

## **CREATIVITY IN ADVERTISING: EXPECTATIONS, DEFINITIONS AND EVALUATIONS OF THE CONSUMERS**

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### **ABSTRACT**

Undoubtedly the ultimate goal of an advertisement is to increase sales of the brand. This mission of the advertisement also brings with a strict accountability in today's world. While advertising agencies are trying to accomplish the advertisers' expectations, they are inclined to avoid from risks and they give less importance to the creativity of the advertisements. On the other hand creativity of an advertisement has positive effects on the consumers. In this respect it is important to understand the definitions and evaluations of Turkish consumers on creative advertising. A group of university students defined advertising creativity and evaluated award-winning advertisements. Findings showed that the scores given to the award-winning advertisements by consumers and advertising professionals are similar in print category but it is contradictory in the television category. On the other hand the definitions on the creative advertising according to the consumers and advertising professionals are widely different.

**Keywords:** Advertising, Creativity, Consumer, Divergence, Relevance.

## **INTRODUCTION:**

John Wanamaker (1838-1922), a capitalism icon, made the now historical remark, “Half the money I spend on advertising is wasted; the trouble is, I don't know which half” regarding the importance of accountability in advertising. The primary objective of advertising is to channel consumers in line with the wishes of the advertiser. Today, brands not only expect momentary purchasing behavior from consumer but looking for a long-term relationship. For this desired relationship between brand and the consumer, several marketing tools exist. Meanwhile, especially when the youth target audience is at stake, a different kind of relationship between the brand and the consumer emerges. Development of technologies used in personal computers and social media tools enable youth to reproduce and share ads-as a part of popular culture-. Therefore, the creativity of an ad may shape the nature and the duration of the relationship established with the brand. Furthermore, this relationship has a much bigger “echo” effect than the traditional “word of mouth”. Understanding the significance of advertising creativity for youth target audience would reshape the future of marketing communications.

## **LITERATURE REVIEW:**

### **Advertising Creativity:**

Advertising creativity, which may be considered to be an important part of the popular culture is rather uncharted territories in the scholar world, even though it is a topic, most people would enjoy talking about. The emergence of advertising creativity literature dates back to the 1970s.

White (1972: 28-32), who carried out one of the first studies on ‘advertising creativity’ in the 1970s, defined creativity as the ‘X Factor’ of the advertising theory and made remarks on the relationship between developing creative advertising ideas and the steps of creative thinking. While the 1970’s were a period that advertising creativity studies approached the subject with different variables and in a disorganized perspective, the different views of scientists are still remarkable. Gross (1972: 83-109), with the mathematical model he proposed, claimed that the investment made by advertisers to ‘advertising creativity’ would impact on the advertisement effectiveness positively, while Daniels (1974: 31-32) emphasized that the main objective of advertising was not displaying creativity, but to promote the product efficiently. One of the most impressive articles written in that period was produced by Keil (1975: 29-31), eight rules that a creative director should not have neglected were suggested on judging advertising creativity. These rules are; the creative idea’s adherence to the strategy, advertising being directed to the right audience, the advertisement being single-minded, making sure what the creative people have in mind, the advertising technique not overpowering the message, separating personal prejudices from judgment decisions, the creative idea not damaging the product’s image, and having faith in advertisement creators’ work.

The issue of how advertising creativity is defined and perceived by the different parts of the industry was featured in the literature for the first time in the 1980s. Michell (1984: 9-25) studied the creativity perception by the advertiser and the advertising agency. In this study, the ad agencies defined creativity as a more free process, while advertisers tended to see it as more structured. Hirschman (1989: 42-53) revealed the different approaches on the process by professionals with different titles during the production of a television ad. In a similar study; Vanden Bergh, Smith and Vicks (1986: 55-60) drew attention to the conflicts between the creative and the consumer relations departments in an advertising agency.

