CHAPTER 2

LITERATURE REVIEW
LITERATURE REVIEW

A large body of literature on Advertising Creativity, Advertising Communication Process and Consumer Purchase Behaviour provides a basis for the present study. The chapter will explain the search process in reviewing these literatures and then examines the theoretical and empirical studies in the filed.

Search Process

The following review was developed through a systematic search of the related literature. In the first phase, a broad scan of the advertising literature, especially those covered in the bibliography of Ph.D Theses published by Association of Indian Universities, was done in order to assist the researcher in identifying the research problem and developing the research proposal. As the second phase, a focused review of research abstract was done with the help of CD-ROM service, PROQUEST, provided by American Business Information Corporation. In the third phase, a comprehensive search of full text of articles was done in order to provide a scholarly foundation for the study. In this final stage, all the sources mentioned above and the full-fledged library of Indian Institute of Management, IIM, Bangalore, were consulted.

THEORETICAL LITERATURE

The theoretical literature was reviewed mainly for providing a basis for empirical review. This was accomplished by reviewing the related theories and models and by developing a conceptual framework for the study based on the theories.

Several theories have been advanced to explain the impact of Creativity in Advertising on Communication-Effect and Purchase Behaviour. The review of these different theories includes:

1) Theories of Advertising
2) Advertising Communication Models
3) Consumer Behavioural Models and
4) Theories of Advertising Creativity.
Theories of Advertising

In the literature, instead of one proven theory, there are at least four distinct, alternative theoretical formulations of how advertising produces its effect. Weibacher (1984) summarises these four theories.

Pressure - Response Theories of advertising assume that advertising effects are a function of the advertising dollars spent or messages received. It also assumes that stable relations exist between advertising pressure and advertising effect. This theory tends to ignore the quality of advertising creative work in causing advertising effects.

Active Learning Theories of advertising assume that advertising conveys information that leads to attitude change and, in turn, to changes in market place behaviour. Low Involvement Theories of advertising assume, at least in some advertising situations, that the information content of advertising is not of importance to the consumer and that it tends to be passively stored rather than actively evaluated in relation to consumer reactions to products and companies. In this conception, advertising effects cumulatively increase brand relevance or salience, result in changed purchase behaviour, and lead to revised attitudes only after the brand has been purchased or used. Dissonance Reduction Theories suggest that behaviour may lead to attitude change and that newly formed attitudes are reinforced and stabilised by information from advertising.

This review of theories in advertising suggests that there is no consensus about how consumers interact with advertising or how these specific interactions do not lead to particular results in the market place. All theories, except Pressure-Response theory, involve three elements: Learning, Attitude Change and Behaviour Change. The difference is only with regard to the sequence of these elements and therefore three theories follow three different sequences.

Learning → Attitude Change → Behaviour Change (Active Learning Theory)
Learning → Behaviour Change → Attitude Change (Low Involvement Theory)
Behaviour Change → Attitude Change → Learning (Dissonance Reduction)
Ehrenberg, even in 1974, tried to postulate an Awareness-Trial-Reinforcement model of consumer response to advertising and according to him the main purpose of advertising for established brands is its defensive role in maintaining repeat buyers. In answer to how ad works, one model that applies to certain advertising categories is “Advertising offers a stimulus to a potential user of a product, which it is hoped will produce the response of an increased predisposition to buy the advertised brand.”

Based on the relevant literature, the developing view about theories in advertising seems to be that no single theory will do for all cases of consumer-advertising interaction. In some situations, one theoretical approach may be appropriate, whereas in another situation, an alternative formulation may better fit reality.

Advertising Communication Models

The essential purpose of communication, that of attempting to influence the attitudes of individuals is achieved by changing the mental state or predispositions of the person at whom the communication is achieved. As such, the communication process involves four elements that are listed and described by Gilligan & Crowther (1983).

1) The Source or Communicator of the Message
2) The Message
3) The Communication Channels used to convey the Message
4) The Recipient or Audience at whom the Message is directed

Communication is achieved by the Source or Communicator Encoding the message by putting into a suitable symbolic form, and then transmitting these symbols to the recipient via Communication Channels. On receipt of the message the Recipient Decodes it. The success of the communication is measured in terms of the feedback to the source. Any message can be distorted by ‘noise’ (i.e., interference) and hence may be interpreted by the recipient in a manner not intended by the source. The process of Communication is represented diagrammatically as in Figure 2.1.
Mohan (1996) names it as Linear Communication Model with the help of a Linear diagram by which Communicator is termed as ‘Who’, Message as ‘What’; Channel (Where) and Audience (To whom).

In an advertising situation, the symbols by which the messages are encoded are pictures or written or spoken words and the communication channels are newspapers, magazines, posters, and radio, TV or even Internet. A mass communication tool, like advertising, is more suitable for geographically dispersed several thousands or millions of audience who are categorised as consumer buyers, based on the type of recipients. Further, the levels of awareness possessed by the recipients may differ. Therefore, groups of people at different levels of awareness require different approaches to be made to them. These differences can be attributed by reference to three models described by Gilligan & Crowther (1983) which illustrate the progression from an individual’s lack of awareness of a product’s existence, to a firm held view of that product’s attributes.
The first model, devised by Strong, is known as AIDA model, the term being derived from the first letter of the four words in the process represented – Attention, Interest, Desire and Action. Strong postulated that before becoming a user of the product the recipient of a message moves from an Awareness of the product to an Interest in it. From this he develops a Desire for the product and this then results in Action in which he goes and purchases the product. This model, developed in 1920s in U.S.A., is represented in Fig 2.2.

Figure 2.2

AIDA MODEL OF ADVERTISING COMMUNICATION
The second model, conceived by Lavidge and Steiner is the Hierarchy of Effects model that recognises two additional steps before the recipient becomes a purchaser and gives importance to cognitive stages. The individual is seen to move from an Awareness of the product’s existence to a Knowledge of the product’s attributes. From there, he progresses to a Liking for the product, which results in a Preference for that product above the others available. Then he gets a Conviction as to the value of that product to him, which leads to the eventual stage of Purchasing the product. The Hierarchy of Effects model is shown diagrammatically in Fig 2.3.
The third model is Innovation-Adoption model devised by Rogers which is represented in Fig 2.4. Here, the recipient being seen to move from an **Awareness** of the product to an **Interest** in it. This results in an **Evaluation** of the product, a **Trial** of the product and finally to the **Adoption** or frequent use of the product. In fact, this model builds in the experience of usage and gives importance to word-of-mouth communication.

**Figure 2.4**

INNOVATION-ADOPTION MODEL OF ADVERTISING COMMUNICATION
It may be noted that, in essence, the three models are very similar in that after having been made aware of the product’s existence, the recipient moves through a number of intermediate stages before becoming a user or regular user. Gillian & Crowther (1983) synthesise these three models and recognize four countervailing forces or factors affecting the progression from Awareness to Purchase viz, Competitive Action, Memory Lapse, Reference Groups and Opinion Leaders. According to them, the ease with which advertising is able to move a prospective purchaser to a position of becoming an actual purchaser is affected greatly by these forces. These pressures act as a form of resistance and may have the effect of slowing, halting or even reversing the progression through the intermediate stages.

Building upon the traditional AIDA model and Hierarchy of Effects model and its variants, Vaughn (1986) explored and developed a comprehensive communication model. This new model combined High-Low involvement and left-right brain specialization which is presented in Fig 2.5.

Figure 2.5
HIGH-LOW INVOLVEMENT COMMUNICATION MODEL

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<thead>
<tr>
<th>HIGH INVOLVEMENT</th>
<th>THINK</th>
<th>FEEL</th>
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<tbody>
<tr>
<td></td>
<td>INFORMATIVE</td>
<td>AFFECTIVE</td>
</tr>
<tr>
<td></td>
<td>(Economic)</td>
<td>(Psychological)</td>
</tr>
<tr>
<td></td>
<td>Learn-Feel-Do</td>
<td>Feel-Learn-Do</td>
</tr>
<tr>
<td></td>
<td>HABITUAL</td>
<td>SATISFACTION</td>
</tr>
<tr>
<td></td>
<td>(Responsive)</td>
<td>(Social)</td>
</tr>
<tr>
<td>LOW INVOLVEMENT</td>
<td>Do-Learn-Feel</td>
<td>Do-Feel-Learn</td>
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It suggests that communication response would certainly be different for High versus Low involvement products and those, which required predominantly Thinking (Left Brain) or Feeling (Right Brain) information processing. This planning model delineates four primary advertising planning strategies – ‘Informative’, ‘Affective’, ‘Habitual’, and ‘Satisfaction’, with their most appropriate traditional and variant Hierarchy –of-Effects models. The classical Hierarchy of Effects sequence Awareness, Knowledge, Liking, Preference, Conviction and Purchase are abbreviated to “Learn—Feel—Do” in this model and used four different sequences in four quadrants of the model, as shown in Fig 2.5.

Figure 2.6 gives an idea about the type of products coming under High – Low involvement.

**Figure 2.6**

**HIGH-LOW INVOLVEMENT PRODUCTS**

- **High Involvement products**
  - Predominance of Informative stage
  - Jewellery, Cosmetics, Fashion apparel & Motorcycles
  - Predominance for Affective aspects
  - Food & Household items
    - Independent of both persuasive & Informative advertising inputs

- **Low Involvement products**
  - Cigarettes, Chocolates & Liquor
    - More awareness aspect than cognitive Stage i.e., knowledge & Comprehension.
Chamblee et al. (1993) present in their article an Elaboration-Likelihood Model (ELM) and an Information-Processing model (IMP). According to Information-Processing theory, an individual first 'attends' to a communication and then attempts to 'comprehend' it. Most theorists believe that comprehension relies not only on the perceptual message itself but also on information store in memory. In other words, prior knowledge moderates comprehension (Cohen and Dipankar; 1990). DAGMAR (Defining Advertising Goals for Measured Advertising Results) model of advertising has also been reviewed by Lautman and Hsieh (1993). Brown (1985) proposes a 'mental model' of the communicative power of an ad which says that: Communication power = Visibility x Relevance or Persuasiveness of what is recalled. Other behaviour-oriented consumer learning models and attitude-dominant consumer models described in the literature also helped the researcher to further the understanding of how advertising works.

