

(Araştırma)

---

**ONLINE VERSUS TRADITIONAL:  
A COMPARISON OF CONSUMER PERCEPTIONS OF YOUTUBE AND  
TV ADS**

---

**Zeynep KÖZ<sup>1</sup>**

**Ş. Sinem ATAKAN<sup>2</sup>**

**ABSTRACT**

This study investigates and compares consumers' attitudes toward YouTube versus TV ads. The Zaltman Metaphor Elicitation Technique (ZMET), a qualitative research method that combines in-depth interviews with projective techniques, was utilized to collect data from twelve consumers. The analysis indicates that consumers perceive YouTube ads to be more energetic, innovative, and younger than TV ads. In contrast, TV ads are described as elderly, classic, distracting, and artificial. Although consumers' perception of YouTube ad content does not necessarily differ from that of TV ad content, the presentation style advantages of YouTube (e.g., high control, interactivity, colors, background) enhance favorable perceptions of the ads. The results indicate that, regardless of the ad platform, realistic, informative, and consistent content presented in a humorous and entertaining style tends to attract consumers' attention.

**Keywords:** Advertising, digital media, traditional media, Zaltman Metaphor Elicitation Technique, in-depth interviews

---

1 Yüksek Lisans Öğrencisi, Özyeğin Üniversitesi, İşletme Enstitüsü, kozzeynep@hotmail.com

2 Yrd. Doç. Dr., Özyeğin Üniversitesi, İşletme Fakültesi, İşletme Bölümü, sinem.atakan@ozyegin.edu.tr

Geliş Tarihi / Received: 29.10.2017, Kabul Tarihi / Accepted: 14.11.2017

## **ÇEVİRİMİÇİ VE GELENEKSEL: YOUTUBE VE TELEVİZYON REKLAMLARINA YÖNELİK TÜKETİCİ ALGILARININ KARŞILAŞTIRILMASI**

### **ÖZ**

Bu arařtırma, tüketicilerin YouTube ve televizyon reklamlarına yönelik tutumlarını incelemekte ve karşılařtırmaktadır. On iki tüketiciden veri toplamak için, kalitatif bir arařtırma yöntemi olan ve derinlemesine görüřme tekniğini projektif tekniklerle birleřtiren Zaltman Metafor Çıkarım Teknięi (ZMET) kullanılmıřtır. Analiz, tüketicilerin YouTube reklamlarını televizyon reklamlarından daha enerjik, yenilikçi ve genç olarak algıladıklarını göstermektedir. YouTube reklamlarının tersine, televizyon reklamları yařlı, klasik, rahatsız edici ve yapay olarak tasvir edilmektedir. Her ne kadar, tüketiciler açısından YouTube ve televizyon reklam içerikleri farklılařmasa da, YouTube platformunun sunum avantajları (örn. yüksek kontrol imkanı, etkileřim özellięi, renkler, arka plan) YouTube reklam algısını pozitif olarak etkilemektedir. Elde edilen sonuçlar gösteriyor ki, reklam platformlarından baęımsız olarak, mizahi ve eğlendirici bir řekilde sunulan, gerçeęçi, bilgi veren, izlenen video ya da dizi içerięine uygun reklam içerikleri tüketicilerin dikkatini çekmektedir.

**Anahtar Kelimeler:** Reklamcılık, dijital medya, geleneksel medya, Zaltman Metafor Çıkarım Teknięi, derinlemesine görüřme

## 1. Introduction

The social media platforms have become an integral part of billions of people's daily lives. People use social media to search for information, purchase, and exchange views about their shopping experiences (Stephen, 2016). In 2016, there were more than 3 billion people worldwide using social media – constituting 46% of the total population that is using the Internet (Kemp, 2016). Furthermore, the number of people using the Internet has been on the rise. For instance, in Turkey, percentage of active Internet users has increased by more than 10% in 2016 (Kemp, 2016).

With the rise of social media, online video platforms have started to cannibalize television advertising in terms of numbers of viewers. The percentage of consumers who watch video content both on television and Internet (54.5%) is higher than the percentage of consumers who solely watch content on television (42.3 %) (Precourt, 2013). Marketers have responded to this significant shift in consumer behavior by increasing their digital marketing channel spending at the expense of TV advertising. It is forecasted that by 2017, approximately one-third of global advertising spending will be in digital channels (Stephen, 2016).

Over the last decade, in line with the emergence and increasing usage of social media, there has been extensive research investigating consumer behavior on social media platforms (Stephen, 2016). In order to increase effectiveness of ads, previous research has investigated ways to hold consumers' attention (Bang and Lee, 2016) and enhance memorability (Mai and Schoeller, 2009). Studies have also compared online and traditional ad channels and revealed both similarities and differences. For instance, both TV and online ads evoke positive emotions such as love, warmth, belonging, happiness, amusement, and joy. These emotions are frequently used to enhance memorability of ad content (Mai and Schoeller, 2009; Powers et al., 2012).

Nevertheless, consumers do not necessarily process TV and Internet ads in the same way. Attracting attention to online ads is more challenging than attracting attention to TV ads (Bang and Lee, 2016). Consumers are in a relaxed and passive state of mind when they watch TV (Nielsen, 1997) but in a goal-oriented state of mind while surfing the web and, therefore, less open to external stimuli on online platforms (Rodgers and Thorson, 2000) and even in a resistive mode to persuasive attempts. However, consumers also welcome the freedom and the power provided by digital and social media sources (Powers et al., 2012). The interactive and highly stimulating environment of online platforms may affect consumers positively and may decrease the defenses to persuasive messages in the online environment.

Given these differences between traditional and online ad channels, marketers and advertisement agencies cannot simply adopt the traditional advertising insights to

the online platforms. In fact, marketers may be already varying their brand execution practices (e.g. number of times a brand is shown, spoken, shown or spoken) across TV and Internet ads (Romaniuk, 2009). In order to influence consumer perceptions via social media channels, marketers need a direct comparison of the traditional media platforms (e.g. TV) with specific social media platforms (e.g. YouTube). To the best knowledge of the authors, no previous study has compared specifically consumers' perception of TV ads to YouTube ads.

The goal of this study is to enhance our understanding of online ad platforms (e.g. YouTube) by highlighting the similarities and differences between traditional and online platform perceptions. In doing so, we aim to improve companies' strategic marketing decisions. Specifically, we compare and contrast consumers' perceptions of TV ads with YouTube ads via the Zaltman Metaphor Elicitation Technique (ZMET) - a qualitative research method that combines in-depth interviews with projective techniques.

