

European Advertising Academy

RESEARCH

Vesna Zabkar

Martin Eisend *Editors*

Advances in Advertising Research VIII

Challenges in an Age
of Dis-Engagement



EUROPEAN
ADVERTISING
ACADEMY



Springer Gabler

European Advertising Academy



Executive Board Members:

- P. De Pelsmacker, Antwerp, Belgium
- M. Eisend, Frankfurt an der Oder, Germany
- S. Diehl, Klagenfurt, Austria
- T. Langner, Wuppertal, Germany
- S. Rosengren, Stockholm, Sweden
- H. Voorveld, Amsterdam, The Netherlands
- S. Boerman, Amsterdam, The Netherlands
- V. Zabkar, Ljubljana, Slovenia

The objective of the European Advertising Academy (EAA) is to provide a professional association to academics and practitioners interested in advertising and its applications that will promote, disseminate and stimulate high quality research in the field.

Executive Board Members:

Prof. Patrick De Pelsmacker
University of Antwerp, Belgium

Prof. Martin Eisend
Europa-Universität Viadrina
Frankfurt an der Oder
Germany

Prof. Sandra Diehl
Alpen-Adria-Universität Klagenfurt
Austria

Prof. Tobias Langner
Bergische Universität Wuppertal
Germany

Prof. Sara Rosengren
Stockholm School of Economics
Sweden

Prof. Hilde Voorveld
University of Amsterdam
The Netherlands

Dr. Sophie Boerman
University of Amsterdam
The Netherlands

Prof. Vesna Zabkar
University of Ljubljana
Slovenia

More information about this series at <http://www.springer.com/series/12465>

Vesna Zabkar · Martin Eisend
(Eds.)

Advances in Advertising Research VIII

Challenges in an Age
of Dis-Engagement

 Springer Gabler

Editors

Vesna Zabkar
Ljubljana, Slovenia

Martin Eisend
Frankfurt (Oder), Germany

European Advertising Academy

ISBN 978-3-658-18730-9

ISBN 978-3-658-18731-6 (eBook)

DOI 10.1007/978-3-658-18731-6

Library of Congress Control Number: 2017944624

Springer Gabler

© Springer Fachmedien Wiesbaden GmbH 2017

This work is subject to copyright. All rights are reserved by the Publisher, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilms or in any other physical way, and transmission or information storage and retrieval, electronic adaptation, computer software, or by similar or dissimilar methodology now known or hereafter developed.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.

The publisher, the authors and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, express or implied, with respect to the material contained herein or for any errors or omissions that may have been made. The publisher remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.

Printed on acid-free paper

This Springer Gabler imprint is published by Springer Nature

The registered company is Springer Fachmedien Wiesbaden GmbH

The registered company address is: Abraham-Lincoln-Str. 46, 65189 Wiesbaden, Germany

Advances in Advertising Research: Challenges in an Age of Dis-Engagement

Vesna Žabkar and Martin Eisend

Ljubljana, the European Green Capital 2016, was the venue for the 15th ICORIA conference, hosted by the University of Ljubljana, Faculty of Economics, in June/July, 2016. The conference was the annual meeting of the European Advertising Academy that gathered academics from more than 20 countries to exchange ideas and insights into present-day advertising topics. More than 120 papers were organized into 32 parallel sections. Based on a double blind reviewing process, best papers from the conference were invited to be developed further and submitted to *Advances in Advertising Research Vol. VIII: Challenges in an Age of Dis-Engagement*, the book you hold in your hands.

The twenty-one chapters in the book represent a wide variety of topics that relate to the latest research on advertising. In line with the conference theme, the authors address challenges in research and management that pertain to media, contents, and audiences. These challenges refer to evidence of increasing/decreasing interactions between actors in social, cultural, and economic systems we live in.

A special focus of the conference was on the concept of dis-engagement. There is a variety of interpretations of engagement: it can be described as either an emotional involvement, as connection and/or participation, as behavioral participation in activities beyond transactions or as a psychological state of being involved or interested in a certain issue. Authors of book chapters addressed emotional involvement, behavioral participation or other interactions between actors in various research topics.

The chapters are listed in alphabetical order by chapter titles. We start with a typology of minimalism in advertising, look into readers' recognition and evaluation of native advertising on online news websites, reflect on name-letter and birthday-number effects in advertising, explore children's advertising literacy related to website advertising, elaborate on importance of online reviews which are actually read, and look into promotional messages in sacred contexts. We examine effects of brand placement disclosure and effects of an ad-medium congruency on ads' effectiveness, analyse the influence of physical spaces in measuring emotions through facial expressions, explore the impact of metaphoric associations on perceptions of the nutritional content of food products, and compare consumers' response to language choices in product advertisements. Furthermore, we set foundations for creativity research in rhetoric theory, look

into integrative logos for co-product evaluation, research specific aspects of higher education advertising (musical congruity), explore media multitasking in background advertising processing, relate print ads evaluation to consumer testing signs, and look also into advertising agencies' roles and their clients' loyalty. Finally, we reflect on inconsistencies in cultural values and practices in advertising, explore effective message strategies in breast-cancer prevention advertising, learn about efficient poses of testimonials for food products and tastiness evaluations, and conclude with the role of assertiveness for compliance intention in risk communication messages. The chapters also provide innovative ideas for future research in advertising, underlining again that this is a fast-evolving field of study.

We would like to take this opportunity to thank the EAA, the organizing committee of the 15th ICORIA, and all the authors who have contributed to this book. We hope that you find the contents of this volume thought-provoking and helpful in shaping your future research ideas.



EUROPEAN ADVERTISING ACADEMY

The objective of the association is to provide a professional association to academics and practitioners interested in advertising and its applications that will promote, disseminate and stimulate high quality research in the field.

The association particularly serves as a meeting and communication forum for its members. It offers a network for the exchange of knowledge on an international level and constitutes a framework allowing for a better dissemination of information on research and teaching.

The association also aims at the development of relations with all other professional and research-oriented associations which are active in the field, as well as with European or international committees and authorities concerned with political decision making, active in this field.

The EAA is closely related to the yearly International Conference on Research in Advertising (ICORIA). The purpose of the conference is to create a forum where people studying advertising in the academic world could exchange ideas, and where they could meet with practitioners who have experience with advertising in the commercial world.

Every natural person that is professionally concerned with or interested in research or teaching in the field of advertising is, irrespective of nationality, eligible to become a full member of the association.

