

# MEMORABLE HUNGARIAN ADVERTISEMENTS



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## ABSTRACT

Hungarian advertising shows distinctive characteristics, especially regarding its history of evolution and the applied methods responsible for its effects. Two studies are carried out, in order to reveal distinctive features of memorable Hungarian advertisements. According to the results, advertisements which are shocking, emotional or youthful seem memorable. Furthermore, the results suggest that Hungarians tend to assess an advertisement as Hungarian not only if clues refer to Hungary, but also if the advertisement portrays everyday situations, or settings. Unfortunately, the studies did not provide information on the memorability of different creativity templates, although it also had been aimed.

*Keywords:* Hungarian advertisement, memory, creativity templates

## 1. INTRODUCTION

In Hungary, consumer society was formed with a long delay in comparison with western countries (e.g., Sas, 2006). At the same time, in response to western influence, individualist values were internalized early in Hungary compared to other post-communist countries, because more resources were available (Manrai, Lascu, Manrai, Babb, 2001). Till today, the Hungarian market shows distinctive features, even if globalization had a strong effect. Hungarians tend to place high values on the traditional roles and activities, unlike most

western-European countries. At the same time, modern lifestyle and individualism are also more stressed in Hungary, probably a bit more than in other eastern-European countries. The study of positively assessed, memorable advertisements is predicted to identify distinctive features of Hungarian memorable advertisements.

Creativity is a key aspect of advertising, often used as an indicator of effectiveness (see e.g., Till, Baack, 2005), as it can raze attention resulting in a higher recall, can block advert-evasion and establish a positive attitude toward the message. In the psychological literature of creativity, the idea of underlying schemes emerged (Hofstadler, 1984 in Goldenberg & Mazursky, 2008; Kauffman, 1995; Simon, 1966). These schemes identify common structural features of creative products. Lately, specific creativity templates were identified underlying American award-earned advertisements (Goldenberg, Mazursky and Solomon, 1999). Studying these templates in Hungarian advertisings is predicted to provide a valuable insight.

In this paper, memorable Hungarian advertisements are investigated in two-fold. First, publicly available, national award-earned press advertisements selected for demonstrating different creativity templates, and are assessed by active Hungarians. It was also judged, whether the advertisements are memorable, and whether they are Hungarian. Second, minimum thirty-year-old adults are asked about old Hungarian memorable advertisement, and the recalled items are used in a qualitative analysis in order to identify their common features. The overall aim is to reveal common features of memorable Hungarian advertisements, including their creativity templates.

## 2. HISTORY OF HUNGARIAN ADVERTISING

In the sense as it is used today, advertisements appeared as outdoor displays or press releases at the beginning of the 19th century in Hungary. In line with the economic growth, marketing activity became more valued. Several communication channels were introduced to the marketplace (shop-window, advertising pillar, radio, flasher etc.). Gradually, an economic use of these communication channels became common, and focused messages were provided. (MRSZ, 2009)

During the communist area, especially because of the poor state of economy, corporate marketing activity was not typical. Marketing communication mostly conveyed political and social cause advertising messages. A bit later, the national lottery was advertised also.

A remarkable increase of the marketing activity started in the 1970s. The Hungarian Advertising Association was founded in this period. The first big national department-store chain, „Skála”, was introduced using modern marketing strategies (e.g., public opinion measurement on consumer needs, call for tender on the name of the department-store) in the 70s. In these years, only a couple of brands per product existed (such as Fabulon cream, Traubi soda, Tisza shoes etc.) and their advertisements were widely known. (MRSZ, 2009)

In the transition period, after 1989, western news, movies, advertisements became available. As a consequence, individualist values became popular in post-communist countries. From the perspective of cross-cultural consumer behavior, a differentiation is made between individualistic and collectivistic cultures (Hofstede, 1980). The individualistic cultures lead independent self construal, and collectivistic cultures lead to interdependent self construal

that is the individual is defined by their descriptive characteristics or by their social role, respectively (Markus & Kitayama, 1991). Socialist countries were clearly collectivist, and western countries were individualists. Hungary is a rather individualistic country now, but still preserves some collectivist values (e.g. conformity), especially the older generations (Manrai, Lascu, Manrai, Babb, 2001). Hungary had a relatively good economic state in compared to the other post communist countries in the transition period, hence Hungarian consumers interiorized individualistic values relatively quickly (Manrai, Lascu, Manrai, Babb, 2001). That is, the differences of Hungarian advertisements partly come from the timing of the interiorization of individualistic values.

In general, five advertising-strategy models are differentiated regarding Hungarian advertising: a hierarchy of effect (Lavidge, Steiner, 1961), AIDA, Dagmar, Rogers and Ad-force (Sas, 2006). However, beyond these, numerous other hierarchical models are known in the marketing literature (see e.g. Barry, Howard, 1990; Töröcsik, 2007). The models are determining the preferred communication styles.

1. The basic hierarchical model (Lavidge, Steiner, 1961) assumes that the message provides factual information about the brand attributes. Based on the message, consumer would explore the product and develop affection towards it.
2. According to the AIDA model (Sas, 2006), desire directs the behavior. And desire can be evoked only when attention and interest are already raised. The name of the model is an acronym from attention, interest, desire, and action.
3. The DAGMAR model (Coley, 1961; Sas, 2006) concerns the consumers' behavior rational, and presumes a deeper understanding and conviction as key steps before making a decision. The term DAGMAR stands for Defining Advertising Goals for Measured Advertising Results.
4. The Rogers-type of model (Sas, 2006) states that the consumers should try out the goods, in order to become loyal to the brand. Therefore the aim of communication must be encouraging the consumer to test the product.
5. Finally, an ad-force (Sas, 2006) type of communication aims the consumer's submission through appreciation. Ad-force communication style mainly used by big international companies in the last decades.

For a long period, the advertisement messages conveyed factual information in Hungary. In the 60s, when AIDA was absolutely common in the western countries, Hungary still used DAGMAR messages. In the 70s, the emphasis shifted towards Rogers-type of messages. In the transition period, the AIDA-type advertisements entered the Hungarian market without proper roots. The corresponding advertisements were perceived as fake and manipulative by the consumers, and the responses to these advertisements were very negative. Consumers started questioning and avoiding advertisements. Partly, this rapid change of communication styles is to blame for the overall negative attitude towards advertising. On the other hand, the increasing marketing activity seems overflooded the consumers. (Sas, 2006)

In sum, for a long time, simple demonstration of the product and informative advertisement messages were typical in Hungary. Furthermore, high ad-avoidance is also typical, partly because of the history of advertising in Hungary,

### 3. CREATIVITY OF ADVERTISEMENTS

It is a major question on the field of psychology of advertisements, what are the distinctive features of memorable advertisements (see e.g., Till, Baack, 2005). The same question can be answered concerning the consumer or the product. Evidently, it depends on for example the interest, involvement, motivation, purchase intention of consumers, whether an advertisement becomes remarkable for them (see e.g., Mitchell, 1993). However, there are generally memorable advertisements. A key issue to memorability seems to be creativity. The most creative advertisements raise attention, interest and stay in memory for a long time (Till, Baack, 2005). Irrespectively of the time frame, whether the recall is asked after hours or decades, creative products must show more success in recall. Furthermore, in a market, where ad avoidance is typical, creativity is a must.