In the next section of the paper, we first review extant findings from advertising literature. Then, we explain the details of the methodology and present our findings. Finally, we discuss how our results contribute to a better understanding of consumers and examine the implications of the findings for advertisement agencies. We conclude by suggesting avenues for future research.

## **2. Theoretical Background**

One must see through the eyes of the consumers to reach the consumers in advertising (Proctor et al., 2001). Hence, previous research has extensively studied the perception of advertising through traditional as well as online platforms. On the one hand, advertising relates information, provides entertainment (Coulter et al., 2001), and evokes positive emotions such as love, belonging, desire, warmth, amusement, and happiness (Mai and Schoeller, 2009). On the other hand, advertising is often perceived as an "omnipresent being, nosy neighbor, seducer, and evil therapist" (Coulter et al., 2001). Consumers have both positive and negative perceptions of advertising - traditional or online.

Studies indicate that both TV and online advertising need to pay attention to design complexity, attention level of consumers, and memorability to improve ad effectiveness. "The stopping power of advertising" (Pieters et al., 2010) depends on its design complexity, which is the involution of the creative organization of the ad elements such as the shapes of images and objects. Memorability is another important element of successful ad design. If the advertisement is well understood, it is likely to be more memorable. Slogans and jingles may also increase memorability. In addition, advertisers use emotions such as warmth, humor, credibility, and passion frequently to enhance memorability. The most effective ads in terms of memorability tend to be those evoking the most positive feelings (Mai and Schoeller, 2009).

Research (Tellis and Weiss, 1995) indicates that the impact of TV advertising on consumers' brand choices is not necessarily strong. Development of brand loyalty through TV advertising depends on a brand's quality, market pioneering efforts, amount of advertising, and the size of the brand's market share in the industry (Tellis and Weiss, 1995). Furthermore, in TV advertisements, visual brand frequency is crucial to enhance brand recall (Romaniuk, 2009).

When we specifically focus on online platforms, studies highlight that control over the process (Mai and Schoeller, 2009) and ad placement (Bang and Lee, 2016) are critical factors in the online environment. The skip option, utilized by YouTube, improves the effectiveness of online advertisement (Pashkevich et al., 2012) by holding customers' attention. Although YouTube employs "in-stream video advertisement," a non-skippable short video, it also enables "True View in-stream video advertisements" that can be skipped after five seconds if the user prefers. True View in-stream video empowers users to choose the advertisements according to their own interest (Pashkevich et al., 2012). The choice reduces the negative effects of advertising, improves users' overall perception of the site, and improves advertising effectiveness. Furthermore, placement of the ad on the page may influence the effectiveness of online advertising and level of attention (Bang and Lee, 2016). Consumers are more receptive to advertising that is located in the middle rather than the corner of the page.

Previous research pinpoints several distinctions between online and TV advertising. Consumers tend to have both positive and negative perceptions towards advertising (Coulter et al., 2001) although some studies suggest that consumers may have only positive perceptions towards TV (Mai and Schoeller, 2009) or online advertising (Powers et al., 2012). Attracting attention to online advertisements is more challenging than attracting attention to TV advertisement (Bang and Lee, 2016). According to Nielsen (1997), consumers are most likely to be in the "lean back" mode—a passive and relaxed mode—when they watch TV. However, in the online environment, consumers are most likely to be in the "lean forward" mode and less likely to pay attention to online advertisements since they may be focused on other tasks such as information searching, shopping, or social interaction. In other words, consumers are less receptive to advertising on social platforms since they have specific goals in mind when they are on the web (Rodgers and Thorson, 2000). Therefore, attracting and maintaining attention may be more challenging for online ads.

Online social video platforms (e.g. YouTube, Facebook, Instagram, Snapchat) differ from each other in terms of their popularity and the functions they offer (e.g. two-way interaction, post text vs. picture vs. video). For instance, YouTube one of the most popular video platform (comScore, 2012; NielsenWire, 2012) is visited by more than one billion visitors worldwide whereas Facebook has 1.13 billion daily active users in the world and Twitter has 313 million monthly active users.

Moreover, 45% of the world population watches more than an hour of YouTube or Facebook videos per week and 82% of Twitter users watch video content on Twitter (Hubspot, 2017). Although previous research compares traditional advertising with online advertising, to the best knowledge of researchers, there is no prior work that specifically compares YouTube ads to other types of advertisement channels. Therefore, this research focuses on YouTube, a leading social media platform, compares it with TV as an advertisement channel, and investigates the differences as well as similarities between YouTube and TV ad channels from the eyes of the consumers.

### 3. Methodology

Attitudes may exist at subconscious level. It may be hard, if not impossible, for consumers to access and verbalize their own attitudes when asked about explicitly. Hence, explicit measures may be of limited use to measure attitudes and design social media strategies (Teichert et al., 2014). Techniques that utilize metaphors are useful to access and describe subconscious thoughts, feelings, and knowledge structures (Supphellen, 2000; Zaltman, 1997).

Zaltman Metaphor Elicitation Technique (ZMET), consisting of in-depth interviews combined with projective techniques, is a qualitative method used to elicit, describe, and map consumers' especially subconscious thoughts and feelings. ZMET helps to extract hidden cognitive and emotional themes about the personal relevance of a topic for the individual consumer. It is a powerful technique to map consumers' minds (Ling et al., 2015) since it gives the opportunity to obtain data that is more varied and richer than other qualitative techniques (Coulter et al., 2001).

Twelve consumers aged between 24 and 35 were invited for a ZMET interview after filling out an initial screening survey that measures how many hours the respondents watch TV and use YouTube. The screening survey was conducted with 20 people based on a convenience sample. On average, participants indicated watching about 2 hours of TV and about 4 hours of YouTube. Typical case sampling, a type of purposive sampling technique, was used to select interviewees from the survey respondents. The goal of the study is not to make generalizations but to compare the perception differences of heavy users of the two platforms. Hence, we focused on a particular characteristic of the survey respondents (usage rate of the platform) to select our interviewees. An individual was invited for an interview if s/he indicated that s/he spends at least 3 hours per day watching TV or using YouTube, and if his/her usage of TV (YouTube) was higher than his/her usage of YouTube (TV). Depending on which channel the interviewee used more frequently, the interview was done predominantly for either YouTube ads or TV ads. At the end, six interviews were done for TV ads and six for YouTube ads. The interviews were conducted in Turkey and each lasted between 1,5 and 2 hours.

