. Advertising is sending commercial messages with words and pictures To increase sales and get more products sold. There are also non-commercial actions and in those situations, it means that a message is sent without having the need to sell a product. Then you tell other things. You communicate."*
> (INT3. Freely translated from the interview.)

> *"It's telling stories. Or good news. I mean people have needs and we have solutions to them, and we just need to find those people with certain needs. It is telling news and communicating."*
> (INT4. Freely translated from the interview.)

6.3.2 A short-term or a long-term function

Advertising was seen by all interviewees as having both a short-term and a long-term function. The long-term function was related to promoting a brand in a longer time frame, whereas campaigns were seen often as short-term functions that their customers also still demanded.

> *"It's both. It's is a cumulative process and if you're looking for growth and continuity you'll have to do it all the time, it's an important sector of business. But within the process there are also these short-term activities that follow each other. So, in other words, you have to remember to look from a helicopter perspective where you are heading. But then you need to do those things that fit into this situation and create that continuum."*
> (INT1. Freely translated from the interview.)

"I see that there are actions on two levels. It is possible for you to make long-term brand functions and advertising but you can also do the kind of tactical, short-term, activities to aim for fast actions for the consumers."
(INT2. Freely translated from the interview.)

INT3 and INT5 talked in their interviews that they saw mainly marketing as a long-term function and advertising a short-term function.

"I might be mixing terms here, but would it be so that marketing is a long-term function and advertising a subordinate function for marketing that is more intense and quicker. I mean marketing is long-term, well planned, hopefully, and it has a certain line and main thought and approximate goals. And advertising can be seen as the hammer in hand of a carpenter."
(INT5. Freely translated from the interview.)

Advertising agencies wish to create more long-term advertising, they see it more profitable than short-term campaigns without proper goals that support the business in a meaningful way. This is something that they are trying to teach their customers according to INT2. She did not really see the point of making rapid advertising campaigns without first thinking properly about how the campaign really supports the client's business and bigger goals.

"Short-term functions are unfortunately more common. Usually clients want it and, for example, when they give us the brief with their goals they only talk about what is the thing to sell now and right at that moment."
(INT2. Freely translated from the interview.)

"We always aim for the use of long-term functions, but sometimes we are just doing as fast as we can in a rush."
(INT3. Freely translated from the interview.)

INT4 argued that there is still a right place for short-term and fast actions. But also, he noticed that the big picture behind all fast actions needs to be kept in mind when designing short-term campaigns. Yet it was seen that companies are slowly moving towards more long-term advertising. INT1 saw it more as a mix of different kinds of communication that supported each other.

"It is possible to have a good impact with a separate action, if it is spot on and in the right place at the right time. In that way, it is okay. But the message with all short-term and long-term functions cannot be in contradiction with each other. So, in a case of a short and fast action, it still has to be in line with the core of the entire organization."
(INT4. Freely translated from the interview.)

"The kind of balance is forming now with continuous content and these hero contents, I mean campaign-like and generic contents are being established as a mix-up."
(INT1. Freely translated from the interview.)

6.3.3 How different interest groups are perceived

The interviewees were also asked to tell if different interest groups were perceived when advertising was done. This topic seemed to divide opinions between the practitioners. INT1 and INT5 thought that some interest groups were perceived at least in some way. Especially the personnel of the company was seen as an interest group that is taken into account in some ways in the planning process of advertising.

"Yeah, we always consider them all. Everyone and everyone, so if we are doing a consumer campaign, we do understand that it will also be seen by the company employees. [- -.] If it is a public company, it affects to their investor relationships and heads of society. But, of course, in an indirect way, and we only speak to the commercial interest group. But others will know too, once they see it, that this is out there and going on and it creates impact also in them."
(INT1. Freely translated from the interview.)

"So once we make a public promise of a service, it is an impulse to every employee. He sees his employer communicating in a newspaper and absorbs at the same time those expectations. For example, what kind of service is expected from me, when that is said of us. So absolutely, this kind of level is recognized."
(INT5. Freely translated from the interview.)

