

**CONSUMER MOTIVATIONS FOR CREATING
AND CONSUMER RESPONSES TO
CONSUMER GENERATED ADVERTISING**

by

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ABSTRACT

Three papers are presented on the emerging phenomenon of consumer generated advertising. These papers provide knowledge and build theory related to both how consumers choose to create such advertisements and also how consumers respond to them. The first details a qualitative exploration of the motives of consumers that create advertisements. The paper draws on literature related to brand relationships, intrinsic motivation, and consumer creation to help inform and direct an investigation of 61 ad creators. The next paper develops a theoretical model for understanding consumer response to consumer generated advertising. This paper reviews existing research on endorsement before proposing a new approach based on social identity theory. The final paper experimentally tests the framework developed in the second paper. While manipulation failed, results do provide insight and confirmation of the relationships outlined in the developed theory. Implications of the papers for research and practitioners are discussed.

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CONSUMER MOTIVATIONS FOR CREATING AND CONSUMER RESPONSES TO CONSUMER GENERATED ADVERTISING

INTRODUCTION

Consumer generated advertising (CGA) is a growing trend that is of relevance to both academics and marketing practitioners alike. CGA is an expression, created by a consumer that mimics the style and intent of advertisements created by organizations. CGA is a relatively new phenomenon that owes its current growth to the prevalence of easily available video editing software and online video sites such as YouTube.com. As of January 2008, there were 24,200 advertisements on YouTube, of which 2,450, just over 10%, were consumer created. These videos are popular, with the top five spoof ads garnering a collective 16 million unique views (Berthon, Pitt, and Campbell 2008). In comparison, as of December 2010¹ some of the most viewed official ads on YouTube include: Old Spice's most popular ad in their "The Man Your Man Could Smell Like" campaign (www.youtube.com/watch?v=owGykVbfgUE) at over 24 million views, Nike's recent "LeBron Rise" ad (www.youtube.com/watch?v=cdtejCR413c) at 4.3 million views, and Cadbury's "Eyebrows" ad (www.youtube.com/watch?v=TVblWq3tDwY) at 6.5 million views. CGA can thus attract similar YouTube attention as ads created by companies.

Unsurprisingly, firms have taken notice of this phenomenon and have approached it in a variety of ways. Some, such as General Motors and Doritos, have held online competitions to lure video creators with the chance of winning fame and prizes. Other corporations, such as Apple, have simply contacted the creators of advertisements they find appealing and wish to use themselves (Elliot 2007). Despite the increasing prevalence of CGA, few organizations have thus far successfully formed a systematically successful approach to dealing with CGA.

¹ Reported YouTube statistics as of December 5, 2010

Research on consumer generated advertising is only beginning to emerge. Scholars are still attempting to understand what drives consumers to create ads, or how these advertisements affect the consumers that view them. Existing research hints at how advertisers might use online video sharing sites in pursuit of their own interests (Freeman and Chapman 2007a, 2007b). Within a brand community context, Muniz and Schau (2007) find that consumers are adept at creating their own advertisements and are able to extend existing firm-created themes and styles. Research on consumer creativity exists but its context is limited to the realm of consumption experiences (Burroughs and Mick 2004; Dahl and Moreau 2007; Holbrook and Hirschman 1982; Holbrook, et al. 1984; Moreau and Dahl, 2005) and provides less insight into the creation of consumer generated advertising. Scholars have yet to address spontaneous consumer creativity absent any consumption experience, or the motivations underlying consumer generated ad creation. Similarly, in terms of response, no studies have explored the possible effects that consumer generated ads might have on how consumers view brands. Even more specifically, research has yet to look at how response to ads is related to an ad's creator and their motivations.

The present set of studies is inspired by a desire to better understand what drives consumers to create advertisements as well as what products or brands they target. On the response side, impetus stems from a desire to better understand the nuanced differences in how consumers respond to consumer generated ads. A deeper understanding of these relationships will hopefully further understanding of consumer generated advertising and stimulate research on the topic.

Before moving to overview the research conducted, it is worthwhile delineating a clear definition of CGA. I adopt Berthon et al.'s (2008, p. 3) definition of CGA as "...any publicly disseminated, consumer generated advertising messages whose subject is a collectively recognized brand." This definition rests on two aspects of an ad. The first is what the ad is about and the second is whom the ad is shared with. Consumers are able to create advertisements about any topic, but only those that deal with established, known brands are the focus of this dissertation. Secondly, even if a consumer creates an ad about a known brand, without distribution the ad has no effect.

The first paper in this dissertation offers a qualitative investigation of the motivations of CGA producers. In the paper, I begin by describing Aaker's (1997) work on brand personality as well as Fournier's (1998) research on brand relationships. Brand personality refers to a characterization of brands akin to how people would describe another person's personality. The concept of brand personality sees a consumer integrating the different

sources of information on, and actions of, a brand into an overall assessment of what the brand would be like if it were a person. Brand relationship extends brand personality, which focuses on how consumers regard brands, to include how brands view consumers. Research on interpersonal relationships forms the basis of work on brand relationships (Fournier, 1998). The concepts of brand personality and brand relationships are relevant to CGA creation since they provide a perspective of how consumers view and relate with a brand. As such, the concepts inform how some consumers choose brands to form the basis of advertisements they create.

As a conceptualization of consumer motivations for creating CGA does not exist, I draw on related literature in building such a framework. Information on motivation types, specifically focusing on intrinsic motivation is discussed first (Deci and Ryan, 1985). Intrinsic motivation refers to the motivation that stems from a person's innate interest rather than an external source; it is strongly related to fun, enjoyment, and creative expression (Amabile, 1983, 1986) – all traits shared with CGA. Research on drivers and inhibitors of intrinsic motivation are provided and used to inform CGA production. Three additional sets of literature related to CGA are those of user generated content, open source software development, and creative consumers. In each of these cases, consumers are, out of their own volition, performing tasks without external motivation. With user-generated content, consumers produce and share work that is of value to fellow consumers and without immediate compensation (Stoeckl, Rohrmeier and Hess, 2007). Open source software is a unique form of user generated content in that it is much more collaborative due to the large scale of projects (Lakhani and Wolf, 2003). Finally, creative consumers are consumers that use existing products in an innovative manner to solve new problems or fulfill unmet needs (Berthon et al., 2007). Literature from each of these areas is used to inform the research questions employed in investigating the motivations of CGA producers.

A set of 61 CGA creators acted as informants for this study, sharing details of the circumstances and motivations surrounding the birth of their advertisements. Analysis of the resulting data set found numerous similarities with the extant literature and several new findings. Chief among these was the minimal role brand relationships played in the creation of some ads; instead an organization's ads appeared to play a much more powerful role as the impetus for consumers otherwise uninterested in a particular brand. A characteristic of an ad – what I introduce and term spoofability – drove creation of CGA in many instances. Another contribution is in tying particular motivations to create CGA to stages of the

creation process. This provides insight for both building CGA knowledge and informing managerial action.

In examining response to CGA, I then present a second paper detailing a new theoretical model for CGA response. The paper first clarifies distinctions between CGA and word of mouth (WOM). I then draw on existing conversations related to endorsements (Friedman and Friedman, 1979; McCracken, 1989) before moving to develop a new model of creator influence that stems from social identity theory (Tajfel and Turner, 1979, 1986). Research on similarity leading to attraction (Byrne, 1961, 1971) and then to identification (Tajfel and Turner, 1986) is used to support the notion that CGA creators seen as similar to their audiences will engender viewer identification and influence (Kelman, 1961; Tajfel and Turner, 1986). The theoretical model predicts that consumers will evaluate more positively, and engage with more readily, ads created by consumers they perceive as similar to themselves.

The third and final paper tests hypotheses based on several of the model's propositions. A first study explores the specific linkages proposed between creator similarity and influence, namely that viewer-creator similarity leads to viewer-creator attraction then identification and then influence. A second study explores the overall relationship between viewer-creator similarity and influence, and also examines the effect of viewer-creator similarity on viewer engagement. Analysis points to significant relationships existing in accordance with all hypotheses.

Overall, this dissertation offers a significant step forward in our understanding of CGA. It finds that creators of CGA, while in many ways similar to creators of other forms of user-generated content, have their own nuances. Findings call into question the importance of brand relationships as a motivator and instead point to traditional television advertising as a rich stimulator of viewer engagement. Often it is an ad's hilarity and implausibility rather than love of a brand that provoke viewers to become creators. Also provided is a new theoretical model of viewer response that not only offers understanding of viewer reaction to CGA, but extends a new perspective on existing endorsement models. Testing of the model confirms hypothesized relationships and the resulting effects on CGA ratings and viewer engagement. For both academics and practitioners, the present studies offer new understanding of why CGA creators create and how their viewers react.

PAPER 1

MOTIVATIONS FOR CONSUMER GENERATED ADVERTISEMENTS: A QUALITATIVE INVESTIGATION

INTRODUCTION

This paper forms an understanding of creator motivations to produce CGA and arrives at a functional typology of motivations. In my examination of consumer motivations to create CGA, I begin by providing an overview of brand relationships. This concept is used as a lens since motivations to create an advertisement likely operate within the context of existing consumer-brand relationships, both creator-brand and consumer-brand. An understanding of brand relationships may help inform a creator's motivations. Next, I turn to CGA-related literatures that have also examined motivation in order to identify possible motivations that may inform CGA creator's motivations. Specifically, I draw on the motivations found in user generated content, open source software development, and creative consumers. Functional motivations are distilled and then used to inform interactions with brand relationships that possibly provide understanding of the motivations to create CGA.

LITERATURE REVIEW AND DEVELOPMENT OF RESEARCH QUESTIONS

How Consumers View Brands: Four Perspectives

Before examining brand relationships, it is worthwhile first exploring four different lenses through which brands can be considered (Aaker, 1996). First, a brand can be seen as representing a product. This occurs when a brand is strongly linked with a particular product or product class, a good example being Kleenex tissues. Another perspective sees a brand as linked to an organization. In this case the organization and its characteristics are closely associated with the brand and provide a more enduring association than product-brand linkages. Disney provides a good example of such a brand. A third lens considers brands as strongly linked with a particular visual symbol that is key to a brand's identity. Whether

viewing a brand in relation to a product, an organization, or a symbol, each of these three perspectives adopts a fixed or inactive interpretation of what a brand symbolizes. A fourth perspective conceptualizes understanding of a brand as a person. With this perspective comes a more complex view of a brand. In order to regard a brand as a person a brand must first be imbued with a personality.

The concept of brand personality labels a brand in terms paralleling how a person would characterize another person. Aaker (1997, p. 347) defines the concept of brand personality as “the set of human characteristics associated with a brand”. Demographic variables can be used to describe a brand’s personality (Plummer, 1985). A brand can be honest, laid-back, strict, or even schizophrenic. While describing a brand in such terms provides for a much richer characterization, brand personality has limits. As a concept, brand personality only considers a consumer’s attitude toward a brand and is therefore unidirectional (Blackston, 1993). Taking the idea of brand personality and extending it to become bi-directional, a person can be seen as having a relationship with a brand – what is termed a brand relationship (Fournier, 1998). Here instead of merely accounting for how a consumer regards a brand, consideration is also given to how a brand views the consumer (Blackston, 1993). Brand relationships can extend from weak, short-term flings to long, stable relationships. Brand loyalty is a particular instance of a brand and a person sharing “a long-term, committed and affect-laden partnership” (Fournier, 1998, p. 343).

Viewing the brand as a person, using the two concepts of brand personality and brand relationship, is integral to the present research proposal. Consumers are likely to create advertisements based on brands that have a richer character. While it is true that some creators of consumer generated ads may have never actually used the product or brand in question, they must have some understanding as a basis for creation. This may stem from viewing of the brand’s ads, observation or study of its users, or perhaps even interaction with the brand in store. At a minimum, a creator will have some interpretation of a brand’s personality within wider society. With this knowledge of the brand also comes some form of brand relationship, even if only at the level of mere acquaintance. Owing to the importance of these two concepts to the present proposal I now review in more detail existing literature on brand personality and brand relationships, with a focus towards drawing out key insights useful in investigating CGA.

The Brand as a Person: Brand Personality

To reiterate, brand personality can be thought of as "...the set of human characteristics associated with a brand." (Aaker, 1997, p. 347). Consumers think of brands much as they do a person, each with their own unique, persistent traits. Brands can be fun, careful, serious, mean, or elitist. A brand can even be considered to have a gender, socioeconomic status, or age (Plummer, 1985). Consistent with what is observed in humans, a brand's personality is also lasting and unique (Aaker, 1996). Brand personality emerges from "repeated observation of behaviors enacted by the brand at the hand of its manager" (Fournier, 1998, pg. 368). The direct and indirect contact a consumer has with a brand is the basis for forming brand personality (Plummer, 1985). This includes product characteristics, advertising, associations, symbols, and people that are seen as associated with a brand – both employees and consumers. Indirect formation of brand personality arises from marketing communication, logo interpretations, and retailer associations (Batra, Lehmann, and Singh, 1993). "Any potential encounter with a brand – marketing initiated or not – has the opportunity to change the mental representation of the brand and the kinds of information that can appear in consumer memory" (Keller, 2003, p. 597). When a brand's personality matches a consumer's ideal self, the consumer is prone to prefer (Aaker, 1997) as well as use that brand (Sirgy, 1982). Brand personality is also linked to greater trust and loyalty (Fournier, 1998). As a construct, brand personality is useful in understanding the attitude and perceptions of consumers (Aaker, 1996).

In terms of understanding or illuminating the relationship between CGA and featured brands, brand personality serves as a useful construct due to its richness. The richer and more defined a brand's personality is, and the more widely known, the more likely a creator will find resonance for his or her work within an audience. Similarly, brands featuring more pronounced personalities open themselves up to greater reinterpretation and possible ridicule by those both inside and outside their target market (e.g Deighton, 2007). Brand personality thus appears able to inform instances where consumers either admire or reject the values espoused, either explicitly or implicitly, by a brand. Brand personality fails, however, to capture the reciprocal nature of interactions that consumers have with a brand (Blackston, 1993). Building on the concept of brand personality is the idea of brand relationship; in understanding consumers as regarding brands as having personality, much like people, consumers can also be seen to engage in relationships with brands. Consumers are likely also driven to create advertisements for or in defense of brands that they feel a deep connection with and this connection stems from a belief in how the brand feels towards

them as a consumer. Such a conception relies on dual understanding – the consumer of the brand and the consumer’s perception of how the brand views the consumer (Blackston, 1993). The concept of brand relationship captures this more complex understanding of the brand.

The Brand as a Person: Brand Relationships

Fournier (1998) provides a detailed relationship-based framework for considering how consumers and brands mutually engage. Her work on brand relationships ties together the concept of relationship in marketing as well as expands the idea of a brand relationship from a unidimensional standpoint (e.g., brand loyalty) to what can be considered a much richer typology or continuum. Fournier (1998) finds brands relationships parallel the four conditions that define interpersonal relationships (Hinde, 1979) and, as such, apply equally to brands. Fournier (1998) argues that brands can create and sustain identity. Brands connect with life projects and day-to-day concerns. Brand relationships can be characterized along seven different dimensions: voluntary vs. imposed, positive vs. negative, intense vs. casual, short vs. long-term, public vs. private, formal vs. informal, symmetric vs. asymmetric (Fournier, 1998). Consumers are “...involved in relationships with a collectivity of brands so as to benefit from the meanings they add into their lives.” (Fournier, 1998, p. 361). These different brand relationships each affect personality to varying degrees as well as require different levels of upkeep on the part of those involved (Fournier, 1998). Sheth and Parvatiyar (1995) state that consumer-brand relationships emerge from personal, social, and institutional influences, from family and social norms, and peer group influences. A reciprocal relationship exists with social factors pushing brand relationship adoption and brand relationships simultaneously defining which social ties to pursue. In sum, brand relationships are multiple, multifaceted, and complex indicating knowledge of the brand is concomitant with strongly valenced brand relationships.

An interesting aspect of viewing brands in terms of relationships, especially in the context of motivations for creating online advertisements, is exploring the death of relationships. Fournier (1998) characterizes brand relationships as ending due to either a gradual failure to maintain the relationship or from some sort of stress. Casual relationships tend to end due to a maintenance failure while more committed relationships fail based on a stress. Fournier models this stress as stemming from three different sources. One, environmental stress, encompasses stress originating from outside the relationship such as a job move or a new entrant to the market. Stress on a relationship can also stem from changes in either

partner's personality or actions. Finally stress can originate from problems with the relationship itself due to misperceptions or failures of central relationship tenets. This last type of stress meshes with the findings of Aggarwal (2004) who investigated the effect of relationship norm violations. Using Clark and Mills' (1993) differentiation of relationships into those based on exchange, which can be compared to businesslike relationships, and those based on communal or social relationships, which are akin to family, social, and romantic relationships, Aggarwal (2004) found that brand action incongruent with the norms of the type of established consumer-brand relationship will be damaging. Similarly, Aaker, Fournier and Brasel (2004) examined the role brand personality played in how brand relationships grew and also faltered in the event of a transgression. Their findings suggest that a brand must be true to its espoused personality traits in order to maintain a strong relationship with consumers. Combined, this research points to the importance of brands acting consistently in order to enjoy sustained strong brand relationships with their consumers.

Brand relationships can be observed by examining both the behavior and attitude of consumers towards brands and also the perceived behavior and attitude of brands towards consumers (Blackston, 1993). Fournier's (1998) model and associated research provides a platform from which to explore consumer-brand relationships. To address the problem of measuring consumer-brand relationship strength, Fournier (1998) proposes a new measure, brand relationship quality, based on six factors: love and passion, self-connection, interdependence, commitment, intimacy, and brand partner quality. The measure, while related to brand loyalty, is more affective and gives information on the sources of and maintenance of brand relationships. Building on this new measure, Fournier (1998) proposes a model of relationship quality. In the model, relationship context, brand actions and consumer actions mutually define the quality of a brand relationship. Meaningful brand relationships are a function of the "perceived ego significance of the chosen brands" (Fournier, 1998, pg. 366). The meaning of one brand relationship also depends on a consumer's relationships with other brands. In sum, brand relationships exhibit a high level of variance both between and across consumers and brands. This difference is dependent on a wide variety of factors.

Brand relationships are significant in relation to CGA as they represent the most complex type of interaction or conceptualization that a consumer can have with a brand. Brand relationships move beyond a brand being solely related to quality or service and instead shift to how consumers feel in relation to what can, in many ways, be considered a partner. Brand personality, the basis for brand relationships, informs how consumers view a

brand. Brand relationships build on brand personality by also examining how consumers perceive a brand as viewing them. This conceptualization leads to several features that are of interest in studying CGA motivations.

The brand relationship framework suggests the importance of three factors that may be of interest while investigating CGA motivations: knowledge, consistency, and overall relationship strength. First, in order to be engaged in a brand relationship some knowledge of a brand is required (Fournier, 1998). This is true whether a consumer actively hates or loves a particular brand. Brand relationship is thus related in some fashion with brand-related information. This suggests creators, if motivated by personal brand relationship or increased audience, may target brands people know more information about. Based on this, I posit:

Research Question 1: How do creator brand relationships relate to consumer generated ad creation?

As well as:

Research Question 2: How do creator perceptions of viewer brand relationships relate to consumer generated ad creation?

Secondly, the idea of a brand acting consistency emerged from the literature. Better brand relationships appear to exist when a brand acts in accordance with either the implicit or explicit expectations related to its perceived personality (Aggarwal, 2004; Fournier, 1998). Consumers are thus likely to have stronger and more enduring relationships with consistent brands, suggesting a possible link to CGA creation. Expressed more formally:

Research Question 3: How does perceived brand relationship consistency relate to consumer generated advertisement creation?

Finally, Fournier's (1998) research shows that brand relationships are incredibly varied and range along the several different dimensions described in her construct brand relationship quality. Brands that enjoy strong relationships, for any reason and valence, with their consumers are likely to be employed in CGA since there is more material to work with and also, owing to the greater shared understanding of the brand there is greater chance of resonance with the audience. I thus put forth:

Research Question 4: How does perceived brand relationship strength relate to consumer generated advertisement creation?

Having touched on research related to CGA and distilled possible aspects of brand relationships relevant to CGA creation; I now turn to exploring motivations to create CGA.

Conceptualizing Consumer Generated Advertising Creator Motivations

A first step in understanding the motivations for CGA is constructing an understanding of how the motivations of consumer creators of ads might be different from the motivations of traditional ad creators: ad agencies. CGA can be considered distinct from traditional advertising for several reasons. The most apparent difference is that a consumer rather than a firm, or their ad agency, creates the ad. Consumer generated advertisements are conceived, created and shared for free. They often lack a clear purpose or intended effect and are frequently of unknown origin. Such ads may not enjoy widespread exposure or, conversely, may reach a wide audience in a relatively short period of time, often before a company can react. This suggests that word of mouth may be more important to the dissemination of CGA than traditional ads. CGAs may share elements of company created ads, but often solely as a tribute. As well, consumers who create their own ads, while possibly aware of a brand's carefully honed image are not necessarily concerned about the effect their creation may have on that image. A final difference lies in that CGA creators tend to not be motivated by any sort of monetary compensation. At most, creators stand to gain some form of notoriety from their work. This is in stark contrast to traditional advertisements that are clearly motivated to benefit a company – either in the short or long term. In sum, consumer generated advertisements are often created by unknown individuals, who harbor unknown intentions, that often borrow stylistic cues from official ads, and can be distributed widely in a relatively short period of time.

Given that CGA can be seen as sharing distinct motivations from traditional advertising, I draw parallels between the phenomenon and related creative expressions such as user generated content (Bughin, 2007; Nov, 2007; Stoeckl et al., 2007), open source software development (Bitzer et al., 2007; Hars and Ou, 2001; Lakhani and Wolf, 2003), and creative consumers (Berthon et al., 2007; Hirschman, 1980; Mollick, 2005). The motivations of people who create similarly creative work might inform areas that are of interest in studying consumer motivations for ad creation since no conceptualization of motivations to create CGA currently exists. Thus, to explore why consumers produce their own ads I now draw on literature describing situations where consumers are creatively engaged: both where users generate products and second where users creatively modify products. However, before doing so I first relate relevant information on motivation.

Types of Motivation

Motivation refers to the relationship between a person's needs and the processes that link such needs with behavior (Deci and Ryan, 1985). One method through which motivations can be broken down is their source. Extrinsic, or external, motivations come from outside a person. Examples of extrinsic motivations include tasks that are part of employment, tasks that a person is forced to do, or tasks driven by rewards; in sum, extrinsic motivations occur when a person is engaging in a task for a reason besides their own innate interest (Deci and Ryan, 1985). Extrinsic motivators such as monetary rewards, task-contingent rewards, externally imposed goals, surveillance, and certain types of evaluation are all associated with decreased levels of intrinsic motivation, extrinsic motivation's counterpart. Intrinsic motivations stem from a person's own interest in an activity and do not generally depend on external support. In fact, levels of intrinsic and extrinsic motivations for a task are largely regarded as being inversely related (Deci and Ryan, 1985). As intrinsic motivations best capture the nature of CGA I now briefly explore its basis and operation.