Before the interview, each participant was asked to think about their attitudes and feelings towards either YouTube ads or TV ads, and bring to the interview at least 4-5 images that represent their thoughts and feelings for either YouTube ads or TV ads. Every self selected image stands for a metaphor that represents the cognitive or emotional impact of YouTube ads or TV ads on the consumer. Via images, interviewees' mental models about the topic of interest are observed (Christensen and Olson, 2002).

The ZMET contains several steps to collect data from the interviewee. Each step provides different points of view in order to obtain a deeper understanding of the participant's inner world (Coulter et al., 2001). In the first step of the interview, the key constructs are identified using the images that the participants bring. The participants are asked to explain why they chose these specific images. They are asked to describe how each image they chose relates to their impressions of the focus of the interview (YouTube ads or TV ads in this study), and what each of the images make them think and/or feel regarding the topic of the interview. Additionally, in this step, the participants are asked if there were any other images that they would have liked to bring but could not find. If so, they are requested to describe the image(s) in detail (Bagley et al., 2006).

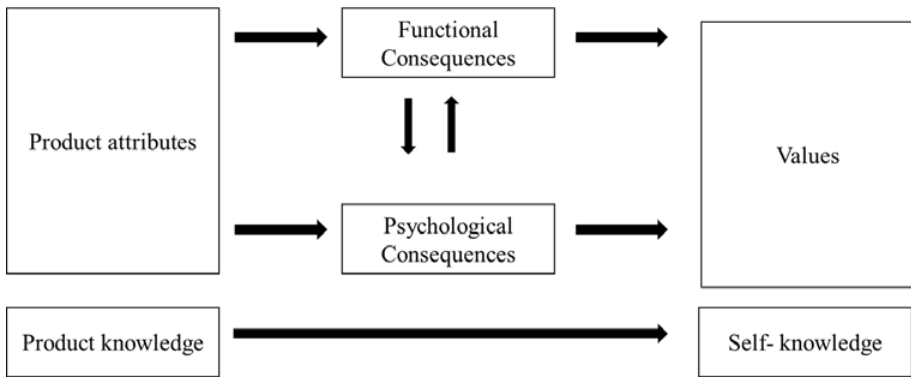
In the next step, the key constructs are identified via the metaphor probe. The participants are asked to pick the single most representative image among all the images they had brought. Then, they are asked to widen the frame of this image, tell what else would be in the widened image, and describe the relation of these new objects to the interview topic. Next, they are asked to bring themselves into the frame and talk about their feelings and thoughts within the widened frame (Bagley et al., 2006).

After extracting thoughts and feelings via images, in the next step, the key constructs are identified and crosschecked via a "movie" task. The participants are asked to imagine a short movie scene that expresses their thoughts and feeling about the interview topic (Bagley et al., 2006). In addition, they are asked to imagine that the topic of the interview (TV ads or YouTube ads) were a person in this short movie. The participants are prompted to describe the character, hobbies, interests, and job of the personified interview topic. In the short movie, the participants are also prompted to describe the details of their interaction and relationship with the personified interview topic.

Finally, in our study, each of the participants was probed to give advice to advertising managers about both ad channels. This step provides a direct comparison of YouTube ads with TV ads within each consumer and deepens our understanding of each participant's attitudes towards both of the ad channels.

#### 4. Analysis: Creating the Consensus Map (The Mental Model)

A means-end chain (MEC) approach (Hawley, 2009) was used to analyze the responses and map out consumers' values and behaviors. MEC links consumers' knowledge about the product or service attributes with the consumers' perception of the consequences and values of the product or service (see Figure 1). According to this approach, there is a hierarchical relation between product knowledge and consumer perceptions: attributes lead to consequences and consequences lead to values. An attribute is a feature of a product or service, a consequence is the psychological or functional effect of the attribute on consumers, and value is what motivates consumers to purchase that product or service. Values are the key to understanding what drives consumers' choices (Hawley, 2009).



**Figure 1:** Means-End Chain Model

In order to extract attributes, for instance, the interviewee was asked “which characteristic of the image reminded you of YouTube ads?” If the interviewees indicated a particular attribute (e.g. high volume), in order to obtain the consequences of the attribute, they were asked whether the attribute is positive or negative, how it affects them physically or psychologically, how they generally react to it, or what would happen if that attribute were missing. In order to extract the values, the interviewees were asked how a consequence that they identified earlier would make them feel, what that consequence would mean for them, or what would happen if that consequence was missing in their lives.

After collecting the data on the perceived attributes for each of the ad channels, the consequences of each attribute, and how the respondents linked consequences to values, two consensus maps (one for each ad channel) were formed. The consensus map is a visual presentation of the ideas from the respondents and includes the common attributes, consequences, and values that emerge in the data. In this study, the consensus maps for YouTube and TV ads included attributes, consequences, and values that were mentioned by at least two interviewees.



## 5. Results

The data revealed both commonalities and differences between YouTube and TV ad perceptions. After underlining the common attributes, the relevant consequences and the values that emerge in the analysis of both ad channels, we will present the unique relationships that materialized for each channel.

### 5.1. Common Attributes and Related Associations for YouTube and TV Ads

*Having a storyline:* The respondents indicated preferring ads that explain the product features within a storyline. Message or story-focused ads grab attention and stimulate their thinking. They appreciate storylines that go from complex to simple since these ads make them think while entertaining them. Ads with storylines are found to be appealing and catchy whereas product-focused ads create repellency. Respondents perceive product-focused ads as part of the brand's marketing and sales plan and tend to form their barriers to the ad message. They also find product-focused ads misleading since the respondents think that the ads show a hyped product and do not necessarily reflect the real product or its features.

*Use of unrealistic images /stimuli:* Thin, beautiful women featured in the ad (especially in the ads of clothing companies) can cause disappointment among consumers. After watching the ad, the viewers admire the women on the ad and become motivated to try the product. Unfortunately, their experience of the product does not turn out to be the same as the one depicted in the ad. Thus, the viewers lose confidence towards the ad and the brand. The ad, in fact, may cause a decrease in consumers' self-esteem and impair the brand image.

*Promotion of a new product/service:* For a majority of the respondents, ads about new products or services are very appealing. These ads arouse curiosity. Some of the respondents report that they intentionally go to stores to see the newly released products or search for information online after seeing the ad. Consumers appreciate innovation and like learning about new products and services.

*Sound volume:* Respondents indicate getting irritated by high volume. Sometimes, the volume is even higher than the YouTube video or the TV show that they were watching before being exposed to the ad. High volume makes them feel uncomfortable and, in fact, is associated with the insistent salesman stereotype. As a result, when consumers face ads with high volume, they either turn down the volume or skip the ad if possible.