The importance of message communication has been explicitly recognized in all these models of Advertising Effectiveness. These models depict the states of mind and actions that people go through in response to ads. Moreover, regardless of any assumed predetermined order of consumer reactions, central role has always been ascribed to the communication process.

The concept, theory and models of Communication clearly indicate that the task of advertising should be to achieve a Communication Objective or goal. The advocates of DAGMAR approach suggest that the task of advertising is best stated in terms of Communication-Effects. Rossiter & Percy (1987) place decision as to Communication Objectives in the third step in an advertising manager's planning process. According to them, the manager, in the third stage of planning, has to determine which Communication-Effects need to be established "in the prospective buyers minds" in order to cause him or her to take action. In fact, Communication Objectives and Communication-Effects are two sides of a coin and advertising works via Communication-Effects to cause action. In determining the relevant Communication-Effects, the manager has to set Communication Objectives for advertising. From their perspective, Communication Objectives are to be selected from 5 basic Communication-Effects viz;
Category Need: It is buyer's perception of requiring something (a product or service) to remove a perceived discrepancy between the current motivational state and the desired state. It is the perceived connection, which can be established by advertiser, between a product category and a buyer motivation. Category need occurs when one of the buyer motives is aroused. These motives may be negatively originated motives for action (Problem removal, Problem avoidance, Incomplete satiation, Mixed approach avoidance, Normal depletion etc.) or positively originated motive for action (Sensory gratification, Intellectual stimulation, Social approval etc.)

Brand Awareness: It is buyer's ability to identify (Recognise or recall) the brand within the category in sufficient detail to make a purchase.

Brand Attitude: It is buyer's overall evaluation of the brand with respect to its perceived ability to meet a currently relevant motivation. It consists of an emotional or affective motivation-related component that energises brand choice and a logical or cognitive belief component that directs choice toward the particular brand.

Brand Purchase Intention: It is buyer's self-instruction to purchase the brand or to take purchase related action.

Purchase Facilitation: It is buyer's perception of other marketing factors - 4 P's (Price, Product, Promotion & Packaging) - that can hinder or stimulate purchase.

Consumer Behaviour Models

The theories of advertising and advertising communication models aim at explaining the possible sequences through which advertising may eventually affect buyer or user behaviour. Different models of Consumer Behaviour have already been discussed in the literature.

Lucas & Brit (1950) deals with four theories of Consumer Behaviour in connection with Advertising. Fig 2.7 shows a model of Anatomy of Purchase Decision. When making even the simplest purchase, a consumer goes through this complicated mental process.
This model shows how external stimuli such as the company’s marketing efforts as well as various noncommercial sources of information (Family, Friend, Teachers etc.) join to activate the decision making process. At the same time, this process is also filtered by many personal influences on Consumer Behaviour such as Motivation, Personality, learned Attitudes and Perception. At anytime the decision process may be terminated if the consumer loses interest or, after evaluating the product, decides not to buy. If he does make a purchase, he has the opportunity to evaluate whether the product satisfies his needs. If it does not, then he will probably discontinue using that product. Therefore, in order to fully understand the complexity of the consumers’ buying decision, one need to be aware of variety of personal influences on Consumer Behaviour like Needs and Motives, Individual Perception, Consumer Learning and Habit development and Environmental influences like Family, Social class, Reference group, Opinion leaders and Culture.
Festinger developed the theory of **Cognitive Dissonance**, which states basically that people strive to justify their behaviour by reducing the degree to which their beliefs are inconsistent with reality (Dissonance). For example, one may purchase a brand because he believes that is the best in the market. However, if he sees an ad or a consumer report, which proves that another brand is an even better value, this exposure may create dissonance because of the gap between previous thinking and the new evidence. He may ignore the new information or subconsciously seek a reassuring ad of the purchased brand in order to reduce the dissonance. On the other hand, he may accept the new evidence and reduce the dissonance by changing his purchase behaviour next time.

Learning is a relatively permanent change in behaviour that occurs as a result of reinforced practices. **Cognitive-Response Theory of Learning** views the learning as mental process of memory, thinking, and the rational application of knowledge to practical problem solving. **Stimulus-Response Theory of Learning**, on the other hand, treats learning as a trial and error process. Some cue or stimulus triggers the consumer’s need or want, which in turn, creates the drive to respond. If the response reduces the drive, then satisfaction occurs, and the response is rewarded or reinforced. This produces repeat behaviour next time when drive is aroused and learning will have taken place. Fig 2.8 shows a schematic of this theory.

**Figure 2.8**

**STIMULUS-RESPONSE THEORY OF PURCHASE BEHAVIOUR**
An ad is a stimulus, or cue, and a purchase is a positive response. If the product gives the consumer satisfaction, then there is reinforcement. Additional reinforcement may be given through superior product performance, good service or reminder advertising. Through repetition of the cues (ads), the learning process, including memory, may be reinforced and repeat behaviour encouraged. Finally, if learning is reinforced enough and repeat behaviour is produced, a purchasing habit may result.

O’Brien (1971) has tried to develop an operational model which could integrate various stages of decision making by buyers, as shown below.

Cognitive Activity (Non Evaluative thinking)

↓

Affective Activity (Evaluative mental activity)

↓

Cognitive Activity (Plans for actions)

Uncle et.al. (1995) analysed the ‘Patterns of Buyer Behaviour’ and linked together many empirical regularities in the buyer behaviour of consumers into a comprehensive model, called Dirichlet. Some of the well-established regularities are theoretically intervened and hence this approach to modeling definitely assists the marketing analyst. The regularities concern a number of brand performance measures, including: The percent of consumers buying a certain brand in a month; The number of purchase per buyer; The percent buying once, twice etc; The percent who are 100% loyal and their rate of purchasing; and the rate of category purchasing, and which other brands are bought.

Herrman and Muller (1993) evaluated the implications of the Law of Psychophysics for Consumer Behaviour. In their view, theoretical analysis as well as empirical investigations proved that the psychophysical law could be considered a useful theory for explaining and predicting the Consumer Behaviour.
With regard to advertising and buyer behaviour, the extent to which the process of advertising communication result in affecting buyer behaviour is subject to continuous debate in the literature.

Mohan (1996) mentions about a paradigm evolved in 1970 by Stidson, for the advertising process viewed from the consumer’s communication system. It examines what people do to advertising instead of what advertising does to people. The following elements are specified:

- **Awareness**: Conditions limiting or enabling communication
- **Input System**: Characteristics of Channels used by the consumer for input purposes
- **Goal Seeking**: Purposes for which the consumer can, will, or feels he should use advertising
- **Integration**: Standards used by the consumer for purposes of maintaining Cognitive consistency
- **Commitment**: Values and ideas taken by the consumers to be unquestionably true

Erdem and Keane (1996) constructed two models of behaviour of consumers in an environment where there is uncertainty about brand attributes. In the models, both usage experience and advertising exposure gave consumers noisy signals about brand attributes. The two models are:

1) A dynamic model with immediate utility maximization
2) A dynamic ‘forward looking’ model in which consumers maximize the expected present value of utility over a planning horizon.

In addition, using the estimated behavioural models, various scenario evaluations were performed to find out how changes in marketing strategy affect brand choice both in the short and long run.

Agarwal (1996) developed a model of two competing manufacturers who distribute their brand to consumers through a common retailer. In this model, they
examined the issue of balancing media advertising (Pull Strategy) and trade promotions (Push Strategy) for manufacturers of consumer-packaged goods, utilizing a three stages Game Theoretic analysis. In the model, the manufacturers directly advertise their brand to consumers and also provide trade deals to the retailer. Each manufacturer’s brand has a loyal segment of consumers who buy their favourite brand unless the competing brand offered at a much lower price by the retailer. The number of loyal consumers of the brand with stronger loyalty requires a larger price differential in favour of the rival brand before they will switch away from their favourite brand.

Based on the speed of response or time dimension in the process of advertising communication or the speed of getting any reaction from target audience, Mohn (1996) still recommends the suggestion made by Krugman in 1970 that three advertising exposures might be optimal. The first exposure is likely to arouse curiosity and evoke a cognitive response such as ‘What is it?’. The second exposure may then lead to an evaluative response. ‘What of it?’. The third exposure, depending on the evaluation at the second stage, may serve as a reminder or beginning of disengagement.

Literature on the left-and-right-brain activity reveal that reading and speaking are left brain functions while the perception of images is a right-brain function. It is accordingly implied that print media may relate more to left-brain function and audio-visual media may tend to activate right-brain activity. With regard to audience perception, individuals remain predominant in the final response that may be obtained from advertising communication. The factors which affect the perceptual process of human beings are: Structural factors, Mental set, Expectation, Past Experience, Inner needs, Role, Status, Mood, Perceptual constancy, Selectivity, Leveling & Sharpening and Cultural & Group factors.
Theories of Advertising Creativity

Chanda et.al. (1990), while reviewing the Advertising Creativity strategy, introduce the “Synectics approach” of creativity propagated by Barron in 1968. According to him, creativity is basically the generation of new and innovative idea or using old ideas in a new way from unsuspecting angles. He adds: “Synectics in operating depends heavily on two mechanisms: Making the strange familiar and making the familiar strange. The first of these is a search for similarity; when confronted with a new problem, we ask ourselves whether it is not an old problem. Seeing even partial resemblance may lead to the application of familiar strange. It is a way of shedding pre-conceptions and perceptual habits. Innocence of vision and ingenuousness characterize the creative individual. If these qualities can be cultivated the novelty of invention and problem solution can be increased”.