The studies conducted in 1990’s such as Stewart’s (1992: 1-18), which underlined the subjects to be researched in order to better understand advertising and its functions, and Zinkhan’s (1993: 1-3) similar work that suggested more research should have been done on advertising creativity. At that period, Haberland and Dacin (1992: 817-825) attempted to develop a scale explaining which criteria, the consumers used for judging advertising creativity which is a pioneer work on finding the relationship between ‘advertising creativity’ and consumers while treating advertising creativity in a series of complementary factors. Kover (1995: 596-611), in his work offering arguments on communication theories that the advertising copywriters used, also mentioned the techniques developed by ad creators on making their ideas accepted and defended them. In the same year, Kover, along with Goldberg (1995: 52-61), revealed the process that the copywriters had with client representatives, while trying to make their ideas accepted. These two works are important as they dealt with the dynamics inside and outside the agency, which hamper the implementation of creative ideas. O’Connor, Willemain and Maclachlan (1996: 51-62), retested the model developed by Gross (1972) and improved it. Researchers supported the argument that increasing investment in the creative part of advertising and reducing media expenses would be a beneficial investment for the advertiser. Kover, James and Sonner (1997: 41-53)

reached the conclusion that the ads that inspired advertising creators and consumers were different; the professionals preferred decorated ads with high creativity while the consumers favored the ads that they could establish a bond with.

Studies on creative advertising and consumers tend to analyze the subject through more concrete concepts starting from the year 2000. Ang and Low (2000: 835-854) analyzed the impact of three dimensions of creative advertising (novelty, relevancy, valence of feelings) over consumers; they suggested that, relevant ads with positive feelings and unexpected ideas create a positive attitude towards the ad. Stone, Besser and Lewis (2000: 7-18) observed the relationship between creativity and consumers' recall and like/dislike of ads; and decided that creativity had positive effects on liking and recall. Till and Baack (2005: 47-57) also emphasized that the creative ads facilitate the consumer's recalling of the ad without help. White and Smith (2001: 27-34) defended that ad professionals, students and the public possess different views on advertising creativity. A similar argument was made also for people with different positions in an ad agency (Koslow, Sasser and Riordan, 2003: 96-110). El-Murad and West (2004: 188-201) studied the limited advertising creativity literature and made an important call on defining and measuring advertising creativity to encourage and motivate researchers; coincidentally the same year, Smith and Yang (2004: 31-58) published their study examining consumer reactions to creative ads, questioning creative advertising through detailed sub-factors. This study is predecessor of a doctoral dissertation that divides variables of divergence and relevancy under sub-factors on the measurement of advertising creativity (Yang, 2006). Ang, Lee and Leong (2007: 220-232) also tried to conceptualize advertising creativity for consumers and came up with the conception of "novel, meaningful and connected". Smith, MacKenzie, Yang, Buchholz and Darley (2007: 819-833), in their study modeling advertising creativity based on some factors, examined the effects of ads such as awarded and non-awarded for creativity over consumers. This aforementioned model later continued to be improved by Yang and Smith (2009: 935-949). Sasser (2008: 183-186) emphasized the importance of producing more creative ads, bearing in mind the changing advertising environment and consumers.

The special advertising creativity issue of *Journal of Advertising* in 2008 may be considered to be a cornerstone for the scholar literature. In that edition, Sasser and Koslow (2008: 5-19) drew a new route of research by treating advertising creativity over person, place and process. West, Kover and Caruana (2008: 35-45) compared ad professionals with TV viewers regarding to defining and judging advertising creativity, and detected the different points of view between these two groups. Smith, Chen and Yang (2008: 47-61) examined the impact of advertising creativity over consumers based on the hierarchy of effects model. The advertising creativity special issue of *Journal of Advertising* also featured a closing section that aims to envision the advertising creativity studies and compares different perspectives. Considering this special edition as a keystone for advertising creativity would not be an exaggeration. While the leading advertising and marketing journals in 1972-2008 only featured 66 articles (Sasser ve Koslow, 2008: 6), in 2008 – 2014, 22 new articles were added to the scholarly literature.