*Length of the ad:* Long ads are associated with a broken sandglass image as if the time is standing still. Short ads are indicated to be catchier than the longer ones. The respondents find long ads boring and switch to other activities (e.g., checking mail, surfing social media, preparing a snack) during the ad. Some of them even turn off

the TV and discontinue to watch the show because long ads result in frustration and disappointment. Consumers reveal positive attitudes towards short ads since they want to reach the content (TV show or YouTube video) as soon as they can.

*Presence of Celebrities:* Celebrities, famous people, and comedians are found to be appealing and attention grabbing. Consequently consumers are more willing to watch the ad. It is a form of entertainment for the respondents. Celebrity couples or famous families playing in ads are even more attention grabbing due to the tabloid value. Furthermore, for some respondents, the voice of a celebrity recalls a memory, story, or a television series that is familiar and evokes positive emotions.

*Music/ jingles:* Music is a significant element of both YouTube and TV ads. It makes the ad appealing and catchy, and time seems to pass more quickly since the viewers have fun with the music. Some respondents state that a song or jingle gets associated with a particular brand in time and contributes to the creation of a positive brand image. The type of music plays a crucial role in shaping perceptions. For instance, instrumental music creates a perception of quality whereas cheerful music is associated with fun and reminds consumers of their friends, thus resulting in a sense of belonging.

*Personal interests:* Personal interests tend to vary by gender. Female respondents tend to like watching ads of cosmetics, hair care products, skin care products, and house cleaning materials. Women indicate that they like to see well-groomed women in the ads. The well-groomed woman image motivates them to go shopping. Men tend to indicate preference for watching ads of entrepreneurship and car models in the market. Both genders appreciate seeing ads of products or services that appeal to their current needs. For example, if one needs to buy shoes, s/he prefers seeing ads about shoes on both TV and YouTube. Ads about personal interests help consumers learn about features of products and services that they need. These ads appeal to the consumers' sense of curiosity. In addition, utilitarian product or service ads (e.g., banking, shampoo, toothpaste, and hand soap) also get attention since consumers would like to be informed about products that they currently use and find useful.

*Famous brand:* Ads of famous brands attract attention. Brand quality and large market share in the industry are described as identifying characteristics of famous brands. Ads of famous brands give confidence to the consumers and satisfy their need for stability and safety.

## **5.2. Unique YouTube Ad Attributes and Related Associations**

Several attributes related to ad content (novel research data, real-life success story, color/background, narrator, action scenario) as well as the presentation format of an ad (skip button, interactivity within the ad, placement of the video within the program, repetition) emerged only during the discussion of YouTube ads.

*Novel research data:* Watching an ad that is based on interesting research data is highly appreciated. Research data is found to be interesting and grabs attention. Interviewees indicated wanting to share the new information with their friends or family members. YouTube ads are perceived as a learning opportunity.

*Real-life success story:* Ads based on real success stories arouse positive emotions, are found to be appealing, and create a willingness to share knowledge. The story gets stuck in consumers' mind and consumers talk about the ad within their social groups. In addition, real life stories encourage product trial. However, unrealistic or improbable stories feel like a lie and, therefore, annoy consumers. It results in a sense of discomfort. The interviewees indicated switching to another website or surfing on the social media when exposed to such unrealistic stories.

*Color and background:* Soft colors are associated with naiveté. They are found to be eye pleasing and provide emotional comfort. Alternatively, shiny and vivid colors are associated with real life and found to be attractive. In addition to these, interviewees indicated preferring luminous backgrounds instead of shaded backgrounds. A luminous background is linked to high energy and makes consumers feel energetic and happy. It directs the attention to the ad. Dynamic backgrounds also grab attention. Dynamic and luminous backgrounds as well as vivid colors satisfy the need for entertainment (see Appendix 1 - Image 1A, the image brought by the interviewee represents the aforementioned relationship to the interviewee).

*Narrator:* The presence of a narrator within the ad communicates sincerity and is associated with warm relationships. In fact, information given by a narrator is found to be highly convincing.

*Action scenario:* Ads with action scenarios seem to be highly attractive as they keep attention levels high and provide fun.

*Skip button:* Skip button on the bottom right corner of an ad enables the viewer to return to their video as soon as possible. Since the viewers want to skip the ad as soon as possible, the skip button evokes a feeling of getting things done and being successful. As a result, it satisfies the need for achievement. Interestingly, the skip button is perceived as an efficient rescuer (see Appendix 1 - Image 1B, the image brought by the interviewee represents the aforementioned relationship to the interviewee).

*Interactivity within the ad:* Interviewees indicated a preference for interactive ads in which YouTube viewers can actively participate. For example, a beverage ad asks questions to the viewer about the product, requests them to click on the right answer, and invites the viewer to take action, which makes them actively think about the product. Interaction within the ad is considered fun and makes the time pass quickly.

*Placement of an ad within the video / Consistency with the video content:* The respondents indicate that an ad that is inconsistent with the YouTube video that it

is embedded in creates negative emotions towards the ad. For example, when one watches a sports video and comes across an ad about cleaning supplies, one feels angry towards YouTube and stops watching the video itself because the ad about cleaning supplies is outside of the range of the viewer's interests (see Appendix 1 - Image 1C, the image brought by the interviewee represents the aforementioned relationship to the interviewee).

*Ad Repetition:* The majority of respondents indicate that when they see an ad more than once while watching a video, they want to skip it immediately. Repetition decreases attention levels, and results in a sense of boredom and discomfort. However, in the case of high product need, the repetition is perceived to be less irritating.

YouTube-specific attributes, the consequences of each attribute, and the values each attribute leads to are summarized in the consensus map for TV ads (see Figure 2). The consensus map reveals consumers' frame of mind of regarding YouTube ads.