INT4 stated that other interest groups were not focused at and it was a matter of the main target group, the consumers. INT2 and INT3 agreed with that statement

in their interviews. Neither one of them saw it as a responsibility of an advertising agency to perceive target groups but a responsibility of the advertiser.

> *"So where is the line between advertising and other forms of communication. It wavers all the time depending of what are we doing and who is drawing the lines. But it is something that needs to be defined by force. I'd say that advertising is made only for those who open their wallets."*
> (INT4. Freely translated from the interview.)

> *"We don't have the influnece or access to take care of these things and make sure they work. But we do try to note all the interest groups that have an effect on the consumer."*
> (INT2. Freely translated from the interview.)

> *"Often even the clients forget about it when we are busy working and usually only focus on the main target group. Those other interest groups are not noticed in many cases, because the advertisment's message is allocated stricktly to the target group and that's why there isn't room for anything else."*
> (INT3. Freely translated from the interview.)

6.3.4 Is advertising interactive?

All the interviewees saw that advertising to day is very much interactive. Most of them saw it as a result of the platforms that are used today, such as social media and other digital channels. The increased use of the web also increased the interactivity of advertising.

> *"When it is at its best, it is interactive."*
> (INT1. Freely translated from the interview.)

> *"Today it's two-ways. Because there are so many channels nowadays where you can advertise and take advantage of advertising. And in those channels, you also have the pipe back, so that it is possible for the customer to give you feedback on that advertisement."*
> (INT2. Freely translated from the interview.)

"Of course, it is interactive. And the more we are in the digital world, the more it is interactive."
(INT4. Freely translated from the interview.)

INT5 stated that interaction should even be seen as something that should be a goal when ever doing advertising, which was supported by INT1 who pointed out a dramatic change in the advertising field. All the old media channels such as print, television and radio have been added to with more interactive channels.

"In some cases I would like to say that it should based on interactivity. Because if it doesn't evoke at all interactivity, it doesn't evoke conversations and doesn't create an impuls to any action. Of couse, there has to be interactivity and it is something we should aim for."
(INT5. Freely translated from the interview.)

"On top of all trends this is a structual change. [- -.] Particularly one-way media has lost the most."
(INT1. Freely translated from the interview.)

6.3.5 Is advertising only promotional?

Interviewees were asked to discuss if advertising was always promotional or could it be something else too. When the interviewees were asked to tell what advertising was, in some of their responses the matter of communicating to people rose. This continued also regarding this topic. INT4, INT5 and INT1 described situations when advertising was not meant to sell anything. INT4 talked especially about how it's related to creating a specific image of the company, brand or product in the minds of the consumers. He thought that it was important to make people like the brand.

"It is also possible to make interactive communication and advertising. In those cases, you just want to evoke conversation. There are advertisers who don't want to sell anything."
(INT4. Freely translated from the interview.)

"But of course it can be also insubstantial to profitability. Like if we have some union as a client and we create a touching poster. That poster could have also other meanings beside making money, even though it is advertising and created by an advertising agency."
(INT5. Freely translated from the interview.)

INT1's point of view was that advertising could be also related to external communication. He said that it in some situations it was simply a wise thing for companies not to sell something but rather participate in the conversations and allow people to interact. It can be seen as something that provides advantages in the competition.

> *"But on the other hand, companies can bring out new sides of themselves by telling of the principles they work with. [- -.] If people like that, they'll think about enviromental issues and that it probably is a nice place to work, then all the rest follows."*
> (INT1. Freely translated from the interview.)

> *"Some type of evolution can be seen also within advertising. If a brand is smart and interested in certain matters it can be seen the same way as a person. He come to us, doesn't try to sell us anything but takes part in the converstation and answers to questions and stuff. And when a brand acts that way, it will manage a lot better."*
> (INT1. Freely translated from the interview.)

INT1 and INT2 also talked about how it is not enough that the advertisements promise something, it is also very important the customer experience is supporting those promises. They saw advertising just a tool to communicate and create expectations that need to be delivered in every situation the customer has contact with the advertiser.