Deci and Ryan (1985, 2000) define intrinsic motivations as internal and flowing from within a person. Intrinsic motivations occur "only for activities that have the appeal of novelty, challenge, or aesthetic value" (Deci and Ryan, 2000, pg. 71) and are linked to greater confidence, interest, performance, excitement, and creativity (Amabile 1983, 1986; Deci and Ryan 1985, 2000;). Intrinsic motivations stem from a person's need to be competent and self-determining and is characterized by enjoyment and interest (Deci and Ryan, 1985). Competence refers to a person feeling neither bored nor overwhelmed when undertaking a task. Csikszentmihalyi (1975) states that when paired with enjoyment, optimal challenge results in a state of "flow" whereby a person loses track of everything but the task at hand. Self-determination refers to a person's feelings of self-control or choice to engage in a given task; this is referred to in the literature as an internal locus of causality (Deci and Ryan, 1985). Absent any external rewards, deadlines, evaluation, or obligations, a person engaged in an intrinsically motivated task feels no pressure or costs of failure (Deci and Ryan, 1985). Cognitive evaluation theory is used to examine external influences on a person's intrinsic motivations. Briefly, cognitive evaluation theory states that external events or feedback heightening a person's perceived self-determination or perceived competence increase their intrinsic motivations to engage in a given task. Salience and an individual's perception of events come into play when understanding the effect of these two variables on intrinsic motivations (Deci and Ryan, 1985; Ross, 1975). In sum, competence, autonomy, and individual perception are thus key constructs when investigating intrinsic motivations to create.

Interestingly, there is a third category of motivations termed internalized extrinsic motivations and which refers to extrinsic motivations that have become internalized (Deci and Ryan, 1987). Such internalization is similar in outcome to Lindenberg's (2001) argument that socialization driven internalization of group motivations is also a form of intrinsic motivations. Internalization of extrinsic motivations occurs when a person assimilates and reconstitutes external motivations such that they view these motivations as their own self-determined actions (Deci and Ryan, 2000). In many cases the self-determination may not be complete and an individual may continue to act partially out of introjection or identification. Introjection refers to situations where a person adopts an external set of regulations, without fully assimilating them, and continues to act on these regulations out of pride or self-consciousness. A more fully adopted case is that of identification. In this case an individual identifies with the value of a particular behavior and thus adopts it to a larger extent. Identification does not mean that an individual enjoys the particular activity nor would engage it in absent the behavior's outcome. As such, identification is still an instance of incomplete internalization, although stronger than introjection (Deci and Ryan, 2000). Research thus points to the possibility of strong group relationships as an internally motivating force.

Several important conclusions stem from research on motivations. First, extrinsic and intrinsic motivations operate in generally quite different ways and to quite different effects (Deci and Ryan, 1985). Awareness of a motivation's type is therefore important in trying to determine its possible relationship with CGA. Next, intrinsic motivations are strongly linked to creativity and fun. As such, competence, autonomy, and perception are key constructs to examine in relation to CGA creation. I thus put forth:

Research Question 5: How does the category of intrinsic motivation, and its associated dimensions of competence, autonomy, and perception, relate to consumer generated ad creation?

With these points in mind, as well as those related to brand relationships, I now turn to exploring areas possibly able to inform the motivations for consumer generated advertisement creation.

Motivations of User Generated Content Creators

CGA shares several similarities with user generated content (UGC), a phenomenon whereby individuals freely choose to create and disseminate information of value. In a UGC

environment users, rather than paid employees, produce something of value that they in turn share with fellow consumers. Classic examples include Wikipedia.org and Youtube.com, the former being a user-created online encyclopedia and the latter being a repository of user-created online videos. Blogs and freely accessible online instructional web pages are also instances of UGC. Open-source software development is another form of UGC but, owing to some unique characteristics, is discussed in a separate section.

Stoeckl et al. (2007) create a definition of UGC centered on three characteristics. Their first characteristic is that with UGC consumers are now acting as producers. This means that consumers who otherwise act as passive recipients now engage in creating the content they and others consume. Humphrey and Grayson's (2008) distinction between 'use value' and 'exchange value' helps delineate this point. Use value refers to when a consumer makes something of value yet particularized to his or her particular needs. Exchange value is created when a consumer produces something other consumers are willing to pay for. UGC rests on the creation of exchange value. The second trait of UGC that Stoeckl et al. (2007) identify is creation occurring without an expectation of compensation in the short term. While the creator may engage in UGC creation as a way to gain skills or notoriety that could affect later benefits, the short term act of creation is not motivated by profit. Finally, their third listed characteristic of UGC is that those who create UGC do so for an unknown number of recipients. Messages and work not intended for wide consumption are thus precluded from consideration as UGC. In sum, UGC is work made by consumers, without short-term profit motivations, and directed at a mass audience.

The characteristics that define UGC apply well to consumer generated ads, which are related creative expressions. Creators of ads would normally only be passive viewers but are now involved in their own production. Ad creators similarly stand to gain nothing monetarily in the short term from their creation. By posting their created advertisement to a website or popular video hosting site such as YouTube they also are potentially exposing their work to millions of visitors. Since CGA is closely related to UGC content it is informative to investigate the motivations of those that create user generated content for possible overlap.

Previous research by Nov (2007) on the motivations of Wikipedia contributors finds an average input of 8.27 hours per week. Nov's (2007) investigation is based on the motivations of volunteers and adopts the six motivational categories identified by Clary et al. (1998) as well as two additional categories – fun and ideology. Of the set of motivations investigated, fun (enjoyment) emerges as the top motivation, closely followed by ideology

(belief in open source information), values (concern for others), understanding (learning and exercising knowledge), and enhancement (growth driven by the ego). Interestingly, ideology was not significantly related to contribution level, while the remaining four motivations were. Social (opportunity to be with friends) came in last, a finding explained by the author as likely related to the low relevance of Wikipedia articles to a contributor's social circle. As many Wikipedia articles are narrowly focused and often technical, the probability of someone in a Wikipedia contributor's social circle reading or even noticing their article would be quite low. Without associated social benefits there would be little social motivation to author articles.

Research by Bughin (2007) and Stoeckl et al. (2007) into the motivations of users that create online videos arrive at similar findings. Bughin (2007) reports fame, fun, and sharing of experiences as the top motivations of video creators. Stoeckl et al. (2007) similarly find enjoyment, information sharing, and staying in contact to be motivators of video creators and bloggers alike, although fun was a stronger motivator for video creation than blogging. Monetary incentives were not found to be a strong motivator for either. Stoeckl et al. (2007) report that their findings point to intrinsic rather than extrinsic motivations for content creation.

Previous research on UGC thus point to several key motivators. The first and most consistent motivation is fun or enjoyment (Bughin, 2007; Nov, 2007), a motivation likely shared by CGA creators. Expressed in terms of a research question:

Research Question 6: How does the motivation of fun relate to consumer generated ad creation?

Second, Nov's (2007) finding of understanding, Bughin's (2007) sharing of experiences, and Stoeckl et al.'s (2007) information, all point to sharing of information as another important motivation that may inform CGA creation. Again, as a research question:

Research Question 7: How does the motivation of information sharing relate to consumer generated ad creation?

Finally, ego is another motivation, appearing as fame in Bughin's (2007) work and as enhancement in Nov's (2007). Put forth as a research question:

Research Question 8: How does the motivation of recognition relate to consumer generated ad creation?

In the next section I describe the work of open source software developers, a uniquely studied instance of UGC.

Research on the Motivations of Open Source Software Developers

I now turn to separately addressing Open Source Software (OSS) development, which is a distinctive subset of the general case of UGC for several reasons. OSS development refers to the voluntary creation of large-scale software projects online for no immediately related profit. While open source software development is different from most other UGC in some ways – chiefly its highly collaborative nature - it shares many similarities. OSS development, like UGC, is championed by consumers, lacks short-term profit motivations, and is publicly available. Still, with OSS many of these lines become blurred. Often in OSS, the consumers that “work” on a software project are incredibly skilled engineers that offer the same services for OSS development as they do as part of their everyday work. Many also work on open source projects with a clear expectation that the work will improve their coding skills or gain them notoriety. In addition, their work, while available to anyone, is certainly of interest to a much more specialized group; it is unlikely any particular coder’s work will become an overnight sensation as a YouTube video might. None of these points preclude OSS from being considered as a form of UGC – OSS is still clearly within the adopted definitional framework – but OSS is certainly closer to the boundary conditions of what is considered user generated content than a blog or video posted to YouTube.

Open source software development is interesting because of the necessity for links between creators. Due to the scale of most software projects, OSS development involves numerous individual contributors, each working on pieces of a larger project. This makes OSS much more collaborative than many other forms of UGC such as blogs, online instructional accounts, or videos. At the same time, this same community that is used to create such software projects of such scale presents a social dynamic all of its own. Collaboration presents the possibility of community playing a role in motivations to participate (Lakhani and Wolf, 2003). After outlining the key features of OSS development, I now relate studies examining the motivations of OSS contributors.

Previous research on OSS has uncovered several different motivations for participation and I begin by first addressing the motivations of pure enjoyment derived from engaging in such creative projects (Bitzer et al., 2007; Bughin, 2007; Hars and Ou, 2001; Hertel et al., 2003; Lakhani and Wolf, 2003), a finding which echoes research on contribution to Wikipedia (Nov, 2007) and video sharing sites (Stoeckl et al., 2007).

Programmers are often attracted to the fun and challenge that is posed by solving problems that exist in the open source community (Bitzer et al., 2007; Lakhani and Wolf, 2003). In order for a task to be fun, those that engage in the task must have an appropriate level of skill or competence. Research into OSS development has repeatedly found that users' competence is an important motivator for participation. This effect can be observed on both ends of the skill spectrum. Highly skilled programmers are attracted to open source development because their skill sets lower the difficulty of the task so as to permit engagement out of simple curiosity (Lakhani and Wolf, 2003). Such highly skilled programmers also relish in the creative freedom that open source software development provides relative to their usual employment (Cromie and Ewing, 2009; Lakhani and Wolf, 2003). Conversely, programmers who are not particularly good at a certain skill may also be drawn to open source development so as to learn and develop their abilities in a challenging environment (Hars and Ou, 2001; Lakhani and Wolf, 2003). Enjoyment, competence, and freedom all point to instances of intrinsic, or internal, motivations for involvement in the open source community (Hars and Ou, 2001; Lakhani and Wolf, 2003). These findings echo research drawn upon in developing Research Question 5, which is related to intrinsic motivation, and Research Question 6, which concerns the role of fun, and thus lend support to these queries.

Related to skill are the motivations that stems from recognition (Bitzer et al., 2007; Bughin, 2007). Research points to past performance rankings as being related to later status-driven motivations (Roberts et al., 2006). Highly skilled individuals may value the status and respect they enjoy stemming from their open source work. Newer or less-skilled programmers may be drawn by the allure of such status or by mere desire to be associated with a particular open source project. This may be a form of signaling that is useful for employment (Hars and Ou, 2001). Such research lends further support to Research Question 8 which queries the relationship recognition has with motivations for CGA.

Some programmers cite a sense of altruism and community identification as drivers of their involvement; many coders have a strong collective identity (Cromie and Ewing, 2009; Hars and Ou, 2001; Lakhani and Wolf, 2003). Greater group identification has been linked to internalization of group problems, internalization that comes with concomitant increases in effort (Hars and Ou, 2001; Lakhani and Wolf, 2003). This may be driven by the internalized extrinsic motivations described by both Deci and Ryan (1987) and Lindenberg (2001). Since such motivation may similarly relate to the creation of CGA, I posit:

Research Question 9: How does the motivation of altruism relate to consumer generated ad creation?

A common thread in the literature on OSS development is intrinsic motivations such as enjoyment, competence, and creativity playing a role. Furthermore, recognition and altruism can also be seen as sharing aspects of intrinsic motivations dependant on the role group values play in driving such behavior. This finding is supported by research pointing to OSS motivations being interrelated (Roberts et al., 2006). Having identified relevant motivations in OSS, I now turn to examining the motivations of creative consumers.

Research on the Motivations of Creative Consumers

Creative consumers are those consumers who modify or use existing products to solve fresh problems often in a novel manner (Berthon et al., 2007). Such consumer act creatively and may share some similarities with consumers who create their own advertisements. As such, the motivations of creative consumers might also inform the proposed research agenda.

Creation for its own sake is common amongst creative consumers. Mollick (2005, p. 21) describes underground innovation as “primarily a hobby motivated by intellectual curiosity”. Mere intrigue alone can be enough to stimulate a creative consumer to work for hours on a project (Berthon et al., 2007). Such motivation echoes research related to flow states (Csikszentmihalyi, 1975) and suggests competence and enjoyment as intrinsic sources of motivations to create. Holbrook, Chestnut, Oliva and Greenleaf (1984) discuss play as a consumption experience. In their research they find that competence is an important aspect for enjoying games, suggesting that individual skill is an important determinant of how much enjoyment a person derives from an intrinsically motivated activity. In line with developed research questions, this again suggests that competence and ad creation are linked. Similarly, research by Dahl and Moreau (2007) points to autonomy – a defining feature of creative consumption – and competence as providing higher levels of enjoyment.

For Hirschman (1980), consumer creativity stems from knowledge of products and experience using them in different consumption situations. Specifically, she refers to a “product-relevant interconcept network” (Hirschman, 1980, p. 286) that is comprised of both knowledge of different product attributes sorted into categories and also associated linkages between these product concept groupings. Put together with consumption “scripts” acquired through experience, a creative consumer is able to solve problems by drawing on a set of experiences with linked product groups. Hirschman’s (1980) framework can be seen as characterizing competence as a driver of consumer creativity, an idea echoed in the literature (Luthje, 2004; Morrison, Roberts and Von Hippel, 2000;). Finally, recognition plays a role

in the motives of creative consumers (Berthon et al., 2007), a finding again in line with developed research questions.

Put together, research on creative consumers suggests that enjoyment of creativity, competence, and to a lesser extent recognition all operate as motivators in domains relevant to CGA. Research questions are summarized in Table 1. In the next section I present a method for investigating CGA creation of the posed research questions.

METHODOLOGY

Both the exploratory nature of the proposed research questions, and the lack of an existing theoretical framework directly addressing the study's topic point to a qualitative means of inquiry (Creswell, 2003). As such, an inductive, emergent qualitative investigation using in-depth interviews with advertisement creators was used.

Informant Selection

The first step in constructing a sample of suitable informants was locating instances of CGA. A purposeful, convenience sample was used and came from an online search of video sharing sites. Since YouTube hosts the vast majority of online videos (Perez, 2010) it was inferred that YouTube also contains the majority of CGAs. Several searches by research assistants further supported this conclusion. As a result, this investigation focused on CGAs uploaded to YouTube. An advantage of locating videos on YouTube is that uploading a video requires a YouTube account and the account's name is shown on each video's webpage. As such, it is possible to contact those who upload videos, many of whom are often the original creators.

In this study, I adopt the data collection termination guidelines established by Lincoln and Guba (1985). Their guidelines state that data collection ends after one or more of the following conditions are met: 1) no further data resources – in this case CGA creators – are available, 2) theoretical saturation is reached and little new information is obtained from additional interviews, 3) regularities have emerged and a sense of integration has been achieved, or 4) “overextension” has taken place and new information is beyond the study's intentions. After interviewing 62 informants saturation according to conditions 2 and 3 was established and data collection concluded.

Interview Protocol

Interviews concerning each creator's advertisement were conducted by phone, lasted an average of 34 minutes (min 13, max 72), and occurred throughout the summer and fall of 2010. The author and a team of 5 research assistants carried out the interviews. An interview guide containing semi-structured questions, shown in Exhibit 1, was developed by the author and used during training and actual interviews. The author trained each research assistant for approximately 90 minutes on qualitative interviewing techniques. Additionally, every research assistant performed a minimum of 4 practice interviews, 2 of which were conducted in a realistic setting with the interviewer calling research colleagues who then assessed and reported on their performance. Monitoring of research assistant interview performance continued throughout data collection to ensure continued quality.

Interviews began with a set of general questions designed to increase rapport with the interviewee (McCracken, 1988). Focus then turned to the creator's video. A broad opening question such as "Can you describe in your own words the video you made?" or "Can you tell me about how you created your video?" was used to elicit the history surrounding each creator's video. More specific questions were then used to target areas of interest set out in the study's research questions as well as areas of interest that emerged as each interview progressed. As each interview closed, demographic information was recorded, the creator thanked for their time, and an inquiry made concerning the possibility of a follow up interview should later questions emerge. Creators often went to their video's YouTube page during the interview to check on current view counts and to refresh their memory. Interviewers were particularly trained to not refer to a video as an advertisement until the interviewee used the term. This precaution was to avoid imposing on a creator's perception of their work. Only after a creator referred to their video as an advertisement or commercial did the interviewer also adopt that wording.

Established protocols for interviewing were employed during the study (McCracken, 1988; Strauss and Corbin, 1998). Recordings of each interview were transcribed for analysis. In addition, each interviewer wrote memos containing a summary and their initial assessment of each interview within 24 hours of interview completion, ideally immediately following the interview (Strauss and Corbin, 1998). Interview transcripts, memos, creator-written descriptions or comments related to their ad, and interviewer field notes formed the study's data set.

Data Analysis

Four techniques were employed in order to protect the quality of the research (Lincoln and Guba, 1985). First, a relatively large sample of 61 participants was used in order to better ensure a variety of creator motivations were captured. Secondly, regular debriefings with other researchers were conducted to ensure research was proceeding as indicated. As well, since this study was generative by nature, when methodological questions arose consultation with the author's supervisory committee was employed to arrive at an outcome. Thirdly, two additional researchers knowledgeable of the study's domain randomly reviewed interview coding in order to increase internal validity. Finally, member checks were conducted with creators to verify that the data provided by individual creators was interpreted correctly.

Three stages of analysis were used for this inductive study. Aspects of the grounded theory approach were drawn on throughout analysis of the data (Glaser and Strauss, 1967; Strauss and Corbin, 1998). The first stage of analysis consisted of open coding. This technique relied on detailed analysis of the data on a line-by-line level (Strauss and Corbin, 1998). Focus here was on labeling all aspects of the text and constantly comparing these labels so as to abstract higher order relationships. Open coding was carried out on the first six interviews at which point a set of categories began to emerge. Building on these categories, analysis then moved to the second stage: axial coding. Axial coding is a process whereby data is coded around a set of defined categories in order to explore dimensions and relationships amongst subsets of each category (Strauss and Corbin, 1998). In the case of the present study, categories that emerged from open coding were used in axial coding. The final stage of analysis relied on careful analysis of the dimensions and relationships unearthed during axial coding in the context of theory from relevant literature (Glaser and Strauss, 1967). The outcome of this analysis is a typology of creator motivations for CGA creation.

An additional unexpected outcome that emerged was a pairing of certain motivations with certain stages of the CGA creation process. This was particularly evident in the final analysis stage when it became clear that some motivations, while important to aspects, were not enough on their own to prompt full creation and dissemination. What instead seemed to be occurring within the data was that certain motivations exert stronger effects during different stages of creation. Further investigation and reexamination of the data supported this arrangement. In most cases the motivations do not solely affect one stage of creation but rather have a more pronounced effect. I categorized them according to the stage where their influence was strongest. A visual representation of the motivations and their overlap across different stages of the CGA creation process is shown in Table 3 and graphically in Figure 1.

FINDINGS

Analysis of the data garnered from interviews with creators reveal a variety of motivations for creating and sharing advertisements. These motivations are described according to the stages of creation detailed in Figure 1. I first explore what motivates a consumer's initial idea to create an advertisement. In the second stage, I investigate the motivations that propel consumers to follow up on their idea and actually create an advertisement. Finally the principal reasons for sharing a CGA are discussed. Where appropriate, findings are interpreted in light of my research questions.

WHAT TRIGGERS THE INITIAL IDEA FOR A CGA?

The initial impetus to create an advertisement is often a very personal event and subject to many idiosyncratic occurrences. Nonetheless, some overall patterns are present within the information reported by informants. I define a trigger as an event intimately linked to the gestation of the idea prompting a CGA. Key triggers amongst informants are now discussed.

Viewing Existing Advertisements

A common prompt for an advertisement's idea flowed from existing advertising. Some ads appear especially able to catch viewers' attention and inspire them. The inspiration is either to create a different version or a spoof of the original ad. A spoof is different from a version of the original in that it exaggerates qualities of the original work for humor and entertainment. In many cases the inspiration is simple and based solely on finding an ad interesting. For instance, *Informant 39* reports that he "saw this Nike commercial on TV and I just wanted to make a parody about it." Similarly, *Informant 34* reports that he "was looking through all these Mentos commercials and thought to myself it'd be fun to do one of those, wouldn't it be fun to get a friend to do this." Creators seem genuinely inspired by the ads that they view and have a desire to create something of their own. In some cases informants did not even actually use the product being advertised but merely liked the ads. Such is the case with *Informant 15* who reports "I'm always very attracted to their commercials. I don't actually drink cola, like I don't drink soda at all, but [Coca-Cola's] commercials are always very creative and interesting." These cases point to brand relationships (RQ1-4) as sometimes having a negligible effect on creation compared to the content of an advertisement.

In some cases the idea prompted by viewing an ad is interlinked with other motivations. For instance, *Informant 14*, a highly engaged fan of Liv Tyler, was inspired upon seeing an ad to create a Liv Tyler version, “I just saw the ads from Chanel and I just loved it and I wanted to do some things with it. I just love the way they did it with Nicole Kidman.” While *Informant 14*’s ad was influenced by his affection for Liv Tyler, the trigger lay in seeing Chanel’s ad. Similarly, *Informant 27* reports that “once I saw the HP hands ad, everything stopped and I focused just on making my own version”, a description of a flow state characteristic of situations involving intrinsic motivation (RQ5). While he “had ideas and decided to see if they would work out”, the challenge to duplicate the ad using Adobe After Effects was “inspired by the original ad”. Thus, whether for simple or more complex motivations, mere viewing of an advertisement, absent any particular connection to the ad’s brand (RQ1), can act as a strong stimulator of CGA ideas.