#### 3.1 Concept of creativity

The term creativity incorporates novelty and utility (Burroghs, Moreau, Mick, 2008; El-Murad, West, 2004; Kaufman, 2009; Sternberg, Kaufman, 2010, p. 467). Creative products are novel in the sense that they differ from the commonly accepted, that is they are unique in some way. However, if something is unique and strange, it is probably not creative, as creative products are also adequate to a given purpose. Creative advertisements must be expedient, because the message should hit the target (El-Murad, West, 2004, Koslow, Sasser, Riodan, 2003). Although effectiveness does not necessary go hand in hand with creativity (Moriarty, 1996, Kover, Goldberg, James, 1995), creativity has an effect on its own, for example on recall (Till, Baack, 2005), which is actually a measure of effectiveness.

In the psychological literature, the study of creativity dates back to the 1950s. After Guilford, as the president of the American Psychological Association, gave a talk about the importance of creativity research, this field of research became popular (Kaufman, 2009, p.11). The international popularity of creativity research can be linked to the use of Torrance Test of Creative Thinking (Torrance, 1966, Kaufman, 2009, p. 11). The research follows four basic directions, that is called 4Ps in the literature (see e.g., Kozbelt, Beghetto, Runco, 2010, p. 23). Namely, researchers can focus on person (e.g., Sternberg & Lubart, 1996), place (e.g., Amabile & Gryskiewicz, 1989; Simonton, 1987), process (e.g., Csíkszentmihályi, 1990; Wallas, 1926), or product (e.g. Amabile, 1982, 1996). The research of creative advertisements belongs to the last category: research of creative product.

#### 3.2 Creativity templates

Hofstadter (1984 in Goldenberg & Mazursky, 2008) raised the issue that the creative products have similarities in their deep structures. These underlying structures are providing specific ways to develop unique products. That is, beyond the commonly accepted divergent way of thinking, convergent thinking strategies can also lead to creative solutions. The idea that new thoughts are guided by common abstract schemes is widely supported (e.g., Kauffman, 1995; Kelso, 1997; Minsky, 1985; Simon, 1966).

Goldenberg, Mazursky and Solomon (1999) proved that 89% of American, national award-earned advertisements can be categorized into six creativity templates (p. 344). The templates were inferred based on a selection of award-winning and contest finalist ads in American national advertisement contest (NY, The One Show, USADREVIEW) between 1990 and 1995. A randomly selected group of 500 ads were presented to three senior creative experts, in order to choose the best 200. The individual selections showed a 90% agreement, the rest was resolved in group work. The final set was examined.

Later, Goldenberg and Mazursky (2008) showed that the advertisements which were in line with the identified templates were assessed more original, unique, sophisticated and also evoked more positive attitudes than those which were not. Furthermore, the judges assessed positively these advertisements, even if they were informed about the templates and were able to identify them.

In the following, the six creativity templates are introduced, according to Goldenberg et al. (1999), supplemented by practical observations. The creativity templates, in the order of reported frequency, are the following: pictorial analogy, extreme situation, consequences, competition, interactive experiment and dimensionality alteration. In case of all templates, a couple of versions are differentiated. The numbers in brackets represent categories used in the first study.

- *Pictorial Analogy Template*: A symbol appears in connection with the product. This symbol can simply substitute something (Replacement version (1)): the product, a part of the product, or an item connected to the product or a part of this item. The symbol may be taken to the extreme (Extreme analogy version (2)). Subsequently, a distant association arises, abstract conception is illustrated, that is extreme analogy is created.
- *Extreme Situation Template*: Extreme, unrealistic situation shed light on the product. Either a feature (Extreme attribute version (3)) or the worth of the product (Extreme worth version (3)) is demonstrated in the extreme situation. In addition, an absurd alternative can highlight utility (Absurd alternative version (4)). This later version demonstrates an alternative, which is not a rational one.
- *Consequences Template*: It demonstrates an exaggerated consequence of the behavior in line with the message, using the product (Extreme consequences version (5)); or behavior on the contrary, avoiding the product (Inverted consequences version (6)).
- *Competition Template*: the product is portrayed in a competition. Either the product (Worth in competition version (7)) or one of its attribute (Attribute in competition version (7)) is in competition with a concrete or abstract alternative. The alternatives are always feasible, rational. An additional version is when the product is used in a new, surprising way (Uncommon use version (8)).
- *Interactive Experiment Template*: The consumer should actively assist in an experiment in order to receive the message. This experiment demonstrates the worth of the product, and the experiment either requires physical activity (Activation version (9)) or this activity is only imagined (Imaginary experiment version (10)). The activation version is rare in practice.
- *Dimensionality Alteration Template*: The dimension of the product is changed in compared to its environment when the advertisement is using this template. One possibility that the

multiplied product (Multiplication version), or its parts (Division version) are shown in some relation, in order to demonstrate the worth of the product. And this is not a simple demonstration; the items are acting together, or have a clear relation. Another possibility is that the time is changed and the past or the future becomes important in the advertisement (Time leap version (11)). Also, a previously unrelated content can become meaningful, creating a new dimension for the product or for its worth (New parameter connection version (12)). The later version seems very similar to the extreme analogy version of the pictorial analogy template; the main difference lies in the emphasis which either on the use of a symbol or on the new dimension.

Hungarians are said to be creative, which is often demonstrated by the high rate of Hungarian born Nobel price winners (see e.g, Palló, 2005). Studying creativity templates in Hungarian advertisements is expected to show distinctive characteristics as a reflection of Hungarian culture and way of thinking. Furthermore, investigating the creativity templates of memorable advertisements (which are either assessed as memorable, or recalled after a long time) is expected to provide an insight into the significance of these templates while memories are constructed.

#### 4. STUDY OF MEMORABLE HUNGARIAN ADVERTISEMENTS

As it has been mentioned before, two studies were carried out, in order to investigate memorable Hungarian advertisements. Both the memorability and perceived Hungarian nationality of the ads are investigated. As it is a rather complex topic, several methodological questions arose. The below presented two studies should be regarded as possible approaches to this topic.