### **5.3. Unique TV Ad Attributes and Related Associations**

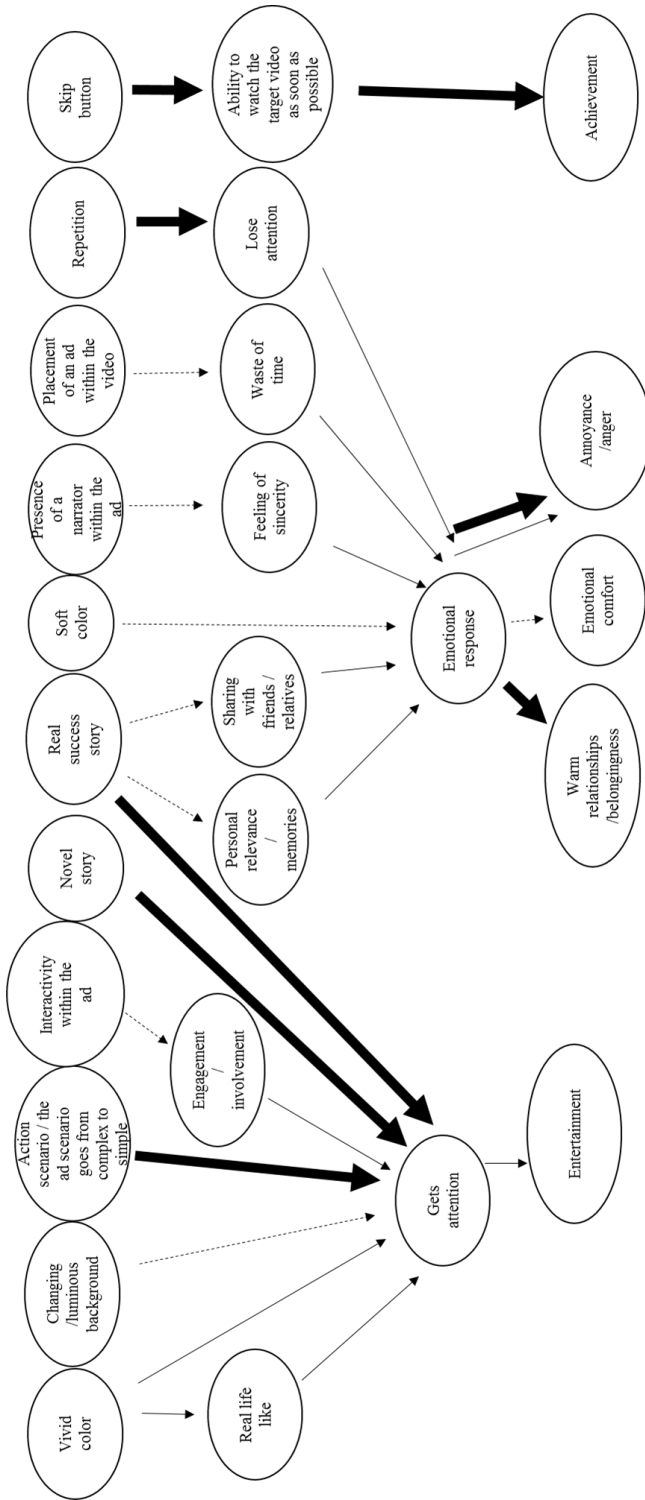
Several attributes and associations related to ad content (mini ad series, humor and element of surprise, authentic and extraordinary stories, depiction of actual consumer experiences) and execution of the ad (product placement, countdown) emerged only during the discussion of TV ads.

*Mini ad series:* Ad series – similar to TV series or shows – are highly favored. The respondents indicate that they eagerly wait for the next episode of the ad. The “coming soon” sign at the end of the ad makes the viewer curious and the ad more riveting. It motivates the viewer to watch the “next episode.” Mini ad series feel like TV series, that is entertainment rather than a persuasive message.

*Humor and element of surprise:* Humor and the element of surprise are highly appreciated by the TV viewers. The respondents indicate that they can share the fun or unexpected stories with their social circle later on. Both humor and the element of surprise satisfy the need for entertainment.

*Authentic and extraordinary stories:* Authenticity and extraordinary elements within an ad (e.g., person who suddenly transforms into an animal) satisfy the need for entertainment. Consumers have positive attitudes towards especially authentic, original ad stories. They are differentiated from product-focused ads and considered to be similar to product placement.

*Depiction of actual consumer experiences with both sides:* Hearing both positive and negative experiences of current consumers makes the ad message more realistic. The respondents consider that the consumers who have already experienced the product should talk openly about both the bad and good features of the product. They do not want to hear one-sided messages about the product as it is found to be unrealistic. One-sided messages are described as irritating.



**Figure 2:** Consensus Map for YouTube Ads

*Dotted lines indicate that less than 3 (out of 6) participants have mentioned the relationship.*

*Thin lines indicate that 3 or 4 (out of 6) participants have mentioned the relationship.*

*Thick lines indicate that 5 or 6 (out of 6) participants have mentioned the relationship.*

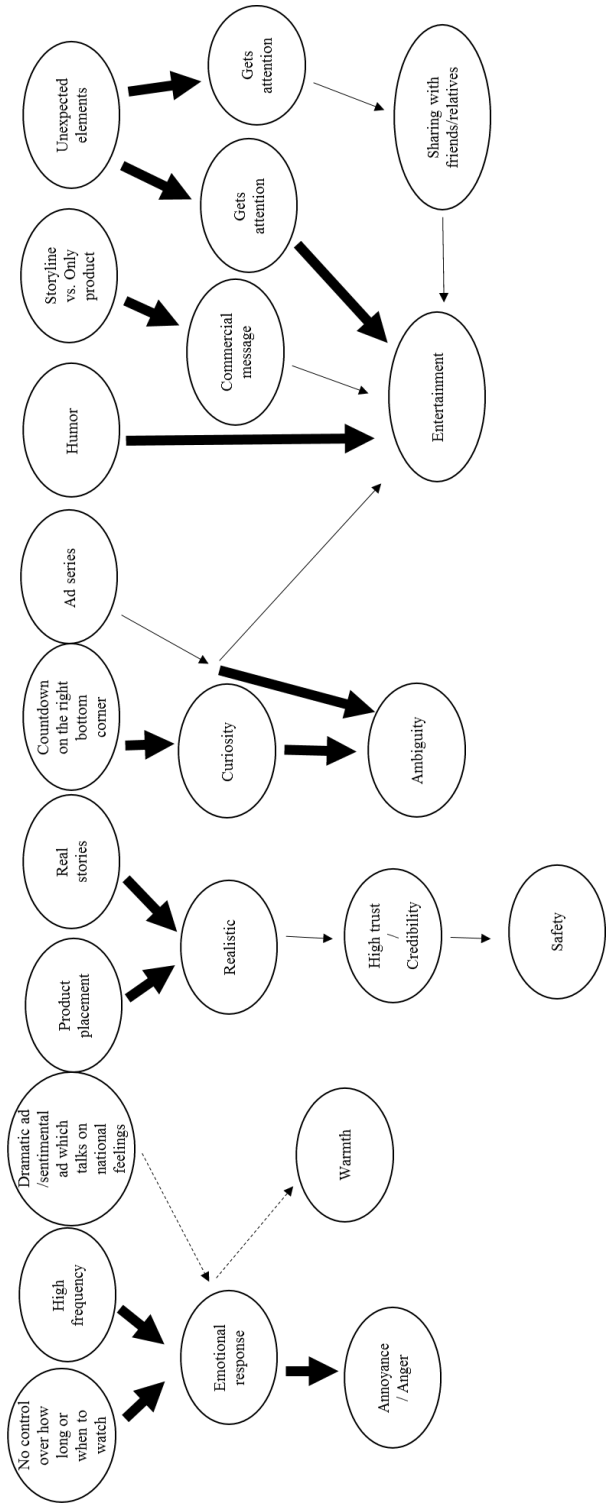
*Product placement:* The respondents consider that the product placement is more effective than the advertorials. It is found to be more realistic and more credible. Product placement creates a sense of confidence towards the brand (see Appendix 2 - Image 2A, the image brought by the interviewee represents the aforementioned relationship to the interviewee).