News or Events Concerning a Brand

In addition to an advertisement, news or action on the part of a company can also spur an idea. One creator, *Informant 58*, who made an advertisement for Trader Joe’s (a grocery store), describes how the genesis for his ad was in the irony of “being told by the people inside Trader Joe’s I wasn’t allowed to take pictures in there... at a time when everybody has a camera all the time it’s almost impossible to stop people from taking pictures.” Out of personal amusement with, and rebellion against, their policy he then decided to create an advertisement purposefully filmed inside their store. His actions are consistent with strong intrinsic motivation as not only does creating the video against the store’s rule increase his sense of autonomy, but publicly posting the video further increases these feelings (RQ5). *Informant 47*, the creator of a Red Bull ad mentions that when searching for a topic for a school assignment, she “looked around in my room and basically saw a can of Red Bull because they were handing out free cans of Red Bull at the university.” The can reminded her of a recent BBC article about students who “died or something from over consuming alcohol and Red Bull.” She found their slogan ‘Red Bull gives you wings’ “funny because they drank all this Red Bull and died from it, so it’s like it does give them wings and they die and go to heaven or whatever.” Two other informants – *Informant 56* and *Informant 57* – cited news reports concerning Toyota as prompting their ideas. *Informant 57* reports that “after all that happened with Toyota it just sort of came into my head. Then when I saw a Toyota parody on the show Saturday Night Live I knew that if I made this video it would

probably get a few extra views.” The data collected show that overt company actions as well as news concerning a brand can generate ideas within viewers.

Videos on YouTube

Another source of idea inspiration is in watching the videos of fellow YouTube creators. A big fan of Michael Jordan, the creator *Informant 42* collects shoes from Nike’s Jordan line. He has felt a connection with the basketball player and his associated brand (RQ1) since he began “watching Mr. Jordan play when he was in college” and is the same age as the star. The informant found a method of expressing his adoration when he “saw other people making videos about their collections and my son told me I should make a video to display my collection.” The strength of *Informant 42*’s relationship (RQ4) with Jordan and the Jordan line of shoes is evidenced by his extensive shoe collection and the video itself. Similarly, *Informant 33* viewed a McDonald’s rap video on YouTube at the behest of a friend who asked “did you see this video on YouTube? This guy is doing this McDonald’s rap”. The two “checked it out and we got a big kick out of it. We thought it was really funny.” Later on he eventually “ended up memorizing the lyrics and we thought, hey let’s one day go do the flick part [make the video].”

Viewing the videos of other consumers might be a particularly powerful prompt for an idea especially as YouTube viewership rises. Viewing a fellow consumer’s video not only increases salience of the brand featured, but also makes it apparent that consumers are able to make such videos. This is likely to bolster a creator’s belief in his or her own video creation ability and thus increase their intrinsic motivation (RQ5). Having outlined key triggers of ideas for advertisements, I now turn to the motivations that compel a creator to actually act on an idea.

WHAT PROPELS CONSUMERS TO ACTUAL CREATION?

Examination of interview data revealed that in addition to an initial trigger spawning an idea, often present are additional motivations that thrust the idea into implementation as well as sustain interest through effortful production steps such as editing. It is important to note that a blend of motivations was present in most cases, but that they are presented separately for ease of understanding.

School Assignment

The need to create an advertisement as part of a project or assignment for school was mentioned by several informants. While in most cases the student was free to choose the subject of their advertisement, its creation was principally to receive a grade. This presents an interesting tension for the student as on the one hand a school assignment is an extrinsic motivation, which typically reduces creativity and enthusiasm for a task, but on the other the opportunity to choose any brand allows for the injection of intrinsic motivation, which does the opposite (RQ5).

Informant 54 reports that he “had to do a commercial for an existing brand” but that he “picked Starbucks since it’s my favorite coffee shop.” Perhaps choosing the topic spurred his creativity as the ad garnered 9,265 views. Similarly, *Informant 51* was in a Multimedia Production class when “he wanted to create a spoof of [the popular Apple ‘Mac vs. PC’] commercials for my final class project.” The ad has been viewed over 16 million times and mentioned on numerous blog and websites, also signaling the ad’s creativity. Likewise, *Informant 39* was in a television class, *Informant 22* in a television and media class, and *Informant 37* part of a marketing/advertising course when they created their ads, all of which also received reasonably high view counts (4,153, 9,949, and 7,965, respectively).

Monetary Gain

Another motivation found amongst a few ad creators was the desire to benefit financially from their advertisement. In these cases informants were effectively using the brand featured in their ad to draw attention to themselves. In the case of *Informant 49* he and his free-running group decided to “try and make a sponsorship video for Red Bull” in the hopes of landing some funding for their group. Other creators such as *Informant 17* were merely trying to build up their view counts in order to be invited to become a YouTube Partner – something he says is “going to take a long time.” A recent invitee to the program – *Informant 61* – tells that being a YouTube Partner “means my videos all get ads next to them so I can make revenue off them.” She says that “once I found out about [the program], I really wanted to be part of it. Some people live off of it with the money they make, but I don’t have enough people watching me yet...but I’m making a little pocket change so it’s kind of nice.” Whether creators are driven by the status or monetary benefits that accompany video views, it is a very real force behind some content creation.

Self-expression, Creativity, and Challenge

An expected theme (RQ5) that crossed several informants was a yearning to self-express or engage in a creative act. The creator of the Trader Joe's commercial, *Informant 58*, craved freedom that his job was unable to provide. He states, "since I make commercials for a living it seemed like an opportunity to make a commercial with no client and to make a commercial where I could do whatever I wanted." Similarly, *Informant 44*, a cross-dresser who has appeared on American Idol, seeks release in his creations. Being *Informant 44* provides a creative outlet from his "day job which I go 9 to 5, Monday through Friday. I go into a cubicle, it's very corporate America and very serious environment and then when I leave at 5 o'clock, then I have this other creative world that I have been doing for the past 13 years with Amnesia." *Informant 15* echoes *Informant 44* by informing that while she'd made videos for school before, her Coca-Cola ad was "the only one that I'm really proud of" and that the ad "was the first time that we could really just go, be creative, and do what we wanted." For these informants making an advertisement is a blank canvas, a means to find freedom from constraints. Creating an ad without any constraints increased their self-determination and thus further fueled their intrinsic motivation to create (RQ5).

Some interviewed creators also cite a sense of challenge as the force that compelled them to create. *Informant 46* made an advertisement for the Palm Pre that was often described as better than Palm's official ads. Ironically, his intention was not to disparage Palm's ads, as he is a fan of the company, but rather to help them out. He says he wanted "to combine CG [computer-generated] elements and live action footage in a hand held shot" after being "inspired by the then current TV ad from Palm...where a similar technique was used." Attempting to duplicate the production-quality of Palm's ad was a test of his own abilities.

Informant 22, like *Informant 46*, enjoys the challenge of making an advertisement. While *Informant 22's* path to creation has multiple dimensions (later explored) one aspect is the desire to challenge his own abilities. He saw Dove's 'Evolution' movie, which is part of their Real Beauty campaign, and thought the short film "probably cost them a million or two." Making his version was a challenge for him. "I was like 'I can totally shoot that same video and get out the same kind of concept" and so he "literally made my video only after a few days, if not like a week, after they posted theirs. And I did it all for \$60. That's it." A final example of the challenge motivation lies in *Informant 6's* iPhone ad. The informant describes how he and his friends:

Like to challenge ourselves with little projects, so this was just another chance for us to try something we've never done before. The cool thing

about those commercials is that you aren't positive of how they did them – I mean it's pretty clear how they did them – but it was just fun for us to kind of go back and deconstruct how we thought they did those commercials and just do it for ourselves. It's like a little pet – a little pet for filmmakers. It's like 'let's see if we can do this.'

Just as freedom from constraints increases intrinsic motivation, so too does engagement in tasks within the bounds of a person's competence levels (RQ5). Consumers driven by the challenge of creation are likely to desire confirmation of their skills since it validates their abilities.

An extension of wanting to self-express or challenge oneself is the desire to learn or develop skills. Informants were often pushed to test their skills by creating technically difficult advertisements. The resultant skills gained are certainly valuable and this fact was not lost on informants. Several were explicit in describing how future employment drove their current need and desire to develop. For instance, *Informant 12* reports that he's "trying to polish my tools when I get that big break and make it in the filming industry." Similarly, *Informant 39* "wants to go to Vancouver film school next year" and *Informant 17*, along with several others, reports a desire to join the film industry.

Spoofability: Fun While Creating

Another expected motivation (RQ6) that predominates among most informants was the fun and enjoyment derived from creating their ad. This motivation is best summarized by *Informant 3* who states he likes "to entertain people and just see people smile and laugh. That makes me happy." In the same vein, *Informant 58* states that when he and his friend "started putting it together it made us laugh...that's the real motivation for why we did it." *Informant 33* describes a similar experience making an M&Ms ad. He says "[My friend Jonathan and I] always try to come up with some ways to poke fun at an idea. In this case, it's simply about how far would someone go, sticking your hand in the sewer – I don't know how many people would – to go after one M&M. So it's just to exaggerate the point in a very comical way." *Informant 7* also reminds that "the goal of our work was to create a funny video, but I don't know if it works well. What is sure is that this video is funny for me and my friends."

An interesting dimension of the enjoyment experienced while making an ad is what many informants termed a "need" to put a particular idea into manifest form. This intense desire almost always stems from the expected humour in creating a particular spoof ad, and

thus is tied directly to a consumer viewing an original ad. What I term the spoofability of an ad is a powerful force for creating CGA and appears related to the increased sense of autonomy (RQ5) ad creation brings. *Informant 3*, who made a spoof of a Gillette Fusion Pro Glide [a razor] commercial, describes how when he just “saw the commercial, I was like this is ridiculous, I got to make fun of this.” Another example lies in the genesis of *Informant 10*'s MacBook Air parody. He describes how he “found the commercial so ridiculous, that I was almost like ‘Yeah, so what? You can pull a laptop out of an envelope? Good for you.’ I felt I needed to make fun of it...” The co-creator of the ad, *Informant 11* also describes how certain companies, and their fans, can make spoofing some brands more likely and more entertaining:

First, they invest a lot in great advertising campaigns, so their brand, ads, and products are universally recognizable. Second, they are a brand with a culture – a polarizing culture that has created both a group of devout followers as well as a group of harsh critics. The ironic thing is that both groups are equally likely to click on a link that has the word “Apple” in it, and the opposing perspectives they bring creates a lot of discussion – so as any tech blogger will tell you, the Apple name creates traffic. These aspects of the Apple brand are a big reason why it is often the subject of a good parody.

Notable is *Informant 11*'s mention of the strong brand relationships that Apple and PC fans have. He is keenly aware of the impact their animosity and involvement will have on the number of views his ad will receive (RQ2).

While referencing a particular brand might boost views and comments, the inherent spoofability – potential comedic value – of an ad is largely detached from any particular sentiment toward a brand (RQ1). This is not to say that brand sentiments do not play a role in the motivations to create an ad, but solely that creators do not seem to find brands they like any easier to spoof. *Informant 11* states that he “did not target Apple or the MacBook Air and try to come up with an idea for a parody.” *Informant 30* finds targets “pretty much on luck. Whichever commercial I think can be easily spoofed would be the one I’d make fun of; I have no particular brand I am going against.” *Informant 3*, the creator of an iPad spoof, expands by saying “I’m not making fun of [the iPad] or putting it down, I just thought the name was funny – Apple iPad – and was like, hmm... I can probably do something about it...” The same chain of events is present in the creation of *Informant 29*'s Levi's ad. He and his friends “saw the commercial, we just thought that was ridiculous, right. So we just got together, we just started to make a little fun of it.” Prior feelings about Levi's, according to

the creator, were not a factor; the ad was purely prompted by Levi's "hilarious and ridiculously stupid slogan." *Informant 13*, who created a Burger King Whopper ad explains "when you're looking at a TV you get sparked by ideas from commercials on television and if you see something that sparks an idea, whatever brand it is...you try to make it a spoof." Finally, there's the case of *Informant 61*, who fashioned a Twix spoof despite expressing "it's a great product; I love Twix." Unlike the product, though, she said "their advertising is kind of stupid" and that "I think that the product deserves to be bought, I just wish they wouldn't have such silly commercials."

A preliminary conceptualization of spoofability points to several defining elements. First is that spoofability is independent of brand attachment or relationship. Both users and non-users create CGA due to spoofability and in neither case is spoofability especially intertwined with brand relationship. A particular, strong humorous reaction to an advertisement instead drives the spoofability of an ad. This is often directly related to how ridiculous, outlandish, or juvenile the advertisement is. The effect is an enduring and powerful desire to mock the ad by creating a CGA, as well as additional enjoyment derived from the creative process itself. The humor component is, in essence, preserved in perpetuity by posting the CGA online, where it can be accessed at will and additional enjoyment garnered from the knowledge of others similarly deriving humour from the creation. As evidenced by *Informant 11*'s comments, a brand's popularity and user engagement both moderate the motivational effect spoofability exerts on creation. Both affect viewership and hence the additional enjoyment derived from others watching the CGA.

Desire for Fame

In many situations involving user generated content fame prompts creation (RQ8) and CGA is no different. Several informants either overtly stated a desire for fame, or alluded to it more subtly. Fame doesn't necessarily refer to being world-famous, but can instead be within a school, amongst a set of followers, or within a particular community. *Informant 4* created his iPod ad after learning of another creator who "was actually contacted by Apple and it became the ad for the iPod Touch." He "thought it would be cool if I could try something like that too." *Informant 20* succinctly divulges "the whole reason why [his ad is] on YouTube is like to be known." Similarly, *Informant 60* chose to make a Transformers video as "a lot of people knew about it" at the time and thus would be more likely to view the ad. *Informant 39* created his video with the help of a friend who "wanted to start doing things not only to boost his comedy stuff but his television presence." The creator of a Toyota ad,

Informant 58, says that he “knew that if I made this video it would probably get a few extra views” due to interest in the issue. *Informant 10* also states that he “knew when we decided to make the video that it had the potential to be viral.” While he states they didn’t “necessarily ‘choose’ the MacBook Air so much as I just saw it, thought of the idea, and thought it might be funny to put on film” he does admit that “if there is a product out there that everyone uses or is going to create a lot of news, it would be smart to make a parody of it because everyone is looking it up online.” *Informant 47* notes that choice of medium is planned as well. Making video for YouTube is “the logical choice as it has the biggest user base and the chances people will notice my work are good.”

Passion Toward a Brand

While watching an ad might provide a consumer with an idea, it is often their passion or relationship with a brand – either positive or negative – that drives a consumer to then put the idea into production (RQ1). In the case of *Informant 23*, belief in a cause spurred her team to create an advertisement for a local farmer’s market as part of a class assignment. She says: “we were given the option of creating our own topics and so we found something that we were inspired by and felt, you know, had a real sense of purpose.” According to her the organization just needed “greater acceptance from the market – so that’s what we tried to do.”

For *Informant 36* inspiration to create an advertisement for Microsoft’s Zune 30 music player also lay in how he felt about the product. To him the Zune “had this artistic expression in the marketing that was unique” but wasn’t being received well by the market, especially next to Apple’s iPod ads. So he set out to “provide an alternate video” and “create a commercial that appealed to a broader audience...yet still retained that indie style that they were promoting.” His actions were driven by his positive relationship (RQ1) and care (RQ2) for the brand. *Informant 36* “really wanted to make that video” and says he is pleased with the positive response he received.

Another CGA creator inspired by a product is *Informant 12*, who created a BMW commercial featuring his car. He says: “My car is what really motivated me to make this. The attention to detail that the designers put in these vehicles really shows and I wanted to capture that with this video.” Similarly, *Informant 46*, creator of the Palm Pre ad introduced earlier, states that he “made this ad because of two specific factors. My love for doing visual effects and my love for the product I use day in and day out.” *Informant 60* received a pair of Turtle Beach gaming headphones as a gift and enjoyed them so much that he too made an ad for the product.

A final example of a consumer highly motivated by their relationship with a brand lies in *Informant 1*'s ad for A&W root beer. As the informant indicates in her interview, she is not an average root beer drinker:

Interviewer: Okay. So, what do you think of root beer in general?

Informant 1: I'm very picky about it actually.

Interviewer: Can you explain?

Informant 1: I'm trying to think of how I could explain it.

Interviewer: Take your time.

Informant 1: Like Mug Root Beer to me tastes a lot more watered down. I like things that are closer to like real root beer rather than just cheap watered down stuff. And for root beer in a can if you compare it to Mug and Sparkys, Sparkys kind of has a spicy taste to it and Mug is a lot more watered down. A&W is just a truer root beer, you know it's less caffeinated -- I mean less carbonated and it has a fuller flavor.

Interviewer: Okay.

Informant 1: I'm kind of like a -- you know how some people are like wine connoisseurs and they prefer certain white wines to other white wines because it's got a better bouquet and a fuller flavor?

Interviewer: Right.

Informant 1: That's kind of the way I am with root beer.

Interviewer: So, how long have you like been drinking A&W root beer for?

Informant 1: My whole life.

With *Informant 1* her choice of a brand to feature in her advertisement is clear. For her, the relationship (RQ1) she has with A&W root beer is enduring and defining.

Another aspect that emerged from the data was passion that propelled an informant to create a negative ad. While similar on a surface level with the earlier theme of spoofability, the negative brand passion discussed here is much deeper. Spoofability often stems from minor annoyance with an ad but is principally propelled by the tremendous potential for humor provided by the resulting spoof idea. Negative brand passion is instead rooted in perceived foul play or other unwelcome behavior on the part of the advertiser; in many cases the creator feels wronged by a brand and has a desire to respond (RQ1).

Informant 22 finds Dove's widely acclaimed 'Evolution' movie to be inherently hypocritical. He likens the short film to exclaiming "love yourself for who you are, all your

wrinkles and fat and pimples, but either way, make sure that you use our conditioner and our awesome soap and all of our beauty products because it makes you be a more beautiful you? Like what?! It just seems like such an oxymoron. Like, if we should love ourselves for who we are, then why the heck would I need anything from your company?” This split, plus the challenge of recreating the ad for \$60, led him to create his own version, with an ending message of “who defines you and why do you listen?” He explains that he wants consumers to be critical and ask “is Dove helping define who you are?” since “by making sure that you’re aware, you’re evolving.”

The creator of the Twix advertisement described earlier, *Informant 61*, was motivated by the absurdity and sexism she felt existed in the company’s advertising. She describes how “whenever I saw those commercials, I would just get angry and think ‘I wish they would stop doing this’”. The desire to voice her opinion grew until her own version was released. “Once I had put it up, it was like I’d just run a mile. I just felt really good that I had gotten my opinion out there.”

Informant 16 made a mock advertisement in which he refers to Coca-Cola as Cock’ A Cola. The ad features him drinking a Coke and ending up with an incessant erection. The video pokes fun at the “misleading and not honest, really” aspects of Coke’s ad campaigns. Inspiration came in a movie theatre when he saw an extended Coca-Cola ad. In the ad people “supposedly once they open a Coke and take a sip, are magically transformed into gymnasts” and are “into extreme sports and they’re just so cool.” *Informant 16* was annoyed by the ad and found it particularly harmful to young people since he considers Coke “an addictive product.” He feels strongly about Coca-Cola since he’s “sure they know that their product is pretty bad for you and their ads just run counter to reality.”

WHAT MOTIVATES A CONSUMER TO PUBLICLY SHARE THEIR CGA?

Motivations with the most impact during final stage of CGA production, the decision to share an ad, are now described. Again, some motivations, such as fame (RQ8) and monetary gain, are acknowledged to play a role in video dissemination. Such motivations are not discounted but simply have more effect in different stages. The roles that expected enjoyment, and validation and feedback play in compelling a creator to share their ad are now discussed.

Validation and Feedback

A consistent theme amongst creators was the desire for feedback and validation of their efforts. Often this motivation is tied to the challenge of making the ad or the creativity of the informant's idea. These links are expected (RQ5) as intrinsic motivation increases when perceptions of competence are increased. An excellent example is the HP ad creator, *Informant 28*, who "was hoping for honest opinions on improvements and things that [viewers] liked about the video." *Informant 39* says that, "basically, it's a good way to gauge the quality of your work," a sentiment *Informant 36* summarizes by stating "I wanted feedback and what better place than YouTube, don't you think? For feedback, people will rate, people will comment..."

In a similar vein, some share their work out of a sense of rivalry. When asked why he posted his video, *Informant 53* quickly replied, "self-indulgence and ego combined" before laughing and elaborating that he'd seen stiff competition in the Starbuck's video arena and "wanted to get some feedback." Similarly, *Informant 22* likes "to see what the comments are, to see how far and how fast our video blows up – or doesn't."

Others were instead interested in confirming that their videos brought amusement, which is another means of gauging a creator's competence. For *Informant 3* comments from viewers spur him to post in order to hear the "feedback of people who enjoyed it themselves and them being like 'Oh I'm gonna show this to everyone, I love this so much, you're so funny', or like 'you should make more of these.'" Similarly, *Informant 61* says, "I always read my comments", and that most "were saying it was funny, poignant, and clever so that was nice to hear." Some, like *Informant 4*, are uncertain of the quality of their creation and post it as a litmus test. He says, "a lot of people thought it was really cool so I decided to post on YouTube to see if anyone else really liked it and a lot of people did."

Expected Enjoyment

A simple, yet consistent theme was the expected enjoyment (RQ6) sharing an ad might bring to others. This theme is closely related to, and in many cases a consequence of, an ad's humor or entertainment value. The key difference between this and the earlier described theme is that the pleasure lies in others viewing the video rather than the fun of creation which is limited to the creator. Altruism (RQ9) is thus a dimension of expected enjoyment as well.

In answer to the question of why he posted his ad on YouTube *Informant 60* reports that he "just wanted to entertain" people. Similarly, *Informant 30* wanted "to spread the

laughter everywhere I can get it to.” *Informant 6* elaborates on this drive by describing how, as a self-described filmmaker, “the intention of the product is to be seen. Any artist will tell you that when they make something...I can’t really explain it, but you want to get it out there and get it to as many people as possible. If we made it and just decided to let it sit around, it’d be just a thing that we did. This way, a lot of people can see it, enjoy it, or laugh.”

Often, a creator posts videos expressly for family to see. *Informant 15* posted her video “for fun” and to “just share with my family.” *Informant 1* reports the same, that “when I post on YouTube, that’s just for my friends and family that are long distance that like seeing – like my brother and grandparents.” For *Informant 47*, the motivation was the same and she “didn’t really put it up there to be seen publicly.”

Other creators post principally for the benefit of their friends. *Informant 1* posts “just for my friends who are long distance that like seeing...just for fun.” Similarly, *Informant 32* mentions that while his assignment didn’t require him to post his video, he “put it up just so friends could see it.” Likewise, *Informant 50* posted “just to show other buddies.” For *Informant 33*, posting on YouTube not only shares his video with friends, but is a reminder of the creation process, when “me and my friends were just having a good time.” The Internet also provides a convenient backup “if our computer crashes or whatnot” so “we could see it in a few years.”