In *study one*, award-earned advertisements with different underlying creativity templates are presented in an on-line questionnaire. The reactions to the advertisements are analyzed in order to reveal common distinctive features of those which are assessed as Hungarian or assessed as memorable. Furthermore, the specific effects of creativity templates on Hungarians are investigated.

In *study two*, a hundred adults, above thirty, were asked to recall three very old Hungarian advertisements. The recalled advertisements were mainly television advertisements, and these were recalled after decades. The collected ads were investigated in order to identify common descriptive features and their underlying creativity templates.

##### 4.1. Study one

The aim of study one was to explore consumer reactions to advertisements matching with different creativity templates. Additionally, features explaining predicted memorability and perceived Hungarian nationality were studied.

###### 4.1.1. Method

An on-line questionnaire was constructed for data collection. The questionnaire started with three introductory questions about ad avoidance (regarding television, press and outdoor advertisements).

After the introductory questions, 28 press advertisements were judged on eleven items. The advertisements were selected as typical examples of creativity templates. The Hungarian advertisements were selected from a webpage ([www.dijnyertes.hu](http://www.dijnyertes.hu)) managed by the Hungarian Advertisement Association, and were used with the agreement of the Secretary of the association. The focus was on press advertisements, as they can be quickly perceived and assessed by the respondents.

As in practice, differentiating ads which focus on the worth or an attribute of a product was very hard, so these categories were merged. Additionally, as simple demonstration of the product and the demonstration of something which is clearly not a feature of a product seemed typical in some Hungarian advertisements, these categories were added. Finally, this approach resulted in 14 creativity template categories, indicated with numbers above in the description. For all categories, two typical examples were selected, yielding 28 advertisements. The only category, where the chosen advertisements were not fully representative was the uncommon use version of the competition template. In the available awarded ads, the usage was moderately surprising. The advertisements used in the questionnaire are shown in appendix 7.1 by creativity template versions.

The order of the advertisements was defined by random number generation. While filling out the questionnaire, one advertisement at a time was presented, and there was no possibility to go back and change the results. In order to balance sequence effect, after 120 respondents completed the questionnaire, the order of the advertisements was reversed. The order of the advertisements is indicated in appendix 7.1.

All items of this part of the questionnaire (of course in Hungarian) answer the same question: to what extent do you think the statement is true for the following advertisement. The opinion was expressed on a seven-point scale with endpoints: minimal, maximal agreements. The statements were following: It is pleasing; comprehensible; imaginative; humorous; surprising; youthful; professional design; memorable; Hungarian advertising; emotional; It has a meaning for me.

The questionnaire ended with demographical questions: age, gender, highest qualification, and place of residence. After the thank words, an e-mail address was provided for further contact about the results. In appendix 7.2, the format of the questionnaire can be seen.

As a pretest of the applied method, 13 students were asked to fill out the questionnaire and share their experiences in the frame of a methodology course. In return, the design, the aim of the study, and the corresponding considerations were explained.

The students felt that the questionnaire was a bit long (the answers were given on average for 25 minutes), but not too long. Some of the advertisements were not clear, because of the quality of the photo. Therefore, a new version was made where the corresponding photos were enlarged and the texts from the ads were added in a separate textbox. Additionally, some of the statements were unclear or alternative constructs were provided by the students. Therefore, in the new version, when the statements first appeared, explanations were given in brackets. It was also indicated that the explanations are only present at the first time. The statements changed in the following way:

1. It is pleasing (for you).
2. It (the message) is comprehensible.
3. It is professional design. (It is a high quality ad.)
4. It is youthful (modern).
5. It is memorable. (Probably, you will remember this.)
6. Hungarian advertising. (It was made by Hungarians.)
7. It has a meaning for me. (You believe the message has hit the target.)

#### 4.1.2. Results

The questionnaire was on-line in the last three weeks of May. Students from three advertisement psychology course (with some overlap) were asked to invite respondents, other student in their BA psychology studies and several acquaintances of the author were kindly invited to fill out the questionnaire. Many people checked the webpage and started responding, but finished after a couple of advertisements. About a quarter of the respondents did not complete the questionnaire, their answers were not processed further.

282 respondents started to fill out the questionnaire (150 started version one and 132 started version two). However, some of the respondents were not motivated enough to fill out the whole questionnaire and gave none or only a couple of answers, their data were eliminated. Some respondents finished the questionnaire after one or two advertisements, but there were none who stopped answering afterwards. Therefore, those who answered each question were probably motivated. Finally, a sample of 211 respondents was analyzed. There were six people not answering the last demographic questions, their answers were still considered, as the resulting distortion of the sample characteristics can be only minimal.

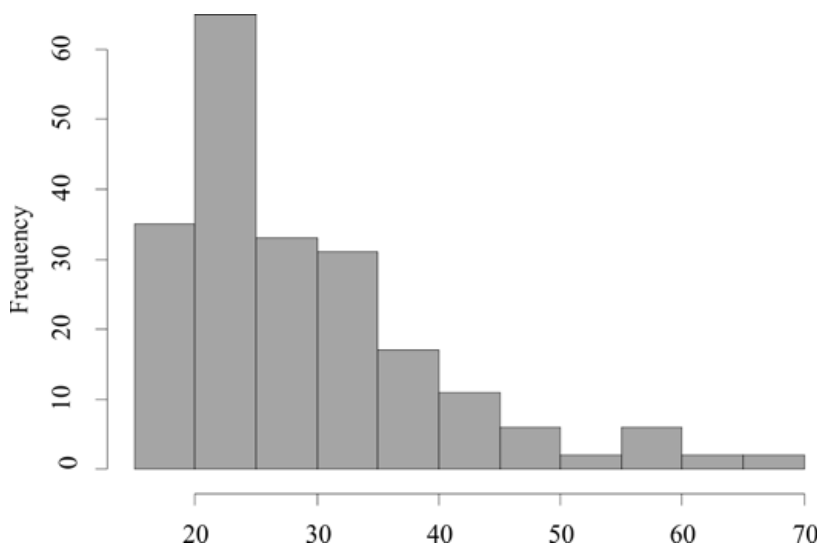


Figure 1. The distribution of age in the sample

In the sample, the average age is thirty, with a standard deviation of 11, and the sample has a positive skew (see *figure 1*). The age of the youngest and oldest person in the sample is 16 and 69, respectively. 76% of the sample is female. 60% of the sample has a degree, 37%



finished secondary education and 2% has a lower qualification. That is females with higher education around thirty dominate the sample. Therefore, the results can be generalized only with caution. However, this explorative study is still informative.

Most respondents agreed that they ignore television advertisements (with an average of 4.5 on a seven-point Likert scale). The respondents agreed that they did not ignore press advertisements (the average is 3.3), and that they paid attention to outdoor advertisements (the average is 3.8).