*Countdown on the right bottom:* The countdown answers the question “when will I be able to continue/begin to watch the TV series/show?” It satisfies the curiosity and lessens the negative emotions related to uncertainty. The respondents consider that their main goal is to watch TV and the countdown helps them to achieve their main goal. It helps them to learn when they will be able to “get rid of the ad” (see Appendix 2 - Images 2B, the image brought by the interviewee represents the aforementioned relationship to the interviewee). Figure 3 gives a visual summary of the attributes, consequences, and values related to TV ads.

#### **5.4. Personification and Comparison of YouTube and TV Ads**

At the end of the interviews, in order to further understand the perception differences between YouTube and TV ads, all 12 respondents were asked to do a comparison of the two ad channels. They were asked if YouTube ads and TV ads were actual people, what type of people they would be. The respondents were requested to compare the two people. The majority of the respondents considered that the YouTube ad would be a sociable, smiling, talkative, clever, cool, amusing, wise, dynamic, and young person. However, the TV ad was depicted as a person who is elderly, artificial, self-seeking, an insistent sales representative type, garrulous, dominant, self-disciplined, and has a classic style.

The descriptions suggest that YouTube ads have a more positive perception than TV ads in consumers’ minds. The respondents believe that they can get rid of YouTube ads by clicking the “skip ad” button, but they cannot skip the television ad. They feel less control over TV ads (see Appendix 2 - Images 2C, the image brought by the interviewee represents the aforementioned relationship to the interviewee). Even if they change the TV channel, they are still likely to coincide with an ad. As a result, they think that TV ads are more dominant than YouTube ads and tend to associate TV ads with insistent sales representatives.



**Figure 3:** Consensus Map for TV Ads

*Dotted lines indicate that less than 3 (out of 6) participants have mentioned the relationship.*

*Thin lines indicate that 3 or 4 (out of 6) participants have mentioned the relationship.*

*Thick lines indicate that 5 or 6 (out of 6) participants have mentioned the relationship.*

## 6. General Discussion

The findings indicate that TV and YouTube ads have perceived similarities and differences in terms of ad content and presentation elements. These differences in content and presentation elements lead to values that are drivers as well as barriers to watching YouTube and TV ads. The most mentioned values for TV ads were annoyance and anger whereas the most mentioned value for YouTube ads was entertainment. These values result from non-content related, channel-specific presentation formats. TV does not offer the opportunity to control how long or when to watch the ads. People do not want to be interrupted while watching their favorite TV series or program and the limited control over TV ads results in annoyance and anger.

The entertainment value for YouTube emerges especially from the use of vivid and luminous colors, dynamic backgrounds, and interactivity within the ad. Vivid colors are associated with real life and found to be attractive. Luminous backgrounds are linked to high energy and make consumers feel energetic and happy. They direct attention to the ad. Interactivity, or the opportunity to participate in the ad, is another distinctive point for YouTube. Interaction within the ad is considered fun and makes the time pass quickly. These YouTube elements grab attention and satisfy the need for entertainment. On both TV and YouTube, humorous ads, non-product focused ads, ads that come in series, and unexpected elements within the ad satisfy the need for entertainment.

Our findings reveal that consumers welcome learning from ads and tend to inquire about the new information. Especially on YouTube, consumers appreciate hearing about new research. Besides the need for entertainment, both YouTube and TV ads seem to satisfy the need for intellectual stimulation (learning) too.

The skip button in YouTube and the countdown on the right bottom corner of the TV screen are precious for viewers as they serve a similar purpose: the need for control. The viewers want control over the process either by finding a way to skip the ads or knowing how long is left for the ads. In addition, the respondents describe the skip button on YouTube ads as a tool to achieve their goals. The skip button enables the viewer to watch the YouTube video as soon as possible and, thus, satisfies the need for achievement. It is consistent with the literature that suggests that skippable video ads enhance user happiness (Pashkevich et al., 2012). Our findings add to a deeper understanding of the skip function and indicate that it is related to the feelings of control, efficiency, and success. In a similar way, the countdown on the right bottom corner of the TV satisfies curiosity and decreases ambiguity.

When consumers watch an ad about a success story, it recalls personal memories or feelings. They want to share these memories and feelings and, accordingly, the



ad content with their friends or relatives. The sharing of personal feelings and memories results in feelings of belongingness and warm relationships.

Not only ads that evoke personal stories but also ads that reflect others' experiences are perceived positively. The interviewees in our research revealed a strong preference to hear the experience of existing customers. They appreciate the real experiences since real life stories evoke feelings of trust and safety.

The values and the motivational factors that emerged in our study (e.g. need for entertainment, cognitive stimulation, belongingness and warm relationships, trust and safety) overlap with the needs that have been highlighted by Maslow (1943). Our findings reveal that even a mundane and seemingly passive activity such as watching an ad helps consumers to satisfy some of their basic needs.

In terms of the ad content, respondents indicate that they prefer consistency between the content they are watching and the ad. In other words, consumers prefer that the topic of the ad be related to the topic of the video or the show that it is embedded in. Consistency ensures fit between personal interests and ad content. This aspect seems to be especially important for YouTube ads.

Consumer response to ad presentation elements such as frequency and repetition are similar for both channels. Both YouTube and TV viewers dislike the high frequency and repetition elements of non-content-related presentation. Repetition of the ad causes loss of attention and results in boredom and feelings of anger and annoyance.