> *"The brand experience is being worked on and it is much more crucial that the encounter is successful rather than the particular claim and the promise. Of course, we can continue to make promises, but the more important, the more relevant, thing is the actual encounter and the things that happen after it."*
> (INT1. Freely translated from the interview.)

> *"Then we try to create a coherent message and the brand we want to talk about, and what we want to do can be build with advertising in my opinion, when all has been thought through in the long run and everything taken into account, all partners etc. [- -.] The customer who is involved in that relationship and believes in it has to experience it as consistent."*
> (INT2. Freely translated from the interview.)

6.3.6 Advertising creating commitment and customer relationship

All the interviewees saw advertising as a way to create commitment to a brand and support the customer relationship. INT1, INT3 and INT5 were convinced about it. INT2 said it was possible if it was something seen necessary and useful.

> *"Consumers can be truly commited to a brand. It builds up if the experience is good. Of course, advertising can function as a catalysing element. It makes it possible, it accelerates and makes commitment stronger."*
> (INT1. Freely translated from the interview.)

> *"You can create commitment if it is relevant. Commitment can be seen as preferring the brand and that you start to follow what the brand is doing and what the company has included to its marketing."*
> (INT2. Freely translated from the interview.)

> *"At it's best, it is a customer relationship. I bet many of our clients want that the buying customer will form some kind of relationship with the product or the service. It can be Adidas sneakers or X spa, but in the same way the advertiser hopes that the shoes are worn or you go and swim often. So, I'd say the clue is that something you buy once, can be transformed to regular behavior."*
> (INT4. Freely translated from the interview.)

INT4 was the only one who was sceptical towards it at first, but after thinking a while about it admitted that this could actually happen.

> *"Advertising in it self? I don't believe simply that. There has to be something else that the company is doing, so that it can be a relationship. Otherwise it's just being a fan, which of course is a form of relationship too. But it's hard for me to understand how it would work in practise that if there is an advertisment and you don't have any touch points with the company other than the advertisment that it would create a relationship. But yeah, why not? Maybe it could be possible."*
> (INT4. Freely translated from the interview.)

INT5 saw advertising even as a tool to evoke a potential customer relationship and after that something that increases the level of commitment.

"Absolutely, it can. An advertisement can represent and in many cases tries to represent, I mean evoke a feeling in person that will be persuaded. An advertisement can represent a lifestyle, a thought, utopia or optimum. A person wants to be part of a lifestyle or a way of living. An advertisement can symbolize that dream."
(INT5. Freely translated from the interview.)

INT2 described that commitment was created and streghten with content marketing. Also INT4 said that if there is a relationship between a brand and a consumer it is possible to deeper it with the right kind of content.

"So, then we acknowledge the consumers, we understand what kind of people they are, which things are relevant to them and what interests them most, in that way we can commit that customer and consumer with that brand. We just have to bring the right kind of content and advertisements as in the content marketing of today."
(INT2. Freely translated from the interview.)

"Once again, it's telling the story and bringing new perspectives to some action that deepens the relationship."
(INT4. Freely translated from the interview.)

6.3.7 Paid, owned or earned media

The topic of advertising being paid, owned or earned media brought most conversation among the interviewees. To the researcher's surprise all the interviewees had similar thoughts about how advertising was seen today. INT4, INT5 and INT2 agreed that it was really hard to clearly state what advertising was. They thought that advertising included elements from two or even all three stages. Advertising's current forms blurred the lines, especially according to these three interviewees. As advertising was seen not only as a one-way media, the platforms involved enabled the tranformation and evolution from just a paid media to also owned and earned media.

"If you think about advertising as the way it is, it's everywhere. It's the same as communication. Or it's like being interactive. That's why it's not even possible that all advertising would be just paid."
(INT4. Freely translated from the interview.)

"All this social media fuss, where opinions, lifestyles, brands, hobbies, everything mixes. It blurres the lines what you are paying for and what not. And I definitely think that the world is full of free, non-paid advertising."
(INT5. Freely translated from the interview.)