#### 4.1.2.1 Perceived Hungarian nationality of the advertisements

The advertisements were assessed to what extent they seem Hungarian, the results are shown in figure 2. The numbers in the figure follow the order of the advertisements in version 1 indicated in appendix 7.1. The advertisements which seemed Hungarian the most are number 11, 22 and 27.

The advertisement with the highest score on this variable is an advertisement of one of the national television channels. The text written on this ad says: If you were a revolutionist, which channel would you capture? This refers to recent political incidents and connected to a national institute, therefore the result is not surprising. The other two advertisements with very high scores advertise Hungaricums: typical Hungarian products. Namely, the porcelain of Herend and paste of Gyermely are shown on them. The second group of rather Hungarian advertisements consists of advertisements number 1, 2, 9, 17, (and with lower values: number 3, 8, 14, 16, 24, 25). Advertisement number 1 compares Chokito to a Hungarian dish (hurka) stating that neither the latter is tempting for the first sight. So, there is a clear reference to a typical Hungarian dish causing the perception as Hungarian advertisement. The remaining ads either advertise a product with a Hungarian brand name or portray common everyday situations, which may create a feeling of familiarity. The advertisement which perceived the least Hungarian is number 20, among a group of number 4, 6, 10, 12, 15 and 26. Advertisement number 20 shows a service linked to a clearly German name. Even the portrayed object, a megaphone is different from the stereotypical one used in Hungary. The other advertisements in this group advertise a products of international, famous brands.

In sum, the result is not surprising, that advertisements which portray a typical Hungarian product, a Hungarian brand or refer to a clearly Hungarian episode perceived as Hungarian advertisements. Beyond these, advertisements with everyday settings are also perceived as Hungarians. Probably the everyday setting evoke feeling of familiarity and therefore the respondents tend to assess the ad as Hungarian.

When the results are considered by creativity template (see *figure 3.*), it should be noted that only two examples were given by template, hence the individual characteristics of the advertisements can have a strong effect. It is the case when the templates are differentiated according to the Hungarian feature. Those templates perceived as Hungarians (extreme attribute/worth, extreme consequence, competition and demonstration what is not a feature of the product), which contain those ads which were presented above as perceived as Hungarians. Therefore, it seems that not the template, but other characteristics play a role here. Consequently, unfortunately, no conclusions can be drawn regarding the creativity templates.

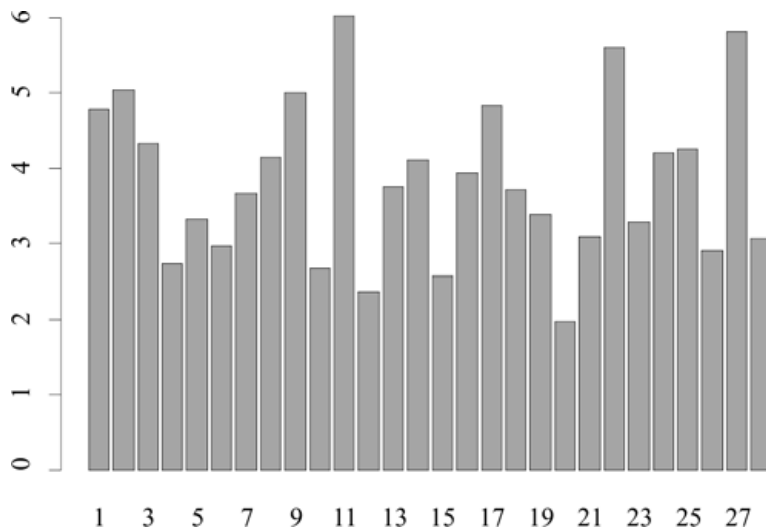


Figure 2. The mean values of perceived Hungarian nationality by advertising

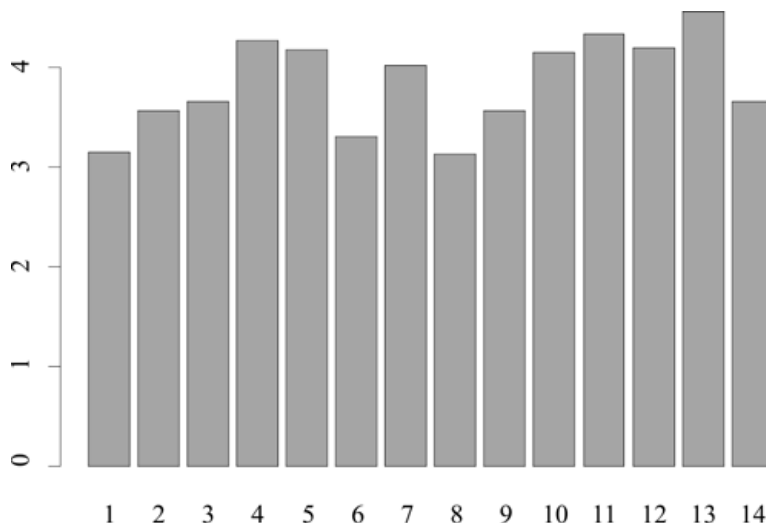


Figure 3. The mean values of perceived Hungarian nationality by creativity templates

#### 4.1.2.2 Perceived memorability of the advertisements

A similar qualitative analysis was followed regarding the memorability of the advertisements. According to the data (see *figure 4.*), the most memorable advertisements are number 18, and 25, closely followed by number 1, 3, 13, and 28. These either raise taboo topics or filled with emotion. Number 18 is a rather sexual Axe advertisement. In number 25, a female give a finger. Number 3 portrays a woman giving fist aid to a mobile phone. Number 1 deals with another taboo topic: ugliness. These ads may be striking, because they are shocking. The rest of this group consists of emotional advertisements. Number 13 provides a glamorous and abstract presentation of a product. And number 28 has a sweet, charming humor, and additionally, it refers to Christmas, and evokes the feeling of wonder expectancy. The least memorable advertisement, dropped far behind all the others, is number 20, which may seem outlandish and probably hard to understand.