For further information please visit our website: www.icoria.org

Table of Contents

Preface	V
<i>Kostoula Margariti, Christina Boutsouki, Leonidas Hatzithomas, and Yorgos Zotos</i> A Typology of Minimalism in Advertising	1
<i>Simone Krouwer and Karolien Poels</i> Article or Ad? Readers' Recognition and Evaluations of Native Advertisements on Online News Websites	17
<i>Barbara Keller and Heribert Gierl</i> Can Advertisers Benefit from the Name-Letter- and Birthday-Number Effect?	31
<i>Ini Vanwesenbeeck, Suzanna J. Oprea, and Tim Smits</i> Can Disclosures Aid Children's Recognition of TV and Website Advertising?	45
<i>Ewa Maslowska, Edward C. Malthouse, and Vijay Viswanathan</i> Do Online Reviews Affect Customers Differently When They Are Actually Read?	59
<i>Benjamin Boeuf and Jessica Darveau</i> Don't Disturb the Dead: Consumers' Attitude toward Promotional Messages on Post-Mortem Facebook Pages	71
<i>Anneroos R. Smink, Eva A. van Reijmersdal, and Sophie C. Boerman</i> Effects of Brand Placement Disclosures: An Eye Tracking Study Into the Effects Of Disclosures and the Moderating Role of Brand Familiarity	85
<i>Alicja Grochowska and Andrzej Falkowski</i> External and Internal Context in the Coherence of Advertisement: An Empirical Study on the Affect to the Ad and Brand	97

<i>JM Ausin-Azofra, Jaime Guixeres, Enrique Bigné, Mariano Alcañiz</i> Facial Expressions to Evaluate Advertising: A Laboratory versus Living Room Study	109
<i>Stefan Thomas and Heribert Gierl</i> High and Light, Dark and Heavy? Using Metaphoric Associations to Affect Perceptions of the Nutritional Content of Food Products	123
<i>Andreu van Hoof, Frank van Meurs, and Danique Spierts</i> In Arabic, English, or a Mix? Egyptian Consumers' Response to Language Choice in Product Advertisements, and the Role of Language Attitudes	139
<i>Alexander Tevi and Scott Koslow</i> In the Beginning Was the Word: Establishing the Foundations for Creativity Research in Rhetoric Theory	155
<i>Antonia Kraus and Heribert Gierl</i> Increasing Co-Product Evaluations by Using Integrative Logos	169
<i>Morteza Abolhasani and Steve Oakes</i> Investigating the Influence of Musical Congruity in Higher Education Advertising: A Genre Congruity Perspective	183
<i>Edith G. Smit, Claire M. Segijn, Wendalin van de Giessen, Verena M. Wottrich, Lisa Vandeberg, and Hilde A. M. Voorveld</i> Media Multitasking and the Role of Task Relevance in Background Advertising Processing	197
<i>Carina Havlicek and Eva Marckhgott</i> Nothing Beats Quality? The Influence of Consumer Testing Signs on the Evaluation of Print Ads	213
<i>Maja Arslanagic-Kalajdzic and Vesna Zabkar</i> Partnership in the Forefront: Advertising Agencies' Roles and Business Clients' Loyalty	227
<i>Salman Saleem and Jorma Larimo</i> Reflection of Values-Practices Inconsistency in Advertising from Finland	237

<i>Fanny V. Dobrenova, Sonja Grabner-Kräuter, Sandra Diehl, and Ralf Terlutter</i> Salient Appeals in Advertising Promoting Breast Self-Examination and Mammography Examination	253
<i>Martina Manouras and Heribert Gierl</i> Should She Hold It or Should She Eat It? The Efficient Pose of Testimonials to Improve Perceptions of Tastiness of Food Products	269
<i>Marina Isabel Wieluch</i> When Risk Communication Messages Should Be Assertive: Differentiating the Moderating Effects of Perceived Issue Importance and Perceived Susceptibility	283

A Typology of Minimalism in Advertising

Kostoula Margariti, Christina Boutsouki, Leonidas Hatzithomas, and Yorgos Zotos

1 Introduction and Purpose of the Study

Minimalism is a dynamic movement that relates to a number of fields ranging from architecture and arts (Adcock, 1990; Botha, 2014; Stevanovich, 2013; Stockl, 2009) to interface (Lenay and Stewart, 2012; Wren and Reynolds, 2004) and computing design (Osen, 1982; VanEenoo, 2011). As a style, it involves simple design formats (Burgess, 1997), sparseness (Botha, 2014; Inbar et al., 2007), and visual peace (Stevanovich, 2013). Minimalism narrates the use of "*limited material in order to create the desired effect*" (VanEenoo, 2011, p.7). It also refers to primary structures (Adcock, 1990; Mollerup, 2007) and the quality of simplicity (Inbar et al., 2007). Recent studies highlight the influence of minimalism on marketing and in particular on product design (Chou, 2011), and advertising (Botha, 2014). Reductive advertising strategies such as the use of extended white space are incorporated in order to reflect quality, high aesthetics (Pracejus et al., 2013) and a resistance towards anything excessive. Minimalism in advertising provides a transparent, modest design that limits potential distraction (Jackson et al., 1994; Wren and Reynolds, 2004), while at the same time probes message recipients to put the finishing touches in the incomplete elements (Abadi-Nagy, 2001). Minimalism challenges the ornamentation and "noise" of post-modernity (Reynolds, 2012; Stevanovich, 2013), while it aims at communicating only the essence (Botha, 2014; Inbar, 2007; Osen, 2013; Stevanovich, 2013) of unique or multiple messages (Pracejus et al., 2012; Stockl, 2009; Thorlacius, 2007).

However, despite the existence of scattered evidence in various disciplines of the elements of minimalism, there is little information as to what establishes minimal advertising. This lack of a comprehensive (Botha, 2014), consolidated definition of minimal print advertisements objectively and systematically identified (Holsti, 1969; Stemler, 2001), constitutes the focus of this research. Based on a quantitative content analysis of 400 advertisements (Koble and Burnett, 1991) and a thorough investigation of fragmented references in the literature, the study attempts to provide a definition and typology of minimalism in print advertising.

2 Literature Review

2.1 *The Dynamic Nature of Minimalism*

The dynamic nature of minimalism sets it freestanding of any specific, social, historical or conceptual context (out-contextuality) (Case, 2012; Gudkova, 2014; Peeters, 1983; Pracejus et al., 2006). Academics and practitioners encounter difficulties in placing minimalism in either the modern or post-modern era. Hence, it is the purpose of this research not to define minimalism on the basis of modernism or postmodernism, but rather to establish that it carries the elements of both. Minimalism entails a contemporary cultural aspect of each era, without being specifically bound to any of them, it is rather era-free (Firat et al., 1994). Its ability to flow through time adjusts and absorbs elements of each period. This is apparent not only in its design characteristics but also in its transferred meanings (Abadi-Nagy, 2001; Bouchet, 1993; Burgess, 1997; Firat et al., 1994; Firat & Venkantesh, 1993; Scott, 1993; Van Eenoo, 2011). Modern minimalism signifies realism, single meanings, and absence of colors or of any excessive use of secondary elements, whereas post-modern minimalism reflects hyper-realism, freedom to arrive to multiple meanings, heteroglossia and the use of restricted, ornamented elements (Firat et al., 1993; Firat et al., 1994; O' Donohoe, 2001). In each case, though, minimalism is a human-oriented approach that tries to exclude the noise of contemporary society. It focuses on distilling down the essence and maintaining a pure, visual information, whether it refers to materials, visual elements, sound, texts and surfaces. All in all, it is about the fundamental coexistence of presence and absence (Botha, 2014; VanEenoo, 2011).