Kübler and Proppe (2012: 60-81) studied the common features of campaigns granted with advertising creativity awards and found out that innovative idea that could be adapted to different channels held an advantage of winning prizes. Two other important findings of this research are; the campaigns connecting to the consumer and the "fake campaigns" that were developed to win awards had disadvantages in winning prizes. Lehnert, Till and Carlson (2013: 211-231) stated that creative ads were recalled more than others and had a lesser "wear out" effect. West, Caruana and Leelapanyalert (2013: 324-338), enlightened the jury decision mechanism, the dark side of advertising creativity contests, and claimed that heuristics actually dominate the entire process. Rosengren, Dahlen and Modig (2013: 320-330) showed a lesser-known part for consumers, along with the well-known positive effects of advertising creativity for advertisers. The research results showed that consumers improved their individual creativity inspired by the ads they watch. The results attained by Rosengren, Dahlen and Modig (2013), are supported by this study in the Turkish case. Modig, Dahlen and Colliander (2014: 137-154) reached the findings that awarded ads in creativity and effectiveness categories create positive attitude and interest towards the brand, and also support the word of mouth communication. Ang, Leong, Lee and Lou (2014: 214-230) once again emphasized that advertising creativity could not just be defined as originality; meaningfulness and connectedness should also be added to this definition. Here, different views on advertising creativity in the scholarly literature present itself once more. Lehnert, Till and Ospina (2014: 274-285), contrary to the views of Ang, Leong, Lee and Lou (2014), claim that meaningfulness / relevancy / connectedness are not directly related to creativity.

### **Advertising Creativity According to Professionals and Consumers:**

An advertisement can be liked by different groups and individuals or vice versa. This situation is also effective on consumers' brand choices and purchasing behaviors. Researches show that creative ads affect consumers' regards positively (Stone, Besser and Lewis, 2000: 7-18) and increase the value given to the brand (Till and Baack, 2005: 47-57). In other words, advertising creativity has a positive impact on consumer behavior.

On the other hand, in order to find a consensus on an ad's creativity, the concept should be defined clearly. In the scholarly literature, different concepts are used in order to define advertising creativity. All these concepts can be categorized under the headings of "difference and relevancy". A creative ad should be original, new and unusually different enough to be distinguished from others, and also it should be relevant enough to resolve brand's marketing communication problems and to be understood and embraced by the consumer (Yang, 2006).

A study on Turkish advertising industry shows that advertising creativity stands on a much debated platform, especially after 2010. The study conducted with the most awarded advertising creative directors of agencies and advertiser representatives prove that the advertising creativity is perceived over relevancy, rather than divergence. While the originality of the idea is not very important, its relevance with the business objectives is absolutely essential (Ergüven, 2010).

Advertising is not a work of art; it is produced for business purposes. Ideally, advertising professionals should acknowledge consumers' expectations and needs on creativity, and should develop ideas in line with the business objectives. However, it is not really possible to say that the process takes place accordingly. Advertisement creators mostly work as teams, comprised of a copywriter and an art director. The creative idea composed of verbal and visual elements follows two different pathways in advertising creativity contests and in real-life (Ergüven, 2004; 2010).

Advertising creativity contests are extremely important for ad agency employees. Creative team members desire to produce ads with high creativity. Behind this desire lie the instincts of winning advertising creativity awards and climbing the career ladder faster. Ad agency directors are inclined to support this desire, because awards won mean new clients. Advertising creativity awards, in this context, function like the bold creations in fashion shows that no one would dare to wear in real life. In press and outdoor categories, there are frequent entries (called "ghost" in the industry), which are not even real. Ad agencies aiming to win awards produce advertisements that are not ordered by their clients and enter the contest by covering their costs (in most contests, it is sufficient that an ad is just published once in any medium). It is possible to say these fake ads that do not meet the consumers are more creative, because here the agencies may disregard advertiser's business objectives and their creative control. In this process, divergence is prioritized over relevancy.

In real life, the situation is highly different. It is well known that advertisers have established a serious control over agencies after the 2010 economic crisis in Turkey. While the accountability of advertisement has become greatly important, agencies have lost their motivation on taking risks and producing ads with high creativity. Creativity is no longer an ethical necessity, moving through tested clichés has become more appealing.