INT1 and INT2 agreed that usually advertising starts from being paid but transforms to something else after it has been released. They both also claimed that every advertisement costs something. Somebody still needs to do something for it and the work is not free. INT1 told about his experince of how they had created a pop-up campaign for their client and achieved a great deal of attention in news, social media and other channels, when the only cost had been the materials and the work hours that the practitioners put into it. INT5 argued that it is still advertising when it's not controlled by the advertiser on the controversy to INT2's thoughts.

"It's not always so. But usually someone has paid for creating content even if you're not paying for the tools you use."
(INT1. Freely translated from the interview.)

"Well, maybe advertising is always paid media. But then when you start thinking what it is when a campaign moves organicly and people start to talk about it and that then it still is advertising. When people discuss the advertisment on their own forums, like what on earth are they doing there, so in those cases I don't find it to be advertising anymore. It's a snowball rolling down and we have to let it go, we have paid to start the rolling and once it's on the move towards the consumers, we can't control it anymore and that's why I don't consider it to be advertising any longer."
(INT2. Freely translated from the interview.)

"It has multiple directions, in way that somebody throws that advertisement to the people and it's like being on football field, people play with the advertisment. The advertisement is sent foreward. If you like it, I mean the advertisement itself, not necessarily also the product or service being advertised, but if the advertisement is nice you share it to your friends."
(INT5. Freely translated from the interview.)

"I represent the kind of school of non-paid advertising, absolutely. Well, in the end someone has to pay for the expences when a marketing professional designs something. But I do consider it to be advertising when someone writes, for example, in suomi24.fi forum that the "Päijän 71 rowing boat is a good one. We have had it for years and it's so stable and firm that I can recommend it to everyone." What else is that other than a advertisment."
(INT5. Freely translated from the interview.)

Four out of five interviewees talked also about advertising being owned media. Owned media had strong connections with content that is valuable, interesting and attracts new readers according to the interviewees. Especially the content published in owned media channels had to be excellent.

"I think that we have all the platforms now in use, it's only the content that will develop smarter."
(INT3. Freely translated from the interview.)

"At it's best it's earned media, but that puts major demands for the content that actually is earned. If it is a truly owned media that people start to follow and even a channel where you promote the content, it has to be really strong. Content has to be right on spot."
(INT4. Freely translated from the interview.)

INT5 and INT4 said that there are major challenges in creating truly attractive content to owned media channels. Also INT2 had noticed that the difficulty is to stand out from the huge amount of content that exists everywhere.

"The meaningful content that feels valuable and is worthy of the time and effort to a person. Creating that kind of creativity is awesome."
(INT5. Freely translated from the interview.)

"Owned media is the thing that is spoken about now. But I think that it is a challenge, a challenge for content that we can provide, truly interesting content. So much that it's genuinely an owned media and not just a channel of selling."
(INT4. Freely translated from the interview.)

"I think that advertisers need to aim at getting those messages through. Over that bloat of information, so that the message goes to the ones we want to affect and that is why it needs to be more focused. Content planning, meanings of content and understanding your target group is getting more crucial."
(INT2. Freely translated from the interview.)

INT3 and INT5 saw advertising also as earned media. They thought that advertising was still advertising when people communicated, recommended and represented their brand commitment to others in different channels or publicly.

"It's not always paid. It's a more common way to think that advertising is paid, but earned media is the thing the world tells about you out there. Without you paying them. Which is challenging, of course, because good things or bad things are being told. But that is the most valuable form of different medias."
(INT3. Freely translated from the interview.)

"Another good example is Harley Davidson. Dude grows a bierd, has a HD lether vest, he pays 26 000 of a motor cyckle and then decides to buy a 50 euro buckle because it's cool, HD boots too. Then you have a similar orange Harley Davidson jacket as Teuvo Hakkarainen, 170 euros to a driver's jacket. He buys it so that he can promote the brand. He pays to be an advertisement. It's not even free, you take the money from someone to be a promoter. This is how it goes when a person wants to commit to a brand and to that lifestyle. Wants to represent something that the brand is. He just pays in order to be a walking commercial."
(INT5. Freely translated from the interview.)