Desire for Fame (2)

Finally, it is important to note that while fame was seen to exert the strongest effect during the creation stage of CGA production, it also is an obvious motivator for sharing of an ad as without sharing fame could not be achieved. What seems to be occurring with ad creators driven by fame is almost a compression of the creation and sharing stages into one step. For these creators sharing is assumed, expected, and natural as failing to post would negate a key reason for production.

DISCUSSION

What emerges from analysis of CGA creators is a picture of individuals driven to create an advertisement, but kept on track in their task by a series of motivational triggers. The motivations uncovered generally matched those found in the psychology, UGC, and OSS literatures, save for the motivation of information sharing. All generally were present in the

creation of CGAs. One novel finding in a CGA context is that a creator's motivations are largely related to particular stages of production. This pairing is now explored in further detail.

Different Motivations at Different Stages

A finding that emerged from analysis of the qualitative data is that a creator's motivations for ad creation can be grouped according to when they exert the most effect. A really good – or very poor – ad might spark an idea within a consumer and initiate thoughts of CGA creation. A prime example of this is encapsulated within the concept of spoofability. Some ads almost beg consumers to make their own CGA based on what they've seen. Often, though, an idea alone is insufficient for ad creation. Further motivation is needed to push an idea into production and then into the online realm of YouTube. The CGA creation process is almost like a gas lawnmower that needs a few primes and cranks before it will get running. The case is no different with CGA initially motivated by news about a brand or by a fellow creator's YouTube video – an idea alone is often not enough to spur production. Instead, other motivators must come into play.

What further motivates consumers to production are predominantly motivations of the intrinsic type. This is expected given that creativity is well linked to intrinsic motivation (Deci and Ryan, 1985, 2000). The motivations of Fun as well as Self-expression, Creativity, and Challenge are both ripe with desire for autonomy and competence, as well as feelings of self-determination, fun, and flow. Video creation was often a social activity engaged in by a group of friends. Intrinsic motivation is also evident in the motivation of Validation and Feedback, which drives desire to share an ad, since view counts and comments fuel creator desire and interest in creating more ads. Consumers simply enjoy making ads and receiving feedback on them.

In fact, intrinsic motivation in an online context is in many ways self-reinforcing: creation of an ad boosts feelings of competence and autonomy (Dahl and Moreau, 2007), which are then strengthened even further by positive response from viewers (Deci and Ryan, 1985). This response then spurs more video creation and the cycle continues. Predictably, ad creators almost always indicate that they plan to create further ads. In many ways CGA creation echoes Holt's (1995) conceptualization of consuming as play. Like baseball fans who "take turns exchanging comments, often attempting to replicate, if not outdo, other participants in terms of the quality of their commentary" (Holt, 1995, p. 9), CGA creators

often have a desire to challenge and outperform either themselves, existing ads or those of fellow consumers.

Examining how consumers are influenced to create their own brands is not a simple endeavor. Motivations are multiple and intertwined, as well as dependent on previous stages. A remarkable idea without the prospect of a fun-filled production or a welcome reception by viewers is likely to be left merely as an idea. A less creative idea but one borne into a mind driven by challenge might instead be made and released online. Likewise, strong consumer sentiment toward a specific brand does not itself appear to cause CGA creation; at the very least a trigger is needed to launch creation. The role of brand relationships in the creation process is discussed next.

Brand Relationships: All or None

Existing literature (e.g., Fournier, 1998) would suggest that a consumer who chooses to create and post a CGA would have significant feelings for, if not a relationship with, a brand. Surprisingly, a creator's relationship with a brand plays either a large or small role in determining both a particular CGA's content and actual production: creators either felt passionate about a brand or knew almost nothing about it. In the case where a creator has a weak or nonexistent brand relationship with the brand featured in their CGA, a firm's advertising generally prompts an initial idea. A creator simply sees an ad and an idea sparks. Brands with more advertising are thus more likely to be chosen (Deighton, 2007). The entertainment the resulting idea provides is a function of an ad's spoofability and affects both the CGA's production and dissemination. Brand relationship-neutral creators are largely motivated by the inherent humor a CGA offers.

For creators with brand relationships, their relationships exert the greatest influence during the production stage where either strong positive or negative sentiments propel creators to continue with making their ads. In the case of positive brand relationships, creators often produce ads based on attachment to a product or long-term experience with a brand. A sense of altruism and desire to help the brand tend to permeate ads constructed out of positive sentiment. Interestingly, altruism is motivated not toward a particular community (Cromie and Ewing, 2009; Hars and Ou, 2001; Lakhani and Wolf, 2003) but rather toward a particular brand. Conversely a creator spurred by a negative relationship with a brand generally finds a firm's ads antagonistic, irritating, or deceitful. The strong linkage between negative relationships and a particular offending activity on the part of a brand – usually its

advertising – is notable. Overall, when a CGA creator has a brand-driven desire to make an ad, powerful sentiments are at play.

A creator is most aware of their audience's brand relationship during the decision to share. Here creators are aware a devoted and engaged set of followers is more likely to view and respond to videos featuring a particular brand. Impact on the other stages was minimal. Similarly, the consistency or dependability of a brand's meaning or advertising had little effect on any of the stages of CGA creation. This suggests that creators are either subconsciously aware of these motivations or that they indeed have little impact on the creation of CGA.

Ultimately, a key insight is that CGA isn't made for a brand or organization, it's made for the creator. A known brand often provides inspiration or a spoofable ad, and existing brand relationships might guide creation, but CGA is still ultimately a personally driven act. Organizations must realize this and not attempt to bully or control creators as it only feeds a sense of rebellion and autonomy, further driving the creation process. Instead organizations should focus on managing what they can: the ads they produce and their response once CGA emerges. Brand personality is exuded in a firm's actions (Aaker, 1997) and affects resulting brand relationships (Fournier, 1998). CGA provides a strong reminder to manage both what an organization offers as fodder for CGA and how it responds to CGA once it occurs.

Limitations

Several limitations of the present study are important to note. First, a convenience sample was used. It is therefore possible that the informants selected represent a particular subset of CGA creators. A different sample may yield dimensions not revealed by the present study. A related issue is non-response bias. Perhaps those creators that responded to interview requests are different in some aspect from those creators that declined to be interviewed. In terms of the interviews themselves, while particular attention was paid to ensuring uniformity of the process, interviewers may have differed in their respective quality. Some may have missed opportunities to further explore issues or might have ended particular discussion topics too early. Finally, a single researcher conducted coding of the entire dataset. As reported earlier, a variety of measures such as discussion and assessment of coding with fellow researchers as well as member checks with informants themselves were used to minimize the effects of a single coder, the possible presence of coding bias remains.

Implications for Future Research

While once video creation involved expensive devices, difficult-to-use software, and copious amounts of time, improved software and ubiquitous hardware have rendered video creation an option for almost every consumer with a computer. The present investigation into CGA creator motivations reveals the wide range of factors that can motivate a consumer to make an ad. While brand relationships (Fournier, 1998) were found to influence the creation process in some cases, in others they played little role. Instead characteristics of an advertisement alone acted to spur idea generation. Future research should further explore what lends an advertisement such a spark.

One dimension uncovered was the concept of spoofability – a quality of an ad that makes it particularly fun to construct a spoof version. Not only do ads that exhibit spoofability tend to attract CGA ideas, but the enjoyment their humor provides propels and sustains ad production. Existing brand relationships are often independent of an ad's spoofability. Consumers who like a brand and its products are still drawn in by an ad's spoof potential. Researchers might further explore how the unique combination of engagement and relationship with a brand interacts with their desire to create ads that inherently mock the brand they adore.

Conversely, some creators have little attachment to the brand they choose to spoof but choose the brand regardless. Two reasons operate in such situations. First, the spoofed ad itself might have qualities that predispose it to mockery: in other words spoofability. Possibly more worrisome, though is the second case, that of creators who purposefully choose a brand due to its popularity or highly engaged followers. These “brand renters” are effectively borrowing a brand's popularity to serve their own need for fame, monetary reward, or validation. Research is needed to better understand such creators and the influence their ads may have on consumers.

For organizations that manage brands a better understanding of what makes an advertisement spoofable is of value. This information can then be used to better shield an organization from spoofs, or to actively encourage their creation. A wise firm might purposefully create a highly spoofable ad in the hopes that viewers will be inspired to make and share their own versions, which will then in turn inspire even more ads (c.f. Bernoff and Li, 2008). The strategy is dependant, however, on the effect spoofs have on a brand and its consumers. In some cases it is conceivable that a brand's personality could be unharmed, possibly even strengthened, by spoofs. After all, a characteristic of friendships is often mutual jesting (Aaker, 1997). There is also evidence that online comments are related to TV ratings

(Godes and Mayzlin, 2004), suggesting that CGA might be evidence of high brand salience. In other cases spoofs might quickly erode years of carefully constructed brand equity. Further research is thus needed. Likewise, a stronger understanding of how consumers respond to spoof ads and whether they are more or less powerful than traditional advertising is also of value. While *Informant 39* reminds, “any publicity is good publicity” it’s understandable that organizations may want further evidence before launching a spoof-attracting campaign.

Another area of interest lies in situations where simultaneous moderators on a creator’s intrinsic motivation are at work. One such example stems from creators who made an ad as part of a school assignment. While video creation in these cases is forced, thus reducing intrinsic impetus as the task is now extrinsically motivated, students still are often able to choose the brand they exhibit, which increases perceived autonomy and hence intrinsic motivation. Several companies have held CGA competitions, with mixed success, and these situations are very similar in effect. Even though creators in such situations are free to shape their ad as they see fit, they are limited to a particular brand and also presented with an external reward – both of which reduce intrinsic motivation. A better understanding of how different influences on intrinsic motivation co-relate would provide needed insight.

Finally, examination is needed of how creator motivation evolves as their notoriety builds. Fame presents an issue by potentially corrupting a creator’s motivations to make videos. While initially driven by any host of intrinsic motivations, these might erode once that same creator becomes a YouTube Partner. Monetary incentives from advertising may change the type of videos being created. Likewise, brands featured in a creator’s ads might be pandered to and held back from inclusion in possibly offensive videos. The same might be true of the creator’s stance toward organizations that send free products or services in the hopes of free publicity. Research is needed to explore these influences and their effect on creator motivations.

PAPER 2

CONSUMER RESPONSE TO CONSUMER GENERATED ADVERTISEMENTS: A THEORETICAL MODEL

This paper contributes by building a theoretical model to explain how consumers respond to advertisements created by other consumers. Additionally, I further contribute by developing a typology of consumer created ads and use this typology to clarify what constitutes an advertisement or instance of word of mouth. CGA is argued to be a unique form of advertising that is not fully captured by existing advertising response literature, although is informed by research on endorsement. By clearly delineating the components of an advertisement's source a model that complements and extends existing endorsement research can be constructed so as to offer important new insights relevant in a CGA context.

The remainder of this article is structured as follows: First, I devote effort to un-tangling CGA from WOM in order to clearly specify key differences between the two types of consumer expression. Next, I explore the facets that make up an advertisement's source. Clarifying the components of an ad's source allows critical comparison of the relationships a consumer typically has with a typical ad's source to those relationships possible when an ad's source is a fellow consumer. This analysis leads to an examination of the endorsement literature as this area is closest in process and effect to what I propose is occurring with CGA. Then, basing these relationships on those found within an endorsement context, I expand and enrich the concept of source attraction as well as borrow from social psychology to build a model linking viewer-creator similarity to identification and social influence. Creator motivation and prestige are two important moderators in the model. Propositions are offered throughout the model's exposition and the article concludes by discussing its contribution, directions for future research, and resulting managerial implications.

CLASSIFYING CONSUMER GENERATED ADS: WORD OF MOUTH OR ADVERTISEMENT?

In order to determine the effects of CGA on consumers, they must be classified. Distinctions between WOM and advertising are initially explored in an offline environment where such differences are more apparent.

Advertisements are “created, structured, and recorded representations of written communication that take place in the media” (Stern 1993, p. 15). Advertisements are bound by space and time in that they cannot take infinite copy space or airtime, nor exist in perpetuity. Advertisers pay to access spaces and times relevant to their target markets. Advertisements are deliberate, enduring, persuasive, and constructed versions of reality that are most similar in form to literary text. A barrier of “physical, temporal, geographic, and/or psychic space” separates the source of an advertisement from those who view it (Stern 1994, p. 7). Advertisements are necessarily impersonal— they emanate from a single source to many viewers – and are thus also referred to as mass communication (Stern 1994).

WOM is in many regards the antithesis of what defines an advertisement. WOM is rooted in the spoken dialogue that occurs “between one consumer and another without direct prompting, influence, or measurement by marketers” (Kozinets, de Valck, Wojnicki, and Wilner 2010, p. 71). WOM “utterances are personally motivated, spontaneous, ephemeral, and informal in structure – that is, they are not paid for by a sponsor; they are not composed and revised over time; they disappear as soon as they are uttered; and they are not consciously structured” (Stern 1994, p. 7). WOM uses everyday language, occurs amongst a defined set of consumers, and from a marketing perspective, concerns issues and products related to consumption; WOM is most similar to oral discourse, which is transient, informal, and personal (Ong 1982; Stern 1994). WOM shares each of these qualities, as it too is fleeting, casual, and personally directed. WOM, like oral discourse, is not crafted or stylized.

WOM and advertisements are thus different, a distinction that is apparent in an offline environment. Advertisements are created impersonal messages broadcast to many while WOM is immediate, personal, fleeting, and unconstructed. Consumers are generally precluded from creating and distributing advertisements offline due to costs. Such costs can be those involved in buying ad space or airtime in major outlets or production costs. Production costs include the considerable amount of time as well as expertise needed to create production-quality ads. Notable exceptions include the classifieds or other low-cost

advertising venues. WOM, on the other hand, is as simple as talking to another consumer and requires no special skills or investment of time or costs. Thus, in an offline environment consumers are generally limited to solely engaging in WOM.

The Internet, however, greatly expands the possibilities of consumer created communications. Through the Internet consumers are able to communicate either through text, audio, or video and post or share their messages through sites such as blogs, forums, or websites. An online environment thus fundamentally transforms consumer created communication and opens up access to previously unreachable media forms. Consumers are now able to craft communications akin to either traditional WOM – which I term online WOM – or a traditional firm-created advertisement – which I term CGA. Key similarities and differences between online WOM and CGA are now examined.

Some might consider CGA and online WOM to be the same and this is an understandable first impression given that they share elements of both offline advertisements and WOM (see Table 4). Like traditional WOM, both CGA and online WOM are unpaid. Unlike traditional WOM, but similar to traditional advertising, both CGA and online WOM are public, enduring, and shared. They are public in that they are visible to others, enduring since they persist online, and shared in that in most cases anyone can access them. Other dimensions that CGA and WOM share but are different from WOM might exist as well. CGA and online WOM both also have a gap between the creator and receiver, with the two parties separated in time and space. While these shared traits between CGA and online WOM make them similar, they differ along several key dimensions.

Chief among the differences between CGA and online WOM is the voice assumed. With online WOM the consumer acts within their identity whereas with CGA the consumer assumes, or at least imitates, the voice of the organization. In CGA the consumer is, in essence, assuming the role of sponsor of the advertisement (Stern 1994). A key difference between the roles assumed in advertising and WOM is the assumed motivation and bias present in each. Consumers expect advertising to be to a firm's benefit and aligned with their goals; no one is surprised when advertising bends the truth or omits key details. WOM, on the other hand, is personal and comes from another consumer; it is assumed bias-free and motivated by benevolence rather than personal gain. In short, these two roles are distinct.

Another difference between CGA and online WOM lies in the world each takes place within. Online WOM, like traditional WOM, takes place in reality, the everyday. In contrast, CGA showcases a fictionalized or virtual world that calls upon the same glamour and possibility present in a traditional advertisement. CGA emulates the style and substance

of an advertisement; it is created, composed, and effortful (Stern, 1994). Online WOM echoes traditional WOM and is spontaneous and informal, not subject to undue crafting or structure. In sum, despite some common traits, CGA and online WOM differ on important dimensions (summarized in Table 4) and can be considered qualitatively different from each other.

To summarize and define each, CGA represents an unpaid consumer assuming the role an organization normally would in commissioning, composing, creating and publicly sharing an expression that emulates the style, intention, and fictionalized world of an advertisement. Online WOM represents an unpaid consumer, who doesn't attempt to transcend their own character, and who spontaneously creates and shares an informal message that emulates the style, intention, and subject matter of traditional WOM.

Figure 2 graphically represents two of the key dimensions that CGA and online WOM diverge upon and permits greater understanding of how different forms of advertising and WOM are situated. These axes were derived based on their relevance to CGA and their ability to clarify differences between CGA and WOM. The horizontal axis of Figure 2 represents a continuum, with a creator either fully adopting the voice of an organization, the voice of a consumer, or some mix of the two voices. The vertical axis represents a continuum ranging from a communication emulating either the style of traditional WOM, the style of a traditional advertisement, or some mix of the two. Absolutes are rare and Figure 2 is beneficial in plotting of messages that tend to exhibit a blending (or stochastically based estimate) of previously dichotomous characteristics.

Traditional advertisements represent an organization acting fully as itself and wholly taking on the style of an advertisement and are therefore placed in the bottom left hand quadrant. An example is a typical ad by a car company such as BMW. Consumer generated advertisements also take on an organization's voice and the style of an advertisement. The iPhone New York CGA (<http://www.youtube.com/watch?v=zG7mOOHOe9M>) is an example. CGA are likely perceived with at least some suspicion owing to means of distribution, inherent quality differences, and difficulties creating what could be considered as an authentic organization created advertisement. This is not to say that a consumer is unable to create an ad indistinguishable from an organization's, just that in most cases it is unlikely. As such, I place CGA to the right of traditional advertisement, since while the consumer is adopting the organization's voice, his or her own voice as a consumer is likely still somewhat apparent. I acknowledge that this may change as companies increasingly advertise online and differentiate between CGA and organization-created ads blur. For instance, Old Spice strongly

supported their recent campaign (<http://www.youtube.com/watch?v=owGykVbfgUE>) on the internet, posting response videos to Twitter comments. It is possible some consumers were uncertain if these videos were authentic or consumer-made.

Similarly, consumer generated spoof ads are placed even more toward the right as the comedic element more readily permits awareness of consumer creation. Moving to the top right quadrant, which represents communication that emulates traditional WOM and embraces the voice of the consumer, I place traditional WOM. Online WOM is placed slightly to the left to represent the fact that WOM online is of uncertain origin and may be created by or at the prompting of an organization. Online WOM is, however, not precluded from occupying the same position as traditional WOM. Word Of Mouth Marketing (WOMM) refers to situations in which marketers deliberately influence WOM communication between consumers (Kozinets, de Valck, Wojnicki, and Wilner 2010). Owing to the difficulty of masking firm influence, it is likely consumers will perceive the advertising element of WOMM. For this reason WOMM is expected to exhibit more elements of an advertisement and is placed accordingly. Finally, advertisements that adopt the editorial style of a publication – advertorials – attempt to mask their true intention (Goodland, Eadie, Kinnin, and Raymond 2008). As such they are placed closer toward the WOM end of the style continuum.

In sum, while there are similarities between online WOM and CGA they exhibit key differences. Use of the WOM paradigm to examine CGA is therefore inappropriate and a conceptualization of CGA response based on classification as advertising is needed. I next argue that endorsement is the most appropriate theoretical base from which to form such a response model.

ENDORSEMENT AND SOURCE EFFECTS

Examination of the advertising response literature yields endorsement as the process most similar in effect to CGA. Endorsement focuses on the link between a consumer and a source. An endorser is a celebrity, an expert, or a fellow consumer, featured in an advertisement, which either implicitly or explicitly vouches for a product (Friedman and Friedman 1979). While CGA creators do not always appear in their ads, further analysis of what defines an advertising source reveals other avenues to consider a CGA creator as a source.

To better understand CGA, it is worthwhile to first decompose the source of an advertisement into components or dimensions. Stern (1993, 1994) grounds her approach in

literary theory to propose an advertisement's source consists of three entities: the sponsor, the author, and the persona. The sponsor refers to the entity that commissions an advertisement, provides financial backing for its authorship, and that assumes legal responsibility for its content. The author of an advertisement actually creates the message, is often a group of people, and typically remains anonymous – typically a company's advertising agency.. Finally, an ad's persona is the communicator that appears within the fictitious world of the advertisement (Stern, 1994). A persona exists even in the absence of an individual within an advertisement as viewers grant human qualities to non-human sources and, even when a source is invisible, assume its existence (Rossiter and Percy, 1987; Stern, 1993). The purpose of the persona is to persuade viewers (Haas, 1981).

The endorsement literature concentrates on the links between the persona depicted in an ad and the consumer. Two different foundations of a source's persuasive ability form the bulk of endorsement research: the credibility of the source, as based on expertise and trustworthiness (c.f. Lafferty and Goldsmith 1999; Sternthal, Dholakia and Leavitt 1978; Sternthal, Phillips and Dholakia 1978), and a source's attractiveness, as based on physical attractiveness, similarity, and likability (e.g., Chaiken 1979; Kahle and Homer 1985; McGuire 1985). These links, as well as the dimensions of an ad's source, are illustrated in Figure 3.

Of particular note in Figure 3 is the absence of links between an ad's viewer and other dimensions of the source. This is an effect of the characteristics of traditional advertising – that of a homogenous sponsor and anonymous author – which made investigation of these dimensions in an offline context of little interest. In an online world, however, these dimensions are subject to heterogeneity. CGA presents a case in which a consumer adopts the role of an ad's sponsor (by commissioning, funding either monetarily or in kind, and implicitly accepting liability for its content), author (by devising and crafting the ad), and persona (by crafting dialog and possibly even appearing within the ad itself). Each of these dimensions of source provides for a different possible link between CGA creator and viewer. Since the link between persona and viewer in the CGA case is not always present, as not all CGA advertisements feature the creator within the ad, and is also well captured by existing endorsement research, I restrict discussion in this paper to unexplored links: those between sponsor and viewer, and author and viewer. These proposed links are illustrated in Figure 4. The restriction is again not meant to discount the link between persona and viewer in any way, but merely done in order to focus on those links of most importance theoretically.

An important difference between CGA and traditional advertisements lies in the similarity dimension. CGA is fundamentally different in that it is not sponsored or authored by a corporation but instead has its source in another consumer. While a fellow consumer may or may not be physically attractive or likable, they are similar in the sense that they are also consumers subject to a barrage of ads, likely face similar family and work pressures and stresses, and are ostensibly unbiased. I argue this similarity between a CGA's creator and viewer is key. Parallel to how endorsement is aided by similarity with an audience, I argue CGA is aided by creator similarity with viewers.