The significance of advertising creativity for consumers, to what extent it is different from the views of advertising professionals is a debatable subject. In the literature, there are studies referring these differences (Haberland and Dacin, 1992: 817-825; Kover, Goldberg and James, 1995: 29-40; White and Smith, 2001: 27-34; West, Kover and Caruana, 2008: 35-45). In Turkey, independent from the aforementioned two different processes, how consumers define and perceive advertising creativity, and what they expect from advertising creativity are subjects that need to be addressed. Today, consumers, under a heavy dose of marketing messages, have the tendency of avoiding ads. On the other hand, this does not mean that consumers completely overlook advertising. Consumers, benefiting from the information given by ads per their needs, may be looking for the most suitable message, as much as they seek for the most suitable products. Used and cliché methods of persuasion may make the consumer feel themselves fooled and being mocked. With the development of social media, youth has had an increasing contribution to the popular culture and humor, even in a reshaping manner. Industrial humor and creativity leave their place to content created by the viewer. Advertising and particularly advertising creativity is becoming a more and more important part of popular culture day by day. So understanding young consumers' perceptions of advertising creativity is an important subject.

### **RESEARCH FOCUS:**

This study, following the footsteps of West, Kover and Caruana (2008), tries to reveal young consumers' relations with advertising creativity in Turkey, how they define the concept and why they find an ad creative or not. The findings that will be compared against the views of advertiser and ad creators in the literature aim to explain an important topic for the Turkish advertising industry.

## **METHODOLOGY:**

The research is built on a two-stage process. The first stage is asking the participants, without any orientation or reminder, how they define advertising creativity, in an open-ended manner. The question is formed as; *“In your daily life, you should have been in conversations on ads many times. You may have deemed some ads to be creative and some to be ordinary. Completely based on your own point of view, how would you define a creative ad?”* It is advised that open-ended questions should be used in order to make people express their views in the most effective way (Cialdini, 2001).

The second stage is based upon young people’s assessment, grading of ads considered to be creative by advertising professionals, and explaining why they find those ads creative or not. The ads used in the research are selected among the ones having participated and awarded in the “Crystal Apple Turkish Advertising Awards.” Crystal Apple is Turkey’s oldest and the most prestigious advertising creativity contest. The awarded ads in this contest are selected by the “Consensual Assessment Technique” developed by Amabile (1983: 37-63) to assess creative products. Competent individuals on advertising creativity assessment form a jury and grade ads between one to five points. The ad with the highest average score wins the Crystal Apple (<http://www.kristalelma.org.tr/yonetmelik.html>).

The ads used in the research are selected based on some criteria. First of all, the ads are selected among service/product categories that would appeal to young consumers. Selected ads having been awarded in their respective categories are important as they could be compared to subject’s grades. In Crystal Apple and similar contests, not the best three ads are awarded all the time. If no ad is deemed to have merit, one or two of the top three ranking awards may not be granted. The ads selected for the research have been given awards with ranking. The final criterion is on the recall of ads. As ads selected for the research being too old or too new may cause several problems, ads having been awarded in 2011 and 2012 are included in the research. Consequently; six press ads from Food (Crystal Hot Sauce – Pınar Pizza), Automotive (Audi A5 Cabriolet – BMW Start Stop), and Banking (İş Bankası Maximiles - Şekerbank) categories, and seven TV ads from Beverage (İstanbul – Erikli – Sek Milk), Technology Services (Türk Telekom - Vodafone), Entertainment Services (IF Independent Film Festival – Anadolu Efes Sports Club) categories are selected for the research. The subjects are asked to grade the ads from one point (not creative at all) to five points (very creative). Also, the subjects are required to explain why they gave that grade. This step is added to increase the credibility of research’s second stage. If there is an inconsistency between the grade and the explanation given by the subject, if that grade is given because the subject misunderstood the ad or they refused to give an explanation, their response is not included in the analysis. After this elimination, 114 responses for TV ads (61 female – 53 male), and 104 responses for press ads (53 female – 51 male) are considered for the analysis. The consensus of two coding specialists is sought for the accepted response forms.