Chanda et.al. (1990), also review a way of approaching the creative thinking process called ‘Lateral Thinking’. Lateral thinking involves the calculated restructuring of established thought patterns and relationships. It is the ability to rearrange knowledge and thoughts in new and unusual ways so that fresh and unanticipated views of the writer’s subject suddenly emerge. This creative process of new thought connections finds new and unexpected relationships between people, events, and things; it follows unlikely or unusual thought patterns; it mixes old knowledge and new; it adds unanticipated metaphors, similes, overlapping meanings, slang sayings, unusual combinations of words and images, and inexact recollections of the past -- all of these to create a new or unique statement or picture of a particular subject. They put it: “The most basic principle of lateral thinking is that any particular way of looking at things is only one from among many other possible ways. Lateral thinking is concerned with exploring these other ways by restructuring and rearranging the information that is available”. According to Weilbacher (1984), this ability to jumble all of what one knows about a product or a company together with selected elements from one’s life experience is the essence of Creativity in Advertising.

A provocative definition of the word Creativity quoted by Weilbacher (1984) suggests the kinds of processes that are involved in it: “An arbitrary harmony, an
expected astonishment, a habitual revelation, a familiar surprise, a generous selfishness, an unexpected certainty, a formidable stubbornness, a vital triviality, a disciplined freedom, an intoxicating steadiness, a repeated initiation, a difficult delight, a predictable gamble, an ephemeral solidity, a unifying difference, a demanding satisfier, a miraculous expectation, an accustomed amazement”. He observes that these definitions and descriptions of the creativity process or act have their own potential to mislead.

But the proponents of Relevant Combination interpretation of Creativity argue that the very essence of Creativity has frequently been described by two words: Relevant and Combination. Anyway, Gilson & Berkman (1980) highlights three factors that determine the degree of Creativity in an ad: 1) Creative people 2) Creative Strategy and 3) Creative Execution; whereas Chunnawala (1995) proposes only two dimensions to Advertising Creativity: Creative Strategy and Creative Executions.

Apart from these theories of creativity, different Creativity Criteria have been developed and advocated by advertising academicians in the literature over the years and a brief review of these creativity parameters or attributes seems appropriate in this context of the study.

Evans (1992) developed a list of effective Advertising Creativity features that includes parameters Impact, Relevance, Single-mindedness, Reason, Capability, Appropriateness and Identity. He also advocates Precise and Sincere as effective advertising copy criteria. Ennis Associates (1996), a New York based advertising agency, developed a checklist of creative qualities and parameters and Believable and Logical appear in that checklist. Persuasive, Relevant, Simple, Surprising, Unexpected and Selling Idea are the creativity parameters proposed by Pfalzgraf (1994) and used by Lintas, one of the leading national level advertising agencies in India. Fink (1993) puts forward Originality and Challenging as the criteria of Creativity in Advertising. The creative quality Likeability is the contribution of Miller (1992). Many practitioners also consider uniqueness a creative quality. Table 2.1 helps a quick look at different approaches of these parameters with their relevant sources that will facilitate more convenient understanding.
Table 2.1
ADVERTISING CREATIVITY PARAMETERS

<table>
<thead>
<tr>
<th>EVANS; 1992</th>
<th>PFALZGRAF; 1994</th>
<th>ENNIS ASSOCIATES; 1996</th>
</tr>
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<tbody>
<tr>
<td>Impact</td>
<td>Persuasive</td>
<td>Believable</td>
</tr>
<tr>
<td>Relevance</td>
<td>Relevant</td>
<td>Logical</td>
</tr>
<tr>
<td>Singlemindedness</td>
<td>Simple</td>
<td></td>
</tr>
<tr>
<td>Reason</td>
<td>Surprising</td>
<td></td>
</tr>
<tr>
<td>Capability</td>
<td>Unexpected</td>
<td></td>
</tr>
<tr>
<td>Appropriateness</td>
<td>Selling Idea</td>
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<tr>
<td>Identity</td>
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<tr>
<td>Precise</td>
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<tr>
<td>Sincere</td>
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<td>MILLER; 1992</td>
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<tr>
<td></td>
<td>Originality</td>
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<td></td>
<td>Challenging</td>
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<td>Likeability</td>
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<td>Uniqueness</td>
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Thus the theories and criteria of Creativity in Advertising described in the preceding section justify the relevance and importance of Advertising Creativity.
CONCEPTUAL FRAMEWORK

In this section an attempt has been made to identify and define the major and specific sub concepts included in the above theories and to show their relationships with the help of a visual web diagram.

The concept of Creativity conjures up a variety of subjective interpretations. Creativity has been more often confused with Talent. While talent can be defined as expertise in a given technical or artistical area, Creativity eludes any strict definition. This is truer in the case of Advertising Creativity. T. Fletcher (1996) in his work ‘Take care not to confuse Talent with Creativity’, clearly distinguishes Talent from Creativity. In this work, he details that anyone who has worked in an advertising agency knows that creative people constantly bubble with new ideas. But most of the ideas are not good. Really great ideas are hard to come by. The paramount quality creative persons need is the ability to translate their ideas into sales communications. That is talent, rather than Creativity. According to Swamy (2001) Creativity is instinctive. It is a gut feeling that comes after a certain amount of experience. She adds that Creativity comes from knowledge. It is from this wellspring of knowledge that one can pick up great ideas. Intuition is internal knowledge too, so knowledge is the base of all Creativity.

Creativity and Innovation in marketing and advertising are not the same as the creativity of a poet or a novelist or a painter. The marketing or advertising people are creative to the extent it suits the overall marketing objectives and facilitates selling (Chunnawalla, 1995).

There is pure Creativity, as in fine art, and there is Applied Creativity. The latter is creativity used in pursuit of another goal, such as in architecture and advertising (Hatfield, 1996). Thus Advertising Creativity is a sort of applied creativity. Advertising copy writing is a key creative activity. This creativity is not pure as in the work of a poet or novelist. It is not pure freedom of imagination. It is the disciplined creativity where self-expression is replaced by the attributes and features of the product. There cannot be enough applied Creativity in Advertising. The more crowded the market is, the more sophisticated the consumer is, and the more applied creativity is
required. The trouble is that it is not happening like that. People who should know better have lost the plot. They are confusing pure creativity with applied creativity (Philips, 1996).

Creativity in communication is a complex process whose outcome depends upon the forces within the individual and outside. Creativity is both convergent and divergent thinking (Chunnawalla, 1995). He agrees with the observation of Pradeep Kandwalla, an eminent worker in the field of creativity, that Creativity can be taught and innovative thinking can be learnt. Creativity is not just giftedness or genius or lateral thinking or permissiveness or intelligence.

Intelligence Quotient (IQ) is not the final answer. It ignores the dimension of originality, the ability to give unique responses; flexibility, ability to see problems from different angles; ideational fluency, ability come out with large number of possible solutions; ability to restructure the problem in an interesting way or the capacity to judge the causes and consequences of something. But all these dimensions are constituents of Creativity and thus Creativity is a range of abilities and I.Q. is only a part of Creativity. The genetic factor, a strong indicator of I.Q. is much weaker for the abilities that constitute Creativity, except for adaptive flexibility, the ability to shift the perspective.

While analysing the role of creative thinking in advertising, it may be noted that inspiration is not a requirement for thinking up copy ideas. Further, imagination is of much less value than clear and orderly thinking. In fact, creative thinking in advertising copy must be disciplined and polished by the sale argument. There is considerable disagreement about the psychological processes involved in creative thought, with one camp claiming that it represents a sudden, holistic view of relationships between previously unconnected elements and the other camp claiming that it is the result of considerable information gathering and extended problem solving (Durgee, 1986). According to Mohan (1996) different processes in creative thinking are Abstracting, Synthesising them, Hypothesising, Gestation, Coalescence and Performance.

In short, creative imagination, the speculative meditation or dreaming built out of wonderment is the essential wellspring of Creativity. Then, the phenomenon of
Creativity is instinctive or scientific? Chanda et.al. (1990) recognise three types of audiences who support the instinctiveness. 1) Those who believe that Creativity is stimulated under total relaxation - Meditation. 2) Those who believe that state of mind can be excited with the use of chemical drugs, creating a state of euphoria that leads to creative thinking. 3) Others who strongly believe that Creativity is an inborn talent that cannot be acquired by other means. Viewed from scientific perspective, they say scientific community brings ‘cause effect’ phenomena and believe that a clear definition of purpose encourage better ideas and an objective analysis of these ideas help in selecting the best idea which can truly be called creative.

Strictly speaking, Creativity cannot be rule bound. In fact, the idea of fixed rules is anti-ethical to the creative process because the essence of Creativity is to find unusual, the unexpected and the unanticipated solution to a particular problem, a solution that no set of rules could be expected to anticipate. This is very much applicable in the case of creative people - a factor which determines the degree of Creativity in Advertising. These specialists like copy writers, art directors, creative directors and designers need not have to follow any prescribed rules to be innovative, even though they are bound by certain constraints. Within these constraints, a creative person has to be unique and different. Merely following rules does not result in unique ideas but, in fact, these rules generally lead to stereotyped advertising and according to the supporters of this notion “...they stifle Creativity, inspiration, experimentation and initiative.

Then, the Creative People who are involved in the process of conceiving, writing, designing and production of ads have some definable characteristics. West (1993) conducted an assessment of personalities connected with Advertising Creativity in U.S., U.K. and Canada and suggested that creative people are different but that the nature of this difference cannot be easily categorized. However, Weilbacher (1984) has listed some characteristics that, to some degree, identify a creative person. These are Natural curiosity, Patient analysis of information, Impressive language, Expression and Motivation. He adds that successful creators of advertising do seem to have a series of shared traits that reflect common personality characteristics. These include 1) Curiosity 2) Ability to distill complex information into simple and vivid statements 3) A skill in the use of contemporary language 4) The ability to express ideas in both visual and
Chunnawalla (1995) observes that creative persons are gifted or can be trained. They have ideational flow, high I.Q., open-mindedness, uninhibited personality with a sensitivity and flexibility. He sets problems for himself and seeks their solutions. He is independent in thought and action. In addition, creative persons are supposed to be left-brained. He adds that creative advertising people have to overcome the constraints of deadlines and time pressure by developing relaxed atmosphere of working. Creative people exhibit an ability to go off the beaten track, a capacity to respond to reality and keep their fact on the ground.