As similarity between CGA creators and viewers serves as the basis for the model, I further briefly explore what such similarity is based upon. In an online context information about CGA creators is not always apparent or direct, but there are many clues as to the source of an online video. McCracken (1989) argues that the meaning of a celebrity lies in the totality of their roles, status, gender, age, personality, and lifestyle, and how all of these components are uniquely combined. I argue that consumers similarly form an overall impression of CGA creators – a gestalt – based on the varied set of information available to them as a viewer (summarized in Table 5). Viewers are able to infer characteristics of the creator from within the CGA creation itself. The creator's chosen content and style as well as their demonstrated skill or experiences are signals as to the creator's characteristics. Likewise, the attitude the creators exhibit toward known brands and products sheds light on their motivations for creating the CGA. Finally, should actors appear within the CGA, they form another source of information about the creator and their potential associates.

External to the ad rest further cues to a creator's characteristics. Chief among these is information the creator reveals alongside the CGA such as a description of the video or information on the motivations and methods underlying its creation. Other data includes profile information the creator has uploaded such as a photo or avatar, chosen username, age, hobbies, interests, location, and any other details. Content in the form of additional work authored by the creator, non-original content that has been re-uploaded by the creator, or simply content that the creator "likes" or otherwise affiliates with – provide insight into the CGA maker's characteristics. Finally, the friends or fans that choose to react to the ad by commenting or linking with the ad or creator, provide further information both from their characteristics as well as their comments. All of this information provides a means to form an overall impression of a CGA creator, just as a consumer uses varied sources to arrive at an overall understanding of a celebrity's meaning (McCracken 1989).

Having separated CGA from online WOM, outlined the dimensions of an advertisement's source, and specified the new viewer relationships possible with an ad having a consumer as source, I now turn to modeling the effect a consumer source has on advertisement response. I base the model on identification (Kamins and Gupta 1994; Kelman 1961) since it permits a viewer's individualized meaning of a CGA creator to drive attraction and hence the creator's influence on a viewer. Specifically, similarity is argued to be a source of attraction to the creator (Byrne 1961, 1971; Newcomb 1961, 1978), leading to identification with the creator's perceived social group (Kamins and Gupta 1994; Tajfel and Turner 1986), and thus leading to influence of the creator's social group on the viewer (Kelman 1961; Tajfel and Turner 1986). This framework is depicted in Figure 5 and each of these links is now discussed in turn, starting first with how creator-viewer similarity drives attraction.

VIEWER-CREATOR SIMILARITY AS A BASIS FOR CREATOR ATTRACTION

Our CGA response model (Figure 5) rests upon the similarities between the creator and viewer outlined in Figure 4 – namely the creator taking on the role of author and/or sponsor of an advertisement. From this point forward I use the term “creator” to refer to a consumer that takes any or all of the following roles: sponsor, author, or persona. While I am principally concerned with the creator assuming the roles of sponsor and/or author, the developed model applies equally to a creator adopting the persona role as well. I argue that when a consumer perceives an author or sponsor as more similar they are more attracted to this person. While there is debate within psychology as to what drives people to find similar others more attractive, several theories offer possible explanations. Heider (1958) points to a need for a balanced state as causing people to seek out similar others. Fiske (2004) argues that a desire to validate one's own beliefs and attitudes is at play. Genetics and evolution have also been posited to play a role (Rushton 1989). Research, however, is clear in finding that people are more attracted to those that are like themselves. This relationship emanates from psychology (Byrne 1961, 1971; Newcomb 1961, 1978) and has been shown to operate along many different characteristics such as beliefs (Turban, Dougherty and Lee 2002), values (Meglino, Ravlin, and Adkins 1992), traits (Kurtz and Sherker 2003), attitudes (Berscheid and Walster 1978), familiarity (Moreland and Zajonc 1982), economic similarity (Byrne, Clore, and Worchel 1966), task performance (Senn 1971), and other evaluation of self (Condon and Crano 1988). In addition, the effect has been shown to exist for similarities

both perceived and actual (Cronbach 1955). The effect of attraction-based similarity has been demonstrated in employment interviews (Goldberg 2005; Orpen 1984), acquaintance (Watson, Hubbard, and Wiese 2000), friendship satisfaction and length (Carli, Ganley, and Pearce-Otay 1991), supervisor-employee relationships (Liden, Wayne, and Stilwell 1993), political candidate preference (Bailenson et al. 2006; Caprara, Vecchione, Barbaranelli, and Franley 2007; Piliavin 1987), and computer-synthesized voice (Nass and Lee 2001). In sum, similarity is widely considered to increase attraction. Given such widespread findings, I adopt a general definition of viewer-creator perceived similarity as simply how alike a viewer deems a creator to be on viewer-relevant dimensions of similarity. For attraction, I adopt Bryne and Griffitt's (1973, p. 318) definition as "a construct referring primarily to an individual's affective evaluation of another individual." In line with the described theory and research on these constructs, I posit the following:

Proposition 1a: Individual viewers will be more attracted to advertisement creators that viewers deem more similar to themselves.

Perceived motivations of a creator are expected to moderate the relationship between perceived similarity and attraction. Creator motivations are related to a creator's beliefs (Turban, Dougherty, and Lee 2002), values (Meglino, Ravlin, and Adkins 1992), traits (Kurtz and Sherker 2003), and attitudes (Berscheid and Walster 1978), thus affecting a viewer's perceived familiarity with a creator (Moreland and Zajonc 1982) which I expect to moderate overall perceived similarity. As such I posit:

Proposition 1b: The perceived motivations of an advertisement's creator will moderate perceived viewer-creator similarity and hence attraction.

Figure 5 provides a graphical representation of these propositions within the larger CGA response framework. With a link between similarity and attraction established, focus now shifts to describing how attraction serves as a basis for identification.

VIEWER-CREATOR ATTRACTION LEADS TO IDENTIFICATION

Building on the proposed link between viewer-creator similarity and attraction, I next argue that viewer-creator attraction can serve as the basis for desire to identify with another person or organization, in this case an ad creator's social group. Social identity theory (Tajfel and

Turner 1986) is adopted as the mechanism through which viewers identify with advertisement creators. The theory broadly states that individuals have two identities: a unique personal identity, and also a social identity rooted in the groups that individuals belong. A social group is comprised of a set of people individually viewing themselves as members of a social category, who are each emotionally involved in being a member, and who share some level of consensus related to how others view the social group. Each social group shares a set of behaviors and traits – characteristics of the group that are necessarily salient. Social groups create social identity for members by providing shared group traits that can be compared against those of other social groups. Social groups and their concomitant social identity can be therefore based on, for example, demographic variables, ownership of products, or organizational membership (Tajfel and Turner 1986).

Social identification theory operates based on several principles. First, all social groups have a ranking relative to a person's salient social groups. This ranking stems from comparison of one social group's members to another group's. Individuals categorize both themselves and other people as belonging to different groups and, in doing so, hyperbolize the perceived similarity of a particular group's members while at the same exaggerating perceived differences with non-members. By providing members a reference point from which to classify and define others, individuals receive a means to construct their own social identities by combining their personal identity with social identity drawn from membership in relevant social groups (Tajfel and Turner 1986).

Membership in a social group is also based entirely on self-categorization (Tajfel and Turner 1986). Interaction or acceptance by fellow members is unnecessary as inclusion is entirely based on self-categorization (Brewer 1991). Members merely have to believe they are part of a social group to be a member. An implication is that individuals can identify themselves with groups either real or fictional and even those that in reality may reject the member outright; acceptance merely depends on an individual's self-categorization. Self-definition is provided through social group membership. Care must be taken to note that identification with a group, while meaningful, is not at the same level as internalization since internalization involves a member personally adopting the social group's values and attitudes (Kelman 1961). Identification merely requires a desire to associate and does not necessitate member individuals accept group values, attitudes, or authority (Tajfel and Turner 1986).

Another principle of social identity theory is that individuals have a desire to view themselves and their self-concept positively. Individuals hence work whenever possible to increase their self-esteem by associating with positively regarded social groups and

dissociating from those that are negatively regarded (Bhattacharya and Sen 2003; Tajfel and Turner 1986;). Groups regarded positively take on an aura of prestige and individuals choose to associate themselves with social groups that are positively regarded by both themselves and others.

To summarize, social identity theory posits that individuals manage their social environment by creating social groups based on shared similarities and differences between respective members and non-members. Creation of social groups entails a process of exaggerating in-group similarities and out-group differences. Individuals choose to self-identify with those social groups they consider prestigious. Similarity between an individual's attitudes, values, and traits and a social group's is often a basis for attraction and thus membership. Relative to other groups, those that are more distinctive are also viewed more favorably since they provide more unique identity to their members (Tajfel and Turner 1986).

In turning to relate social identity theory to consumer generated advertisements it is first argued that creators of advertisements each act as a representative or exemplar of a social group that consumers, owing to their knowledge of the creator, are consequently able to then identify with. For organizations this is not a particular leap. Consumers have regular, repeated interaction with organizations on a daily basis whether through advertising, cultural reference, or in-person interaction. Organizations sponsor events, have taglines, and are mentioned in the media. An organization can be seen as "acting" whether it be in opening a new store, adopting new policies, or handling routine purchases. Imagining a prototypical member of the Starbucks social group is not difficult. The same applies to organizations such as Nike, Volkswagen, or John Deere. Such an assertion is supported by existing research on brand personality (Aaker 1997), brand relationships (Aggarwal 2004; Fournier 1998), and of course consumer-company identification (Ashforth and Mael 1989; Bhattacharya and Sen 2003; Curras-Perez, Bigne-Alcaniz and Alverado-Herrera 2009; Dutton et al. 1994; Hogg and Terry 2000), which points to individuals being able to relate to and identify with organizations and their associated social groups.

In considering consumers acting as creators, I argue that the creator of a consumer generated ad can be considered a prototypical member of a social group. In concert with whatever information is available concerning the creator, their motivations, and the created ad itself provide a rich medium from which a viewer can infer a social group. For instance, the creator of a hip consumer generated advertisement for a snowboard company featuring home footage of amazing snowboard tricks communicates information both through his YouTube profile, posted ad description, and the ad itself. By associating him or herself with

snowboarding proficiency, the unbiased motivation of simple fun, and a popular brand, the creator establishes him or herself as a prototypical member of a social group. Viewers, even if they do not snowboard, can be attracted to what the creator's social group represents and identify with that group. Furthermore, should they desire, viewers can express their association by commenting on the video, although not a requirement of identification as each individual solely determines his or her own categorization (Tajfel and Turner 1986). A similar scenario can be imagined for ads related to car companies, make-up and fashion brands, computers, game consoles and game titles. In fact, this process is possible for any advertisement created by any source provided the creator is attractive enough that there are members willing to subscribe to its associated social group. Based on the established link between similarity and attraction (Byrne 1961, 1971; Newcomb 1961, 1978) and resting on social identification theory's posited innate desire for a positive self-concept (Tajfel and Turner 1986), the following proposition is offered:

Proposition 2a: Higher levels of viewer attraction to an ad creator will cause greater viewer identification with an ad creator's social group.

Prestige, or how a group ranks relative to other social groups, also increases desire for membership as groups with higher status offer increased benefits to members' self-esteem (Tajfel and Turner 1986). Membership in social groups exists in varying degrees and is related to how positively a person views a particular group – a function of their strength of identification with it. Membership in a social group forms part of a person's identity and self-concept and thus affects their actions and thoughts (Brewer 1991; Dutton et al. 1994; Hogg and Terry 2000; Hogg, Terry, and White 1995; Tajfel and Turner 1986). Flowing from identification is even greater perception of within-group similarities and outside-group differences. A self-categorized member of a social group takes on the accomplishments and achievements of the group, absent any necessary individual ability or true relationship to such accomplishments (Tajfel and Turner 1986). As such, the more prestigious a group is viewed by others, the more an individual will want to associate with it. Stated formally, such moderation occurs in the following manner:

Proposition 2b: The more prestigious a viewer considers an ad creator's perceived social group, the greater the attraction, and hence the greater the viewer's identification with the ad creator's social group.

Having developed propositions relating how attractive a creator's related social group is to the level of identification a viewer will experience with that social group, attention now turns to examining how identification with a creator's social group affects traditional advertising response variables.

CREATOR INFLUENCE FROM IDENTIFICATION

In this next section I address the effects of CGA creator identification on viewers. The link relating identification to influence is based on the work of Kelman (1958, 1961) which links social influence to attitude, opinion, and behavior change. Kelman (1961, p. 63) describes social influence stemming from identification as occurring "when an individual adopts behavior derived from another person or a group because this behavior is associated with a satisfying self-defining relationship to this person or group." When a person identifies with a social group, the individual acts publicly and privately in a manner commensurate with that group's expectations but does not necessarily adopt the group's values. This does not mean that a member is absent pride for a social group, but rather that an individual's actions are driven by a continued desire for membership in a particular social group. Extending this relationship to CGA response, it is proposed:

Proposition 3a: The more a viewer identifies with an ad creator's perceived social group, the more likely the viewer is to engage in activities that demonstrate and support this identification, either privately or publicly.

As membership in a social group is based solely on desired association, individuals are sensitive to the evolving attractiveness of the group both to the member and wider society (Kelman, 1961). Romer (1979) extended and tested the influence of identification and internalization, a stronger relationship than identification – characterized by adoption of values. He found that identification mediates attitude change and acts in a less central fashion than internalization. This echoes Kelman's (1961) assertion that while identification has some effect, internalization is still more powerful. More recent investigations into identification also suggest links between identification and behavior supportive of the group (Ashforth and Mael, 1989; Dutton et al., 1994; Curras-Perez et al., 2009). Such research, when considered in the context of CGA response, leads to the following proposed relationship:

Proposition 3b: The more a viewer identifies with an ad creator's perceived social group, the higher the perception of the advertisement and the brand.

DISCUSSION AND IMPLICATIONS

The CGA response framework set out in this paper (Figure 2) is both an evolution of, and a departure from existing research on advertising response. It is an evolution in that it builds on prior knowledge related to how consumers respond to endorsers and extends understanding of identification to create a fresh explanatory framework. At the same time the framework is a departure because of its basis in social identity theory and examination of creator as endorser. For researchers examining consumer creation, the present framework provides a lens through which to better understand the growing body of consumers that are engaging with and creating around known brands and products. The new framework provides a basis for testing consumer generated ad effectiveness in a manner that is not constrained to specific creator dimensions. Instead, overall perceived similarity between an ad creator and viewer is employed. This measure is much more adaptable to different contexts as those dimensions of similarity most salient to a creator-viewer relationship can be employed. This expansion of the conceptualized link between a viewer and an ad creator is crucial for researchers examining CGA response.

The model also contributes beyond the realm of CGA by providing a new framework for exploring endorsement that may help in better understanding other cases of endorsement effect. The paper extends and expands on McCracken's (1989) work by integrating social identity theory and providing more concrete outcome variables. For researchers exploring user generated content, this framework provides a basis aside from cost for understanding why consumers may prefer a consumer created good over a similar one created by an organization. Consumers respond on the basis of their similarity to a creator and for researchers this suggests brand equity may not lie solely within an organization's control. Instead brand equity may also encompass a brand's ability to engage consumers both in creation and consumption of brand-related content. The new framework speaks to this shift toward increasing consumer engagement.

The CGA response framework presented above provides numerous opportunities for future research. First and foremost, empirical research is called for to investigate the propositions put forth. Results gleaned can be used as the foundation for further studies that delve into more detailed questions and more specific contexts related to the phenomenon of

CGA. In particular, research may focus more on the effects of ads relaying negative information (Ahluwalia, Burnkrant and Unnava 2000), attacking existing advertisements (Deighton and Kornfield 2007), or stemming from anti-brand communities (Hollenbeck and Zinkhan 2006). The viral spread of CGA and the role of word of mouth surrounding ads are other areas worth exploration (Brown, Broderick and Lee 2007). By better understanding response to consumer-created ads, academics can revise existing theories to better account for this new form of advertising.

For firms, the presented framework offers advice and direction. Some organizations are using ad-creation contests in order to solicit new ideas for advertisements. Cost savings and additional publicity are two benefits from soliciting consumer ideas. The proposed model suggests that such ads would be most effective if there were perceived similarity between creators and viewers. For instance, an ad for a sports product created by a student athlete would enjoy greater resonance with viewers than one created by a film student. In order to maximize an ad's effectiveness, organizations might therefore want to restrict contest submissions to those demographics or areas that best fit with the target market of their product or brand.

Similarly marketers should encourage and facilitate creation of CGA by providing consumers with lively content and an inspiring platform to build upon. This means building a brand, associated image, and set of ads that engage consumers. Apple's own series of "Switch" advertisements featuring two characters – a PC and a Mac – provide such an example. Numerous consumers have created their own spoofs and adaptations of this ad series. Dove had an equally enthusiastic response to their Real Beauty campaign that prominently featured normal women as opposed to highly stylized models (Deighton 2007). Creative and well-crafted company-generated advertisements have the potential to spawn high levels of consumer response, including CGA. Such consumer response acts as a multiplier of a brand's campaign and is likely to garner increased consumer attention at little additional cost. The presented framework reminds managers of this value, as well as which consumers that value lies with.

Finally, the CGA response framework can be used in conjunction with existing models (Berthon, Pitt, and Campbell, 2008) to help formulate organizational response to CGA videos that are of concern. If the creator of an ad is someone that a brand's target demographic is similar to and can identify with, the theory supports two outcomes. Consumers will likely find the ad more interesting and engaging simply because it originated from someone within their social group. Second, since the creator is a member of a viewer's

in-group, any organizational action against the creator will be seen as an action against the group. For this reason organizations should be particularly careful when confronting creators that resonate with an organization's target market. In contrast, ads created by consumers who do not fit with a brand's target market are less likely to be as influential and any action against a creator will be less personal to viewers. In some instances, consumers may actually support the organization in action against such creators. In both cases, consumer response to these ads, through written comments on YouTube (Campbell, Pitt, Parent, and Berthon, 2010a, 2010b), is a rich source of information on consumer sentiment toward consumer generated advertisements.

CONCLUSION

I present a theoretical model for understanding the mechanism through which consumer generated advertisement influences consumers. Based on endorsement meaning transfer (McCracken, 1989) my framework (see Figure 2) posits that viewers who perceive an ad's creator as more similar to themselves will be more influenced by the creator's ad. Theory and research from social psychology is used in linking similarity to creator attraction while social identity theory is used as the basis for creator influence. The CGA response framework links creator influence to outcomes including attitudinal (ad rating), intention (e.g., likelihood of emailing friend), and behavioral (physical actions) dimensions. Perceived creator motivation and perceived group prestige are included as moderators of the proposed linkages.

Consumer generated advertising is a growing phenomenon and the presented framework serves as an initial step to better understanding this new form of advertising. Avenues for future research based on the CGA response framework are discussed alongside possible implications for advertising theory. I also offer insights into the framework's value to marketing managers. As consumers increasingly engage with brands and share their creative outputs online, marketing researchers and practitioners alike require a richer understanding of how consumers view such output in order to continue building brands and creating value.

PAPER 3

AN INVESTIGATION OF THE RELATIONSHIP BETWEEN CONSUMER-CREATOR SIMILARITY AND RESPONSE TO CONSUMER GENERATED ADVERTISING

INTRODUCTION

Building on the theoretical model developed in Paper 2, I now turn to quantitatively exploring and testing aspects of the model. Investigation is broken down into two studies. The first study examines the major stages of the response framework, namely similarity with a creator causing attraction to and identification with a creator, ultimately leading to a change in how a viewer responds to an ad. Extending the findings of the first study, the second study examines additional aspects of viewer response as well as effects of company involvement on CGA response. Each study is now discussed in detail.

STUDY 1 – EXPLORING THE RELATIONSHIPS BETWEEN VIEWER-CREATOR SIMILARITY, ATTRACTION, IDENTIFICATION, AND AD RESPONSE

Research Hypotheses

This study focuses on the relationships between viewer-creator similarity and attraction, attraction and identification, and identification and ad response. Specifically, this study tests Propositions 1a, 2a, and 3b from Paper 2 (shown in Figure 5), which are:

Proposition 1a: Individual viewers will be more attracted to advertisement creators that viewers deem more similar to themselves.

Proposition 2a: Higher levels of viewer attraction to an ad creator will cause greater viewer identification with an ad creator's social group.

Proposition 3b: The more a viewer identifies with an ad creator's perceived social group, the higher the perception of the advertisement and the brand.

In testing these propositions I first convert each into a more precise hypothesis. Proposition 1a is thus operationalized as:

Hypothesis 1: A significant positive relationship exists between viewer-creator similarity and viewer-creator attraction.

Similarly, Proposition 2a is tested as:

Hypothesis 2: A significant positive relationship exists between viewer-creator attraction and identification with an ad creator's social group.

Proposition 3b follows as:

Hypothesis 3: A significant positive relationship exists between viewer-creator identification and attitude toward the ad.

Design and Procedure

Study 1 is comprised of two experiments. In each, I test the effect of viewer-creator similarity in one of two conditions: high similarity or low similarity. The dependent variables are viewer-creator attraction, viewer-creator identification, and attitude toward the ad. Participants were randomly assigned to either a high similarity or a low similarity condition. 243 undergraduate students from a large university participated in experiments 1 and 2 for partial course credit. Both experiments were computer-based.

An overview of experiment procedures is provided in Table 6. In experiment 1 participants were first exposed to two large Canadian flags in the experiment room, visible from all computers. After arriving and being seated, participants were instructed on how to use their headset and directed on how to use their computer. Participants began by watching a brief non-related video and answering test questions in order to become familiar with the computer and the experimental setting. Participants then began the experiment and first were further primed by viewing a patriotic Canadian video that had been pretested to increase Canadian pride. Following these primes viewers then read a short description about the creator of the next video they were going to see, an advertisement. Creator descriptions were held constant and only the nationality of the creator was manipulated: in the low

similarity condition an American allegedly created the advertisement, and in the high similarity condition a Canadian purportedly made the advertisement. Participants then viewed the ad and were asked to rate their attitude toward the ad, their attraction to its creator, their level of identification with the creator's social group, and their similarity with the creator. A manipulation check of where the creator lived was asked along with control variables. Participants then took a break and proceeded with experiment 2.

Experiment 2 manipulated gender identification and thus males and females were separated and exposed to corresponding primes, manipulations, and ads. A similar procedure was carried out as experiment 1. Males were primed with a video montage of hockey fights pretested to induce masculine traits. They were then shown an ad preceded by a description of a creator manipulated to be either high (high similarity condition) or low (low similarity condition) on masculinity. Females were primed with a video from Dove's Real Beauty campaign meant to induce salience of body image and female beauty pressures. They were then shown an ad allegedly created by either a woman who engages in a normal level of fitness (high similarity condition), or a more militaristic woman who engages in an extreme level of fitness (low similarity condition). Manipulated creator descriptions are shown in Exhibit 3.