## **DATA COLLECTION:**

The subjects of the research are the students of Anadolu University, Faculty of Economics and Administrative Sciences. The research is conducted with 218 students taking the Advertising Planning and Management course, during the first course of the semester. None of the students have previously taken a course on advertising and advertising creativity. Therefore, for them to assess advertising creativity, only their own subjective ideas had a role. It has been repeated more than once to the students that they need to express completely their own ideas in the open ended question, and none of the findings in the research would be judged as right or wrong. The seating arrangement of students is made in a way that they could not see each other’s responses. The research is conducted in two consecutive sessions in the same day. The ads shown to the subjects were projected on a big screen and it was confirmed that everybody could see the screen clearly. Also, the students are told that they could stand up to come closer to the screen whenever they want, and the researcher walked around the students with a laptop computer to show the ads in a closer view.

## **FINDINGS AND DISCUSSION:**

At the first stage of the research, the subjects were asked the question *“In your daily life, you should have been in conversations on ads many times. You may have deemed some ads to be creative and some to be ordinary. Completely based on your own point of view, how would you define a creative ad?”* They were asked to write a response at their choice of length. The second stage did not start before all of the subjects finished answering the question. This process took approximately 40 minutes. 163 out of 218 subjects (82 female – 81 male) managed to come up with a definition of advertising creativity.

The method applied to this stage is not content analysis. The meaning that the sentences constituted was focused on, rather than the words featuring in the sentences. The sentences emphasizing the divergence and relevancy factors in the literature were defined, and words used were later categorized. Codification was carried out by the researcher with a professional and academic career on advertising creativity, along with a copywriter with an advertising creativity award working in the industry for more than five years. Credibility/consensus between coders is calculated by “Proportional Consensus ( $A=F_o/TOT$ .  $F_o$ =coders’ mutual consensus.  $TOT$ =total amount of codes) principle and found as .87 for all coding (Rust and Cooil, 1994: 2).

**Table 1: Coding Scheme**

<b>Originality/Divergence</b>	Science fiction, guerilla (campaigns), short (time), clever, new, unexpected, unique, amazing, deep, different, curiosity (suspenseful), fresh, first, surprise(ing), enthusiasm (enthusiastic), interesting (expression), uncommon, indirect, separating, magnificent, WOW (effect), striking, extreme, alien (nation), brave, complicated, internet ads, analogy, innovation, post modernism, forbidden, irritating, imagination, surprise ending, extraordinary, pioneer.
<b>Relevance</b>	Mind, clever, rational, simple, connected, attention getting, familiar, consumer(s), effect, entertaining, story, emotion(al), to feel, agenda, commonwealth, unforgettable, message(s), awareness, meaningful, impenitency, slice of life, patriotism, (consumer) benefit(s), popular (culture), added value (to user), values (life style), mass, beautiful, aesthetic.
<b>Production/Execution</b>	Speechless, action, baby(ies), music, theme, visual(s), sound, cast, celebrity, scenario writer, scene, view, mastery, (movie) film(s), adventure, tragedy, animals, technology, special effects, artwork, colorful, big production, logo, robot, automobile, rhythm.
<b>Objective/Being Business-Oriented</b>	Desire, enriching brand, clear, need(s), product, target (market), goal, focus, advertiser, word of mouth, buying behavior, marketing, sale, subliminal (message), brand image.
<b>Sarcastic</b>	Stupid (humor), cut corners, ragged, nonsense, extravagant, slang, boring, taunt, silly, insane, stolen, hatred.
<b>Humor</b>	Laughter, funny, mischievous, absurd, black humor, witty.

Subjects used 2074 words answering the question. These words are categorized under Originality/Divergence, Relevance, Production/Execution, Objective/Being Business-Oriented, Sarcastic and Humor headings and the final table is comprised of 122 words. The minimum number of words in this type of diagnostic studies is 85. (West, Kover and Caruana, 2008: 39). The number of words by the subjects categorized being so high may be caused by the rich metaphors and expressions that the eastern languages contain (Riqueime, 2002: 281-282). Furthermore, young consumers’ high interest on the subject is also reflected as an important indicator on the research results.