2.2 *Minimalism: From Architecture to Advertising*

As already stated, minimalism is a movement that affects a variety of sectors ranging from science and art to everyday life (Osen, 1982; Wren and Reynolds, 2004). Architecture in particular, constitutes a primary area of interest in minimalism (Stevanovich, 2013). The present paper, borrows architectural elements in order to extract the appropriate characteristics for the construction of a contemporary definition of minimal print advertising (Stockl, 2009). Space and secondary elements are regarded as units that constitute the whole, whether they refer to a room, a building or an advertisement (Gudkova, 2014; Stevanovich, 2013).

Minimalism first appeared as a movement in 20th century architecture with a reference to "Pure" or "Zero" architecture (Botha, 2014). "Less is More" was firstly introduced as the philosophy and aesthetic of German-American architect, Ludwig Mies van der Rohe, and soon became the emblematic notion of minimalism, implying the existence of clearness and spatial management (Pracejus et al.,

2006). Ibelings (1988) enhances the above argument by positing that minimalist architecture (as for example the Scandinavian) is self-sufficient, without any implications, though, managing to communicate a highly aesthetic experience of space, light and materials, leading recipients to draw their own conclusions (Pant et al., 2014). At the same time, a minimalist design, mainly characterized by open, full-of-light, unified and transparent spaces, indicates clarity and the disengagement from materialism (Droge, 1989; Pant et al., 2014; Wilkie and Farris, 1975). It also refers to the revival of Plato's code of Ethic, according to which, humans should distance themselves from any hedonic or materialistic urge, and focus on the essence of anything (Chave, 2008; Frede, 2016). Minimalism is mainly defined by the extended use of large, open spaces which are mostly monochrome, and in shades of gray (Botha, 2014; Gudkova, 2014; VanEenoo, 2011). A minimalist design is approached through simplicity, utmost balance and symmetry (Mollerup, 2007). The superiority of space identified in previous research (Gudkova, 2014) is underlined by the Gestalt Theory (Adcock, 1982). According to its principles, space is defined by homogeneity and unity, considering the stimulus as a whole and preventing it from being fragmented down to its components (Garaszczuk, 2015; Stevanovich, 2013). In addition, minimalist architecture stands for functionality (Stevanovich, 2013), minimum zoning (Gudkova, 2014; Jaikumar, 1996) and the absence of any ornamented element (Jencks, 2003). Moreover, it is detected in wabi-sabi aesthetic principle, which derives from the zen philosophy, and is expressed through pure, unified and simple spaces in Japanese architecture (Cairns, 2011). The latter approaches minimalism through the use of sophisticated, balanced and uncluttered design, without distractions or ornamentations (Karg, 2015; Reynolds, 2012). Thus, minimalism promotes space salience (Garaszczuk, 2015; Pracejus et al., 2006) whilst reducing the secondary elements (Gudkova, 2014; Stevanovich, 2013; Shih et al., 2011).

Secondary elements in minimalist architecture follow the principles of Gestalt Law of Pragnaz (Law of Simplicity) that stands for the form's simplicity (Chou, 2011; Garaszczuk, 2015). Elements are defined by reduced, formalized, geometrical design, strict lines and linearity (Chave, 2008) and technical, constructive accuracy (Adcock, 1982; Stevanovich, 2013).

2.3 *Minimalism in Marketing and Advertising*

In a recent study, Chou (2011) defines minimalism as a design style that can be also applied to product design, emphasizing unity, reduced number of clear geometric shapes, and minimum ornamentation, (mostly neutral color combinations). Minimalist references in advertising are largely fragmented and mainly associated with the quantity of information (Olsen et al., 2012). Contemporary advertising not only tries to inform but also transform, offering joy and pleasure

to its recipients (O' Donohoe, 2001). This transition implies differences in the communication style and information itself. Advertising is oriented toward a more rhetoric, emotional and elegant style that contributes to a complete experience (Hu et al., 2014; Morris, 2005; Pant et al., 2014). This is also suggested by Pollay (1985), whose study claims that visual rhetoric and artistic elements are enhanced in advertising, especially after 1970. Content analysis on the enduring evolution of advertising (McQuarrie and Phillips, 2008) suggests that its manifested content comprises of integrated pictorial layouts and visual rhetoric elements. An earlier study (Feasley and Stuart, 1987) reported the transformation of the layout from copy-heavy to simple and uncluttered. Stockl (2009) suggests that a minimalist ad focuses on the reduction of the textual and pictorial content to a few signs (semiotic minimalist ads), since the larger the quantity of information is in the ad, the lower its quality is considered (Hutton and Nolte, 2011).

2.4 *Developing a Typology for Minimal Advertising*

The fragmented references in literature review highlight three major elements in minimal, print advertising; namely space, images and text (Garaszczuk, 2015; Hutton and Nolte, 2011; Olsen et al., 2012; Pieters et al., 2010).

2.4.1 The Saliency of Space

A number of studies indicate with distinct clarity that the monochrome, white space, linked with the minimalist movement in architecture, is also applicable in advertising (Olsen et al., 2012; Pracejus et al., 2013). Whereas in the past the white space's palette ranged between black and white nowadays it only requires a monochrome approach (Eldesouky, 2011). White space is considered to be a conspicuous, non-pictorial, visual trope that highlights absence rather than presence. White space is part of visual rhetoric's evolution in the 20th century that tries to communicate sophistication, status and beauty (Inga, 2012). It, also, depicts visual simplicity, clarity, modesty and artistic value (Gibbons, 2005), an element of "pure signaling" (Pracejus et al., 2013, p.212). Hence, white space transfers its own meanings to brands as "*empty space has a purpose*", (Reynolds, 2012, p.161). More importantly, white space maps the syntax (Stockl, 2009), sequence and allocation of text (such as headline and brand name) and images (Olsen et al., 2012; Stockl, 2009), that complement each other (Torresi, 2008). White space is not just a peripheral cue, but the salient part of visual lexicon of the commercial speech (Garaszczuk, 2015). Hence, it could be argued that the extent of space as well as the number and the shade of colors constitute the core elements of minimal print advertising.