Three different CGA advertisements were used in Study 1: one across all conditions of experiment 1 and one in each of the male and female conditions in experiment 2. Pretesting found that all three ads were viewed as adequately interesting and emotive. The manipulation itself was not the ad itself but rather the written description of the ad's creator that preceded each video. Creator descriptions were held constant as much as possible. In experiment 1 this meant only details concerning nationality were manipulated and in experiment 2 only details pertaining to relevant dimensions were altered. All descriptions were pretested for effectiveness by asking 11 people to describe each creator after reading about them. Analysis of pretest data pointed to the descriptions being adequately different.

Dependent Variables

Attitude toward the ad was measured using Holbrook and Batra's (1987) four-item scale. An overall attitude toward the ad index was created as all items loaded on a single factor ($M = 20.12$, range = 4-28, $SD = 5.48$, $\alpha = 0.93$). Attraction to an ad's creator was measured using MacKenzie and Lutz's (1989) five-item scale. All items loaded on a single factor and an overall index was created ($M = 24.28$, range = 5-35, $SD = 5.00$, $\alpha = 0.90$). Identification with creator was measured using Hinkle, Taylor, and Lee Fox-Cardamone's (1989) group

identification scale. The scale has nine-items which loaded on a single factor, and so was also summed ($M = 38.44$, range = 13 to 57, $SD = 8.32$, $\alpha = 0.85$). Finally, similarity with creator was measured as a manipulation check using McKirnan, Smith and, and Hamayan's (1983) six-item similarity with a spokesperson scale. All items loaded on a single factor and an overall index was formed ($M = 24.54$, range = 6 to 42, $SD = 6.44$, $\alpha = 0.85$). The measurement scales employed in Study 1 are summarized in Table 7.

Results

Independent samples t-tests were used to test each of H_1 , H_2 , and H_3 . T-tests were appropriate as means were being compared between two groups. Unfortunately, despite pretesting creator descriptions, no significant differences were found on similarity with creator between the two profile conditions in both experiments. This indicates the manipulations of high vs. low similarity did not work. Further tests showed no significant differences on any of the outcome measures between the two profile conditions, save for one: viewer-creator attraction in the male condition ($t = 2.49(49)$, $p=0.02$). This is likely due to a failure of the experimental manipulation caused by either too weak of a manipulated difference or disengaged participants. Despite the results on the t-tests, examination of the data revealed considerable response heterogeneity between participants. Consultation with experts confirmed creator-viewer similarity is a difficult variable to manipulate and is often highly idiosyncratic. Additionally, it was suggested that participants might not have paid enough attention to the descriptions. As such, the data were instead treated as a cross-sectional survey and analyzed using multiple regressions. As interval scales were used to measure all key constructs the data were readily adapted to the new analysis.

A series of regressions corresponding to the stated hypotheses were performed on the four summed scales. For each hypothesis a single regression was conducted but included dummy variables for each of the different exposure conditions so as to remove any condition-specific effects. Regressing across all of the exposure conditions also provides increased generalizability of findings.

The effect of viewer-creator similarity index on viewer-creator attraction index (H_1) was investigated first. Viewer-creator similarity along with dummy variables for conditions explained a significant proportion of variance in viewer-creator attraction ($R^2 = 0.33$, $F(6, 236) = 19.52$, $p < 0.0001$), and viewer-creator similarity significantly predicted viewer-creator attraction ($b = 0.26$, $t(236) = 5.93$, $p < 0.001$). This suggests that when viewers deem a creator as more similar they are more attracted to the creator.

Next, the effect of viewer-creator attraction on identification with a creator's social group (H_2) was explored. Viewer-creator attraction along with dummy variables for conditions explained a significant proportion of variance in identification with a creator's social group ($R^2 = 0.39$, $F(6, 236) = 25.57$, $p < 0.001$), and attraction significantly predicted identification with a creator's social group ($b = 1.00$, $t(236) = 10.45$, $p < 0.001$). This finding points to viewers who deem a creator more attractive also identifying more greatly with their social group.

Finally, the effect of identification with a creator's social group on attitude toward the ad was tested (H_3). Identification with a creator's social group along with dummy variables for conditions explained a significant proportion of variance in attitude toward the ad ($R^2 = 0.42$, $F(6, 236) = 28.86$, $p < 0.001$), and identification was found to significantly predict attitude towards the ad ($b = 0.30$, $t(236) = 8.71$, $p < 0.001$). Higher identification ratings are thus related to higher rating of attitude towards the ad.

Control variables were tested for inclusion in each of the presented regressions and their inclusion did not materially affect either effect size or significance. Additionally, to test the mediation of viewer-creator attraction between viewer-creator similarity and identification, a Sobel test following Baron and Kenny's (1986) approach was conducted. Test results indicate that indirect effect of viewer-creator similarity on identification via viewer-creator attraction is significantly different from zero ($Z = 4.80$, std. error = 0.041, $p < 0.0001$).

Taken together, these results point to the hypothesized model operating as expected. Higher levels of similarity with a creator are related to higher levels of creator attraction and then with higher levels of identification with a creator's social group. This, in turn, is associated with higher ad rating. A Sobel test also points to attraction having a mediating effect between similarity and identification.

Having found support for the hypothesized relationships I now turn to the second study. This study again attempts to experimentally manipulate creator-viewer similarity as well as investigates measures of viewer engagement.

STUDY 2 – THE EFFECT OF CREATOR-VIEWER SIMILARITY ON ENGAGEMENT AND THE EFFECT OF COMPANY INVOLVEMENT ON ATTITUDE TOWARD THE BRAND

While similar to Study 1, Study 2 differed in several aspects. First, the manipulation of creator characteristics was strengthened through the use of realistic-looking YouTube profile pages that were shown not just before an ad was viewed, but also again before questions were answered. Second, in the interest of experiment brevity, and owing to the results of Study 1, viewer-creator attraction and identification were not included in this study. Third, in addition to re-examining the link between viewer-creator similarity and attitude toward the ad, measures of engagement and public support for a creator were also tested. Finally, the effect of action by a brand's parent company was also examined by testing differences in pre and post experiment brand attitude.

Research Hypotheses

This study again explores the effect of viewer-creator similarity but examines the overall effect rather than individual effect stages. Specifically, this study collapses Propositions 1a, 2a, and 3b from Paper 2, which are:

Proposition 1a: Individual viewers will be more attracted to advertisement creators that viewers deem more similar to themselves.

Proposition 2a: Higher levels of viewer attraction to an ad creator will cause greater viewer identification with an ad creator's social group.

Proposition 3b: The more a viewer identifies with an ad creator's perceived social group, the higher the perception of the advertisement and the brand.

Into a single hypotheses:

Hypothesis 4: A significant positive relationship exists between viewer-creator similarity and attitude toward the ad.

In the same manner, viewer engagement with an ad, Proposition 3a:

Proposition 3a: The more a viewer identifies with an ad creator's perceived social group, the more likely the viewer is to engage in activities that demonstrate and support this identification, either privately or publicly.

Is similarly broken down and tested as:

Hypothesis 5a: A significant positive relationship exists between viewer-creator similarity and likelihood of telling a friend about the ad.

Hypothesis 5b: A significant positive relationship exists between viewer-creator similarity and likelihood of forwarding a link to the ad.

Hypothesis 5c: A significant positive relationship exists between viewer-creator similarity and likelihood of leaving a comment on the ad's website.

Hypothesis 5d: A significant positive relationship exists between viewer-creator similarity and likelihood of joining the creator's mail list.

Design and Procedure

A single experiment with several subsections was conducted. Again, the effect of viewer-creator similarity was tested by creating high similarity and low similarity conditions. Dependent measures were attitude toward the ad and the four engagement measures (H_{5a} - H_{5d}). Viewer-creator similarity was measured as a manipulation check. Participants were randomly assigned to one of two conditions and 99 undergraduate students from a large university participated for partial course credit.

Participants arrived and after being seated were instructed on how to use their headset and directed to their computer. A brief video and questions on a non-related topic were used to familiarize participants with the experimental setting. Participants then moved to the actual survey, which is described now in detail. A summary of the experiment procedure for study 2 is also provided in Table 8.

In the experiment participants first rated their attitude toward three brands: Reebok, Nintendo, and VW. Then participants read either a profile of either a high or low similarity creator. These profiles were created to mimic the style and content of YouTube profiles and were pretested for manipulated effect on a set of undergraduate students ($N = 34$). Samples

of the profiles are shown in Figures 6 and 7. Photographs of creators were not used in the profiles so as to increase the salience of non-visual creator characteristics and prevent reliance on visual cues. After viewing each profile participants then watched a CGA advertisement for Reebok, were shown the same creator's profile again, and then responded to measures rating attitude towards the ad, the four engagement measures, and their overall similarity to the creator. The same procedure was used for the Skittles and British Airways advertisements. The Nintendo and VW ads used the same procedure but with an additional manipulation.

For both the Nintendo and VW ads, after participants viewed and responded to the dependent measures, further information about each company was provided. In Nintendo's case the participant was told that Nintendo sued the creator for copyright infringement in an effort to keep full control over their advertising and logo. In VW's case participants read that VW was alleged to have created the ad and pretended to distribute it as a consumer in order to create viral buzz but avoid responsibility for such a risqué ad concept. Both descriptions are provided in Exhibit 3. In both the Nintendo and VW cases after participants read these descriptions of company action they then re-rated the dependent measures. Finally, at the end of the experiment participants re-rated their attitude toward Reebok, Nintendo, and VW before answering demographic control questions. Participants were then debriefed and thanked for their time.

Five different CGA advertisements were used: one for each subsection of the experiment. All ads, except for the VW ad, were purposefully chosen animated ads in order to reduce the chance of viewers experiencing a stronger relationship with actors shown in the ad than the purported creator. Pretesting found that all ads were viewed as adequately interesting and emotive. Creator YouTube descriptions were held constant as much as possible, meaning that details related to YouTube popularity such as number of videos, view counts, etc. were all close in number.

Dependent Variables

Attitude toward the brand was measured using MacKenzie and Lutz's (1989) five-item attitude toward the advertiser scale. All items loaded on a single and an overall index was created for each brand. Scale characteristics are shown in Table 9. Attitude toward the ad was measured using Holbrook and Batra's (1987) four-item scale, the same as employed in Study 1. Again an overall attitude toward the ad index was created for each brand as all items loaded on a single factor. Scale characteristics are also shown in Table 9. The four engagement measures as well as viewer-creator similarity were measured using single-items scales.

Since each item features a concrete object and attribute, single item scales were deemed appropriate (Bergkvist and Rossiter, 2007; Drolet and Morrison, 2001). Characteristics of each scale for each brand are shown in Table 9.

Results

Independent samples t-tests were again used to test H_4 through H_{5d} for each advertisement used in the study. T-tests were used as the means of two groups were compared. Regrettably, despite pretesting the creator descriptions, again no significant differences were found on viewer-creator similarity or any of the outcome measures between the two experiment conditions. A possible explanation for this failure was the manipulation was tested on one campus using spring term students but the experiment was conducted on another using summer term students. While not expected to respond differently, the two campuses do differ in terms of ethnic mix and student performance. Given the failed manipulation data were instead treated as a cross-sectional survey and again explored using multiple regressions. Once again interval scaling of all measures permitted this adaptation.

A series of regressions corresponding to the stated hypotheses were conducted to test Hypotheses 4 through 5d. Once again a single regression was conducted across all ads but featured dummy variables for each of the five different exposure conditions so as to remove any ad or profile-specific effect. An advantage of regressing over all of the different ads is increased generalizability of results since ad-specific differences are controlled. A comparison between the results with the dummy variables and without yielded no major differences to estimates or their significance.

The effect of viewer-creator similarity on attitude toward the ad (H_4) was investigated first. Viewer-creator similarity along with dummy variables for the conditions explained a significant proportion of variance in attitude toward the ad ($R^2 = 0.30$, $F(5, 489) = 42.35$, $p < 0.001$), and viewer-creator similarity significantly predicted attitude toward the ad, ($b = 1.30$, $t(462) = 0.14$, $p < 0.001$) and similarity. This result points to higher levels of viewer-creator similarity being associated with higher levels of attitude toward the ad, and supports the finding from Study 1.

Next, the effect of viewer-creator similarity on each of the engagement measures (H_{5a-5d}) was explored. Results shown in Table 10 indicate viewer-creator similarity significantly predicted each of the four engagement measures and that each regression explained a significant proportion of variance in each engagement measure. These results

point to increases in viewer-creator similarity as being related with increases in each engagement measure. Results are summarized in Table 10.

Finally, paired sample t-tests were conducted to examine the effect of particular types of company involvement on CGA response. Reebok was used as a control group to gauge the expected change in initial and final attitude toward a firm in a neutral condition where no company involvement was stated. Results of a paired samples t-test show that there was not a significant difference in the initial ($M = 21.75$, $SD = 4.80$) and final ($M = 21.69$, $SD = 4.49$) ratings of attitude toward Reebok ($t(98) = -0.22$, $p = 0.82$). This establishes that an ad without additional information did not see a drop in attitude toward the brand rating.

In the case of Nintendo, in which the company was alleged to have sued the creator, a significant drop from the initial ($M = 26.89$, $SD = 4.49$) to final ($M = 25.65$, $SD = 4.18$) ratings of attitude toward Nintendo ($t(98) = -3.71$, $p < 0.001$) exists, suggesting participants responded negatively to Nintendo as a result of their actions. Similarly, with VW, who was alleged to have secretly created and distributed the advertisement, there is a significant difference between initial ($M = 24.63$, $SD = 5.04$) and final ($M = 21.67$, $SD = 6.16$) ratings of attitude toward VW ($t(98) = -11.40$, $p < 0.001$). This similarly points to participants negatively viewing VW's purported actions.

The results of Study 2 build upon Study 1. Again, viewer-creator similarity was found related to attitude toward the ad. This adds support to the earlier finding. Beyond the earlier study, engagement was investigated using four measures. In all cases higher levels of similarity with a creator were associated with higher ratings of engagement. Together these results point to creators having an effect not only on how an ad is regarded, but also a viewer's likelihood of passing the ad on to friends or leaving a comment or rating. In terms of negative company involvement, both scenarios point to consumers not looking kindly on such firm actions.

LIMITATIONS

As with any investigation, the present research is subject to limitations. First is that a student sample was used for the experiments. While this may affect the generalizability of the findings, it is worth noting that future consumers are comprised of today's youth. While students may not be representative of the current population as a whole, they might be representative of how a more-connected set of future consumers behaves. Another limitation was the principal use of animated advertisements in the experiments in order to decrease

noise in the viewer-creator relationship. It is possible that this decision warranted the viewing experience overly artificial and therefore present results may be unrealistic. Future research should investigate this possibility. Another important limitation lies in the failure of the two manipulations. While it is suspected that the first manipulation was too weak and that the test group in the second study was too different, further analysis and research is needed.

Effort was taken to ensure that a variety of advertisements were employed; however, it is still possible that relationships uncovered are localized to the ads in this study. Again, further research is necessary. Additionally, an unknown variable could be missing from the theoretical basis of these studies and be responsible for present results. While this is not believed to be the case it is always a possibility. A final important limitation concerns the design of the study. As data was analyzed as a survey, rather than an experiment, causality is assumed rather than established. While results are in line with theory stating a causal link a definitive finding of causality is not appropriate.

CONCLUSIONS AND FUTURE RESEARCH

Results from the two studies conducted provide insight into the realm of CGA. Findings from Study 1 suggest relationships between each of the links proposed by the proposed theory, namely between viewer-creator similarity and viewer-creator attraction, viewer-creator attraction and identification with a creator's social group, and identification and attitude toward the advertisement. Results from Study 2 extend and add to Study 1. Study 2 again finds support for a relationship between viewer-creator similarity and attitude toward the ad. Viewer engagement was also examined and results point to a positive relationship between viewer-creator similarity and four measures of engagement. Finally, the effect of company involvement in CGA was also investigated using two different scenarios. In both, one concerning a company suing a creator and another concerning a company allegedly pretending to be a consumer, the involvement was found to significantly lower attitude toward each company's brand.

Results from the presented studies provide insight into how consumers respond to and process CGA. The investigated model builds on existing marketing theory by examining new linkages between an advertising source and viewers and opens up new avenues of research related to CGA. While this experiment explored the effect of consumer acting as authors of advertisements, further research might investigate a source acting as a sponsor of an advertisement. Researchers in the areas of user generated content might also find value in

the approach taken to defining a source. It is possible that open source developers who are sponsored by an employer or other entity that provides access to restricted resources might be viewed differently than those without such access.

Another area opened up by the present set of studies is the role of viewer engagement. More work is needed to further explore this area in different contexts and with different types of ads. It would also be of benefit to compare engagement levels between traditional and CGA advertising, as well as investigate moderators and mediators of the relationship. Further studies involving specific contexts of CGA are also needed. Such studies might examine the effects of ads relaying negative information (Ahluwalia, Burnkrant and Unnava 2000), attacking existing advertisements (Deighton and Kornfield 2007), or stemming from anti-brand communities (Hollenbeck and Zinkhan 2006).

Results also are of interest to firms forming an approach to CGA. In terms of fostering CGA, findings suggest that firms would benefit from encouraging CGA creators most alike a brand's target market to create ads. Coming from a more similar source would likely increase ratings of and engagement with the ad. Similarly, firms are cautioned to avoid deceiving consumers with regards to the origin of company created ads. Firms should also use caution when confronting CGA creators. Results from scenarios involving both situations indicate consumers do not view such action kindly. Further research might also expand on the effects of company involvement in CGA dissemination.

GENERAL CONCLUSION

The three papers presented shed light on the recent phenomenon of consumer generated advertising. Paper 1 provides an in-depth qualitative examination of the motivations and circumstances underpinning the creation of CGA. Sixty-one informants were employed to gain an understanding that was then situated and contrasted amongst related literature from psychology, user generated content, and open source software development. The next two papers turned to exploring how consumers responded to advertisements created by fellow consumers. The second paper began by delineating WOM and CGA and then shifted to building a model of consumer response to CGA. Theory from endorsement and social psychology was used as a foundation. Finally, Paper 3 empirically examined key components of the constructed theory by exploring the effect of viewer-creator similarity on response measures. A summary of the research questions, propositions, and hypotheses presented is provided in Table 11. Implications of the papers for researchers and brand managers are now presented.

THEORETICAL CONTRIBUTION

Understanding more of why consumers create ads has many potential benefits for theory. The motivations of creators are investigated in light of existing research on consumers engaging in similar tasks such open source software development or user generated content. Knowledge of where motivations overlap allows future researchers to base understanding of CGA on previous findings from these related disciplines. CGA specific findings are also of interest. For instance, recognizing that brand relationships tend to exert either a great deal or relatively little influence reminds researchers that strong brand relationships are not a necessary precursor to actions that can significantly impact a brand. Correspondingly, uncovering that in many cases it is an advertisement itself – more specifically its degree of spoofability – which prompts CGA creation places renewed importance on a firm’s advertisements themselves. Academics are challenged to further explore what makes some ads more prone to spoofs than others and if spoofability can be designed or is merely a fortuitous trait.

Another contribution of the presented papers lies in arranging the motivations to create CGA in accordance with the stage of CGA creation they most impact. This provides knowledge of the specific motivations that prompt and sustain different aspects of CGA creation and dissemination. Such information not only provides greater detail of use in theory building, but further clarifying the motivations most likely to have impact on particular stages of creation. This is of value to organizations seeking to either encourage or discourage CGA production by consumers.

I now turn to summarizing the contributions stemming from investigation of consumer response to CGA. In addition to providing first theory describing how consumers respond to CGA, Paper 2 also provides a clearer separation between CGA and WOM. It is my contention that CGA and WOM, while sharing some commonalities an online context, are distinctive expressions. The provided analysis and resulting comparative summary of CGA and WOM characteristics provides researchers with a list of separating characteristics useful for further theorizing as well as categorization of online consumer expression.

As we move into an online world where mashups, compilations, and creativity are not only possible but increasingly prevalent, answering who the 'author' of any given message is becomes an ever more complicated question to answer. In building theory to understand how consumers respond to CGA, Stern's (1994) decomposition of an ad's source was drawn upon. Her conceptualization of source is increasingly relevant as consumers take on additional roles and begin to act as spokesperson, author, and sponsor of advertisements. Viewing an ad's source in such a multidimensional manner allows for clearer explication of existing links between endorsers and viewers and, more importantly, exploration of new links. Both McCracken's (1989) and Stern's (some) work allows for a much richer understanding of the possible interplays between a viewer and creator. The present theory, by presenting a comprehensive characterization of not only these links but also the effect on viewers, provides a rich framework for researchers exploring endorsement and other related areas.

The presented empirical analysis also provides contribution. Viewer-creator similarity was difficult to prime and manipulate, suggesting that such similarity is highly individual and in need of further research. Even so, viewer-creator similarity was significantly related to ad response in both of the samples investigated. The proposed theoretical model's mechanism also operates as expected, with significance between hypothesized variables. This holds promise for both the underlying model and related future research. New measures of ad response in the form of ad engagement were also put forth and explored. Significant relationships were found on all four measures indicating that online engagement with CGA

might be affected by who a viewer perceives to have created an ad. Additionally, the effect of questionable action on the part of brand owners was briefly investigated. Findings point to consumers dropping their attitude ratings of such brands and this presents another area of future research.

In sum, several major contributions flow from the present set of studies. A comprehensive analysis of CGA creator motivations provides both new motivations for further study and theory development as well as similarities with existing motivations. These similarities provide a basis for CGA to draw upon these related research streams. Spoofability emerged as an important driver of CGA and is an area that warrants further research. The theory offering an explanation for response to CGA offers valuable insight into not only CGA creation but also understanding of WOM and endorsement. The theory offers implications for the larger area of user generated media. Finally, the empirical results not only support the proposed theoretical response model but also offer hints of how consumers view negative company actions.

The present set of studies offer numerous avenues of future research. In terms of motivations to create, value exists in creating a spoofability measurement scale. Further research is needed to not only create appropriate scale items but also to more clearly define the construct and explore antecedents and consequences. The tool would be of value to both academics and practitioners who are exploring this dimension of advertising. Another area of potential interest is the set of consumers who create CGA but admit no relationship with a brand. These consumers are intriguing as they present a possibly untapped resource for extending brand reach. Another related potential area of research lies in creators who have conflicting motivations while creating CGA. For instance, some CGA creators report hating a brand's ads despite using – and liking – its products. That an organization's advertisements alone can spur an otherwise content user to create a mocking or nefarious ad for a brand they otherwise support is intriguing. Similarly, as more people are drawn to become YouTube Partners there are undoubtedly going to be increasing cases of conflicts of interest between a creator's source of ad revenue and their videos' content. Will creators acquiesce and tone down their ads or will advertisers take the content in stride? Such questions are worth exploring.

In terms of response, further research is needed into the range of possible viewer-creator links that source decomposition unearths. Such efforts might also be of value from an endorsement approach. Work is also needed to examine the full range of response effects related to a CGA source's characteristics. Having outlined the theoretical contributions I now turn to discussing the managerial implications of these studies.