**Creative Strategy**, another factor that determines the degree of Creativity in Advertising, identifies a methodology or way to sell the product. It is always result-oriented. According to Chunnawala (1995) creative strategy includes 1) Purchase Proposition 2) Unique Selling Proposition (USP) and 3) Advertising Positioning.

**Purchase Proposition** is the first step in creative strategy. It is a look at the product from the angle of a buyer. In short, purchase proposition presupposes not only the product knowledge but also a meaningful search for brand identity. **Unique Selling Proposition** (USP), a philosophy developed by Rosser Revees in 1940's, is announcing in every ad the specific benefit on buying a product. It also includes repetition of a benefit in a message, over and over, so that the product becomes a part of the customers' vocabulary. Revees puts forth three major features of USP. 1) Each ad must make a proposition to the consumer. This means, each ad must say to each reader, "Buy this product, and you will get this specific benefit". 2) The proposition must be one that the competition cannot, or does not, offer. This means it must be unique. 3) The proposition must be so strong that it can move the masses ie, pull new customers to the product. Innovativeness, Creativity and the power of observation is necessary to devise a sound USP. **Advertising Positioning** is changing the communication strategy without changing the product. This means advertising positioning can be changed without any alteration in the product itself. In fact, the product is positioned in the
minds of buyers regardless of what the product is. This strategy is being used mainly to reinforce or to change consumers’ minds.

According to Chanda (1990) creative strategy, in general, has the following aspects. 1) Determination of advertising and communication objectives 2) Ensuring product knowledge in terms of technical aspects and results of using. 3) Developing a profile and defining the target audience through demographic and psycho-graphic studies. 4) Using creative statement emphasizing benefits in a re-assuring way (USP). In short, creative strategy sets out what the objectives of the advertising are, who it is being aimed at, what proposition is to be communicated and what impression is to be left; the way the communication is to be put over and the range of media to be used. It is, no doubt, is the search for and discovering the competitive advantage of the advertised product when compared to other products. According to Elms (1995), two major components of creative strategy are 1) Message Content and 2) Message Execution.

Creative Tactics is another main aspect of creative effort. When creative strategy is the determination of what to communicate, creative tactics is the determination of how to communicate. In other words, creative tactics is the translation of creative strategy. There are, of course, dozens of ways of communicating a single idea. Questions about message structure, visual and placement are all important in the selection of one particular way of communication.

Creative Execution, the third factor determining the degree of Creativity, is the execution of creative message that can be dissected into two parts – determining the Type of Appeal and the manner of Presentation of Appeals. An Advertising Appeal is the device by which specific consumer-response is solicited in the ad (Weilbacher, 1984). The appeal can be said to form the underlying content of the ad, and the execution the way in which that content is presented. A particular appeal can be executed in a variety of ways and a particular means of execution can be applied to a variety of advertising appeals.

The basic approaches towards appeals are Rational appeals and Emotional appeals. Rational appeal is based upon the premise that the buyer is a rational
economic buyer and his buying decision is entirely based upon the utility of the product. The Emotional appeals are designed to evoke and satisfy the psychological needs of the buyers. These needs are generally ‘wants’ rather than ‘needs’. Attempts to evoke feelings of warmth, affection, urgency and excitement are suitable for buying based on ‘feelings’. Another type of classification is Positive appeals and Negative appeals. Positive appeal emphasizes what the product will do to satisfy consumer needs. Negative appeal is generally putting one’s own product down so that people are impressed by the honesty and straight forwardness and therefore buy the product. Other appeals are Fear appeal (using scare tactics and portray a threatening situation for which the advertised product offers the best solution), Humorous appeals and Sex appeals. The Motivational appeals are appeal for creating human interest.

It is an accepted fact that there are two levels of human needs – Basic and Secondary. Basic needs are food and drink, comfort, freedom from fear and danger, to be superior, to attract the opposite sex, welfare of loved ones, to live longer and social approval. Secondary needs are bargains, informative, cleanliness, efficiency, convenience, quality, style of beauty, economy or profit and curiosity. The manner of presentation of appeals may be varied like Tell the facts, Demonstration, Comparison, Product as problem solver, Association, Torture testing or testimonial.

Thus, viewed from the angle of creative process in advertising, the essence of Creativity is to find the advertising appeal and means of executing it that present the creative strategy in the most compelling way.

Different models of Advertising Communication Process, recognizes the Communication-Effect of advertising. Advertising causes action. Through the process of communication, by establishing relatively enduring mental associations connected to the brand in the prospective buyers’ minds. This phenomenon is called Communication-Effect (Rossister & Percy, 1987). All potential buyers experience these effect ‘in their head’ prior to purchase decisions. In fact, the effects of communication process are Retention in memory, Information acquisition, Attitude and Belief formation and Behavioural Intention (Jaffe et.al, 1992). The Communication
Effects can be caused, in whole or in part, by advertising. Decision makers in other roles beside the Purchaser role like Proper (Initiator), Recommender (Influencer), Decider (Final chooser) and User also experience the Communication-Effect. In fact, Communication Objectives are framed based on the Communication-Effects.

Advertising is a persuasive medium designed to ultimately influence Purchase Behaviour (Stewart, 1986). Most advertising is prepared with the intention of eventually altering behaviour. Moreover, Gullen and Johnson (1987) observe that Consumer Behaviour is the directional force in advertising. In fact, motives are the whole battery of inner conditions that play a dynamic part in a person’s buying or not buying, responding favourably or unfavourably to some communication.

As shown by Brown (1985) indicating the importance of Creativity in ensuring favourable Purchase Behaviour, we are more likely to start from the premise that consumers will not be interested in messages about trivial purchasing decisions; and that we need to bring in extraneous creative material to involve them. They add that at it’s best, when we use good and relevant Creativity, this approach adds a great deal. In the words of Stansfield (1982), to ensure return on ad investment and to achieve communication objectives, one has to reject hidebound thinking and embrace creative approach. In fact, the creative strategist is more interested in knowing how and under what circumstances the consumer uses the product advertised (Weilbacher, 1984).

People’s attitudes, beliefs and preferences change. What we have liked for the last five years may not be liked suddenly tomorrow or at some time in the future. Individual behaviour is inconsistent and difficult to predict from one day to the next. Finally, people are often unable to explain their behaviour. One may not understand why he behaves as he does. Even if he understands his true Motivations, he may fear expressing them. These factors further complicate the advertiser’s goal of influencing Consumer Behaviour. A person’s behaviour is also affected by his particular Perception of himself and of the world around him. Perception is the personalized way of sensing the stimuli to which an individual is exposed – the act or process of comprehending the world in which the individual exists. Perception may be affected by the individual’s self-concept, needs and motivations, knowledge, past experience, feelings, attitudes and
personality. Perception or attitude may also be shaped by the messages in the advertising one has seen.

Buyers’ advertising perceptions are limited by the existence of selectivity process among buyers. Everyday prospective buyers are exposed to an infinite number of marketing stimuli. But they do not act upon all these stimuli. A selection process takes place. There are four stages in this selection process. They are Selective Exposure, Selective Distortion, Selective Retention and Selective Action. Customers are exposed to only a portion of all marketing stimuli. This means they cannot read every magazine or newspaper or watch every TV ads. They perceive only part of what they are exposed to. They can read a newspaper and not notice an ad. Even if they notice, they may alter information when it is inconsistent with their beliefs or attitudes. They retain only part of what they selectively perceive. They may read an ad but later forget it. They act upon only a part of when they retain (Gilligan and Crowther, 1983).

Different steps towards purchase are Awareness, Knowledge, Liking, Preference, Conviction and Purchase. But the decision process itself involves different stages. The consumer as a first step recognizes his unfulfilled need or want. It is called Problem Recognition. It actually leads to Information search and Evaluation. The Information Search can be deliberated or prolonged or can happen without the consumer being even aware of it. He can rely on past experience or can seek information from external environment; e.g. Friends, Shopkeepers or Ads. The consumer evaluates the collected information to arrive at a purchase decision. Then having decided to buy, he makes the actual purchase, making a choice regarding the outlet to buy from. He consumes the product that either satisfies him, confirming correctness of his decision or dissatisfies him, leading to a search for alternative choice and evaluation afresh.

The ways consumers learn new information and develop purchasing habit are personal influences on Consumer Behaviour. Advertisers are extremely interested in how people learn. Many psychologists consider learning to be the most fundamental process in human behaviour. Learning produces habits and skills. It also contributes to the development of attitudes, beliefs, preferences, prejudices, emotions and standards of conduct – all of which contribute to the purchase decision.
Habit is the natural extension of learning. It is an acquired or developed behaviour pattern that has become nearly or completely involuntarily. Most Consumer Behaviour is habitual for three reasons. First, one resorts to habit when he selects products because it is easy. Second, one relies on habit because of necessity. Third, one resorts to habit because it is usually the rational thing to do. Advertisers usually have habit-related goals. Each time a consumer uses the product and is satisfied, the habit of buying the product is reinforced. Continued satisfaction may reinforce the purchase habit to such a degree that the purchase decision is virtually automatic.

Behavioural sequence models elicit purchase related behaviours and actual Purchase Behaviour that the advertising campaign seeks to influence, in favour of the brand. Ultimately, Purchase Behaviour should be the target audience action objective of advertising, in the form of Brand Trial, Brand Usage, Repeat Buying or Brand Switching. In short, the overall objective is to produce the phenomenon in Consumer Behaviour, known as Brand Loyalty. Brand Loyalty is the consumers’ decision to repurchase a brand continually because he or she perceives that the brand has the right product features or quality at the right price.