As the respondents assessed the ads on their surprising, emotional, and understandable features, the above described explanations were easily tested. The most surprising ads are number 25, 18, 1, 11, 13 and 3, with mean values of 5.35, 4.95, 4.77, 4.5, 4.47, and 4.45, respectively. Hence, most of memorable advertisements are indeed surprising for the respondents. The most emotional advertisements are number 17, 13, and 18 with an average value of 4.82, 4.76, and 4.1. Ad number 28 is emotional, but not extremely, its average value was 3.76. Therefore, the explanation that ad number 28 is memorable, because this is emotional is not supported by the data. However, in ads number 13 and 18, emotionality can play a role in memorability. The hypothesis that ad number 20 is not very clear for the respondents was confirmed, the corresponding average value was 2.54

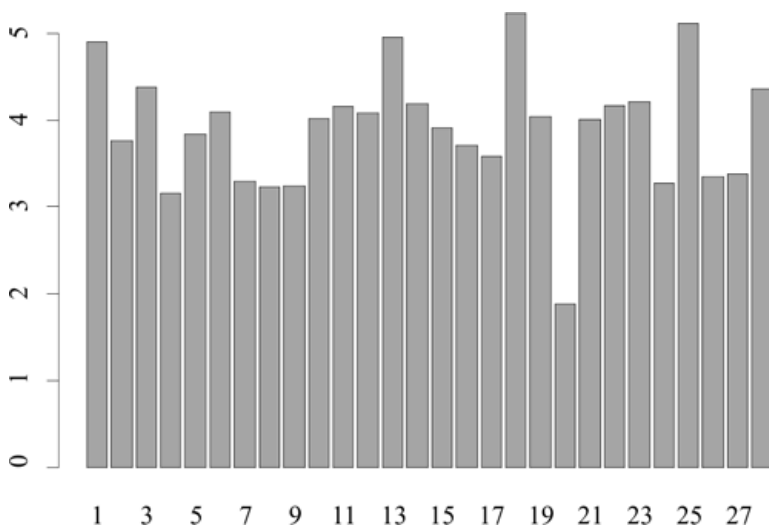


Figure 4. The mean values of perceived memorability by advertising

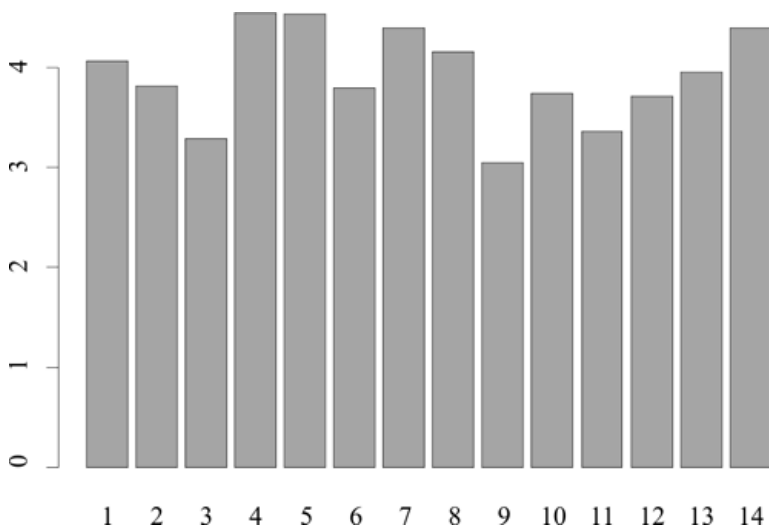


Figure 5. The mean values of memorability by creativity templates

When the memorability of advertisements is looked at by creativity template, again, the extreme values of individual advertisements affect the values of creativity templates (see figure 5). Therefore, unfortunately, memorability of the creativity templates cannot be assessed.

#### 4.1.2.3. Underlying features of perceived memorability of the advertisements

In order to reveal the important features of memorable advertisements, linear regression analysis was planned with memorable as a dependent variable and all other variables as independent variables. However, as the data is three-dimensional, the data analysis was not very straightforward. The three dimensions were: person, advertisement, statement. As a solution, stepwise regression models were fitted by creativity templates. This method does not provide a prediction of the effect of the creativity templates on memorability, but of the effect of the underlying features. Although the features of individual advertisements may dominate the features of the creativity templates, if common characteristics can be filtered out from the linear regression models fitted to memorability by creativity templates, memorability can be linked to these characteristics. In the analyses, the mean values over the two example advertisements by creativity templates were used as input data. The independent variables were standardized, in order to obtain comparable parameter estimates in the linear regression models.

The significant ( $\alpha=0.05$ ) parameter estimates of the variables (after removing the non-significant ones) are shown in Table 1 together with the multiple  $R^2$ . According to the results, the following features of advertisements play a role in (predicted) memorability: pleasing, imaginative, surprising, youthful, professional, emotional, and “has a meaning for the person”. With maximum these seven variables (see below) from 56 to 78 percent of the variability of predicted memorability is explained.

Humor is generally regarded to have an effect on memory (see e.g., Chung, Zhao, 2003; Weinberger, Gulash, 1992; Weinberger, Spotts, Champbell, 1995), but it is also shown that the relation is not linear, but has a reversed U-shape (see, e.g. Krishnan, Chakravarti, 2003), which explains why this linear relation is not appeared as a significant one. Humor relevance is also a consistent issue in related studies, which is treated as a feature that is responsible for ad effectiveness. It is also noted that humor may distract attention (see, e.g. Hansen, Strick, Hooghuis, Wigboldus, 2009; Krishnan, Chakravarti, 2003).

In the present study, surprise, emotion and youthfulness seem the most important features of memorable advertisements, as these appear in most linear regression models. An advertisement can be surprising in several ways: it can be shocking, or it can present an extreme idea, or association. When advertisements break norms, they also raise attention resulting in high recall rates (Dahl, Frankenberger, Manchanda, 2003). Shocking advertisements also evoke more feelings (Dahl, Frankenberger, Manchanda, 2003). The effect on memory can be explained by the theory of selective perception as well. The consequent of selective perception is that extreme stimuli gain more attention as it is more informative in adapting behavior (de Mooij, 2010, p.50). Another approach emphasizes the well-known aha-effect (Auble, Franks and Soraci, 1979). When the receiver needs to actively decode the message, the process has a

positive effect on memory, consequently the message is likely to be recalled. The same effect is demonstrated already for visual images (Wills, Soraci, Chachile, Taylor, 2000).

*Table 1.* Parameter estimates of the scaled variables in the final linear regression models

	Pleasing	Imagin.	Surprise	Pro.	Young.	Emotional	Has a meaning	R <sup>2</sup>
Replacement	-	-	0.19	0.29	0.15	0.19	0.15	<b>0.63</b>
Extreme analogy	-	-	0.24	0.20	0.15	0.24	0.18	<b>0.64</b>
Absurd alternative	-	-	0.27	-	0.33	0.27	0.16	<b>0.69</b>
Extreme attr. or worth	-	0.19	0.17	0.16	0.21	0.16	0.14	<b>0.68</b>
Extreme consequences	0.23	-	-	0.24	0.28	0.30	-	<b>0.78</b>
Inverse consequences	-	-	0.24	0.19	0.21	0.36	-	<b>0.59</b>
Attr. or worth in competition	-	-	0.29	-	0.33	0.36	-	<b>0.71</b>
Uncommon use	0.26	-	0.20	-	0.23	0.32	-	<b>0.71</b>
Activation (Experiment)	-	0.17	0.25	0.20	-	0.39	-	<b>0.76</b>
Imaginary experiment	0.27	-	0.26	-	-	0.37	0.13	<b>0.76</b>
Time leap			0.19		0.23	0.27	0.29	<b>0.56</b>
New par. connection	0.19	0.25	0.18	-	-	0.38	-	<b>0.71</b>
Demonstration		0.20	0.24		0.25	0.24	0.12	<b>0.78</b>
Demonstration (not an attr.)	-	-	0.33	-	0.29	0.37	-	<b>0.61</b>

When emotions are linked to messages, the resistance to receive the message is decreases. Emotions are often used in persuasive messages as they affect memory (see e.g. Mehta, Purvis, 2006) which can be explained by classical conditioning (Zanna, Kiesler, Pilkonis, 1970).