2.4.2 The Complementary Role of Images

Images in minimal advertising have been the focus of research with respect to their relative presence or absence (Hanssens and Weitz, 1980; Olsen et al., 2012) or the appropriate number of images incorporated in an ad (Pieters et al., 2010; Singh et al., 2000). Images in contemporary print advertising occupy a large proportion of the ad (Aydinoglu and Cian, 2014), and incorporate characteristics, such as visual simplicity or complexity (density of visual detail in terms of color, luminance and edges), and abstraction in the form of graphic manipulation (Eldesouky, 2011). Minimal advertising is manifested with reduced graphics (Rosen and Purinton, 2004) the absence of intense colors and the prevalence of shades of gray (Wang et al., 2007). A minimal design is void of shadows or shading effects, while in terms of geometry, it mandates abstraction, simple lines and clear shapes (Eldesouky, 2011). Hence, it could be argued that the number and extent of images, as well as the geometry, shades and number of colors in the images are significant characteristics in minimal print advertising.

2.4.3 Text

Prior research has highlighted the influence of textual elements in advertising. Fennis et al. (2012) refer to the “minimal copy” of an ad, denoting the brand name only, void of complex, textual elements. Text, just as images, complements space (Torresi, 2008), promotes visual simplicity (Fennis et al., 2012) and reduces textual content (Stockl, 2009). The quantity of text is also restricted to a few words and to a narrow extent in terms of the occupied space (Huton and Nolte, 2011; Lee and Lee, 2004), providing ample room and empowering images (Eldesouky, 2011; Morris, 2005). Consequently, the number of words included in an ad, the extent of text, the font type size and its homogeneity are regarded as factors that could contribute to the development of minimal print ads. An overview of the elements that could constitute the features of minimal advertising is provided in Table 1.

3 Methodology

Content analysis was used for the development of a contemporary, minimal, print advertising typology. Overall, 400 contemporary ads were selected out of a total of 1,258 ads that were randomly chosen and retrieved from <http://adsoftheworld.com/> which is one of the largest, advertising archives in the world. The advertisements were classified according to the three dimensions; space, image and text, identified in the literature review (Table 1). This study does not probe specific products, yet it includes a variety of product categories ranging from beauty and personal care products to electronics and cars.

3.1 *The Typology*

The element of "Space" consists of three characteristics that refer to (a) the extent of white space, (b) the number of colors and (c) the actual colors used to define space. The "Image" dimension consists of five characteristics that refer to (a) the number of images, (b) the extent of images, (c) the geometry of images, (d) the number of colors, (e) the actual colors in images. "Text" refers to (a) the number of words, (b) the extent of words, (c) the font-type size (d) the homogeneity of font-type size, (e) the number of colors in text, and (f) the text's actual colors. Out of the three elements proposed in this study, the element of "space" is considered to be the core component in the definition of minimal print advertising (Table 1).

3.2 *The Process*

As proposed in the literature, minimalist design is characterized by large, open, monochrome (in shades of grey) salient spaces (Adcock, 1982; Botha, 2014; Garaszczuk, 2015; Gudkova, 2014; Pracejus et al., 2006; VanEnoo, 2011). Hence it is the suggestion of this study that contemporary, minimalist, print advertisement should incorporate, at least a large (over half the size of the total ad) monochrome space. Based on this assumption an ad was included in the consideration set (400 ads) if it satisfied at least one of the two core elements of minimalism: extended white space and/or monochrome representation of the space. The image and text elements are regarded as secondary, supplementary characteristics.

The 400 ads were content analyzed twice by the same coder. A significant temporal distance (four weeks) between the two processes, ensures the reliability of the study. Intra-coder agreement was estimated based on Cohen's conditional Kappa. The recorded reliability coefficients for space were: $K=0.848$ for the extent space, $K=0.832$ for colors of space, $K=0.913$ for number of colors. Reliability coefficients for image ranged between $K=0.853$ for the extent of images, $K=0.892$ for the number of images and $K=0.945$ for image's geometry. The associated reliability coefficients for text were: $K=0.948$ for the number of words, $K=0.957$ for the font type size, $K=0.970$ for homogeneity of font type size, $K=0.951$ for text's number of colors and $K=0.929$ for the colors of text.

4 **Analysis and Discussion**

A one sample chi-square analysis was conducted in order to highlight the descriptive characteristics of contemporary, minimal print advertisements. The results indicate that all tested variables are statistically significant, except for the variable that assesses homogeneity of font type size (Table 2).

Table 1: Minimalist characteristics in advertising and architecture

<u>SPACE</u>	Extent	Number of Colors	Colors	Other
Advertising	White space is not just a peripheral cue but a salient element (Garaszczuck, 2015; Pracejus et al., 2006)	Monochrome white space, (Olsen et al., 2012; Pracejus et al., 2013)	White space maps the syntax (Stockl, 2009) White space/ sequence and allocation of text and images (Olsen et al., 2012; Stockl, 2009)	Simple, uncluttered layout (Feasley and Stuart, 1987; Olsen et al., 2012) Clean spaces Design modesty (Gibbons, 2005; Pracejus et al., 2013)
Architecture	Extended use of large, open, white/grey spaces (Botha, 2014; Garaszczuck, 2015; Gudkova, 2014; VanEeno, 2013) Superiority of space (Adcock, 1990; Gudkova, 2014) Homogeneity, Unity, Minimum zoning (Garaszczuck, 2015; Stevanovich, 2013; Gudkova, 2014) Salience of space (Garaszczuck, 2015)		Extended use of large, open, white/grey spaces Monochrome element (Botha, 2014; Garaszczuck, 2015; Gudkova, 2014; VanEeno, 2013)	

<u>IMAGE</u>	Sum of Elements	Extent	Geometry	Sum of Colors
Advertising	Quantity of elements (<i>Lee and Lee, 2004; Huton and Nolte, 2011</i>) Reducing pictorial & textual content, (<i>Stockl, 2009</i>) Presence/ absence of pictures (<i>Hanssens and Weitz, 1980; Olsen et al., 2012</i>) Appropriate number of images (<i>Pieters et al., 2010; Singh et al., 2000</i>)	Images and text complement space (<i>Torresi, 2008</i>)	Abstraction as a graphic manipulation Simple lines and shapes without any shadows, or shading effects (<i>Eldesouky, 2011</i>) Visual simplicity (<i>Gibbons, 2005; Pracejus, 2013</i>)	Less intense colors (mainly white and black and graphics) (<i>Eldesouky 2011; Zhang, 2004; Purinton, 2004; Rosen and Wang, 2007</i>)
Architecture	Lack of visible details “Frozen reduction” into primaries (<i>Gudkova, 2014; Stevanovich, 2013; Shih et al., 1996</i>)		Monochrome and simple elements (<i>Botha, 2014; Garaszczuck, 2015; Gudkova, 2014; VanEeno, 2013</i>) Simple form of elements (<i>Chou, 2014; Garaszczuck, 2015</i>) Reduced, formalized, geometrical design Technical accuracy in construction (<i>Adcock, 1990; Chave, 2008; Stevanovich, 2013</i>) Linearity/ Strict lines (<i>Chave, 2008</i>)	Monochrome and simple elements, (<i>Botha, 2014; Chou, 2014; Garaszczuck, 2015; Gudkova, 2014; VanEeno, 2013</i>)
<u>TEXT</u>	Sum of Elements	Extent	Font-type size	
Advertising	Quantity of elements (<i>Huton and Nolte, 2011; Lee and Lee, 2004</i>) Reducing pictorial and textual content (<i>Stockl, 2009</i>) Brand name only, with no more textual elements (Minimal copy) (<i>Fennis et al., 2012</i>)	Images and text act complementarily to space (<i>Torresi, 2008</i>)	Textual simplicity/complexity, (Minimal copy) (<i>Fennis et al., 2012</i>)	