INT5 also talked about how advertising not only being created by companies, but in fact it was getting more common that the followers of the brand create advertising and promote the brand in their every-day-life only because they are so commited to it.

"I believe that in a certain way advertising is becoming more amateur-like in the future. There are tribes that are commited to a brand and they create advertising and content."
(INT5. Freely translated from the interview.)

"The theory that has been talked about is how people and consumers create a brand. [- -.] But that is more real today and maybe it's the future more and more and maybe it is the future that things are being crowdsourced. And that who's creating and who's receiving marketing is just blended even strongly in the future."
(INT5. Freely translated from the interview.)

7 Conclusion and discussion

This chapter describes the conclusions of the research. The goal of this research was to find out the experiences of Finnish advertising practitioners. The research also included the context of advertising's current relationship with public relations, which was a new angle to the previous researches. The research questions were based on the research problems. In the first part of this chapter, the results and findings are discussed and conclusions made. Results that rose from the interviews are reflected on in comparison with experiences of English and American practitioners found in earlier studies. In the second part of this chapter the research is evaluated, and in the third part implications for future research are suggested.

7.1 Conclusion and discussion of the research

As Gabriel et al. (2006, 506) point out, advertising practitioners may seem to often question the opportunities and results of advertising research and even ignore it in their work. In this research, the interviewees did not support this view. They saw advertising results and research as valuable, even though they could not tell how much they were actually using it in their work. A few of them said, that every now and then a useable theory or research result pops up and can be used or applied in their work. They were also very open-minded about using advertising theories more often. This could be a result of Finnish people valueing education highly. Only one interviewee doubted that it really was possible to use theories as a base of an advertisement. He was sceptical as there was only a split-second of time to get a consumer's attention and hook him to watch the advertisement more carefully. He had some background in the research field, so it might also be a sign of a critical attitude to question common views.

According to the theoretical framework knowledge of academic work is lacking among the practitioners in other countries. That could be seen also from the results that the Finnish interviewees gave. Though it has to be remembered that it is not possible to generalize results from this research in any form, not even concerning Finnish practitioners' knowledge. However, among the interviewees only one interviewee named a theory s when he told how ROI was included in advertising planning. Yet he too failed to name any specific advertising theories when he was asked to do that. As already mentioned earlier, Finnish universities don't provide BA or MA programms on advertising in particular and advertising is seen as a part of marketing.

The interviewees thought mostly that academic research was useful and adaptable to practice. This was opposite to the theoretical framework, which includes a concept of a deep gap between academics and practitioners. When the experiences of Finnish practitioners are reflected with the experiences of English and American practitioners our interviewees did not describe the academic's work as challenging or unsuitable for practice. Even though they could not mention any theories by name, they considered how they worked as based on their previous working experiences and all the theories learned in the past. The methods they used today just came naturally without analysing it in a deeper way.

Principles they work with

Duff and Faber (2011, 51) recognized advertising avoidance and so did the interviewees. According to their experience it is much harder to connect with the consumers today than before. But as Pergelova et al. (2010, 50) suggest using multi-channel advertising to reach the consumers, the interviewees thought that reaching the attention of consumers was a matter of bringing your message to them in a new, innovative way. None of them saw multi-channel advertising as a solution to that. In fact, all of them talked about creating smart content that is valuable to the consumer.

The interviewees saw creativity as an important thing, but not as strongly as Nyilasy and Reid (2009a) state this. But the interviewees did agree with the researchers that new ways to communicate to consumers are needed all the time.

Both Brierley (2002) and Hackley (2010) saw that working with advertising was still based on the same principles as before, no matter how the platforms have changed. Two of the interviewees disagreed with that statement by describing their experiences with digital channels. Especially interviewee 4 thought that the work in digital channels needed a process of constant learning from one's

mistakes. This might be a result of people acting differently when they are online from how they would react in a face-to-face meeting. Also, the impact of recognizing advertising so well today has influenced people's behavior.