In order to understand the effect of youthfulness, the perception of this feature was studied by advertisements, see Figure 6. The advertisements with the highest score on this variable are number 18, 21, 10, closely followed by advertisement number 3, 7, 13,14, 25. Following a qualitative approach, looking at these advertisements, three categories can be differentiated. Some of the above selected advertisements are provocative, involving imprudent attitude or behavior norms, such as ads number 18, 25 and probably 13). Another group of advertisements evoke parties, namely number 3, 7, 21. Or they portray youth, such as advertisements number 10 or 14.

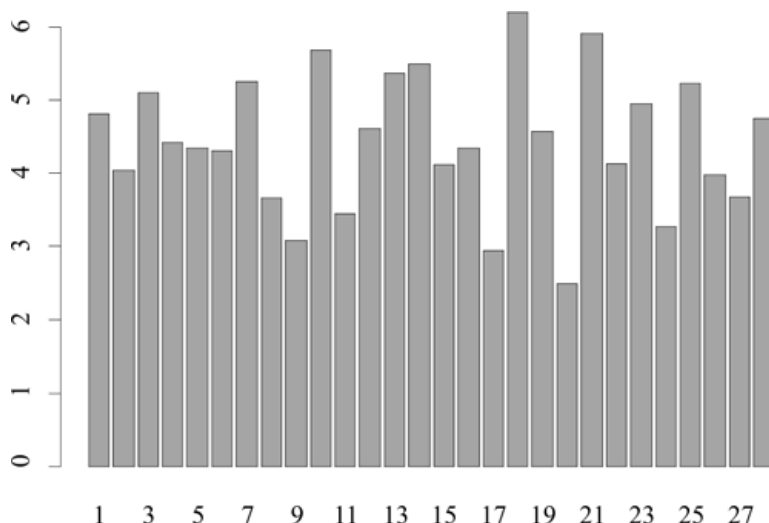


Figure 6. The mean values of youthfulness by advertisements

However, it is still unclear, why these advertisements are so memorable. Probably they are memorable because of their dynamic, modern, eye-catching character. Further analysis would be needed in order to increase the validity of the result.

#### 4.2. Study two

Study two investigates advertisements which are so remarkable that they are recalled after decades. In other words, the present study focuses on communicative memory (Assmann, 1999, 2008 in Kovács, 2010, p. 84; Pántya, 2010, p.136), as the investigated memories are dated not earlier than 80 years, and the respondents age group probably share experiences and also may communicate about them.

The features and creativity templates of the recalled ads are investigated. However, it must be noted that several factors may influence the recalls, such as age of the respondent and utility of the product at the time of encounter; marketing activity of the brand; broadcasting frequency etc. There were brands which had been frequently advertized, and that is why the information was easily accessible for the respondents. Furthermore, several documentaries had been broadcasted dealing with the sixties, seventies and eighties in Hungary. Therefore, the results should be assessed with caution. However, the study provides realistic data in respect to the long term memory approach, hence it worth an attempt. In order to ensure that the respondents are able, at least in principle, to recall ten-year-old or older advertisements, only the data of respondents above thirty were analyzed.

##### 4.2.1. Method

The inquiry took place at the end of May and the beginning of June in 2011, in public places in Debrecen. The respondents were asked after a short introduction “Could you, please recall, three, old, Hungarian advertisements?”. As mainly television advertisements were recalled, the locally restricted sample does not seem very problematic. After recording the answers, three demographical data were registered: gender, year of birth and the highest qualification. The later was coded as elementary education, secondary education or higher-forms of education.

During data collection, several unexpected difficulties arose. Although fulfilling the task did not take a long time, so the data collection seemed easy. Surprisingly, many people could not recall three old advertisements, often could not name any. Others either answered some nonsense or pretended to recall some advertisement, but could not tell any element of that beyond the brand name. Again, another group of people could describe the ad, but could not recall the brand. Sometimes, the advertisement and the brand name were mixed. A typical example of that was referring a soft-drink advertisement where the question “Is there Agi?” was raised (Agi is a typical female Christian name in Hungary), and Coke was named as the product. In fact, the brand of the referred refreshment was Agi. Only when the advertisement could be traced back unambiguously was the data kept. The answers of respondents under the age of thirty were not considered either. Furthermore, some respondents recalled four to seven advertisements in a quick sequence, from these, only the first three were taken into account.

#### 4.2.2. Results

The sample consists of 100 respondents with equal number of males and females. Four respondents finished only elementary school, 39 finished secondary education and 57 finished higher forms of education. The majority of the sample is between 30 and 50 years-old. As it can be seen on figure 7, the distribution of age has a positive skew. The reason can be that many elderly potential respondents did not want or could not recall any advertisements. Some of those who rejected to give an answer even stated their disapproval, expressed negative feeling towards advertisements or suspected some underlying motive of the enquiry, such as the wish to sell some product.

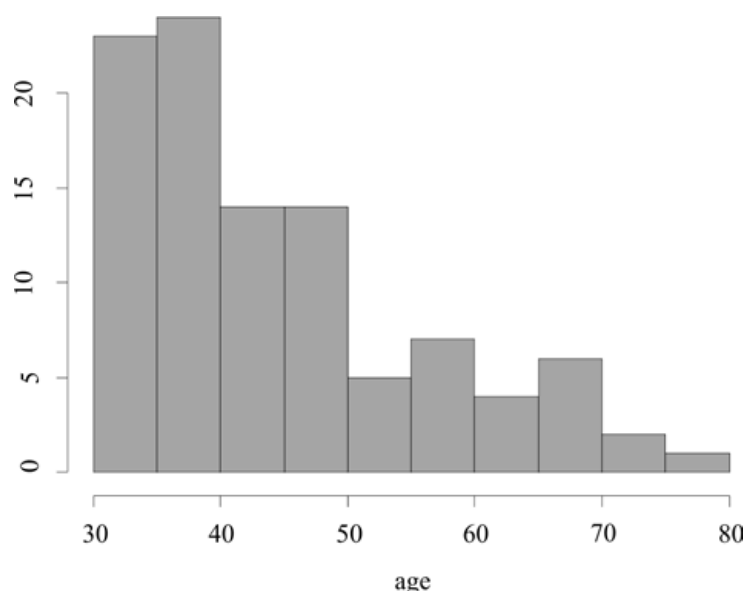


Figure 7. The distribution of age in the sample

During the enquiry, it was typical that the respondents were so surprised by the question that they could not really deal with the question for minutes. Sometimes a pair started to recall advertisements, inspiring each other, laughing and enjoying the task. In such cases, individual

responses were administered. Often, not the advertisement, but the rhyme of the advertisement was recalled.