We observed that the reported emotions towards both TV and YouTube ads (e.g. happiness, enjoyment, warmth, joy) are highly positive as reported by Mai and Schoeller (2009) and Powers et al. (2012), but also have negative connotations as Coulter et al. (2001) highlights. Furthermore, our research reveals that, compared to YouTube ads, perception of TV ads is even more negative. For our interviewee pool – that is, consumers aged between 24 and 35 – TV ads are losing value against YouTube ads. A personification and direct comparison of the two channels reveal that YouTube ads are perceived to be more energetic, innovative, and younger than television ads. TV ads are described as elderly, classic, artificial, self-seeking, materialist, and loud. Our findings shed light into this differentiation in perception. Although YouTube ads do not necessarily differ from TV ads in terms of ad content, the presentation advantages (e.g. higher control, interactivity, colors, and background) of the ad channel enhance perception of the ads.

## **7. Managerial Implications**

The findings suggest that in order to prevent or limit the negative emotions related to the intervention of ads with the content of the show consumers are watching,

marketers should pay special attention to the consistency of the ad content with the program that it is embedded in. Furthermore, instead of advertorials, whenever possible, marketers should prefer product placement that feels like part of the show to decrease the consumer annoyance and anger.

Consumers are less likely to pay attention to online advertisements (Nielsen, 1997). However, findings from our research suggest solutions to this problem. In order to get consumers' attention, the ads should be interactive, use dynamic as well as vivid colors, use action scenarios in the ads, and appeal to the sense of curiosity. Moreover, in line with previous studies (Mai and Schoeller, 2009), the findings highlight that use of music or jingles within the ad increases memorability and makes the ad catchy and appealing.

Furthermore, results reveal that marketers should not be scared of using realistic stories and educational materials in ads. Consumers welcome cognitive stimulation and, in fact, share relatable as well as new information with others. Success stories are also highly shared with others. The crucial point is to make the presentation entertaining while giving a sense of control over the ad, possibly through the countdown on the right bottom corner or the skip button. In other words, realistic, informative, consistent content presented in a humorous, entertaining style is likely to be highly affective.

## **8. Limitations and Future Research**

Our results are limited in the sense that they reflect the findings from 12 respondents. This limitation, however, did not hinder the main goal of comparing TV advertising to YouTube advertising. The findings overlap with and advance previous research while revealing the particular elements within ads that fulfill specific consumer motivations.

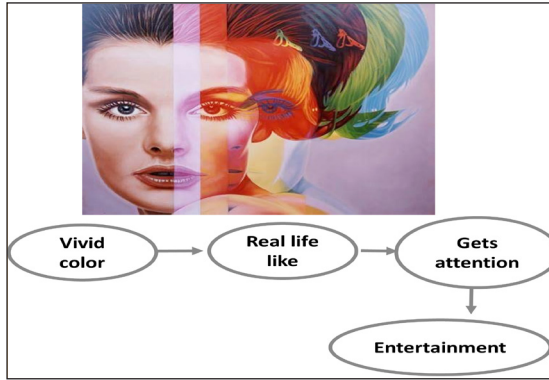
One interesting extension of this research would be to collect additional information about individual differences to test whether these differences affect preference for specific ad channels. For instance, need for control and need for stimulation may enhance preference for YouTube ads. Future research may use quantitative techniques (e.g. surveys, experiment) to measure individual differences and ad channel preference.

## References

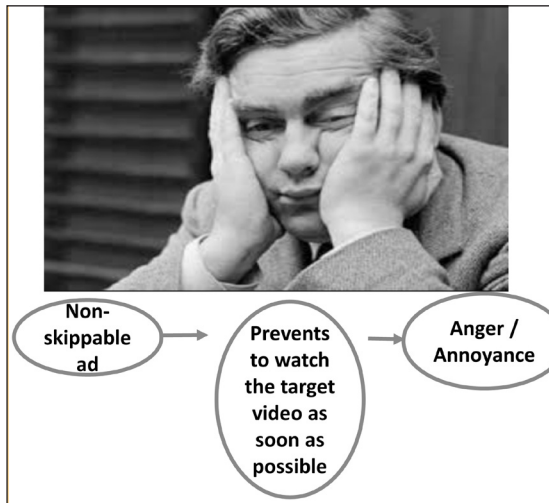
- Bagley, C. E., Clarkson, G., and Power, R.M. (2006). Deep Links: Does Knowledge of the Law Change Managers' Perceptions of the Role of Law and Ethics in Business? *Houston Law Review*, 47(2), 259-295.
- Bang, H. J. and Lee, W. (2016). Consumer Response to Ads in Social Network Sites: An Exploration into the Role of Ad Location and Path. *Journal of Current Issues & Research in Advertising*, 37(1), 1-14.
- Christensen, G. L. and Olson, J.C. (2002). Mapping Consumers' Mental Models with ZMET. *Psychology & Marketing*, 19(6), 477-502.
- comScore (2012). U.S. Online Video Rankings, 2012. Retrieved November 21, 2017, from [http://www.comscore.com/Press\\_Events/Press\\_Releases/2012/5/comScore\\_Releases\\_April\\_2012\\_U.S.\\_Online\\_Video\\_Rankings](http://www.comscore.com/Press_Events/Press_Releases/2012/5/comScore_Releases_April_2012_U.S._Online_Video_Rankings)
- Coulter, R.A., Zaltman, G., and Coulter, K.S. (2001). Interpreting Consumer Perceptions of Advertising: An Application of the Zaltman Metaphor Elicitation Technique. *Journal of Advertising*, 30(4), 1-21.
- Hawley, M. (2009, July 6). Laddering: A Research Interview Technique for Uncovering Core Values. Retrieved November 21, 2017, from <http://www.uxmatters.com/mt/archives/2009/07/laddering-a-research-interview-technique-for-uncovering-core-values.php>
- Hubspot. (2017). The ultimate List of Marketing Statistic. Retrieved November 21, 2017, from [https://www.hubspot.com/marketing-statistics?\\_ga=2.237885315.269465872.1494204231-81034476.1494204231](https://www.hubspot.com/marketing-statistics?_ga=2.237885315.269465872.1494204231-81034476.1494204231)
- Kemp, S. (2016). Digital in 2016 Global We are Social's Compendium of Global Digital, Social, and Mobile Data, Trends, Statistics. Retrieved November 21, 2017, from <http://wearesocial.com/uk/special-reports/digital-in-2016>
- Ling, IL., Yang, CM., and Liu, YF. (2015). Penetrating Adolescents' Mental Models of mp3 with ZMET. In: Campbell C. (eds) *Marketing in Transition: Scarcity, Globalism, & Sustainability*. Developments in Marketing Science: Proceedings of the Academy of Marketing Science. Springer, Cham, 821-834.
- Mai, L. and Schoeller, G. (2009). Emotions, Attitudes and Memorability Associated with TV Commercials. *Journal of Targeting, Measurement and Analysis Marketing*, 17(1), 55-63.
- Maslow, A. H. (1943). A Theory of Human Motivation. *Psychological Review*, 50(4), 370-396.
- Nielsen, J. (1997) "How Users Read on the Web." Nielsen Norman Group. Accessed January 2015. <https://www.nngroup.com/articles/how-users-read-on-the-web/>
- NielsenWire. (2012). Top U.S. Online Video Sites, 2012. Retrieved November 21, 2017, from [http://blog.nielsen.com/nielsenwire/online\\_mobile/may-2012-top-u-s-online-video-sites/](http://blog.nielsen.com/nielsenwire/online_mobile/may-2012-top-u-s-online-video-sites/)