Regarding the percentile of words used to define advertising creativity; originality/divergence (30%) ranks the first. It has been followed by relevancy (22%), production/execution (21%), objectives/being business-oriented (12%), sarcastic (10%), and humor (5%). These results may be considered to be quite unexpected. Originality/divergence that youth consumers prioritize the most while defining advertising creativity is not a factor that advertising professionals give too much importance (Ergüven, 2010). It should be noted that this result is also different than those of West, Kover and Caruana (2008: 39).

**Table 2: Television Category Scores**

	<b>Crystal Apple Award Rank</b>	<b>Mean</b>	<b>SD</b>
<b>Beverages</b>			
İstanblue	1	4,55	,81
Sek	2	2,79	1,08
Erikli	3	3,14	,88
<b>Tech. Services</b>			
Vodafone	1	1,96	1,02
Türk Telekom	2	4,13	,93

Ent. Services			
Anadolu Efes	1	3,54	1,05
IF Film Festival	3	3,01	1,09

Regarding television category scores, there are some differences between advertising professionals' and consumers' votes. In the beverages category, the second and third ranked ads switch places in the consumer voting. In the technology services category, professional and consumer scores are completely opposite. The first ranked ad by professional is not even considered to be creative by the consumers. Meanwhile, the scores are parallel in the entertainment services category.

**Table 3: Press Category Scores**

	Crystal Apple Award Rank	Mean	SD
<b>Food</b>			
Crystal Hot Sauce	1	3,22	,97
Pinar Pizza	2	3,20	1,06
<b>Automobile</b>			
BMW	2	3,57	1,08
Audi	3	3,35	1,26
<b>Banking</b>			
Maximiles	1	3,54	1,19
Sekerbank	3	3,47	1,21

In the press category, professionals and consumers made similar choices. While the scores are very close to each other, it is extremely possible that a similar situation may have occurred in the jury voting. It is striking that the highest score in all categories is 3.57. The very high and low scores in the television ad category do not appear in the press category. Both in the television and press category scores, there have been no differences between female and male votes.

**CONCLUSION:**

Based on the research findings, it has been found out that the dynamics of the advertising sector in Turkey are significantly different than young consumers' expectations. The business objective oriented definition regarding advertising creativity by brand executives and ad agency creative directors (Ergüven, 2010) are rejected by young consumers. Young consumers are closer to define advertising creativity on the basis of divergence and originality. Furthermore, they do not reduce advertising creativity to humor, thus just entertainment. On the contrary, some comments in the sarcastic category feature definitions such as "stupid humor" and "rip-off." It has been understood that young consumers consider originality/divergence to be the dominant factor of advertising creativity. Some of the subject comments that represent this view are given below:

- *I am sick of stupid commercials. I am not stupid and if they want to sell me something, they have to do it in an interesting way.*
- *When I see the foreign ads on the Internet I say, "why don't we have things like that?" The ads I see do not incite curiosity and excitement. They are all the same.*
- *If the ad isn't surprising, why should I pick that brand? All the products are the same anyway...*
- *They see us as easily impressed. Sometimes I feel I am more intelligent than those people who made the commercial, I say if I were they I wouldn't tell it like that.*
- *It needs to nurture my imagination. It should make me say, "Wow." Then I would be very eager to buy that product if it is something I can afford...*

As seen in the comments, the meaning that the young consumers attribute to the originality/divergence of the advertisement's idea is beyond the basic dynamics of marketing communication. The most important reason for this may be the global culture that we live in. In several comments at the first stage of the research, it has been claimed that foreign ads are more creative than the ads aired/published in the country. Bearing in mind that subjects have not received courses on advertising and advertising creativity, the only place they can acquire this idea is the Internet. These comments may be significant in comparison with the share rating of messages that brands develop on the social media through the content marketing approach. Young Turkish consumers' that follow foreign examples through social media sites critique domestic ads in similar service/product categories. Another comment may be made on the cultural/aesthetic needs of the society. Advertising is considered to be a

commercial way of communication nurtured by several branches of art. In Western societies, it can be claimed that the relationship with art and the awareness towards artworks are higher, which help fulfill the social need of creativity. In Turkey, youth are frequently criticized on different platforms of not reading enough and having a weak relationship with art. Advertising may have a role that nurtures consumers with creativity, in such a cultural setting. Advertising, just like book excerpts, lines of poetry or thinker quotes may be a shortcut for displays of creativity –especially among young Turkish consumers-. Brands should not consider this need as an unnecessary additional responsibility, and foresee that young consumers would establish a longer relationship with brands that fulfill their needs of creativity.