Table 2: Frequencies and chi-squares

VARIABLES	FREQUENCIES	
	Minimal	Non-minimal
SPACE		
<u>Extent of white space</u> <i>Extent of white space in comparison to the total ad</i>	88.5%* ($\geq 1/2$)	11.5% ($< 1/2$)
<u>Monochrome space</u> <i>Number colors in white space</i>	89.8%* (monochrome)	10.2% (not monochrome)
<u>Space's colors in gray-scale</u> <i>Type of colors that appear in the majority of space</i>	64.3%* (grayscale)	35.7% (not grayscale)
IMAGES		
<u>Number of images</u> <i>Number of images included in an ad-excluding logo and product itself</i>	79.03%* (logo/product and 1 to 2 images)	21.2% (logo/product and more than 2 images)
<u>Extent of images</u> <i>Cumulative extent of images, compared to the total ad size</i>	88.5%* ($\leq 1/2$)	11.5% ($> 1/2$)
<u>Geometrical simplicity</u> <i>Geometrical simplicity or complexity of images</i>	75.8%* (simple)	24.2% (complex)
<u>Monochrome images</u> <i>Number of colors in the ad's images</i>	28.2% (monochrome)	71.8%* (not monochrome)
<u>Images in grayscale</u> <i>Type of colors in images</i>	40% (grayscale)	60%* (not grayscale)
TEXT		
<u>Number of words</u> <i>Number of words in an ad</i>	83.25%* (1 to 15 words)	16.75% (more than 16 words)
<u>Extent of text</u> <i>Cumulative extent of text, compared to the total ad</i>	99.5%* ($\leq 1/2$)	0.5% ($> 1/2$)
<u>Font type size</u> <i>Font type size that is mostly used in an ad</i>	82.8%* (≤ 12 points)	17.2% (> 12 points)

<u>Homogeneity of font type</u>		
<u>size</u>	46.5%	53.5%
<i>Existence of homogeneity in the text's font type size in ad</i>	(same)	(different)
<u>Monochrome text</u>		
<i>Number of colors in fonts</i>	81.3%* (monochrome)	18.7% (not monochrome)
<u>Text in grayscale</u>		
<i>Type of color in text</i>	83.5%* (grayscale)	16.5% (not grayscale)

* $p < 0.001$

In particular, the characteristics of the extent of white space ($p < 0.001$) and number of colors in white space ($p < 0.001$) are statistically significant, hence indicating that minimal print ads require white space that extends to over half of the total ad (88.5%) and that it is monochrome (89.8%) in order to clarify its salience. Furthermore, the type of colors in white space seems to be statistically significant ($p < 0.001$), indicating that most of the ads examined in the study are monochrome and in shades of gray (64.3%).

Moreover, chi square analysis posits that the number of images ($p < 0.001$) and the extent of images ($p < 0.001$), incorporated in minimal print ads, are of statistical importance. The majority of the ads included one or two images (extending to less than half the size of the ad (88.5%), besides the logo or the product itself (79.03%). Geometrical simplicity ($p < 0.001$), number of colors in images ($p < 0.001$) and actual colors used in images ($p < 0.001$) are also of statistical significance. Over 75.8% of the ads incorporated in the study consist of images that are of simple geometry, while, surprisingly, most of the images are not monochrome (71.8%) and in shades of gray (60%).

With respect to the elements of text, the analysis indicates that there is statistical significance in the number of words ($p < 0.001$), the extent of text ($p < 0.001$), font type size ($p < 0.001$), the number and type of colors in text ($p < 0.001$). The results suggest that most of the sample's ads include one to fifteen words, other than the brand name (83.25%), with an extent less than half the size of the total ad (99.5%). Moreover, the font type size is mainly 12-points (82.8%), monochrome (81.3%) and in shades of gray (83.5%). Nevertheless, homogeneity of font type size is not statistically significant ($p < 0.07$). This is attributed to the fact that only 46.5% of the ads in the sample display the particular characteristic of similar font type size (Table 2).

5 Conclusions

The present paper employs a quantitative content analysis in order to explore the characteristics of contemporary, minimalist, print advertisement, and develop a typology of minimal print advertising. The analysis is based on a sample of 400 ads with extended monochrome white space (Botha, 2014; Gudkova, 2014; Olsen et al., 2012; Pracejus et al., 2006; Pracejus et al., 2013; VanEenoo, 2013;).

Our findings support previous studies suggesting that minimal space is mainly in shades of gray (Garaszczuck, 2015; Olsen et al., 2012). We also claim that space is a dominant element in a minimalist, print ad, and sets the syntax of any other, secondary elements including images and text (Stockl, 2009).

With respect to images, we suggest that contemporary, minimalist, print ads consist of maximum two images, excluding the logo or product itself. Hence, the quantity of pictorial elements is restricted, as suggested by previous studies (Huton and Nolte, 2011; Lee and Lee, 2004; Pieters et al. 2010; Singh et al.2000; Stockl,2009). Moreover, the images are of simple geometry (Eldesouky, 2011) and restricted to less than half the size of the total ad. Hence, our study supports Torresi's (2008) suggestion that images complement space. However, our findings posit that images of a minimalist, print ad are not only monochrome and in shades of gray. This contravenes previous studies indicating that minimalism uses soft colors and white/black graphics (Zhang, 2004; Rosen and Purinton, 2004; Wang, 2007). It also challenges studies in Architecture maintaining that minimalist elements are mainly monochrome (Botha, 2014; Chou, 2014). This divergence could be attributed to the fact that the selected 400 print ads reflect contemporary Post-Modern characteristics such as ornamentation and protracted use of colorful images (Morris, 2005; Stevanovich, 2013). As a value judgment one could suggest that minimalism is a dynamic movement, shaped by characteristics that change over time and reflect contemporary culture.