The Conceptual framework has been explained diagrammatically in Fig 2.9 with the help of a flow chart showing the relationship between the major and specific concepts used in the theory.
Figure No.2.9  CONCEPTUAL FRAMEWORK

CREATIVE STRATEGY

CREATIVE TACTICS

Verbal  Visual

CREATIVE PROCESS

CREATIVE EXECUTION

Type of Appeals  Manner of Appeals

Purchase Proposition  USP  Advertising Positioning

PREFERENCE

HEIRARCHY OF EFFECTS

LEARNING  ATTITUDE CHANGE  BEHAVIOUR CHANGE

PREFERENCE

HEIRARCHY OF EFFECTS

LEARNING

CREATIVITY IN ADVERTISING

ADVERTISING EFFECTIVENESS

PURCHASE BEHAVIOUR

COMMUNICATION EFFECT/COMMUNICATION OBJECTIVES

Category Need  \( \checkmark \)
Brand Awareness  \( \checkmark \)
Brand Attitude  \( \checkmark \)
Brand Purchase Intention  \( \checkmark \)
Purchase Facilitation

Brand Loyalty

Brand Trial

Brand Usage

Repeat Purchase/Brand Switching
As per Fig.2.9, the Creativity in Advertising is determined by three factors: Creative People, Creative Strategy and Creative Execution. Creative Strategy includes three sub concepts viz, Purchase Proposition, USP and Advertising Positioning. Creative Tactics, an aspect of creative effort that determines how the message is to be communicated, is nothing but the translation of creative strategy. It may take the form of verbal or visual presentation or both. Creative Execution is the decision area regarding the type of Appeals to be used and the manner of presentation of these Appeals.

The degree or level of Advertising Creativity is definitely related to the Advertising Effectiveness. Advertising Effectiveness models that describe the process of communication indicate that the task of advertising should be to achieve a Communication Objective in terms of Communication Effects. Different types and steps in Communication Effect are Category Need, Brand Awareness, Brand Attitude, Brand Purchase Intention and Purchase Facilitation.

The theories of advertising show that consumer response is a process that starts from Learning to Attitude Change and then to Behavioural Change. Therefore, the Creativity element in Advertising is related to the subsequent Consumer Purchase Behaviour also. Different purchase related behaviours are Brand Trial, Brand Usage and Repeat Purchasing or Brand Switching. The overall effect of purchase related behaviour is Brand Loyalty.

Different steps towards Purchase as per the Hierarchy of Effects model of communication — Awareness, Knowledge, Liking, Preference, Conviction and Purchase—are the processes which start in the Learning stage; then passes through Attitude Change stage and finally end in Behaviour Change stage.
REVIEW OF EMPIRICAL LITERATURE

This section of the chapter examines the empirical studies that have been conducted in the field of present study. Even though the studies relate to all the variables under study, for the sake of convenience, this section of empirical literature has been organized in terms of Content Analysis and Effectiveness Analysis i.e.,

1) Literature on the Content of Ads

2) Literature on advertising Effectiveness

While reviewing the empirical research, a specific approach based on the importance of the studies has been followed. Those major studies which are directly related to the present study are given more importance and reviewed in detail and moderately important studies are reviewed in several paragraphs; whereas less important studies are just mentioned or reviewed in one paragraph.

Contents of Advertisements

This section of empirical studies is organized on the basis of concepts related with the ad contents, which will be described and discussed in the following pages.

Several major studies examine and analyse the contents with special focus to Creativity aspect. Most researchers who have examined the creativity element have taken a perspective that Creativity is a much needed and important quality in advertising. A survey carried out by the IPA and the Financial Times questioned client CEO, marketing directors and finance directors about their attitudes toward Advertising Creativity. The result indicates that 74% of the finance directors agreed to the statement that ‘Highly Creative Advertising can add value to a brand’ (Fletcher, 1995).

Murphy and Maynard (1996) used multiple regression based judgment analysis to derive decision profiles for a group of advertising agency consultants and their clients and found that Creativity constitutes the important criteria or decision factor of good advertising campaign. This study was executed after conducting an open-ended interview with a pilot group of 17 agencies and clients. They even compared agency
judgments with those of clients, concerning attributes each group wanted to see in a good advertising campaign. The analysis was done with a judgment-analysis software package called POLICYPC. The computer generated different mixture of cues from a random number fed into 30 hypothetical cases. Respondents were asked to rate each hypothetical case on a scale of 1 to 10, where 10 were the most favourable judgment. Then they were asked to weigh each decision cue by dividing 100 points among them. The sample consisted of 57 agency consultants and 63 current or prior clients. The favourability ratings for the hypothetical cases formed the dependent variable and the five cues comprising the hypothetical cases formed the independent variables. Multiple regression and standardized beta weights for the five cues and function forms derived from regression equations were used as the data analysis procedure.

The results based on examination of each group’s standardized beta coefficients and function forms indicate that both client group and agency group assigned heaviest weight to Message or Creativity among five decision profiles. In short, both agencies and clients think very much alike that Creativity is the most important criterion in constituting a good advertising campaign.

Anyway, the main pitfall in this study is the inadequacy of sample size and therefore it would be imprudent to generalize this result widely based on the small sample size used. This important result shows the rationale for selecting the Creativity aspect as the main focus of the present study.

An article ‘How to develop international advertising campaigns that work’ published by Appelbaum and Halliburton (1993) has found some conclusions for Creative Advertising. The study was based on a content analysis of 218 TV commercials in which the main element in the development of an advertising strategy have been used to compare pre selected ‘creative’ TV commercials from France, Germany, UK and US to TV commercials that were broadcast across frontiers. The content analysis has enabled the identification of guidelines for the execution of international advertising strategies. It has led to the suggestion that ‘creative’ advertising is more concerned with image building.
Another study that enquired into the Creative process in Advertising, examined the data published in the Wall Street Journal on the rankings of the most popular TV campaigns of 1987, 1988, and 1989. These popularity rankings are the result of Video Storyboard Test Inc.’s surveys of about 25,000 consumers in each of the three years. Statistical results support the idea that TV commercial popularity – a proxy for what some advertisers consider to be Creative Advertising – may be related to advertising expenditures (Bell, 1992). Highlighting the need for more research, the results of a survey of 123 companies in Netherlands, which focused on how effectively advertising and marketing communication campaigns are implemented, indicate that Creative Advertising copy is subject to little testing by managers (Verbeke and Mosmans, 1992).

What the research by Lautman and Hsieh (1993) who studied four alternative creative tactics shown is that not all of the creative tactics were effective. One possible reason, according to the author, is that some of these techniques were ‘too creative’. They required the consumer to expend mental effort drawing inferences and implications. They also necessitate consumers’ close attention to a stimulus within a medium where typical viewing behaviour is passive and little active information search and processing can be expected. Thus they concluded that what worked best were the techniques that were the most simple and direct.

The Conceptual Framework based on theoretical literature reviewed in the preceding section shows that Creative Strategy and Creative Executions are two factors that determine Creativity in Advertising. Further, it is evident that the use of any form of appeal in ads is one aspect of Creative Execution.

In a study by Manrai et al. (1992) the relationship between the elements of Creative Strategy in TV advertising, the resulting appeal and tone of the commercials were examined. Two major components of creative strategy were studied: 1) Message Content and 2) Message Execution. A total of 118 undergraduate business students were asked to evaluate one of the four types of commercial using a set of 13 scales that described selected items of creative strategy. The participants also completed questions relating to the Appeal and Tone of the commercial. The results indicated that message content discriminates rational commercials from emotional commercials, and message execution discriminates
positive commercials from negative commercials. The findings suggest that emotional commercials have more message-content than rational commercials, and positive commercials have more executional elements than negative commercials.

The research on Appeals by several investigators shows in general that positive emotions have more favourable impact than negative emotions (Murry and Dacin, 1996; Smith, 1996). Surprisingly, there is evidence for serious consideration of use of fear appeal in advertising (LaTour et.al., 1996; Hyman and Richard, 1990). Although the use of fear appeal is quite popular today, its application in advertising and positive results is still not universally accepted (Keller and Block, 1996). Some researchers even consider the use of fear appeal as unethical (Duke et.al., 1993; Treise et.al., 1994). Even in 1982, Richmond and Hartman developed a theoretical framework with empirical support concerning the use of sex appeal in advertising.

The Information Value in TV commercials is usually determined by some specific characteristics and the level of information is based on the life cycle of the products advertised. Aaker and Norris (1982) had examined the Information Content in detail in their article titled 'Characteristics of TV Commercials perceived as Informative'. The test of TV commercials was conducted based on the mail questionnaires sent to a national sample of 1,000 U.S. households and responses received from 50% of the sample. 524 prime time commercials were divided into two groups, test group of 352 and validation sample of 172, for the purpose of analysis. Since each commercial was represented by approximately 500 respondents, a total of over 2,50,000 replies were included.

The questionnaire contained a description of each commercial under test. Six photographs from the commercials and the associated commercial script under each photo were presented. The respondents were asked to check any of 20 alphabetically listed adjectives, 13 positive and 7 negative, which they feel describe the commercial. These adjectives were Informative, Convincing, Worth remembering, Effective, Interesting (under Personal Relevance); Clever, Imaginative, Amusing, Original, Uninteresting, Lively, Dull, Easy to forget (under Entertaining); Irritating, Silly,
Pointless, Phony (under Dislike) and Appealing, Gentle, Well done (under Warm). A factor analysis was done taking a factor as a combination of adjectives.

The respondents who had seen the commercial and felt that the word 'Informative' described it was one dependent variable. They found that a sizable percentage of prime time TV commercials that have been running for four weeks or more was perceived as being informative by substantial audience groups. A second dependent variable, termed as 'personal relevance', was the percentage of respondents who check one or more of these adjectives. On the average, nearly half of the respondents considered prime time commercials to have one these characteristics.