- Pashkevich, M., Dorai-Raj, S., Kellar, M., and Zigmond, D. (2012). Empowering Online Advertisements by Empowering Viewers with the Right to Choose: The Relative Effectiveness of Skippable Video Advertisements on YouTube. *Journal of Advertising Research*, 52(4), 451-457.
- Pieters R., Wedel M., and Batra R. (2010). The Stopping Power of Advertising: Measures and Effects of Visual Complexity. *Journal of Marketing*, 74(5), 48-60.
- Powers, T., Advincula, D., Austin, M. S., Graiko, S., and Snyder, J. (2012). Digital And Social Media in the Purchase Decision Process: A Special Report from the Advertising Research Foundation. *Journal of Advertising Research*, 52(4), 479-489.
- Precourt, G. (2013). What we Know about TV Today (And Tomorrow). *Journal of Advertising Research*, 53(1), 3-4.
- Proctor S., Pappasolomou-Doukakis, I., and Proctor, T. (2001). What are Television Advertisements Really Trying to Tell us? A Postmodern Perspective. *Journal of Consumer Behavior*, 1(3), 246-255.
- Rodgers, S. and Thorson, E. (2000). The Interactive Advertising Model: How Users Perceive and Process Online Ads. *Journal of Interactive Advertising*, 1(1), 42-61.
- Romaniuk, J. (2009). The Efficacy of Brand Execution Tactics in TV Advertising, Brand Placements and Internet Advertising. *Journal of Advertising Research*, 49 (2), 143-150
- Stephen, A.T. (2016). The Role of Digital and Social Media Marketing in Consumer Behavior. *Current Opinion in Psychology*, 10, 17-21.
- Supphellen, M. (2000). Understanding Core Brand Equity: Guidelines for in-depth Elicitation of Brand Associations. *International Journal of Marketing Research*, 42(3), 319-338.
- Teichert, T., Bressette, K., and Wagenführer, D. (2014). Deep metaphors for Consumer Engaging in Social Media. Retrieved November 21, 2017, from <http://www.marketing-trends-congress.com/archives/2014/pages/PDF/323.pdf>
- Tellis, G. J. and Weiss, D.L. (1995). Does TV Advertising Really Affect Sales?: The Role of Measures, Models and Data Aggregation. *Journal of Advertising*, 24 (3), 1-12.
- Zaltman, G. (1997). Rethinking Market Research: Putting People Back in. *Journal of Marketing Research*, 34(4), 424-437.

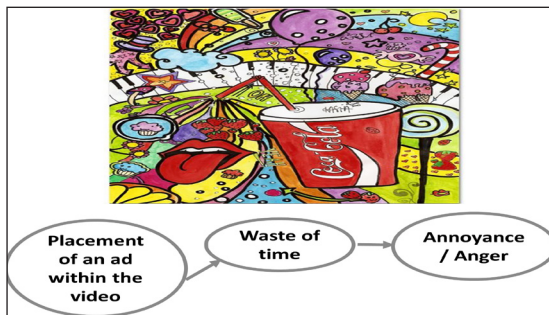
**APPENDIX 1:** A sample of the images brought by interviewees to describe *YouTube Ads*



**Image 1A**

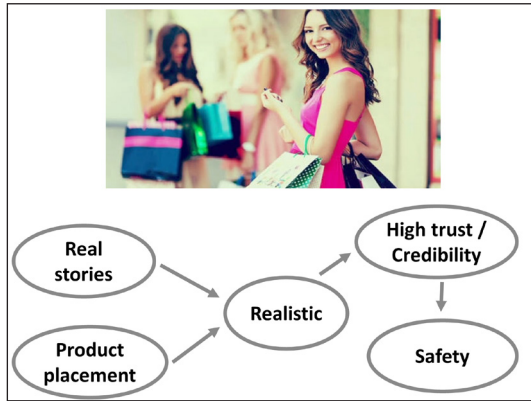


**Image 1B**

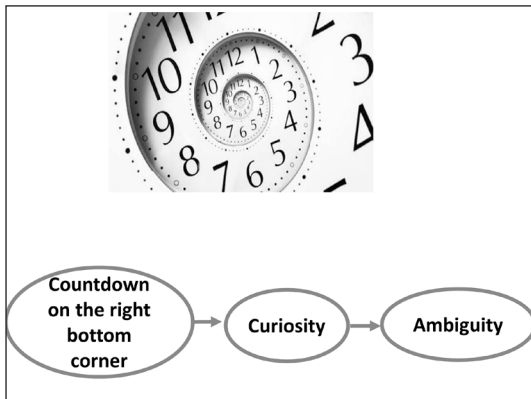


**Image 1C**

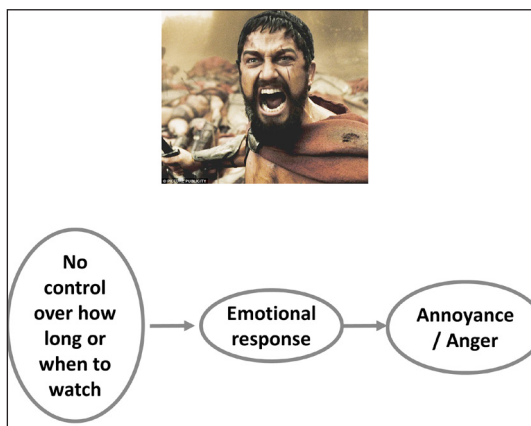
**APPENDIX 2:** A sample of the images brought by interviewees to describe *TV Ads*



**Image 2A**



**Image 2B**



**Image 2C**