With respect to the textual elements in a minimalist, print ad, the majority of the sample consists of one to fifteen words, excluding the products' brand name. Hence our findings are in accordance with previous studies discussing the appropriate quantity of elements of a minimalist stimulus (Huton and Nolte, 2011; Lee and Lee, 2004). The most commonly used font type is 12-points, mostly monochrome and in shades of gray. Previous studies (Botha, 2014; Fennis et al., 2012; VanEenoo, 2013), strongly support that simple, monochrome elements are a distinctive characteristic of minimalism. Moreover, the restricted text in combination with reduced images reinforces the superiority of white space (Adcock, 1990; Gudkova, 2014). Nevertheless, homogeneity of font type size was not fully supported in our study even though the literature review refers to the accuracy and simplicity of elements (Chave, 2008; Fennis et al., 2012).

As an endnote, it is suggested that this study offers significant insights to both academics and practitioners. It provides visions of a typology of contemporary, minimal, print advertising, by summing up and focusing on the discrete, uncluttered characteristics of an advertisement. It sets the basis for the construction of a tool (Table 2) that assesses textual and pictorial characteristics of minimal, print advertisements.

6 Limitations and Further Research

The present study is context specific. It is based on a sample of 400 print ads, selected from a population of contemporary ads reflecting post-modern influences. Hence, this intervenes in the definition of minimal advertising. Minimalism is a dynamic movement that incorporates specific characteristics of each era. As a result, there are descriptive characteristics of minimal ads that change over time, preventing the construction of a clear, consolidated definition.

Further research could apply this study and elaborate on other media such as television, online advertising, or websites in order to consolidate on the typology of minimal advertising. Moreover, it would be interesting to investigate the way and extent minimal advertising influences the advertising audience, by looking into attention, perception and attitude towards the ad.

Future research endeavors could use this typology in order to test whether, to what extent and in what way minimal advertising applies on different product categories, such as high or low involvement products. In particular, it would be interesting to analyze the potential, descriptive characteristics that a minimal, print advertisement might incorporate in the luxury goods sector, as a pure expression of customer-oriented strategy. Furthermore, it would be of interest to see potential moderating effect of motives on the impact of minimal ads on consumer behavior.

7 References

- Abadi-Nagy, Z. (2001), "Minimalism vs Postmodernism in Contemporary American Fiction", in: *Akademiai Kiado*, XXVIII/1 129-143
- Adcock, C. (1990), "James Turrell: The Art of Light and Space". Berkeley, CA: University of California Press, 36-59
- Aydinoglu N., Cian, L. (2014), "Show me the product, show me the model: Effect of picture type on attitudes toward advertising", in: *Journal of Consumer Psychology*, Vol. 24(4), 506-519
- Botha, M. (2015), "Why minimalism matters: radical quantity and the representation of immanence", in: *Textual Practice*, Vol. 29(4), 745-772
- Bouchet, D. (1994), "Rails without ties. The social imaginary and postmodern culture. Can postmodern consumption replace modern questioning?", in: *International Journal of Research in Marketing*, Vol. 11(4), pp.405-422.
- Burgess, J.A. (1997), "What is Minimalism about Truth?", *Analysis*, Vol.57(4), 259-267

- Cairns, J.(2011), "Tracing the rhetoric of contemporary Zen", Bachelor of Arts Thesis, University of Helsinki, Faculty of Arts, Department of World Cultures, East Asian Studies
- Case, D. (2012),"Looking for Information: A Survey of Research on Information Seeking, Needs, and Behavior". 3rd revised edition, Academic Press.
- Chave, A.C. (2008), "Revaluing Minimalism: Patronage, Aura, and Place", in: *The Art Bulletin*, Vol. 90(3), 466-486
- Chou, J.R. (2011), "A Gestalt-Minimalism -based decision- making model for evaluating product form design", in: *International Journal of Industrial Ergonomics*, Vol.41, 607-616
- Droge, Cornelia (1989), "Shaping the Route to Attitude Change: Central Versus Peripheral Processing Through Comparative Versus Noncomparative Advertising," in: *Journal of Marketing Research*, Vol.26, pp.193-204
- Eldesouky, D.F.B. (2011), "The use of abstract images in advertising design: "A study of requirements & impact", in: *Journal of Science and Arts*, Vol. 4(11), 513-520
- Feasley, F. G., Stuart, E.W. (1987) "Magazine Advertising Layout and Design: 1932-1982," in: *Journal of Advertising*, Vol.16 (2), 20-25
- Fennis, B.M, Das, E., Fransen, M. (2012), "Print advertising: Vivid content", in: *Journal of Business Research*, Vol. 65(6), 861-864
- Firat, A. F., & Venkatesh, A. (1993)," Postmodernity: The age of marketing", in: *International Journal of Research in Marketing*, Vol.10(3), pp.227–249
- Firat A.F, Shery, J.F, Venkatesh, A. (1994), "Post-Modernism, Marketing & the Consumer", in: *International Journal of Research in Marketing*, Vol.11, pp.311-316
- Frede, D. (2016), "Plato's Ethics: An Overview", *The Stanford Encyclopedia of Philosophy*, Winter 2016 Edition
- Garaszczuk, M. (2015), "Attentional-Capture Efficacy and Brand Qualities of Minimalist Packaging Design", Undergraduate Honors Theses, Paper 21
- Gibbons, J. (2005), "Art and Advertising", I.B Tauris &Co.Ltd, Chapter 2, 29-51
- Gudkova, T. (2014), "Minimalist Architectural Space as a Carrier of Connotations of Social Benefits (High Quality of Life)", *Review of European Studies*, Vol. 6(4), 122-126
- Hanssens, D.M, Weitz, B.A. (1980), "The effectiveness of Industrial Print Advertisements across Product Categories", in: *Journal of Marketing Research*, Vol.17(3), 294-306
- Holsti, O. R. (1969), "Content analysis for the social sciences and humanities". Reading, MA: Addison-Wesley.
- Hutton, S.B, Nolte, S. (2011), "The effect of Gaze Cues on Attention to Print Advertisements", in: *Applied Cognitive Psychology*, Vol. 25, 887-892
- Hu, V.P, Yin, H., Han, D., & Yu, F. (2012), "The Application of Similar Image Retrieval in Electronic Commerce", in: *The Scientific World of Journal*, Vol.2014, Article ID 579401
- Ibelings, H. (1998), "Supermodernism: Architecture in the Age of Globalisation", Rotterdam: NAI Publishers.
- Inbar, O., Tractinsky, N., & Meyer, J. (2007), "Minimalism in information visualization: attitudes towards maximizing the data-ink ratio", in: *Proceedings of the 14th European conference on Cognitive ergonomics: invent! explore!*, 185-188 .ACM