The variation of these informativeness characteristics by product class or category was also studied. One major conclusion was that two product categories, food and beverages, were perceived as substantially less informative than other commercials. Another major conclusion was that consumer durable goods were expected to be higher in informativeness than the average frequently purchased products. A frequently purchased consumer product will tend to represent little commitment on the part of the consumer and seldom involve information search, either active or passive. Information can be obtained by trying the product. However, the study acknowledges an informativeness life cycle in which a commercial, considered informative initially, gradually loses its potential to inform as exposures build.

A stepwise regression analysis was also done for profiling the informative commercials or determining what characterizes a commercial perceived as informative. The results suggest that an informative ad tends to be Worth remembering, Convincing, Effective and Interesting. Further, if an ad is informative or if it has high personal relevance, it will not tend to be Entertaining, Warm or Disliked. An ad, being informative could generate positive feelings about the commercial that would thus reduce its potential for being Irritating, a negative adjective. They also developed a set of measurable commercial characteristics that would have a high potential in explaining a commercial's informativeness.

The superiority of this study is the contribution of a new method of using a research instrument, commercial storyboard, in TV advertising research. But it suffers
from the limitation of the use of too extensive list of adjectives, which is beyond the comprehension level and attention span of respondents. Even then, this approach of using commercial story board containing six photographs and scripts as a research instrument and the use of adjective check list for testing informativeness was used by the researcher too in the present study.

But alternative methods of measurement of informativeness are also available in the literature. In an effort to measure the informativeness of TV advertising using content analysis, 24 informative dimensions (i.e., price, quality etc.) were listed and it was found that less than half of the tested commercials could be coded as having any information content. Another approach of definition of an informative commercial was given by, Aaker (1981), which includes Truthful, Complete, Intelligible, Relevant, Unknown and Substantial enough to warrant processing.

Renforth and Raveed (1983) analysed the role of one specific ad characteristic, information content, in three different countries and found the reasons for the differences in informativeness in different countries. As per the results, the reason lies in the life cycle of the products advertised i.e., Introduction, Growth and Maturity. Commercials in the introduction stage tend to be more informative, while the opposite is true for products in the maturity stage. It implies that for newer products, informative advertising may be necessary to educate the audience about the unique characteristics of the product while for more mature products the information is of less importance. This explanation is in sharp contrast with that proposed by, Dowling (1980), which centred on the regulatory environment and concluded that the greater degree of government regulation led to greater information content in the TV commercials.

The Irritation Level in TV advertising and its relationship with the subsequent recall of the product claims advertised were examined by Fritz (1979). A collection of 69 commercials was presented to a panel of four judges to rate the commercials on a scale ranging from ‘very irritating’ and ‘very pleasant’. 28 of 69 commercials were then chosen on the basis of common ratings given by panel of judges, which were grouped into categories Irritating, Neutral and Pleasant. At the same time, an Irritation Reaction Profile measured on a Semantic Differential Scale, containing 12 bi-
polar adjective pairs, was developed. The respondents, after viewing each commercial, were asked to use this Irritation Reaction Profile to rate that particular commercial.

The results show a definite non-linear trend between claim recall and the level of irritation in TV advertising. The trend extended up to its highest points where the advertising was most pleasant and most irritating, and reached a stable level where the advertising was effectively neutral. In the present study, this approach of engaging panel of judges for screening and grouping the ads was used. The researcher also used the same adjectives shown in the Irritation Reaction Profile for measuring the irritation level.

The working of a Key Advertising Message common to all food products – Good Taste – under different creative tactics were studied by Lautman and Hsieh (1993). 46 different commercials representing six manufacturers were evaluated. The results indicate that only some of the visual and verbal creative elements explicitly aided in the communication of a ‘good taste’ message. It was also determined that a positive affective taste reaction was more likely to occur if a consumer recognized a ‘good taste’ message to be the main point in the commercial.

With regard to the Comparative Advertising Intensity, a study reveals that the percent of subjects recalling any particular ad is directly related to its intensity. In fact, the recall of comparative ads is directly proportional to their comparative intensity. The average Attitude Towards Ad score remained constant, or increased slightly as the ad intensity increased up to a certain point and then started to drop (Donthu, 1992).

The impact of advertising Copy Complexity on ad readership was examined by Chamblee et.al. (1993), differentiating between Visual complexity, Technical complexity and Lexical complexity. The central finding of this study is that the complexity of advertising copy is significantly related to advertising readership. As the ratio of separate words to total words increases, advertising readership increases.

Chamblee and Sandler (1992) studied the impact of four types of advertising Layout Styles on the ability to establish Contact, determine Awareness, Interest and Preference. Five elements of each ad were measured: Illustration, Colour, Balance, and
Weight and Copy length. The results showed that layout style could positively affect reader response. Rebus ads – one layout style under test – were found to produce best results.

The use of advertising **Power Words** such as 'new', 'improved', 'time-tested' and 'doctor-recommended' are usually considered by copywriters as having almost magical ability to spark consumer attention and interest. A study was designed by Kover and James (1993) to explore the effects of both satiation and congruence of power words on the impact of advertising. A sample of 304 consumers was interviewed in 8 major U.S. markets. Each participant was exposed to a portfolio of 12 control and 3 experimental ads were used. The results indicate that power words must be used with caution and with attention to their contexts. However, rather than having global effects, these characteristics operated differentially among subgroups.

Beltramini and Blasko (1986) made an analysis of award-winning **Headlines** to identify the contributing factors. The 81 award winning consumer newspaper and magazine ads, selected by a seven judge panel, were identified to serve as the pool of successful ads, and the headlines of these print ads were utilized as the focus of analysis. The content analysis procedure employed was successful in identifying six agreed-upon categories, or content-characteristics of award winning advertising headlines. These content categories were Familiar saying, Contrast, New or information, Shock, Question and Curiosity. The headlines selected from the pool of award-winning ads were agreed to contain one of six commonalities that contribute toward the overall successful performance of the ads.

A study was conducted to determine how significant changes in Copy Language, Sentence Structure, Textual Layout and Illustration affect an ad reader’s perceptual assessments of a print ad. Results indicate that these four aspects do not generally operate independently of each other. The task of appropriately and effectively combining these various ad components to achieve greater ad appeal or believability is difficult (Motes et.al, 1992).
Research on Advertising Effectiveness

Two research streams seem to dominate the literature on Advertising Effectiveness. The first stream consists of the effects of advertising and the other one deal with the methods of evaluating advertising Effectiveness.

Theoretically speaking, Communication-Effect is a form of assessing Advertising Effectiveness. A number of studies examine the nature of effects of advertising and the relationship between these effects.

Woodside and Wilson (1985) explored into how Consumer Awareness of Brands and Advertising affect the Consumer Franchise of competing brands, Purchase Intention and Purchase Behaviour. Answers to several questions related to Top-of-Mind-Awareness (TOMA) of advertising, TOMA of brands, consumer Purchase Intention and Brand Preference are reported in this article for seven brands in three product categories. A longitudinal survey research was conducted. A convenience sample of users of the three product categories selected for study completed two questionnaires in two time periods separated by three weeks. 57 subjects completed both questionnaires. Both parametric and nonparametric tests were used to analyse the data. The results support the earlier findings that higher the position of a brand in a consumer's mind measured by Unaided Recall, the higher the Purchase Intention and higher the relative Purchase of the brand. The findings confirm that a positive and meaningful relationship may occur between Top-Of-Mind-Awareness of advertisements, TOMAad, and consumer brand preferences. Through brand preferences, TOMAad may affect brand Purchase Behaviour.

To be more specific, the results support that Top-Of-The-Mind-Awareness of Brands, TOMAb, measured by Unaided Recall is related positively to Purchase Intention for all the brands analysed in all the three product categories. Likewise, TOMAad of a brand is also related to Purchase Intention towards that brand. Moreover, TOMAb and TOMAad are related positively to behaviour towards that brand. Further the result confirms that TOMAad of a brand is related positively to TOMAb for the same brand.
Thus, this study uses TOMAad as an indicator of advertising effectiveness and serves as an early warning system of effective advertising by competitors. But the main limitation of this study is in the use of small convenience sample that may not be representative of more general populations. In addition, more sophisticated quasi-experimental designs are needed to learn the direction and strength of these relationships. Anyway, these variables and measurement approaches has also been used by the researcher in the present study.

The two roles of advertising – Retention and Attraction – and their relative importance have been discussed by advertising researchers. Raj (1982) in an article ‘Attractive and Retentive Effects of Advertising’ developed a methodology to isolate and measure these two effects and applied it to an actual advertising campaign.

Studies of Comprehension as an effect of advertising are not sufficient in the related literature. Generally, advertising testing just involves assessing Awareness, Recall, Attitude and Intentions. But Comprehension also needs to be assessed. However, studies assessing the rate of Comprehension have received attention in the literature since 1980’s. But little is known about how degree of Comprehension precisely influences response to a communication.

The study by Jaffe et.al. (1992) depict how Comprehension can be used as a diagnostic tool to explain how advertising works. It explores how degree of comprehension impacts consumer response to the different positionings that the advertiser is testing. They present an application from the financial service sector where respondents are exposed to several carefully prepared print ads based on an experimental design. A field experiment was conducted with 200 women, selected on the basis of quota sampling with a systematic approach. Data were collected at four shopping mall locations. Advertising response was assessed by two dependent variables: Information interest and Purchase probability.

The results indicate that clearer comprehension enhances the positioning effect while less clear comprehension reduces it. The major finding of this research suggests that comprehension of an ad’s positioning has a real and measurable impact on
advertising response. Moreover, there is a significant three-way interaction effect among comprehension, positioning and market segment. When a positioning strategy is appropriate for a specific target segment, then marketers will benefit in terms of increased advertising effectiveness when that positioning is clearly comprehended by that segment. This means marketers who successfully communicate their chosen positioning strategy will achieve maximal advantage for their positioning or segmentation strategy in terms of increased interest in acquiring more product information and increased purchase probability.