The data were summarized in two ways: (1) The frequency of recalled advertisements was studied by three age categories (30-39, 40-49, and 50-79) with approximately equal number of respondents. (2) Furthermore, the overall recall rate was also calculated. Many of the advertisements were recalled by only a couple of people. Finally, the ten overall most frequently recalled advertisements were analyzed in a qualitative way.

*Table 2.* Frequently recalled advertisements by age groups

30-39	40-49	50-79
Fabulon Nyakra-főre (7)	Skála kópé (10)	Traubi Dupla buborék (11)
Skála kópé (6)	Májas-hurka (9)	Skála kópé (9)
Sugár (3)	Traubi Dupla buborék (7)	Müszi (7)
Bontott csirke (3)	Bontott csirke (4)	Májas hurka (6)
Müszi (3)	Müszi (4)	Pécsi kesztyű (6)

In *Table 2.*, the frequently recalled advertisements per age group are shown, in brackets, the number of recalls is provided. Most of these advertisements are recalled in all groups, however the order and some choices of advertisements show some kohort effect. It is not easy to reveal why the advert of Pécsi kesztyű was so memorable of the oldest age group and the ad of Fabulon was so memorable of the youngest age group. The reason can be the broadcast frequency in their teenager and adult age or their interest at the time of broadcast. However, there are advertisements appearing in all age groups, which must be remarkable for all without an age effect.

In *Table 3.*, the most frequently recalled advertisements (overall) are shown in the order of recall rate, most of them are still available on the internet (see appendix 7.3). Considering their creativity templates, the following types are present: demonstration (Bedecó, Márka), extreme consequences (Májas-hurka, Fabulon) inverse consequences (Bontott csirke, Casco), multiplication (Pécsi kesztyű), new parameter connection (Skála, Ha ide bemegyek).

When the features of the advertisements are looked at, a category with cartoons can be differentiated (Skála kópé; Skála, ha ide bemegyek; Traubi Dupla buborék; Bontott csirke). Many of the advertisements portrays children (Skála kópé; Skála, ha ide bemegyek; Traubi Dupla buborék; Májas hurka; Bedeco). Both the presence of a cartoon, or children in the advertisement can recall positive emotions. Many frequently recalled advertisements are surprising or shocking (Májas hurka; Müszi; Bontott csirke; Bedeco; Cascot akarok). Others seem very youthful as portrays young people (Fabulon; Pécsi kesztyű; Márka). These findings are in line with the conclusions of study one.



Table 3. Frequently recalled advertisements (overall)

Skála kópé (25)
Traubi Dupla buborék (18)
Májas hurka - véres hurka (17)
Fabulon Nyakra-főre (16)
Müszi (14)
Pécsi kesztyű (11)
Bontott csirke (8)
Bedeco Míi? Bedeco (8)
Cascot akarok (6)
Márka (6)
Skála Ha ide bemegyek (6)

## 5. CONCLUSIONS AND DISCUSSION

From study one, it seems that consumers perceive an advertisement Hungarian if it advertize a typical Hungarian product, brand or refers to a Hungarian event, custom. However, the respondents also perceived the ads as Hungarian if it portrayed an everyday situation or setting.

Unfortunately, the results of study one did not provide any information regarding the perception of creativity templates. But the features of memorable press advertisements investigated in this study were revealed. The qualitative analyses of the data, that shocking shown that advertisements, either containing taboo or erotic content, perceived as memorable by the respondents. Such advertisements both evoke strong feelings and raise attention. Furthermore, the advertisements which evoke positive feelings were perceived as memorable. From the linear regression analyses, the above mentioned two features seemed dominant. Additionally, the feature of youthfulness was found as important. An advertisement is youthful if it is provocative, or portrays young, dynamic people, or parties.

In study two, during data collection, it seemed that advertisements with a rhyme are recalled easier after decades. And following a qualitative analysis of the most frequently recalled advertisements, similar features seem important in the memorability than in study two. Namely, the revealed common features are surprising, shocking and youth. Regarding the creativity templates, mostly demonstration, consequences, multiplication and new parameter connection appeared in the recalled ads. However, it can be by chance as no other study affirmed these findings: further research is needed regarding the creativity templates.

The validity of the findings could be increased by further studies on the memorability of advertisements. For example, memorability could be investigated in experiments, where advertisements with the revealed features and with the lack of those would be presented to the subjects. It would be important, that the subjects meet the ads only in the laboratory setting; therefore the selection of advertisements would be crucial. Furthermore, the perceived memorability of television advertisements should be investigated. Additional features could

be filtered out from the literature and could be added to the list of investigated features.

Unfortunately, because of the dominance of couple of advertisements, the effect of creativity templates is not clear from the studies. The creativity templates should be studied in different ways, such as e.g. using a set of templates or reducing the number of questions per advertisements. Additional studies could provide an insight into the effect of the creativity templates, and a deeper understanding of the memorability of advertisements.

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## 7. APPENDIX

### 7. 1. Advertisements in study one



Pictorial Analogy Template Replacement version, ads number 15 and 10



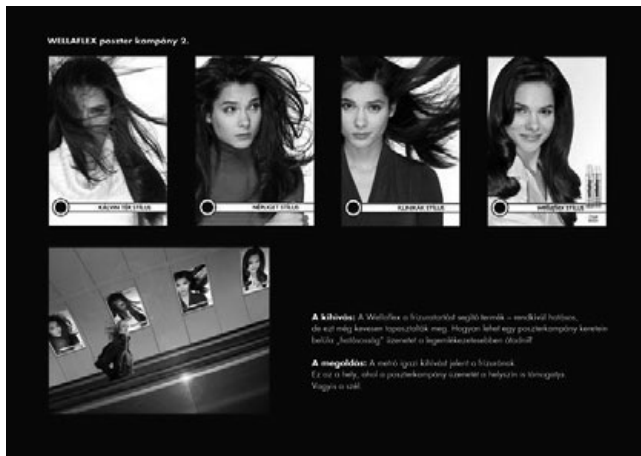
Pictorial Analogy Template Extreme analogy version, ads number 12 and 26