MANAGERIAL IMPLICATIONS

For organizations the present set of studies offers insight into why consumers choose to create CGA as well as how they respond to CGA they view. On the creation side, several findings are of relevance. In many cases consumers were inspired by the advertisements they viewed – particularly those that struck their interest in some way. In some cases it was anger or annoyance, and in others it was admiration or humor. For organizations interested in fostering and inspiring engagement with and WOM about their brand, having consumers create ads featuring their brand has the potential to be not only effective but also powerful. Firms that are better able to create ads that provide inspiration and capture the imagination of consumers will be rewarded with additional reach and exposure through CGA. A prime example of this is Dove's Real Beauty campaign (Deighton and Kornfeld, 2007) which saw numerous spoof and response videos posted to YouTube, inspiring engagement by many consumers.

A surprising related finding was the effect brand relationships play in CGA creation. In many cases creators had little relationship, if any at all, with the focal brand in their CGA. Often their creations were instead driven by the brand's ads. In other cases creators sometimes hijacked a popular brand simply to increase their view counts. Both of these instances present possible difficulties for brand management. Consumers with minimal brand relationship are possibly less caring about the effect their ad's characterization has on a brand. Similarly, those creators using a brand for their own purposes similarly may not have a brand's best interests in mind. Instead they are likely to craft ads aimed at creating high view counts, however that might be accomplished. Organizations might consider subjecting every ad they produce to a spoof test in which ways an ad can be attacked, ridiculed, or exaggerated are reviewed. If a potential tangent is too disturbing then an ad rewrite might be in order.

Oddly, consumers with strong brand relationships also present a problem for brand managers. Consumers who actually like a brand but are driven to create an ad disparaging or mocking it often are experiencing some sort of distress or anger that is otherwise unresolved. Organizations are thus encouraged to listen closely to CGA as an important source of feedback that should not be overlooked. Findings also show that consumer response is influenced more by ads created by similar consumers. Combined with natural sensitivity to negative information, this hints at a CGA from existing product users being especially damaging. Addressing such issues early on might stop these creators from making or posting their videos.

Creators resoundingly stated they would be delighted to hear from a brand about the advertisement they created. Sadly, only a single creator had been contacted. Such inaction on the part of brand managers is inexcusable. Creators not only represent a potential source of

WOM for a brand, or comprise a source of valuable feedback, but also are very likely to continue crafting videos. Even more so, almost all creators said they would be more than pleased to have an organization use their ad or its idea for a larger campaign. Reaching out to creators, if done in an appropriate manner, could have numerous benefits for firms. In the case of positive ads, a few encouraging words would delight creators and likely inspire them to make more ads featuring the brand. For those more critical of a brand, contact might clear up any misunderstanding or resolve existing issues so as to prevent future negative videos. Engaging with consumers who are engaging with your brand is not only prudent, it is necessary.

CONCLUSION

Presented in this thesis is a set of studies that attempt to illuminate a new area of marketing. One paper examines what prompts consumers to consider making CGA, what motivates them during production, and what compels them to share their creation with others. Many of the findings confirm prior knowledge from related disciplines. Some findings, though, are new. That CGA tends to consist of a series of motivations, exerting effect at different times, is novel. Likewise, the present research calls into question the importance of brand relationships in prompting viewer engagement. Instead, evidence points to advertisements as exerting a sometimes more powerful effect through humor and spoofability.

A second paper ties together disparate theories from advertising, psychology, and endorsement to offer understanding of how viewers respond to CGA. In addition to shedding light on CGA response, the theoretical model offers new avenues of exploration in endorsement research by splitting apart conceptualization of an advertisement's source. In building the theory, a clearer typology of WOM, advertising, and CGA is also developed. The typology offers greater definitional clarity of user-generated content in an increasingly muddled online world. The third paper substantiates the theory put forth and confirms proposed relationships and outcomes. Its studies point to a viewer's similarity with a creator affecting how the viewer not only rates an ad, but also chooses to engage with it.

For academics CGA provides a welcome opportunity to question and refine existing knowledge while also building understanding of new facets of the marketing domain. For practitioners CGA represents a glimpse into a new era of ever-increasing consumer interaction and conversation. The present set of research studies hopes to ensure that both academics and managers remain engaged and meaningful participants in that new conversation.

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FIGURES

Figure 1: Key Motivations Driving Stages of Ad Creation

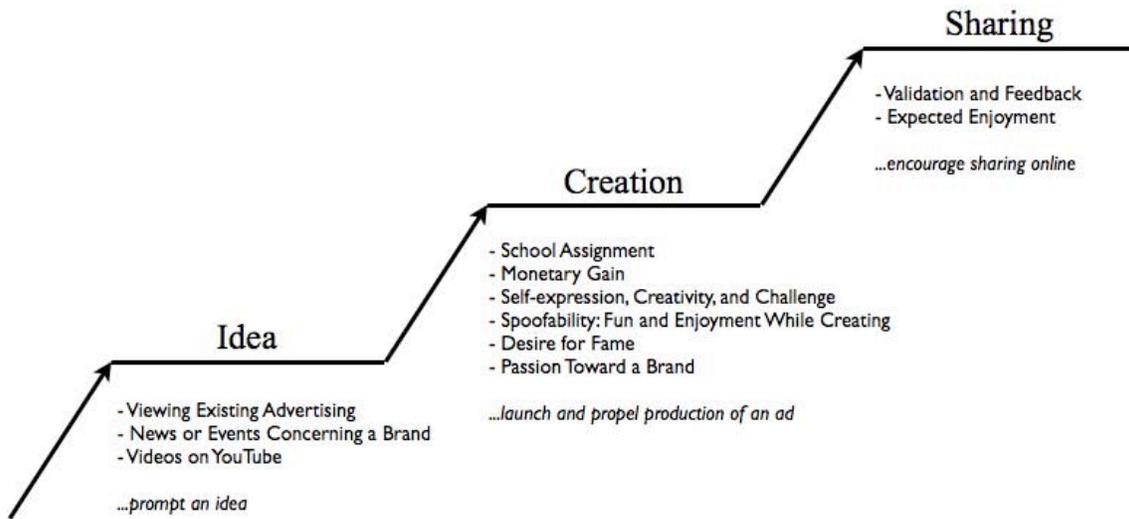


Figure 2: Product and Brand Related Communications Plotted Against Emulated Style and Adopted Voice

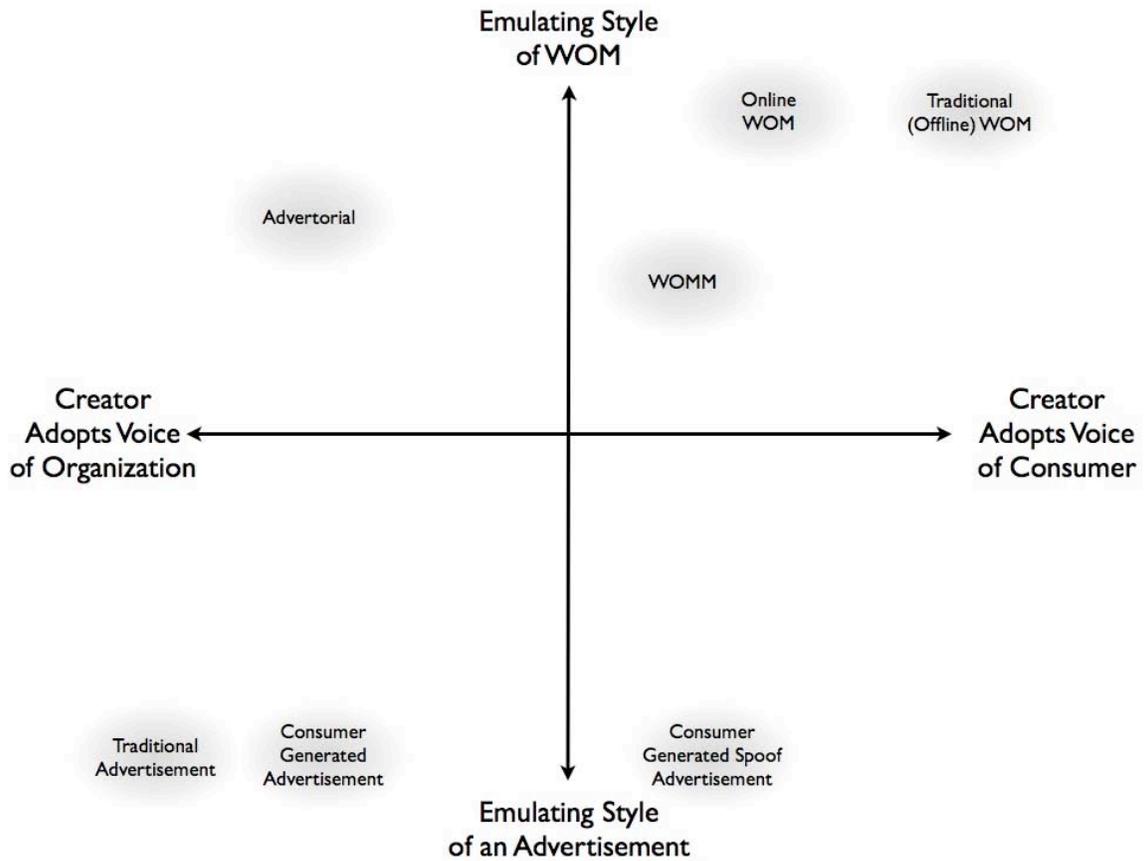
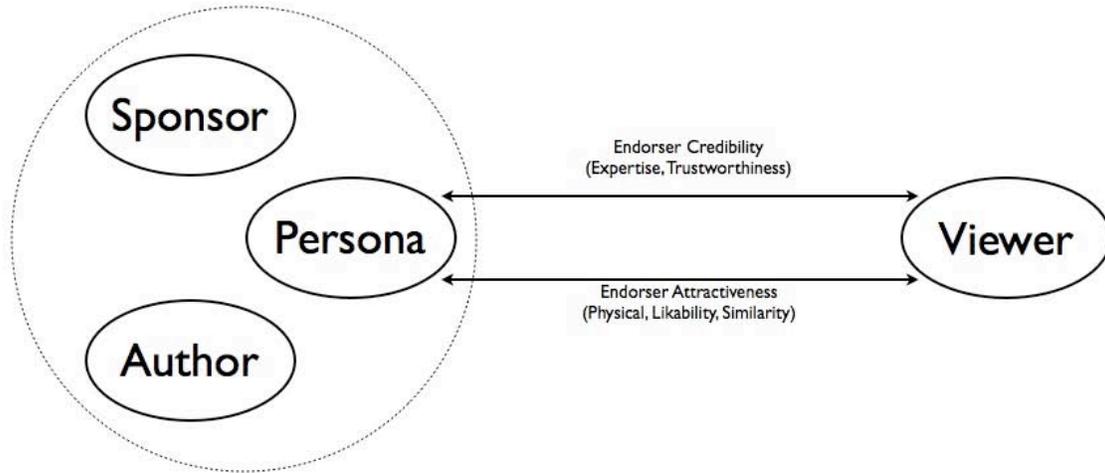
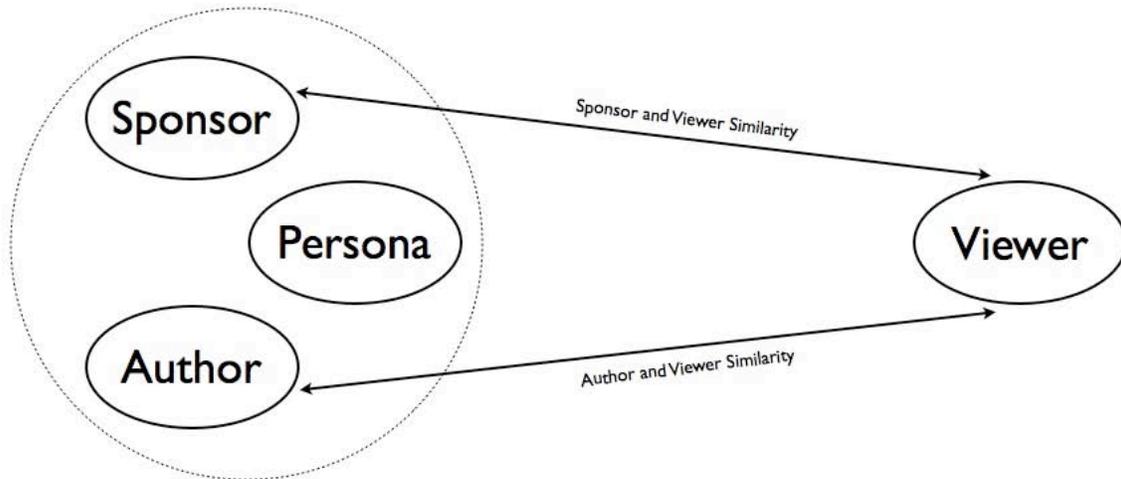


Figure 3: Source Relationships Explored in an Endorsement Context



Dimensions of an
Advertisement's Source (Stern, 1994)

Figure 4: New Source Relationships of Interest in a CGA Context



Dimensions of an
Advertisement's Source (Stern, 1994)

Figure 5: Consumer Generated Advertising (CGA) Response Model

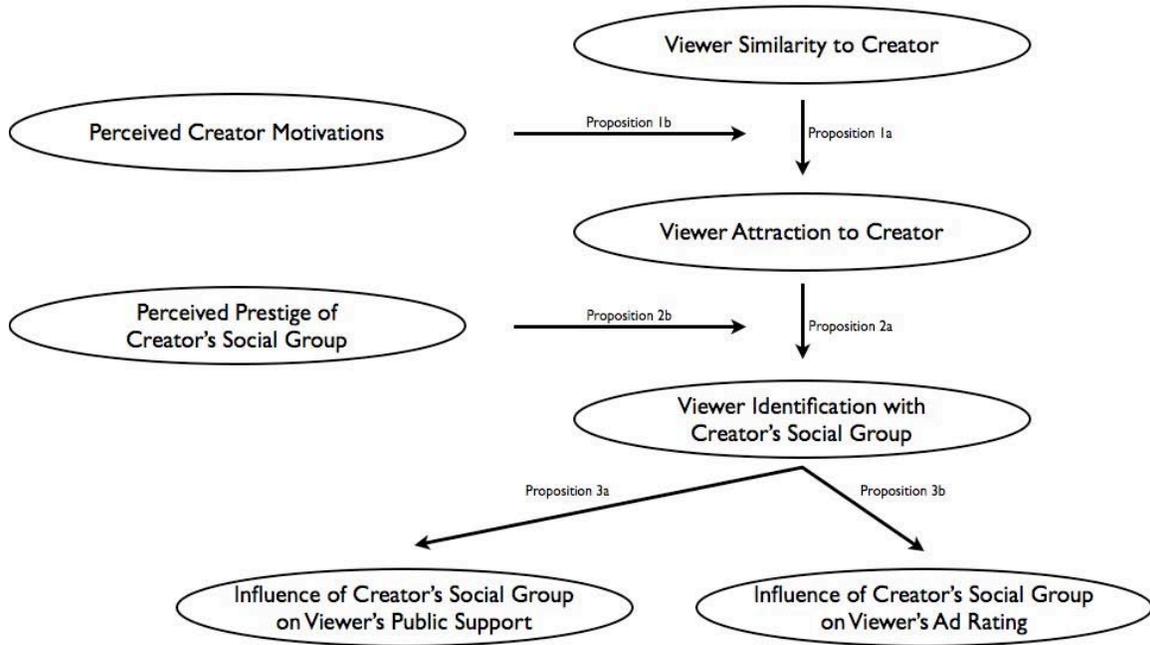
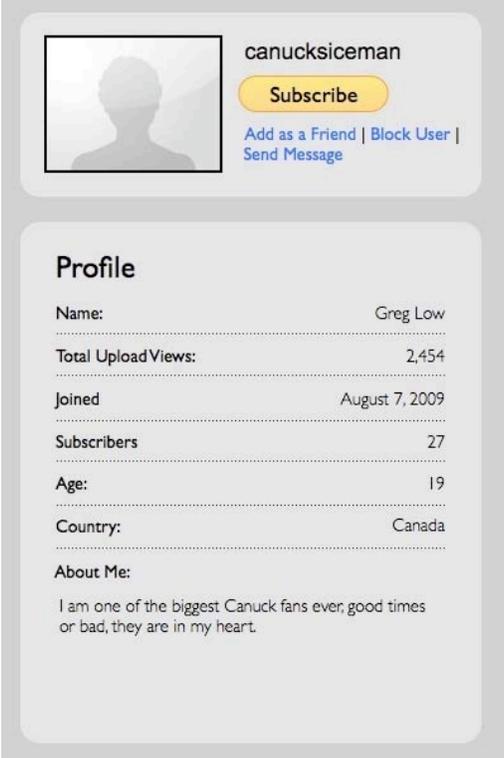


Figure 6: Example of High Similarity Profile



The image shows a user profile for 'canucksiceman'. It features a silhouette placeholder for a profile picture, a 'Subscribe' button, and links for 'Add as a Friend', 'Block User', and 'Send Message'. Below this is a 'Profile' section with a list of statistics: Name (Greg Low), Total Upload Views (2,454), Joined (August 7, 2009), Subscribers (27), Age (19), and Country (Canada). An 'About Me' section contains the text: 'I am one of the biggest Canuck fans ever; good times or bad, they are in my heart.'

Profile	
Name:	Greg Low
Total Upload Views:	2,454
Joined	August 7, 2009
Subscribers	27
Age:	19
Country:	Canada

About Me:
I am one of the biggest Canuck fans ever; good times or bad, they are in my heart.

Figure 7: Example of Low Similarity Profile



The image shows a user profile for 'greatguitar02'. At the top left is a placeholder for a profile picture. To the right of the picture is the username 'greatguitar02', a yellow 'Subscribe' button, and three blue links: 'Add as a Friend', 'Block User', and 'Send Message'. Below this is a 'Profile' section containing a list of statistics: Name (greatguitar02), Total Upload Views (3,060), Joined (March 24, 2009), Subscribers (28), Age (53), and Country (United States). An 'About Me' section is present but empty.

Profile	
Name:	greatguitar02
Total Upload Views:	3,060
Joined	March 24, 2009
Subscribers	28
Age:	53
Country:	United States
About Me:	

TABLES

Table 1: Summary of Research Questions

- RQ1: How do creator brand relationships relate to consumer generated ad creation?
- RQ2: How do creator perceptions of viewer brand relationships relate to consumer generated ad creation?
- RQ3: How does perceived brand relationship consistency relate to consumer generated advertisement creation?
- RQ4: How does perceived brand relationship strength relate to consumer generated advertisement creation?
- RQ5: How does the category of intrinsic motivation, and its associated dimensions of competence, autonomy, and perception, relate to consumer generated ad creation?
- RQ6: How does the motivation of fun relate to consumer generated ad creation?
- RQ7: How does the motivation of information sharing relate to consumer generated ad creation?
- RQ8: How does the motivation of recognition relate to consumer generated ad creation?
- RQ9: How does the motivation of altruism relate to consumer generated ad creation?

Table 2: Informants

Advertisement Characteristics					Creator Characteristics			
Creator's YouTube ID	Brand(s) Featured	Views	Comments	Days Online	Videos Made	Total Views	Subscribers	Age
Informant 1	A&W	347	1	1,001	20	7,091	3	35
Informant 2	A&W	513	18	97	13	30,031	397	20
Informant 3	Apple iPad	3,164	33	295	55	340,942	2,506	19
Informant 4	Apple iPad	1,650	19	294	7	4,598	9	15
Informant 5	Apple iPad	30,993	65	290	11	49,197	43	32
Informant 6	Apple iPhone	33,891	32	568	6	37,304	60	*
Informant 7	Apple iPhone	120	*	534	3	493	0	22
Informant 8	Apple Mac and PC	342,822	1,432	1,570	186	1,785,988	744	39
Informant 9	Apple Mac and PC	10,034	14	368	101	1,760,130	1,516	18
Informants 10, 11	Apple MacBook Air	1,820,481	5,155	979	39	2,017,829	432	23
Informant 12	BMW	24,994	69	1,138	2	26,663	8	27
Informant 13	Burger King	64,700	77	938	211	3,962,613	52,710	30
Informant 14	Chanel and Liv Tyler	3,239	1	406	30	57,315	25	21
Informant 15	Coca-Cola	1,343	9	597	15	11,767	43	16
Informant 16	Coca-Cola	5,680	26	1,036	104	1,944,529	866	26
Informant 17	Coca-Cola	120	0	216	42	25,928	406	*
Informant 18	Coca-Cola	3,837	10	665	9	17,457	25	*
Informant 19	Converse	53,805	81	1,082	16	58,838	4	26
Informant 20	Converse	2,401	15	506	24	*	272	*
Informant 21	Dairy Queen	9,949	6	620	9	13,281	18	23
Informant 22	Dove	582,029	646	1,474	13	654,339	656	30
Informant 23	Farmer's Market	320	0	727	1	320	0	21
Informant 24	Fiat	306	1	727	11	65,873	5	26
Informant 25	Gatorade	876	2	1,019	310	1,140,228	496	*
Informant 26	Google	38,077	62	290	112	9,904,487	34,397	*
Informant 27	Hewlett Packard	*	*	*	9	10,794,571	39,072	*
Informant 28	James Bond	5,191	34	709	25	83,984	888	*
Informant 29	Levis	176	1	677	6	46,608	12	*
Informant 30	Lexus	143	0	342	12	3,147	8	22
Informant 31	Louis Vuitton	1,922	4	526	38	63,940	39	22
Informant 32	M&M's	1,389	2	882	5	2,529	0	20
Informant 33	McDonald's	1,644,876	3,309	1,306	18	1,687,515	694	*
Informant 34	Mentos	15,355	46	1,531	2	35,299	9	23

(continued)

Advertisement Characteristics					Creator Characteristics			
Creator's YouTube ID	Brand(s) Featured	Views	Comments	Days Online	Videos Made	Total Views	Subscribers	Age
Informant 35	Metal Gear (Computer Game)	134	1	156	3	831	2	26
Informant 36	Microsoft Zune	3,292	23	1,107	8	6,020	5	*
Informant 37	Molson Canadian	7,965	19	948	18	35,534	3	24
Informant 38	Nike	53,581	115	1,358	13	97,928	27	23
Informant 39	Nike	4,153	5	799	56	148,052	707	*
Informant 40	Nike	647	2	144	39	85,196	23	17
Informant 41	Nike	165	0	582	1	173	0	23
Informant 42	Nike and Air Jordan Shoes	3,712	70	218	270	300,230	2,082	*
Informant 43	Nike and Tiger Woods	3,914	7	221	29	503,699	2,000	31
Informant 44	Nike and Tiger Woods	353	2	225	30	19,035	24	*
Informant 45	Nokia	6,145	7	1,315	10	14,814	2	39
Informant 46	Palm Pre	204,728	278	239	25	240,169	116	30
Informant 47	Red Bull	186	2	729	7	739	0	*
Informant 48	Red Bull	578	7	764	41	8,634	106	18
Informant 49	Rogers (Cell Provider)	353	3	996	1	353	0	30
Informant 50	Sony PlayStation	1,997	18	384	3	3,752	52	*
Informant 51	South Park, Apple Mac, and PC	16,280,342	36,340	1,299	3	19,510,113	5,006	*
Informant 52	Staples	1,858,196	4,868	504	111	164,775,097	576,365	*
Informant 53	Starbucks	9,265	6	826	3	10,450	3	*
Informant 54	Tim Horton's	58,633	191	540	248	10,299,909	10,617	17
Informant 55	Tim Hortons and McDonald's	4,768	28	347	47	521,459	3,811	*
Informant 56	Toyota	9,477	11	282	7	336,850	12	*
Informant 57	Toyota	18,979	321	226	30	2,782,321	9,105	*
Informant 58	Trader's Joe	702,026	1,432	661	7	727,964	315	*
Informant 59	Transmorphers	876	5	364	1	876	2	20
Informant 60	Turtle Beach	35,106	255	634	99	112,065	48	*
Informant 61	Twix	6,805	75	220	16	273,714	5,141	23
Informant 62	Wendy's	136,556	501	369	9	154,673	210	30
	Mean	401,961	945	664	43	3,960,091	12,330	24.5
	Total	24,117,675	55,762	39,867	2,600	237,605,484	752,147	

Notes: All statistics downloaded November 10, 2010. The advertisement uploaded by Informant 27 was unavailable at the time statistics were downloaded. Please also note the amount of information published on a YouTube page is at the discretion of the creator. * indicates unavailable information.