- Inga, D. (2012), "Dark Arts: Designed Communications and a New Rhetoric of Authenticity", in: *Design and Culture*, Vol.4(1), pp.5-26
- Jaikumar, R. (1996), "When More is Less: A Minimalist Architecture for Manufacturing", in: *European Management Journal*, Vol. 14(5), 433-441
- Jackson, F, Oppy, G, Smith, M. (1994), "Minimalism and Truth Aptness", in: *Oxford Journals, Mind Association*, Vol. 103, 287-302
- Jencks, C. (2003), "Visual Culture", Routledge, Taylor & Francis
- Karg, C. (2015). "New Fashion Minimalism in an affluent society: - A paradigm shift?", Thesis, The Swedish School of textiles, University of Boras
- Koble R.H, Burnett, M.S. (1991), "Content-Analysis Research: An examination of Applications with Directives for Improving Research Reliability and Objectivity", in: *Journal of Consumer Research*, Vol.18, 243-250
- Lenay, C., Stewart, J. (2012), "Minimalist approach to perceptual interactions", in: *Frontiers in Human Neuroscience*, Vol.6, (98), 1-18
- McQuarrie, E. F., Phillips B. J. (2008), "It's not your father's magazine ad: Magnitude and direction of recent changes in advertising style", in: *Journal of Advertising*, Vol. 37 (3), 95-106
- Mollerup, P. (2007), "Simplicity.", in: *Design Research Quarterly*, Vol.2 (1), 7-14.
- Morris, M. (2005), "Interpretability and social power, or, why postmodern advertising works", in: *Media, Culture & Society*, Vol. 27(5), 697-718
- O'Donohoe, S., (2001), "Living with ambivalence- Attitudes to advertising in postmodern times", in: *Marketing Theories Articles*, Vol.1(1), pp.91-108
- Olsen, G.D, Pracejus, J.W, O'Guinn, T.C. (2012), "Print advertising: White space", in: *Journal of Business Research*, Vol. 65, 855-860
- Osen, M. (2013), "Minimal Yet Integral-Designing a Gestural Interface In Design, User Experience, and Usability", in: *User Experience in Novel Technological Environments*, pp. 383-392, Springer Berlin Heidelberg
- Pant, A., Hsieh Y.C., Lee, M., & Shen C.H. (2014), "Pointing Out Differences: Consumer Evaluations of Comparative Information Across Product Types", in: *Journal of Promotion Management*, Vol.20(3), pp.390-409
- Peeters, V. E. (1983), "The persistence of stereotypic beliefs: a cognitive view", in: *Advances in Consumer Research*, Vol.10, pp. 454-458.
- Pieters, R., Wedel, M., Batra, R. (2010), "The Stopping Power of Advertising: Measures and Effects of Visual Complexity", in: *Journal of Marketing*, Vol.74(5), 48-60
- Pollay, R. (1985), "The Subsidizing Sizzle: A Descriptive History of Print Advertising, 1900-1980", in: *Journal of Marketing*, Vol. 48, 24-37.
- Pracejus, J.W, O' Guinn, T.C, Olsen, G.D. (2013), "When white space is more than "burning money: Economic signaling meets visual commercial rhetoric", in: *International Journal of Research in Marketing*, Vol. 30, 211-218
- Reynolds, G. (2012), "Presentation Zen: Simple ideas on Presentation Design and Delivery", Second Edition
- Rosen, D.E., Purinton, E. (2004), "Website design: viewing the web as a cognitive landscape", in: *Journal of Business Research*, Vol. 57, 787-794
- Shih, C.M., Huang, K.H., Kuo, Y.T. (2011), "The Tectonic Complexity of Minimalist Architecture" in: *Journal of Asian Architecture and Building Engineering*, Vol. 10(1), 15-22.

- Stemler, S. (2001), "An overview of content analysis", in: Practical assessment, research & evaluation, Vol. 7(17), 137-146.
- Stevanovich, V. (2013), "A reading of interpretative models of minimalism architecture", in: METU Journal of the Faculty of Architecture, Vol. 30(2), 181-194
- Stockl, H. (2009a), "Beyond Depicting. Language-Image-Links in the Service of Advertising", in: *Arbeitenaus Anglistik und Amerikanistik*, Vol. 34 (1), 3-28
- Stockl, H. (2009b), "The language-image-text-Theoretical and analytical inroads into semiotic complexity", in: *Arbeitenaus Anglistik und Amerikanistik*, Vol. 34 (2), 203-226
- Thorlacius, L. (2007), "The Role of Aesthetics in Web Desing", in: *Nordicom Review*, Vol.28 (1), pp.63-76
- Torresi, I. (2008), "Advertising: A Case for Intersemiotic Translation", in: *Journal des traducteurs*, Vol. 53(1), 62-75
- VanEenoo, C. (2011), "Minimalism in Art and Design: Concept, influences, implications and perspectives", in: *Journal of Fine and Studio Art*, Vol. 2(1), 7-12
- Wang, K., Chou, S., Su, C., Tsai, H., (2007), "More information, stronger effectiveness? Different group package tour advertising components on web page", in: *Journal of Business Research*, Vol. 60, 382-387
- Wilkie, W.L. and Farris, P. (1975), "Comparison Advertising: Problems and Potential," in: *Journal of Marketing*, Vol. 39 (October), pp.7-15.
- Wren, C.R., Reynolds, C.J. (2004). "Minimalism in ubiquitous interface design", in: *Personal and Ubiquitous Computing*, Vol. 8(5), 370-373.

Article or Ad? Readers' Recognition and Evaluations of Native Advertisements on Online News Websites

Simone Krouwer and Karolien Poels

1 Introduction

The online media and advertising landscape has quickly changed in the past few years, and both media and advertisers are facing several major challenges. Consumers are more trained than ever to ignore traditional banner advertisements (Hill, 2013), and the amount of internet users with an ad blocker have been going up fast (Adobe, 2015). At the same time, from the media's side, online news outlets increasingly rely on advertising to generate revenue, as most readers refuse to pay subscription fees to read online news (Newman, Fletcher, Levy, & Nielsen, 2016). Consequently, both media and advertisers are searching for alternative ways to deliver their message to their target audiences. Following this, so-called 'native advertisements' are an emerging phenomenon on online news websites (Filloux, 2013). With native advertising, advertisers are trying to reach the ad-avoiding news readers by delivering advertisements that mimic the style and content of editorial news articles (Wojdynski & Evans, 2015). Currently, almost all major news media are offering native advertising as part of their digital advertising mix (Einstein, 2016).

It has been argued that native advertisements are positively evaluated due to their 'editorial value' and 'non-intrusiveness' (Campbell, 2015). Yet, critics are stressing the deceptiveness of native advertisements, and are warning news media for the long-term negative consequences of making the line between advertising and editorial content less clear (Carlson, 2014). Without a doubt, the preservation of news media's credibility is important to both news media and advertisers, as credibility, autonomy and trustworthiness are the main reasons for readers to visit news platforms (Baker, 2001). Advertisers are also taking benefit of publishing on credible platforms, as this credibility could spill-over on readers' evaluations of their advertisements (Bronner & Neijens, 2006; Van Reijmersdal, Neijens, & Smit, 2010). Therefore, native advertisements should be thoughtfully implemented.