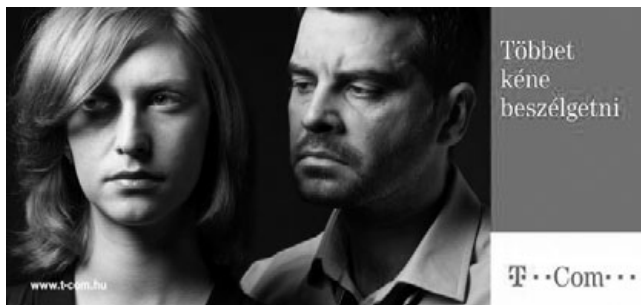
Extreme Situation Template Absurd alternative version, ads number 3 and 20



Extreme Situation Template Extreme attribute or worth version, ads number 11 and 13



Consequences Template Extreme consequences version, ads number 14 and 18



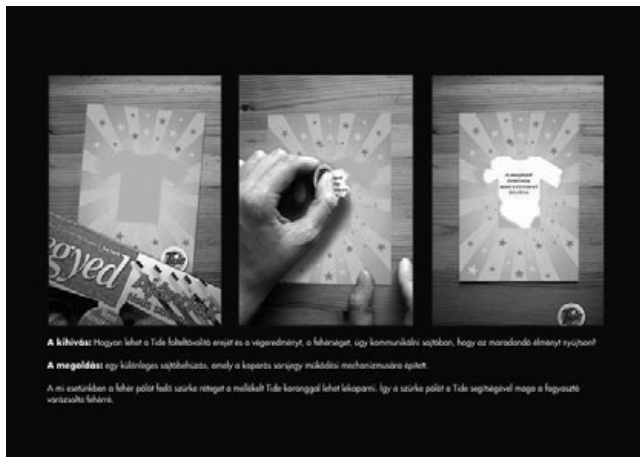
Consequences Template Inverted consequences version, ads number 17 and 19



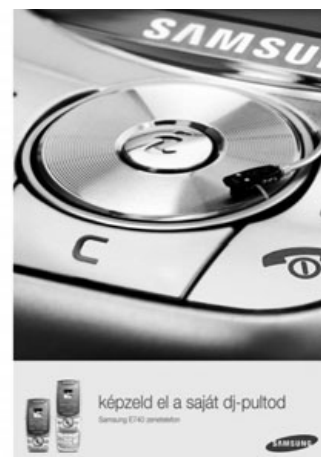
Competition Template Attribute or worth in competition version, ads 16 number and 28



Competition Template Uncommon use version, ads number 6 and 23



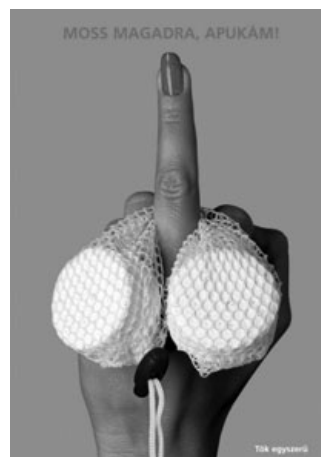
Interactive Experiment Template Activation version, ads number 24 and 9



Interactive Experiment Template Imaginary experiment version, ads 7 number and 21







Demonstration What is not an attribute version, ads number 1 and 25

## 7.2 First two pages of the online questionnaire

Kedves Kérdőívkitöltő! A válaszadásával a Debreceni Egyetem Pszichológia Intézetében zajló reklámpszichológiai témájú kutatáshoz nyújt segítséget. Az adatok anonim módon kerülnek feldolgozásra. 28 nyomtatott reklámról kérjük, hogy fejezze ki véleményét, a kérdőív kitöltése átlagosan 25 percet vesz igénybe. A válaszokat nagyon köszönjük!

Start

1.

Mennyire jellemző Önre az alábbi állítás?

	Minimálisan				Maximálisan			
Mindig átlapozom a sajtóhirdetéseket.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mindig elkapcsolok, ha a televízióban reklámblokk kezdődik.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mindig megnézem az utcán a plakátokat.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Tovább

Az első reklámnál zárójelben található megjegyzések segítik az állítás értelmezését, a második reklámnál már csak az állítások rövid verziója szerepel. Az állítások értelmezése a kérdőív során nem változik.

2.

Ön szerint mennyire igaz az alábbi reklámra a következő állítás?

	Minimálisan				Maximálisan		
Tetszik (Önnek).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Érthető (az üzenete).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ötletes.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Humoros.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Meglepő.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Profí a kivitelezés. (=Formailag minőségi reklám.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Fiatalos. (=Modern.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Emlékezetes. (=Valószínűleg emlékezni fog rá.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Érzelemteli. (=Érzelmeket vált ki Önből.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Magyar reklám. (=Valószínűleg magyarok készítették.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Nekem szól. (=Úgy érzi az üzenet célba ért.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



Tovább

### 7.3. The internet access (if available) of the most frequently recalled old advertisements

Table 4. Access to frequently recalled advertisements (17.06.2011.)

Skála kópé (25)
Traubi Dupla buborék (18) <a href="http://www.youtube.com/watch?v=MtfF3fxg2K8&amp;NR=1">http://www.youtube.com/watch?v=MtfF3fxg2K8&amp;NR=1</a>
Májas hurka- véres hurka (17) <a href="http://www.youtube.com/watch?v=eN7RhYFIS7E">http://www.youtube.com/watch?v=eN7RhYFIS7E</a>
Fabulon Nyakra-főre (16) <a href="http://www.youtube.com/watch?v=eMabbm7FqEM">http://www.youtube.com/watch?v=eMabbm7FqEM</a>
Müszi (14) <a href="http://www.youtube.com/watch?v=XCW48PrV7YM">http://www.youtube.com/watch?v=XCW48PrV7YM</a>
Pécsi kesztyű (11) <a href="http://www.youtube.com/watch?v=2BsjXlG5uE4">http://www.youtube.com/watch?v=2BsjXlG5uE4</a>
Bontott csirke (8) <a href="http://www.youtube.com/watch?v=c6DZktvqlIE">http://www.youtube.com/watch?v=c6DZktvqlIE</a>
Bedeco Mii? Bedeco (8)
Cascot akarok (6) <a href="http://www.youtube.com/watch?v=BqHp5PtPOx8">http://www.youtube.com/watch?v=BqHp5PtPOx8</a>
Márka meggy (6) <a href="http://www.youtube.com/watch?v=rZ9Xw8gaA7Q">http://www.youtube.com/watch?v=rZ9Xw8gaA7Q</a>
Skála Ha ide bemegyek (6) <a href="http://www.youtube.com/watch?v=81Tk6SYxvkQ">http://www.youtube.com/watch?v=81Tk6SYxvkQ</a>