Advertising's relationship with PR

Hackley (2010, 9) claimed that advertising is also something else besides being paid. The interviewees also recognized that, even though they had some verifying thoughts about it. That could be a result of blurred definitions of paid, owned and earned media. The practitioners have created their own interpretations based on their work, experiences and the contexts where the terms are used.

The definitions of public relations that were presented in the theoretical framework state that public relations is a non-paid form that is aimed to create feelings and a specific mind-set in their audience and creates a relationship. The interviewees saw advertising to have same kind of results even if these were not the main goals. Although according to two interviewees advertising was not only promotional and could have other goals too, such ascommunicating important matters. Vakaratas and Ambler (1999) suggested this too. Advertising by unions is a good example, as it is not just their goal to increase the amount of paying members but also expressing their visions and experiences. Similarly, lobbing can be considered a goal, as one of the interviewees pointed out.

Co-creation of advertising was seen as a clever way to get people's attention and commit them (Thompson & Malaviya 2013, 33). One interviewee agreed to this and saw brand advertising transforming into co-creation by a company and its consumers. Also, the other interviewees saw advertising as a tool to create commitment to a brand, product or service. It was even seen as something to aim for. It can be seen clearly in the case of, for example, Apple products that cost much more and are not that different to use, but are still being bought time after time by consumers. In Finland Apple is not even advertising actively, as the illusion of Apple products being so much better than other products was already in people's heads.

As described earlier, advertising does seem to have strong similarities to PR. Advertsing being also possibly a long-term function that notices different interest groups, is interactive and does not only try to sell something, but also creates customer relationships and commitment, although it is paid can be linked to public relations. Whereas academic researchers have noticed this kind of transformation already a while back, it is clearly something that Finnish

advertising practitioners are only starting to see. And they sure are not completely agreeing of it.

7.2 Evaluation and limitations of the research

Evaluation of a study starts usually by looking at the reliability and the validity of the research. However, these two terms can be better applied with quantitative research, since they are strongly related with repeatability. That is why reliability and validity cannot be used in a similar way as a qualitative study. In a qualitative study the research results are always dependent on the situation and cannot be generalized. The researcher has to reflect on the results within the context and acknowledging subjective interpretations. (Hirsjärvi et al. 2007, 226-227.) Yet it is possible to describe the reliability and the validity of a qualitative study. In the case of qualitative studiesthe reliability is increased if all the steps of the research are presented clearly to the reader (Hirsjärvi & Hurme 2001; Hirsjärvi et al. 2007).

Defining the theoretical framework for this research was not easy. The field of advertising research is so wide that it was difficult to find concepts that supported this phenomenon. Advertising has been a popular research topic so long that the body of knowledge is large. Advertising theories and the relationship between advertising and PR needed to be presented as the core of the theoretical framework. Advertising has been investigated in so many ways that choosing the most suitable articles as a basis for this research was difficult. In several cases, the content did not match completely with this research making the choosing of articles not easy. Luckily, Vakaratas & Ambler's (1999) study suited very well as a basis of the overview of advertising theories.

However, as said before, the theoretical framework and the empirical research also had strong similarities with the studies of Gabriel et al. (2006) and Nyilasy & Reid (2009a), since they used concepts that fitted well with this research. This kind of approach proved to be both practical and useful for the researcher.

It is important to look also at the reliability and the validity of the interviews. This can be improved with careful planning, transcribing the recorded interviews quickly after the event and careful use of analyzing methods. In this interview study, the supporting questions were carefully designed based on the theoretical framework. Some of the questions were altered after the test interview, since some of the questions were too academic or hard to understand.

The inexperience of the researcher can be seen as a challenge that may have affected the research. The results are based on the interpretations of a researcher

who has not conducted qualitative research before. Therefore, the researcher made sure to check the analysis of the data several times.