Limited studies which analysed the impact of comprehension on response to communication hypothesized that increased comprehension of ads produces more favourable Brand Attitudes (Alwitt, 1987; MacInnis, 1988; Jaworski, 1989). Regarding the order of comprehension, it is postulated that comprehension of a communication is the logical antecedent of other effects such as retention in memory, information acquisition, attitude and belief formation and behavioural intentions. However, a modest number of studies empirically link comprehension to these subsequent effects (Alpert et al., 1983; Celsi and Jerry, 1988).

Brown (1985) conducted a study on Ad Recall with tracking data and concluded that if different commercials that are doing exactly the same job are compared, better-recalled commercials seem to change attitudes better than less recalled commercials. When commercials doing different job are compared, the position is very difficult. How far an ad changes attitudes, whether it changes attitudes at all, is in general far more a finding about the attitude and the brand concerned that it is about the advertising.

In an empirical study, Donthu et al. (1993) identified and quantified the factors that influence the recall of outdoor advertising. It was found that all of the ad-related independent variables were significantly related to recall of ads. However, among the respondent-related independent variables, only attention to billboards and attitude toward advertising were significantly related to unaided and aided recall. Product involvement was not significantly related to the unaided recall of advertising. In general, the aided recall scores were higher than unaided recall scores.
In an article ‘Ad-evoked Feelings: Structure and Impact on Attitude Toward Advertising and Recall’, the structure of feelings that consumers experience concurrently during exposure to print advertising is examined, and how the structure affects advertising processing and effectiveness is analysed. In study 1, a three dimensional structure of the experienced similarity of feelings is found: Pleasantness, Intensity and Direction. In study 2, three distinct bundles of feelings that consumers experience concurrently during exposure to a set of print ad are recovered using three mode principal components analysis: Unpleasant feelings, Low intensity pleasant feelings and High intensity pleasant feelings. Unpleasant feelings and low intensity pleasant feelings have a significant impact on attitude to ads, high intensity pleasant feelings have a significant impact on advertising recall, and attitude towards advertising and advertising recall are uncorrelated. The results emphasized the importance of broad bundles of concurrently evoked feelings in advertising processing and effectiveness (Pieters and de Klerk-Warmerdam, 1996).

Shoham (1996), in his paper on the effectiveness of standardized and adapted TV advertising, presents the findings from a field study which assessed a set of outcome measures of TV ads from the perspective of target market. A set of three ads was selected. The commercials within the set represented a different degree of standardization. Outcome measures included Recognition, Recall, and Believability and Purchase levels. On the basis of these measures, the standardized commercial was the worst performer, followed by the semi-adapted and adapted one.

**Attitudes** lead to **Beliefs**, which in turn, create **Intention** and ultimately result in **Behaviour**. Theoretical literature also supports this hierarchical effect of advertising. The Hierarchy-of-Effects framework shows that Purchase Intentions are influenced by the formation of Brand Attitudes, which are in turn preceded by the development of a set of salient brand Beliefs. But much research has been carried out and conflicting results have been reported with regard to the advertising effects of Attitudes, Intention and Behaviour.

Wells (1985) conducted a survey tracking Attitudes and Behaviour on wide variety of topics. They were unable to find any change in any Attitude or any value that
provided a reliable prediction of what consumers were going to do several years hence. They found a very small number of cases in which attitudes and behaviour tracked fairly well, over the short term. The expectation that negative attitude toward big companies would depreciate intentions to buy their products was not true. They found only rare correlation between these and in more cases attitudes went one way and behaviour went another way.

Therefore, the main conclusion based on 10 years’ worth of data is that abstract trends in attitudes and values do not predict consumer behaviour with useful degree of accuracy. Furthermore, abstract trends in attitudes and values do not even track behaviour very well. On the other hand, low level, concrete and specific intentions do track behaviour carried out at more or less the same time. Intentions seem to work relatively well because they incorporate a lot of factors that come between attitudes and behaviour. They recommend that everything learned about attitudes and behaviour in this tracking study should be applied to advertising tracking studies. They even recognize some intermediate effects of advertising, which are brand saliency, brand awareness, advertising awareness, positive cognitive response, purchase motivation, trial or usage, product satisfaction, repeat purchasing and proselytizing (ie, word of mouth).

Attitude is probably the most researched construct in social psychology. The practice of studying changes in attitude in connection with efforts to measure the effectiveness of advertising has gained widespread acceptance. More than three-quarters of the advertising decision makers surveyed revealed that the assessment of any advertising treatment should include measures of its effect on brand attitudes. Tiong Tan and Tsui (1985) used a multi-attribute model framework to measure attitude toward ads and products in Singapore, with the help of newly created three sets of ads. The products selected were men’s clothing, women’s clothing and face cream. All three products were given fictitious brand names. Eleven advertising attributes and eight product attributes were given and operationalised the attitude toward advertising and product on the basis of weights given for each attribute. Behavioural intention was measured on a single scale. Seven point scales were used for measurement of attitudes and intentions. The subjects’ attitude toward advertising, attitude toward product and behavioural intention were used
as dependent variables and used a factorial design for the study. The ANOVA results show significant effects for all three dependent variables.

Reviews of ad assessment methods practiced by major advertisers and agencies have demonstrated increasing use of persuasion measures such as pre-post attitude and purchase intention scores. Chow et al. (1992) operationalised their new copy testing method, SEQUENCE (Structural Equations Estimation of new Copy Effectiveness), by applying in a case study of Toothpaste market.

Two salient Toothpaste benefits were identified; one a cosmetic benefit (i.e., tooth whitening and breath freshening) and the other a protection benefit (i.e., cavity prevention and tartar control). Measures taken from one group, after exposure to an execution, were compared to the reactions of a control group of people who were not exposed to the ad. Differences on the measures were then ascribed to the effects of exposure. A shopping mall-intercept sample of 350 respondents was obtained. 200 respondents were exposed to the ad, while 150 respondents comprised the no-exposure control group. Standard Likert scales were used to measure Brand Attitude, Purchase Intention and respondents’ agreement with Belief statements.

As a part of analysis, the first step in assessing the effectiveness of the ad was to test for differences in mean belief strength on the ‘fresh’ and ‘protect’ beliefs between control and test group. Differences in mean Attitude and purchase Intention scores between the execution and the control group was also tested. The second step involved estimating a simple model for each of the two groups separately. Direct comparisons via chi-square difference tests of the strength of the linkages between variables were then made. Finally, a check was made to determine if the ad had any unexpected negative effects on the strength or salience of the other Brand Belief, Brand Attitudes or Purchase Intentions.

The results show that the ad effectively communicated the ability of the brand to prevent cavities while not detracting from beliefs regarding its cosmetic properties. SEQUENCE analysis revealed that the ad successfully enhanced consumer beliefs regarding the cavity protection afforded by use of the Toothpaste brand. In
addition, the salience of the 'protection' belief to Brand Attitude was enhanced significantly without adversely affecting Brand Attitude or Purchase Intentions. Thus, this analysis result, in combination with the results of traditional tests of mean differences, provides strong support for the efficacy of the ad.

In an attempt to resolve this contradictory results and views, the researcher incorporated the Attitudinal, Intentional and Behavioural measures also in the present study.

A study investigated whether claims of customer satisfaction contained in print ads influenced consumer Attitudes and Purchase Intentions. A split ballot survey experiment was used to examine these issues. The research design involved six different versions of a print ad for each of six different products or services. The result suggests that, in the context of the products and services studied and the methodology used, advertised claims of customer satisfaction have very little effect on consumer Attitudes and Purchase Intentions (Peterson et al., 1992).

Alberstein and Peyrot (1993) conducted a study on how consumer Attitudes are influenced by exposure to prescription drug advertising as measured by awareness of that advertising. A telephone survey was conducted among 440 consumers drawn from a random sample. The list of nine prescription drugs that have been advertising in popular magazines or on TV were presented to respondents who were asked whether they were aware of each. For one product that has been nationally advertised on TV almost 60% indicated they were aware of the prescription drug. However, this was the only prescription drug which majority of consumers was aware of by brand name.

Biel (1996) while discussing the cognitive response analysis presents a study of persistence of attitude change, conducted by Brock and David. The findings indicate that there is strong relationship between higher cognitive response – higher processing by the consumer at the time of exposure – and the fade resistance of attitudes.

The power of advertising in influencing consumers' Purchase Behaviour was always a subject for discussion in the academic circles over the year. Now interest has been shifting from how consumers choose brands to how they use brands. In an article ‘Advertising Strategies to Increase Usage Frequency’ Wansink and Ray (1996)
presents a study that focuses on how advertising can best encourage consumers to use a mature brand in a new situation. This study presents a schema congruity framework that integrates comparison advertising with substitution in-use research. The framework suggests that situation comparison ads favourably affect usage attitudes but have an advantage over product comparison ads in enhancing a person's ability to recall the target situation. The study also shows increases in brand usage.

Ross, Jr. (1982) reports a scholarly work related to Purchase Behaviour. A time series study was executed that attempted to answer the questions relating to brand preferences and actual purchase. The sample of commercial test covered 55 product categories with 42 different commercials. Two weeks after each commercial test respondents were re contacted by telephone. In this unrelated interview, the same individuals were questioned about product category and brand purchase during the past two week period. The results of this Buying Behaviour study were then matched to responses of these same persons in the copy-testing interview. Actual purchase levels were compared for different levels of response to the test commercials.

For each commercial exposure or purchase opportunity, one of three outcomes was possible: Respondent preferred the test brand pre-exposure and was thus not available for positive change; Second, respondent did not prefer the test brand at the pre-exposure stage but changed to the test brand in the day-after exposure call back; Third, respondents did not prefer the test brand pre exposure and did not change to the brand in the day-after exposure call back.