Nevertheless, little research has been conducted on readers' evaluations of the advertising technique, and direct consequences for the news media are yet understudied. Although some research showed that native advertisements are positively evaluated and do not harm the credibility of the news website, the authors were not sure whether this was because readers liked the advertising

technique, or because they simply did not recognize the native advertisement (Howe & Teufel, 2014). Furthermore, past studies on hybrid advertising techniques such as native advertising, have been mainly focused on the effectiveness of the accompanying disclosures (e.g. Boerman, Van Reijmersdal, & Neijens, 2014; Wojdyski & Evans, 2015), and less on other factors such as the content of the advertisement and personal characteristics of the public.

In this chapter, we will present an experimental study that will address these gaps in current literature. First, the study will try to replicate and expand the latest insights on readers' recognition of native advertisements' disclosures. The study will not only seek how disclosure recognition is related to readers' evaluations of the advertisement and advertiser, which has been done in previous studies (e.g. Wojdyski & Evans, 2015), but also how this affects their evaluations of the advertising technique in general, and evaluations of the news website. As credibility is an important reason for advertisers to implement native advertisements on news websites (Carlson, 2014), we will specifically focus on the credibility of both the news website and advertisement. Second, due to the editorial value native advertisements can have, the role of readers' involvement with the article's subject will be investigated as a possible factor that could influence readers' evaluations of native advertising. Past research has indicated that when consumers are highly involved with a subject, they are more focused on the information instead of the source, which can subsequently positively influence overall evaluations (Cole & Greer, 2013; Petty & Cacioppo, 1981; Van Reijmersdal, Rozendaal, & Buijzen, 2012). The results of the present study will further advance our understanding of how and when native advertisements should be implemented. Implications for practitioners and directions for future research will be discussed.

2 Conceptual Framework

2.1 Recognizing Native Advertisements

Due to their editorial format, native advertisements on news websites are often not identified as advertising by readers (Levi, 2015; Wojdyski & Evans, 2015). For this reason, additional guidelines have been issued by organizations and legislators, stating that native advertisements should be labelled as such (Federal Trade Commission, 2015; IAB, 2013). Recognizing and processing this label is important to readers, as this will increase the likelihood that they will be aware of the persuasion attempt (Boerman, Van Reijmersdal, & Neijens, 2012; Van Reijmersdal et al., 2015). Yet, it should be noted that although previous research showed that a disclosure can increase ad recognition, still a minority of respondents actually paid attention to the disclosure and subsequently recog-

nized the advertisement (Wojdynski & Evans, 2015). Additionally, as native advertising in online news media is a recent phenomenon and also mimic the style of an editorial article, readers may still be confused who is the actual author of the native advertisement is (i.e. whether journalists were involved in the production process of the advertisement) (Ferrer Conill, 2016; Lazauskas, 2015). Although some media provide an additional disclaimer stating that the editorial staff had no involvement in creating a native advertisement, this is not general practice (Ferrer Conill, 2016; Lazauskas, 2015). Due to their editorial format, readers may perhaps still think that journalists have created the native advertisements, even when the advertisement is labelled as such (Lazauskas, 2015; Wojdynski, 2016b). This is important to investigate, because if readers think that journalists are also involved in producing commercial content for the news website, they might become more distrustful towards all content on the news website (Einstein, 2016; Wojdynski, 2016b). We will further investigate this via the following hypothesis and research question:

H1: Disclosure recognition will increase ad recognition.

RQ1: Will disclosure recognition increase readers' understanding of the author of the native advertisement?

2.2 *Credibility of Native Advertisements*

Consumers are weaponing themselves against persuasive messages by discriminating between advertising and publishing (Lord & Putrevu, 1993). The perceived role of advertisers is to sell products and / or services, whereas journalists are expected to report the facts (Deuze, 2005). Therefore, recognizing commercial content may possibly evoke counter-arguing, resistance against the message, and less positive evaluations of the sender. (Fransen, Verlegh, Kirmani, & Smit, 2015). Boerman et al. (2014) found that recognizing brand placements in television programs via a disclosure, before consuming the ad content elicited more critical processing of these hybrid advertisements. This critical processing can subsequently lead to a more negative response towards the advertisement (Boerman et al., 2014; Van Reijmersdal et al., 2015). Recent studies on native advertising on news platforms also shows a negative influence of ad recognition on ad credibility (Wojdynski, 2016b; Wojdynski & Evans, 2015). Therefore, we propose that:

H2a: Disclosure recognition will have a negative influence on ad credibility.

Although disclosure recognition might have a negative influence on readers' trust, other factors may overrule these negative evaluations. For instance, research showed that when readers were highly involved with the subject of a print advertisement, the importance of source credibility decreased, as consumers were more focused on the relevance of the message (Cole & Greer, 2013; Petty & Cacioppo, 1981). Additional studies also showed that readers' evaluations of an article depend less on the source, when they perceive the information in the advertisements as useful (M. C. Campbell, 1995; Sweetser, Ahn, Golan, & Hochman, 2016). We therefore propose the following hypotheses:

H2b: Involvement with the subject of the native advertisement will have a positive influence on ad credibility.

H2c: Involvement with the subject of the native advertisement will moderate the effect of disclosure recognition on ad credibility, such that high involvement will decrease the negative effect of disclosure recognition on ad credibility.

2.3 *News Website Credibility*

There has been much discussion going on about what factors can explain the effectiveness of native advertisements, and whether native advertising is a sustainable advertising strategy for news media (Carlson, 2014; Wojdowski, 2016b). Until now, only one experimental study specifically focused on the influence of native advertisements on news website credibility and this study did not find any effects (Howe & Teufel, 2014). Yet, the researchers suggested that this may possibly be explained by the lack of ad recognition among readers, which they had not measured. Some critics also argue that native advertisements only work well because readers do not recognize them as such, whereas supporters of native advertising are pointing out the editorial value of native advertisements. They suggest that native advertisements can fulfil readers' needs for content, and add value to the news website (Carlson, 2014). As noted before, it has indeed been shown that adding a disclosure could decrease the trustworthiness and effectiveness of the advertisement (Boerman et al., 2012), yet several studies showed that disclosure recognition does not necessarily decrease readers' evaluations of the platforms (Becker-Olsen, 2003; Tewksbury, Jensen, & Coe, 2011). Moreover, the disclosures could even increase readers' perceptions of the credibility of the website, as they appreciate the openness and honesty of the platform (Carr & Hayes, 2014). In a recent survey news readers also indicated that acting in a transparent manner was the most important action for news media, in order to maintain their trust (van der Wurff & Schönbach, 2014). The limited amount of available literature is thus inconclusive, indicating that disclosures can poten-