The researcher found that it was hard not to lead the interviewees during their interviews, since many times it was needed to describe the questions more. Especially with some questions and topics the interviewees were not really sure of their thoughts and experiences. In many situations the interviewees changed their minds from their original thought once they had talked about it for a while. It was also hard letting them answer the questions in the way they understood them. In those situations, it seemed questionable to correct them as that might have influenced their answers.

When one thinks about the possibility to generalize the results, it is unfortunate that only five practitioners were interviewed. Even though qualitative results can hardly be generalized, in some way it can still be seen as the weakest part of the research. This can be explained with the chosen methodology, but it could have given more insight if more practitioners had been interviewed and specificly also from other fields besides advertising.

7.3 Implications for the future

Overall, this research topic could benefit from also quantitative studies. Since the number of interviewees was rather small, it would be interesting to find out more about practitioners experiences in a wider scale. And also, getting along practitioners from, for example, digital and communication companies as mentioned earlier. This study gave valuable insights about the phenomena studied but as the results cannot be generalized, a wider research using quantitative methods would be valuable too in order to know if other practitioners in Finland truly had similar experiences.

As a result of this research, potential future research topics came up. In line with this research it would be interesting to know more about the practitioners' knowledge about advertising themes. For example, if the researcher had mentioned AIDA or ROI being advertising theories, would they have recognized more theories from their everyday work? Also, a good topic for further research would be to study the relationship between practitioners with a degree from university and practioners with a non-academic background. In this research, some indicative results could be drawn on the base of interviews 4 and 5 who both had university studies compared to the other three interviewees.

Also, practitioners' working methods could be studied more deeply. They describe their processes to be quite similar to one another, but a careful look to different parts of the process could clarify in which parts exactly advertising theories could or are being used. The topic of creativity has rised interest among the academic researchers within the past years, but creativity could be studied also from the perspective of standing out from other advertisers. The interviewees considered it important to stand out from the competition, but how is creativity in today's advertisements formed? What kind of impact do visual elements have, and what kind of impact do the messages have? Creativity can be seen in many ways, but it would be interesting to get more information about practitioners' thoughts.

From the relationship of advertising and public relations several potential research topics can be found. First, it would be important to gather wider and more generalized data about the experiences of other practitioners. A good topic would also be defining if advertising has truly transformed also into a long-term function. The current claims that advertising could be also something else besides paid media would demand a deeper research. Practitioners seem to notice that advertising has multiple forms and can be used in multiple channels, but how would it be defined today specificly.

Luckily, the field of advertising research is popular and new research results are published often. So, we can assume that the research will continue on different topics of advertising. Unfortunately, PR is hardly included in advertising research, which is a shame since these two fields may have more in common than expected.

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APPENDIX

Appendix 1: E-mail invitation

Haastattelupyyntö pro gradu –tutkielmaan

Hei X,

Olen yhteisöviestinnän pääaineopiskelija Jyväskylän yliopistossa ja kirjoitan parhaillaan pro gradu -tutkielmaani, jonka tarkoituksena on selvittää mainonnan teorioiden käyttöä ja käytettävyyttä työelämässä. Tavoitteenani on kerätä monipuolisesti näkökulmia ja mielipiteitä tutkittavasta aiheesta haastattelemalla Suomen suurimpien mainos-, markkinointiviestintä- ja markkinointitoimistojen henkilöstöä. Sen vuoksi haluaisin saada teidät haastateltavaksi X. Toivon, että voisitte vastata haastattelussa tutkittavaan aiheeseen nimenomaan oman kokemuksenne kautta. Tutkimus toteutetaan haastatteluina suomeksi tai englanniksi, yliopiston tutkimuseettisiä periaatteita noudattaen. Haastattelut ja haastatteluiden osallistujat käsitellään tutkimuksessa anonyymisti, eikä vastauksia voida yhdistää haastateltavaan.

Haastatteluun olisi hyvä varata noin tunti ja jotta kaikki sujuisi mahdollisimman vaivattomasti, tulisin mielelläni tekemään haastattelun paikan päälle. Toki haastattelu puhelimitsekin onnistuu. Haastattelut on tarkoitus toteuttaa lokakuun aikana. Tietenkin miten aikataulu teille parhaiten käy. Mikäli suostutte haastateltavaksi niin ehdotattehan päivää ja sovitaan sitten tarkemmin asioista.