In the Purchase Behaviour interview conducted two weeks after the copy test, in almost half of the situations people had bought the category. The key criterion measure for the study was the test brand's share of purchases among those who bought the category. The test results clearly indicate that changes in brand preference as measured by the pre-post shifts translate to increased levels of actual purchase. Among those who bought the product category, purchases of the test brand were 3.3 times greater for those who changed their preference to that brand in the copy test, than for those who did not change to the brand. Data obtained from a control sample clearly confirmed that this difference was the result of advertising exposure. Respondents who
went through the identical test procedure but who were not exposed to advertising for the test product categories exhibited lower levels of test brand buying.

The effect of advertising aimed at subconscious mind level — Subliminal advertising — on purchase behaviour is different. Trappey (1996) used a meta-analysis to demonstrate the ineffectiveness of subliminal advertising to influence the consumers’ decision between alternatives. The results of the meta-analysis indicate that there is very little effect.

The second stream of research focuses on the Methods of Measuring Advertising Effectiveness. Researchers have extensively debated the effects of advertising in terms of Recall Vs Recognition and, in fact, have not arrived at a consensus. That is why the similarities and differences between recall and recognition are the subjects for hot discussion even now. The advertising reported in recall tests is for the most part only the advertising which elicits fairly close attention, whereas the advertising reported in recognition tests includes that too and also the advertising which elicits minimal attention. To the extent that both methods report on the more closely attended advertising, they are measuring the same thing (Krugman, 1986).

For almost 40 years, TV advertisers have been living with the conflicting opinion regarding Recall Versus Persuasion, the crucial issue of how to assess the effectiveness of commercials. The results of a validation study by Ross Jr. (1982) provide objective evidence that a persuasion measure is a valid probabilistic tool for gauging Advertising Effectiveness. Proven Recall is a very poor measure of commercial’s effect on consumer purchase.

The most common measures employed by commercial copy testing firms are Recall, Comprehension and Persuasion. Although there has been much research on individual measures of Advertising Effectiveness, few studies have examined the relationship among these measures. Stewart’s (1986) study was designed to examine the relationship among three measures of advertising performance: A delayed related-recall measure, a measure of key message comprehension; and a pre-post exposure brand choice measure ie, persuasion. These measures were obtained for a set of 1,059
TV commercials, representing 350 brands of inexpensive consumer packaged goods. The hypotheses were tested with the use of a simple tree structure. The results suggest that Recall and Comprehension are important influences on Persuasion and that a complex, interactive relationship exists among these factors. It also suggests that higher levels of recall, comprehension and the use of brand differentiating message can increase the probability of a higher persuasion score.

Day-after Recall measure, after being the dominant method of advertising evaluation for many years, have been criticized by a number of researchers. Even in 1970's many reported that recall understates the true remembrance of advertising. However, an additional concern had been raised by, Zielske (1982) about day after recall as a copy testing technique in terms of whether it penalizes ‘feeling’ ads as opposed to ‘thinking’ ads. The results of the study provide a factual basis for the concern that day-after recall may penalize feeling TV commercials relative to thinking TV commercials. Therefore, he proposes a masked-recognition form of test, if thinking and feeling commercials are to be compared in terms of remembrance of seeing the commercial and brand registration.

In consistent with standards set under DAGMAR (Defining Advertising Goals for Measured Advertising Results.; 1961) and PACT ( Positioning Advertising Copy Testing; 1982), Chow et.al (1992) proposed a new copy testing method SEQUENCE (Structural Equation Estimating of New Copy Effectiveness ). It extends previous advertising copy-testing research by permitting an assessment of the strength of the linkages among brand beliefs, brand attitudes and purchase intention. The purpose of their article was the development of a measurement approach and model designed to estimate the impact of variations in advertising copy or execution on beliefs, attitudes and purchase intention. The ultimate goal was to provide managers with an actionable copy assessment procedure that provides richer diagnostic information than by other traditional techniques. In short, SEQUENCE is an approach to advertising stimulus measurement and assessment that assumes a learning process and draws heavily on well-established multi attribute attitude theory. It goes beyond traditional copy-testing methods by providing an assessment of the persuasiveness of advertising copy while explaining why one piece of copy is more effective than another.
Starch scores, a copy test method developed by Starch to measure the effect of campaign or to choose among alternative creative treatments, have been widely used by many academic researchers as a dependent measure. Aaker and Myers (1982) describe the procedure involved in this method. “.....respondents (who report having read a specific issue of a magazine) are taken through the magazine and, for each ad, are asked if they saw it in the issue. The ‘noted’ score is the percentage of respondents who answer affirmatively. Two companion measures are ‘seen’ (noted the name of the ad) and ‘read most’ (read more than 50 percent of the copy).” But Starch scores have also been criticized as invalid recognition measure due to over claiming by respondents.

Zinkan and Gelb (1986) probed into whether Starch scores predict much sought-after consumer responses as favourable attitudes and intention to purchase the advertised brand. They designed a model to clarify this issue and tested this model in a study. The model offers an explanation of why Starch scores might be useful despite the evidence that they measure a quality of ads rather than an actual degree of recognition. It proposes that an ad which prompts a high proportion of individuals to say they would have noticed it will, all things being equal, be one which evokes favourable attitudes (positive affect). It further proposes that an ad, which receives favourable attitude ratings, will also tend to receive favourable purchase-intention ratings for the advertised brand. The results offer some evidence to support that Starch scores do predict Attitude towards brand; and Brand Attitude predicts the Purchase probability. Thus advertisers who use the Starch scores to compare alternative creative treatments have evidence that the scores are positively related to purchase intention, with attitudes serving as the explanatory intervening variable.

Another study proposed and validated Laboratory Copy-Testing Measures that are valid and sensitive enough to estimate how effective a variety of advertising campaigns would be in stimulating the frequency with which a product is used or consumed. Despite the strongly held belief that measures of behavioural intention are correlated with measures of behaviour, the results indicated that the basic correlation between consumption intentions and reported consumptions were barely significant and certainly not diagnostic.
Seggev (1982) introduced a method for testing persuasion by way of strategic positioning. The approach proposed is based on the premise that the purpose of advertising is to reinforce or to change consumers’ minds. In other words, the primary role of advertising is to effect positioning. Therefore, he argues, the main concern in testing advertising ought to be the assessment of the degree to which positioning had been accomplished. He agrees with the observation of other researchers that a perceptual map of the brand in question within its competitive field is a very useful tool for diagnosing its current positioning. But with regard to the use of attributes in developing the Perceptual Map, he prefers Repertory Grid Technique, instead of Focus Groups of Depth Interview or Management Brainstorming. Building upon this, he conducted a Bench-Mark Positioning Test which is a test of the brand’s current positioning that reflects the target market’s perceptions based on the experience it has had with the brand, which may range from awareness to trial or regular use. Further, instead of using purchase intent as a measure of persuasion, the author derived a persuasion index that could capture in a single numerical expression the degree to which an ad has brought the brand closest to its desired position.

A variety of methodologies have been proposed for constructing Perceptual maps in the literature, for example, Multidimensional scaling, Factor Analysis, Discriminent analysis etc. Renforth and Raveed (1983) proposed a method, known as ASCID (Advertising Strategy and Copy Information Development), for evaluating the efficacy of one or more positioning or repositioning campaigns. It is a user friendly Decision Support Programme which can be used in pre testing or in post evaluation of message effectiveness. In a pre testing environment, ASCID can screen ads and establish a rank ordering for their ability to ‘move’ the brand to a desired position in the existing competitive space. In a post evaluation setting, it can determine the positioning or repositioning effectiveness of a particular copy. After explaining the testing system, they applied this methodology to an actual positioning and repositioning situation.

In summary, the studies relating to Creativity in Advertising highlight the importance and need for higher level of creativity element for the success of advertising. But there are studies that show the ineffectiveness of so-called ‘too creative’ techniques and advocate simple and direct approach. Regarding the use of appeals, studies in
general, support that positive appeal have more favourable impact than negative appeal. But there is no consensus among researchers on the effectiveness of fear appeals. Studies on Information Content provide a valuable adjective checklist to the advertising industry. Even then, the question as to the factor that determines the Information Content – Product life cycle or Government regulation – remains unsettled in advertising research scenario. The researchers also had motivation to enquire about the relationship of Recall level with Irritation level or Comparative Advertising Intensity and, of course, they concluded with an affirmative answer. Topics like different Layout styles, use of Power Words, Headline patterns and variation in Copy Language and Sentence structure were also subjected to serious studies among advertising academicians.

Several studies that deal with Advertising Effectiveness bring in contradictory results. The usefulness of different indicators of Communication-Effect like Recall, Purchase Intention, Comprehension, Brand Attitude and Attitude Towards Ads for measuring effectiveness and the inter relationship between these factors were studied in detail by many researchers and established a positive relationship. But investigators have conflicting views regarding the order or hierarchy of these effects in terms of Beliefs, Attitudes, Intention and consequent Behaviour. One interesting and valuable observation here is that nobody ignores the power of advertising in influencing the Consumer Purchase Behaviour.

A closer look at other reported studies indicate that a conflict still exists with regard to the selection and use of measures like Recall or Recognition, Comprehension or Persuasion etc. But the real worth of these studies lies in the contribution of many new methods of advertising assessment like SEQUENCE and ASCID without endangering the value of traditional testing methods like starch scores.

It is to be admitted that the results of these studies have been mixed and conflicting. However, lines of research have shed some light on the current views on Advertising Effectiveness; but at the same time they raise some questions concerning the effects of Advertising Creativity and leave unanswered questions on how Creativity may be used to achieve various objectives in advertising. This has prompted the researcher to explore the cause behind conflicting and diverse results and to conduct a fresh study so as to arrive at a meaningful conclusion.