Table 3: Distribution of Creator Motivations Across CGA Creation Stages

Motivation to Create	Impact on CGA Creation Stages		
	Trigger	Creation	Sharing
Viewing Existing Advertisements	000	0	0
News or Events Concerning a Brand	000	0	0
Videos on YouTube	000	00	0
School Assignment	0	000	0
Monetary Gain	0	000	00
Self-expression, Creativity, and Challenge	00	000	00
Spoofability: Fun and Enjoyment While Creating	00	000	00
Desire for Fame	0	000	000
Passion Toward a Brand	00	000	00
Validation and Feedback	0	00	000
Expected Enjoyment	0	0	000

Note: '000' denotes a strong influence on a stage, '00' a moderate influence, and '0' a low influence.

Table 4: Comparing Advertisements and Word of Mouth in Different Contexts

Traditional Advertisement	Online Context			Traditional Word of Mouth
	Consumer Generated Advertisement	Dimension	Online Word of Mouth	
<i>Separating Dimensions</i>				
Organization as Organization	Consumer Acting as Organization ←	<i>Assumed Voice</i>	Consumer as Consumer →	Consumer as Consumer
Virtual, fictionalized	Virtual, fictionalized ←	<i>Exhibited World</i>	Everyday →	Everyday
Advertisement	Advertisement ←	<i>Emulated Style</i>	WOM →	WOM
Low	Low to Medium ←	<i>Spontaneity</i>	Medium to High →	High
Composed	Composed ←	<i>Structure</i>	Informal →	Informal
<i>Shared Dimensions</i>				
Yes	No →	<i>Paid</i>	No →	No
Organization	Consumer →	<i>Creator or Source</i>	Consumer →	Consumer
One to many	One to many ←	<i>Dispersion</i>	One to many ←	One to few
Public	Public ←	<i>Exposure</i>	Public ←	Private
Enduring	Enduring ←	<i>Permanence</i>	Enduring ←	Fleeting
Indirect	Indirect ←	<i>Contact with Receiver</i>	Indirect ←	Direct

Table 5: Cues to a CGA's Source and Characteristics

Cues Within the CGA	Cues External to the CGA
<ul style="list-style-type: none">– Style and content of the CGA expression– Skill or experience demonstrated– Creator motivations implied from the ad's content– Valence toward known brands and products– Actors who appear within the CGA	<ul style="list-style-type: none">– Profile information (e.g., photo or avatar, username, age, hobbies, interests, location)– Comments and reactions of other viewers– Espoused creator motivations– Description of the CGA– Previously created or uploaded content– Content the creator has “liked” or otherwise chosen to demonstrate affiliation with– Known reputation– Friends or fans linked to on the video sharing site

Table 6: Overview of Experiment Procedures in Study 1

Experiment 1		
	<i>Condition 1</i>	<i>Condition 2</i>
Prime 1A:	Two Large Canadian Flags in Experiment Room	
Prime 1B:	Viewed Canadian Music Video	
Response:	Rated Priming Video	
Manipulated Creator Info Given:	American	Canadian
	Viewed Ad	
Response Variables:	Attitude toward the ad, attraction to creator, identification with creator, similarity to creator.	
Manipulation Check:	Where is the creator from?	
Control Variables:	Gender, identification as Canadian, age, racial background, born in Canada, group up in Canada, citizen of Canada	

Experiment 2				
	<i>Male</i>		<i>Female</i>	
	<i>Condition 1</i>	<i>Condition 2</i>	<i>Condition 3</i>	<i>Condition 4</i>
Prime 2:	Hockey Fight Montage		Dove Real Beauty Ad	
Response:	Rated Priming Video			
Manipulated Creator Info Given:	High Masculinity	Low Masculinity	Extreme Fitness	Normal Fitness
	Viewed Ad		Viewed Ad	
Response Variables:	Attitude toward the ad, attraction to creator, identification with creator, similarity to creator.			
Manipulation Check:	What city is the creator from?			
Control Variables:	Gender, identification as Canadian, age, racial background, born in Canada, grow up in Canada			

Table 7: Overview of Scales Used in Study 1

Measure	Items	Mean	S.D.	Observed Range	Cronbach's Alpha
Attitude Toward the Ad	4	20.12	5.48	4 to 28	0.93
Attraction to Creator	5	24.28	5.00	5 to 35	0.90
Identification with Creator	9	38.44	8.32	13 to 57	0.85
Similarity with Creator	6	24.54	6.44	6 to 42	0.85

Table 8: Overview of Experiment Procedures in Study 1

	Condition 1	Condition 2
Initial Rating of Attitude Toward the Brand:	Attitude Toward Reebok, Nintendo, and VW	
<i>Reebok Subsection</i>		
Manipulated Creator Info Given:	High Similarity	Low Similarity
	Viewed CGA Reebok Ad	
Manipulated Creator Info Given Again:	High Similarity	Low Similarity
Response Variables:	Attitude toward the ad, four engagement measures, similarity to creator	
<i>Skittles Subsection</i>		
Manipulated Creator Info Given:	Low Similarity	High Similarity
	Viewed CGA Skittles Ad	
Manipulated Creator Info Given Again:	Low Similarity	High Similarity
Response Variables:	Attitude toward the ad, four engagement measures, similarity to creator	
<i>Nintendo Subsection</i>		
Creator Info Given:	Same in Both Conditions	
	Viewed CGA Nintendo Ad	
Creator Info Given Again:	Same in Both Conditions	
Response Variables:	Attitude toward the ad, four engagement measures, similarity to creator	
Given Information on Firm Suing Creator	Same in Both Conditions	
Response Variables:	Attitude toward the ad, four engagement measures, similarity to creator	
<i>British Airways Subsection</i>		
Manipulated Creator Info Given:	Low Similarity	High Similarity
	Viewed CGA British Airways Ad	
Manipulated Creator Info Given Again:	Low Similarity	High Similarity
Response Variables:	Attitude toward the ad, four engagement measures, similarity to creator	
<i>Volkswagen Subsection</i>		
Manipulated Creator Info Given:	High Similarity	Low Similarity
	Viewed CGA Volkswagen Ad	
Manipulated Creator Info Given Again:	High Similarity	Low Similarity
Response Variables:	Attitude toward the ad, four engagement measures, similarity to creator	
Given Information on Firm as Alleged Creator:	Same in Both Conditions	
Response Variables:	Attitude toward the ad, four engagement measures, similarity to creator	
Final Rating of Attitude Toward the Brand:	Attitude Toward Reebok, Nintendo, and VW	
Control Variables:	Gender, age, racial background, grow up in Canada	

Table 9: Overview of Scales Used in Study 2

Measure	Items	Mean	S.D.	Observed Range	Cronbach's Alpha
<i>Initial Attitude Toward the Brand</i>					
Reebok	5	21.75	4.80	5 to 35	0.87
Nintendo	5	26.89	4.49	11 to 35	0.84
VW	5	24.63	5.04	10 to 34	0.90
<i>Final Attitude Toward the Brand</i>					
Reebok	5	21.69	4.98	5 to 35	0.92
Nintendo	5	25.65	4.18	15 to 35	0.83
VW	5	21.67	6.16	5 to 35	0.92
<i>Attitude Toward the Ad</i>					
Reebok	4	17.33	4.62	5 to 25	0.89
Skittles	4	18.15	5.48	4 to 28	0.92
Nintendo	4	22.37	4.42	4 to 28	0.90
British Airways	4	20.36	4.34	7 to 28	0.89
VW	4	15.71	6.53	4 to 28	0.93
<i>Likelihood of Telling a Friend</i>					
Reebok	1	2.32	1.35	1 to 6	-
Skittles	1	3.25	1.69	1 to 7	-
Nintendo	1	3.66	1.86	1 to 7	-
British Airways	1	2.82	1.54	1 to 6	-
VW	1	3.52	1.91	1 to 7	-
<i>Likelihood of Forwarding a Link</i>					
Reebok	1	1.97	1.01	1 to 6	-
Skittles	1	2.77	1.52	1 to 7	-
Nintendo	1	3.50	1.88	1 to 7	-
British Airways	1	2.66	1.37	1 to 6	-
VW	1	3.12	1.79	1 to 7	-
<i>Likelihood of Commenting</i>					
Reebok	1	2.05	1.20	1 to 5	-
Skittles	1	2.67	1.65	1 to 7	-
Nintendo	1	3.09	1.84	1 to 7	-
British Airways	1	2.52	1.37	1 to 6	-
VW	1	2.96	1.74	1 to 7	-
<i>Likelihood of Joining Mail List</i>					
Reebok	1	1.88	1.06	1 to 6	-
Skittles	1	2.39	1.38	1 to 6	-
Nintendo	1	2.92	1.64	1 to 7	-
British Airways	1	2.48	1.27	1 to 5	-
VW	1	2.40	1.44	1 to 7	-
<i>Sum of Engagement Measures</i>					
Reebok	4	8.22	3.98	4 to 20	0.88
Skittles	4	11.08	5.26	4 to 26	0.86
Nintendo	4	13.16	6.49	4 to 28	0.92
British Airways	4	10.47	5.17	4 to 23	0.95
VW	4	12.01	5.79	4 to 28	0.86
<i>Similarity with Creator</i>					
Reebok	1	2.61	1.43	1 to 6	-
Skittles	1	3.00	1.56	1 to 6	-
Nintendo	1	3.51	1.43	1 to 7	-
British Airways	1	3.23	1.59	1 to 7	-
VW	1	2.92	1.79	1 to 7	-

Table 10: Overview of Regressions Conducted in Study 2

Engagement Measure	<i>b</i> of Similarity	<i>t</i>(df)	<i>p</i>	<i>R</i>²	<i>F</i>(df1, df2)	<i>p</i>
Likelihood of Telling a Friend	0.35	7.57(462)	<.001	0.18	20.81 (5, 489)	<.001
Likelihood of Forwarding a Link	0.28	6.43(462)	<.001	0.17	19.90 (5, 489)	<.001
Likelihood of Commenting	0.25	5.89(462)	<.001	0.11	12.63 (5, 489)	<.001
Likelihood of Joining Mail List	0.27	7.21(462)	<.001	0.15	16.76 (5, 489)	<.001

Table 11: Summary of Research Questions, Propositions, and Hypotheses

From Paper 1: Motivations for Consumer Generated Advertisements: A Qualitative Investigation

Research Question 1: How do creator brand relationships relate to consumer generated ad creation?

Research Question 2: How do creator perceptions of viewer brand relationships relate to consumer generated ad creation?

Research Question 3: How does perceived brand relationship consistency relate to consumer generated advertisement creation?

Research Question 4: How does perceived brand relationship strength relate to consumer generated advertisement creation?

Research Question 5: How does the category of intrinsic motivation, and its associated dimensions of competence, autonomy, and perception, relate to consumer generated ad creation?

Research Question 6: How does the motivation of fun relate to consumer generated ad creation?

Research Question 7: How does the motivation of information sharing relate to consumer generated ad creation?

Research Question 8: How does the motivation of recognition relate to consumer generated ad creation?

Research Question 9: How does the motivation of altruism relate to consumer generated ad creation?

From Paper 2: Consumer Response to Consumer Generated Advertisements: A Theoretical Model

Proposition 1a: Individual viewers will be more attracted to advertisement creators that viewers deem more similar to themselves.

Proposition 1b: The perceived motivations of an advertisement's creator will moderate perceived viewer-creator similarity and hence attraction.

Proposition 2a: Higher levels of viewer attraction to an ad creator will cause greater viewer identification with an ad creator's social group.

Proposition 2b: The more prestigious a viewer considers an ad creator's perceived social group, the greater the attraction, and hence the greater the viewer's identification with the ad creator's social group.

Proposition 3a: The more a viewer identifies with an ad creator's perceived social group, the more likely the viewer is to engage in activities that demonstrate and support this identification, either privately or publicly.

Proposition 3b: The more a viewer identifies with an ad creator's perceived social group, the higher the perception of the advertisement and the brand.

(continued)

From Paper 3: An Investigation of the Relationship Between Consumer-Creator Similarity and Response to Consumer Generated Advertising

In Study 1:

Hypothesis 1: A significant positive relationship exists between viewer-creator similarity and viewer-creator attraction.

Hypothesis 2: A significant positive relationship exists between viewer-creator attraction and identification with an ad creator's social group.

Hypothesis 3: A significant positive relationship exists between viewer-creator identification and attitude toward the ad.

In Study 2:

Hypothesis 4: A significant positive relationship exists between viewer-creator similarity and attitude toward the ad.

Hypothesis 5a: A significant positive relationship exists between viewer-creator similarity and likelihood of telling a friend about the ad.

Hypothesis 5b: A significant positive relationship exists between viewer-creator similarity and likelihood of forwarding a link to the ad.

Hypothesis 5c: A significant positive relationship exists between viewer-creator similarity and likelihood of leaving a comment on the ad's website.

Hypothesis 5d: A significant positive relationship exists between viewer-creator similarity and likelihood of joining the creator's mail list.

EXHIBITS

EXHIBIT 1: INTERVIEWING GUIDE

Notes:

- Do not refer to their video as an “ad”. We want to ask them if they think their video is an ad.
- It’s usually best to try to get them to talk more. The only situation you may want to shift the conversation is if they get off on some unrelated subject.

To begin:

1. Remember to turn on the call recorder.
2. Thank them for talking to you and tell them how excited you are to be interviewing them.
3. Ask them if it’s okay that you record their phone call so that you don’t miss anything. If they are uncomfortable try and gently convince them to let it be recorded. If they still prefer that it not be recorded then please write notes by hand.
4. Let them know that they are welcome to stop the interview at any time.

Important: The interview should (hopefully) flow like a conversation. These questions are meant for you to use as a guide of what you want covered and are not meant to be followed in any particular order. Make the interview seem natural. Start out with broad questions like “Could you tell me a bit about your video?” and then ask natural questions that come up based on their reply. For example, if they say that they made an Apple video after they got a new iPod, it would be natural to ask about the new iPod, why they got it, if it’s their first, how they like Apple, etc. During the interview look at these questions and try to make sure you’ve covered them all at some point.

Interview questions:

1. “Could you tell me a bit about your video?”
 - a. Make sure you get info on:
 - i. So why did you make this video?
 - ii. Where the idea come from?
 - iii. Did anyone help make the video?
 - iv. Do you have any experience working with videos?
 - v. Why did you post it on YouTube?

- vi. Why did you choose that particular brand/product?
 1. Did you think about using any other brands or products in the video instead? If you needed to use a different brand or product what would you choose and why? How would it change the video?
 - vii. What do you think about that particular brand/product?
 1. Do you use the brand/product? How long? Why?
 2. What do you think most people think about that particular brand/product?
 - viii. Have you looked at how many times the video has been viewed? Was it what you expected? More? Less?
 - ix. What kind of response did you think your video would get? Expected or surprised? How often do you read the comments? Do you respond to the comments? How would you describe the comments?
 - x. Is the video meant to be funny? To who? In what way? Who might not understand that it's meant to be funny?
 - xi. Has anyone from the brand/product's company contacted you? Is that surprising or what you expected?
 - xii. If the company wanted to use the video in a commercial would you let them? Would you charge them? How much?
 - xiii. How would you feel if someone copied your idea and made a similar video?
 - xiv. So, overall, what do you think is the main reason you made this ad?
2. So tell me more about YouTube and you
 - a. How often do you go on YouTube?
 - b. What kind of videos do you watch on YouTube? How do you find them? Do you ever send links to YouTube videos to people?
 - c. Do you have a YouTube channel page? What information is on there?
 - d. How many videos have you posted on YouTube? Are you expecting to make more?
 - e. What kind of videos do you post on YouTube?
 - f. Have you made any friends on YouTube? How?
 - g. Do your friends watch your YouTube channel?
 3. Finally, can I ask some questions about you?
 - a. How would you consider yourself with technology? Are you an advanced user? What do you normally use a computer for?
 - b. How many computers do you have? Are they Mac or PC? Do you use a smartphone?
 - c. Do you use twitter? Do you have a blog? Do you read blogs (which are your favorites?) Do you use Facebook (about how many friends do you have on Facebook)? Any other social media sites that you use or read?
 - d. What city do you live in?

- e. What is your job? Did your job affect you making the video?
- f. How old are you?
- g. Are you single/married/divorced? Children?

To end:

1. Ask them if we can quote them in the paper. If yes, ask them how they would like to be named in the paper: would they like to use their real name, their YouTube user ID, or simply be anonymous?
2. Ask them if you can contact them later on if you have any questions.
3. Thank them for their time and hang up

Afterwards:

1. Type notes on how the interview went (e.g., were they friendly, did they seem to be telling the truth or not, etc.)
2. Write down the date, time, and length of the interview.
3. Save the audio and associated note file in a safe place.

EXHIBIT 2: MANIPULATED CREATOR DESCRIPTIONS FROM STUDY 1

Creator from Canada

“A Culinary Work of Art” [CGA for Heinz Ketchup]

This second video was created by Mike Lee, a fourth year undergraduate student studying film at VFS (Vancouver Film School). A native of Burnaby, BC, Mike spent his childhood volunteering for the Red Cross and playing basketball with his buddies. Mike has been creating and presenting videos on YouTube for 3 years. Mike gets a kick out of making people laugh and he believes that film is the best medium to reach a lot of people. The following ad was created as a final project for a marketing class. Students were instructed to create an ad about a product they loved. He thought of the idea while eating at a local McDonald's in Burnaby.

Creator from U.S.A.

“A Culinary Work of Art” [CGA for Heinz Ketchup]

This second video was created by Mike Lee, a fourth year undergraduate student studying film at TFS (Texas Film School). A native of Austin, Texas, Mike spent his childhood volunteering for the Red Cross and playing basketball with his buddies. Mike has been creating and presenting videos on YouTube for 3 years. Mike gets a kick out of making people laugh and he believes that film is the best medium to reach a lot of people. The following ad was created as a final project for a marketing class. Students were instructed to create an ad about a product they loved. He thought of the idea while eating at a local McDonald's in Texas.

High Masculinity Creator

“God Beer” [CGA for fictitious beer brand]

This second video was created by James Worthington. James is an incredibly active person. He works as an investment banker in Toronto. James loves friends, food and sports. James has season tickets to the Leafs. He goes plays hockey with his buddies three times a week. James spends a great deal of his money on beer, bars and travel. James created this ad because he loves animation.

Low Masculinity Creator

“God Beer” [CGA for fictitious beer brand]

This second video was created by James Worthington. James is an incredibly active person. He works as an investment banker in Toronto. James loves the finer things in life, good food, good company and beautiful art. James has season tickets to the ballet. He goes to yoga three times a week. James spends a great deal of his money on fine wine (French is his favorite), tailored suits and travel. James created this ad because he loves animation.

Extreme Fitness Creator

“Fly Away” [CGA for British Airways]

Amanda is a second year graduate student at SFU in the communications department. Amanda made the following video as a part of her course on advertisement and consumer empowerment. Amanda's group chose to make a video about British Airways. Amanda is an ex-model who chose to go back to school in order to better herself and because she wanted to be challenged. Amanda likes to be challenged in general, she is a strict vegan who goes to Bikram Yoga (hot yoga) five times a week and runs ten miles a week. Amanda is single with no children. Amanda believes “anything is possible” with hard work and self-control. In fact her self-control defines her among her friends.

Normal Fitness Creator

“Fly Away” [CGA for British Airways]

Amanda is a second year graduate student at SFU in the communications department. Amanda made the following video as a part of her course on advertisement and consumer empowerment. Amanda's group chose to make a video about British Airways. Amanda is an ex-teacher who chose to go back to school in order to better herself and because she wanted to be challenged. Amanda likes to be challenged in general, she doesn't eat red meat, goes to Bikram Yoga (hot yoga) once a week and jogs two miles a week. Amanda is single with no children. Amanda believes “anything is possible” with hard work and self-control. Though she cheats and eats chocolate three times a week.

EXHIBIT 3: MANIPULATED COMPANY INFORMATION FROM STUDY 2

For Nintendo

Title: The video you just watched was created by a consumer. Nintendo later learned of the ad and sued the creator to take down ad.

Body: Nintendo later sued the ad's creator claiming that the video was an infringement of their copyright. Even though the creator had not profited from the video and only made it for fun, Nintendo demanded that the Wii ad be taken down. They also asked that the ad's creator not make any more videos featuring the Wii or any of Nintendo's products. Although Nintendo would not comment on the situation, industry insiders stated that Nintendo wanted to keep full control of their advertising and logo.

For Volkswagen

Title: The ad you just saw was initially thought to be created by a consumer. Later, it was discovered that VW may have actually created the Polo ad.

Body: Volkswagen (VW) was later alleged to have hired an ad agency to make the Polo ad and spread it online pretending to have been made by a consumer. Such news was revealed by an employee of the ad agency hired to make the video. VW apparently wanted to create viral buzz around their car, but did not want to associate themselves with such a possibly offensive ad. VW also felt that having people guess about the ad being real would help create further discussion amongst consumers. VW was apparently unconcerned about deceiving their consumers.