Mikäli koette jonkun toisen organisaatiossanne olevan parempi vastaamaan haastatteluun, pyydän teitä välittäämään tämän viestin hänelle tai osoittamaan kyseisen henkilön minulle.

Pro gradu -tutkielmani on osana Helsingin Sanomain Säätiön rahoittamaa Transparency of New Forms of Media Advertising Online -hanketta, jossa tutkitaan uusia PR:n, mainonnan ja markkinoinnin muotoja (sponsoroitu sisältö, natiivimainonta, brändätty sisältö, sisältömarkkinointi yms.) verkkoympäristössä sekä keskitytään erityisesti niiden läpinäkyvyyteen. Lisätietoja hankkeesta löydätte osoitteesta: jyu.fi/hum/laitokset/viesti/tutk_julk/tutkimushankkeet/tao

Ystävällisin terveisin,
Kia Brandt
puh. 050 345 2389
sposti. kia.p.brandt@student.jyu.fi

Appendix 2: supporting questions

Semi structured interview format
Themes and questions

Generic questions

1. Do you have a formal education in advertising? If so, what kind of education? ***Onko sinulla muodollista koulutusta mainontaan liittyen, jos on millainen?***
2. What are the biggest trends right now? ***Millaisia trendejä mainontaan liittyy tällä hetkellä?***
3. How does the future look for advertising? *(What's next, can there be a new "social media"?)* ***Miltä mainonnan tulevaisuus näyttää?***

Advertising theories

4. Define the term advertising. ***Määrittele termi mainonta.***
5. What is the (main) purpose of advertising? ***Mikä on mainonnan tarkoitus?***
6. What makes an ad (or an ad campaign) good? ***Mikä tekee mainoksesta hyvän?***
7. What is the logic behind an ad? ***Miten mainos rakentuu/mihin se perustuu?***
8. Do you know any advertising theories? (Academic) Name them/describe them. ***Tiedätkö mainonnan teorioita? Nimeä ja/tai kuvaile niitä.***
9. Do you use advertising theories in your work? The organization you work for? ***Käytätkö mainonnan teorioita työssäsi? Käytetäänkö niitä organisaatiossasi?***
10. Do you follow academic research? The organization you work for? ***Seuraatko akateemista tutkimusta/sen tuloksia? Entä organisaatiossasi?***
11. Do you apply results from academic research? The organization you work for? ***Sovellatko akateemisen tutkimuksen tuloksia työssäsi? Entä organisaatiossasi?***
12. In-house models? ***Organisaation omia malleja? Voidaanko jotain mallintaa (ilme, tunne jne)?***

Advertising and pr

13. Is advertising a long term or a short term function? Why? ***Onko mainonta pitkän vai lyhyen aikavälin toiminto, perustele?***
14. Describe how different stakeholders/audiences are taken into consideration when creating an ad (or an ad campaign). ***Kun suunnitellaan mainosta/kampanjaa, miten mainostavan yrityksen eri sidosryhmät huomioidaan?***
15. Is advertising a one way or a two way media? Why? ***Onko mainonta yksi- vai kaksisuuntainen media, perustele?***
16. Can advertising foster relationships between the advertiser and the stakeholders/audiences? ***Voiko mainonta luoda suhteita mainostajan ja sidosryhmien välille?***

17. Can advertising engage customers? How? ***Voiko mainonta sitouttaa asiakkaita/sidosryhmiä?***
18. Are you familiar with the terms of paid, owned and earned media? ***Tunnetko termit paid(maksettu), owned(omistettu) ja earned(ansaittu) media?***
19. Is advertising always paid media? ***Onko mainonta aina maksettua mediaa?***
20. Can advertising be something else besides paid media? If so, what? *(Advertising in social media?)* ***Voiko mainonta olla muutakin kuin maksettua?***