Another significant aspect of the research findings is that; there have been differences between jury and subject votes in the television ad category, while there has not been any difference in the press category. As aforementioned, most of the television ads participating in ad contests meet their audience in real life and get the consumer approval. Meanwhile, press ads may have been created just to win awards in contests. While it is not possible to detect whether the press ads in the research were created this way or not, this is a possibility. In this case, we can say that press ads are created with the aim of a higher degree of creativity, compared to television commercials. Therefore, on ads with high creativity, the consumer and advertising professionals may be in unison. This argument may explain the different scores in television category. On the creativity of real-life ads, there has been a divergence between consumers and professionals.

There has been an interesting finding on the analysis of subjects' votes and comments on press ads. Some of the subjects expressed that they did not understand the ad at first when they saw it on the screen; they could understand it fully after having thought about it, and this made them "happy." The comments emphasizing this situation are given below, and some ads that triggered these comments are given in Figure 1 and 2:

- *I did not understand it at first. It is like a puzzle, you get it when you think about it. That's why it is creative, it's not simple...*
- *I said I needed to understand this. Because I am clever enough to get it...*
- *That's the way to do it for me. It's clever and not understood just like that...*
- *It's like a challenge. It's like the ad creator said "You can get it if you are intelligent, you're worth of this brand if you're intelligent enough."*

Rosengren, Dahlen and Modig (2013: 320-330) state that consumers are nurtured by advertising creativity and use advertising to test their own creativity. It does not seem possible any more to explain how advertising functions for the consumers of today with traditional models. Now, creativity not only serves to the noticeability of advertisement, but to more; the direct participation of the consumer to advertisement, their reproduction and distribution.

We are approaching to a time where habits of media use shall change completely. The times where the Z Generation will manage the budgets of their own are fast approaching. In this new era, advertisers and ad agencies need to go through major changes. When there will be a lot of new methods to avoid advertisements, including the consumers in advertisement's functioning will be more important than anything else. In that setting, it should be underlined again and again that the importance of advertising creativity would increase every single day.

#### LIMITATIONS:

The results of this study are from only a single group of students, which cannot be taken as entire country's perception.

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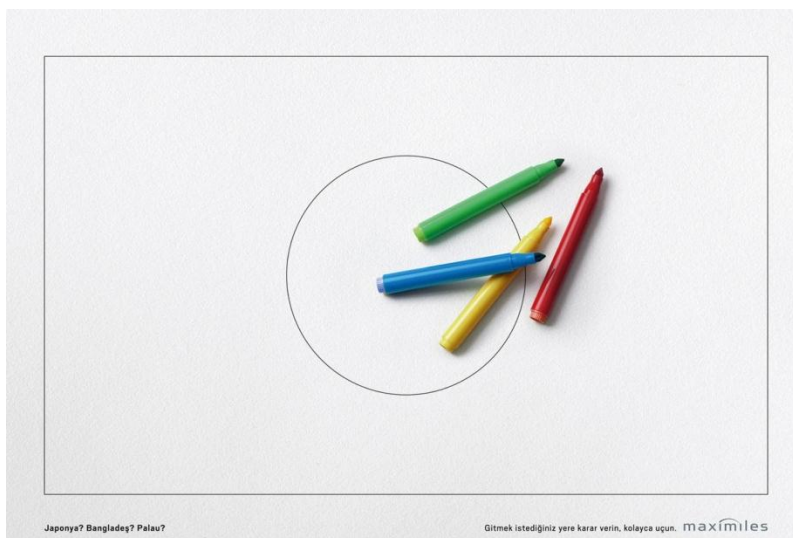


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**FIGURES:**

**Figure 1: Maximiles Ad**



**Figure 2: Audi Ad**

