CHAPTER-2

Literature Review
2. Literature Review

2.1. Creativity

Creativity is a topic discussed and studied initially only in psychology. However the focus of psychologists in creative research revolves around the creative personality. Hence in literature the definitions of creativity defined it in terms of behavior and personality (Mumford & Gustafson, 1988). Personalities showing the pattern of creative traits such as designing, inventing, contriving, composing, and planning may be considered to be creative personalities (Guilford, 1950). Creativity is considered to be a complex construct in psychology and arriving to a general definition of creativity is considered to be difficult or nearly impossible (Mumford & Gustafson, 1988). But there is a school of thought which defines creativity in terms of novel, socially valued products (Ambile, 1983 cited by Mumford & Gustafson, 1988). In terms of measurement, creativity as a psychological concept is considered to be difficult to measure (Hocevar, 1981). Hocevar (1981) reviewed various inventories and techniques to measure individual creativity; his review is based on the reliability, validity and dimensionality of these techniques.

Teresa Amabile in her works extensively explored creativity in an organizational and work life context. Amabile and Sansabaugh in their study listed the possible stimulants and obstacles in work environment and personality traits leading to low or high creativity (Amabile & Sansabaugh, 1992). In another study Amabile explains the factors influencing organizational and individual creativity. Using the componential model of creativity the study explains how the intrinsic motivation for personal creativity in turn results in improvement of overall organizational creativity (Amabile, 1997). Amabile’s articles also address the issues like business creativity and creativity under pressure which somehow relates to creativity in advertising
agencies (Amabile, 1998; Amabile, Hadley, & Kramer, 2002). Thus most of this literature talks about the individual or organizational creativity, and how and what influences to the creative skills of employees and how these skill might be enhanced and utilized to improve organizational creativity (Amabile, 1997; Amabile, Barsade, Mueller, & Staw, 2005; Amabile & Khaire). But advertising creativity as a concept is entirely different from all the aforementioned creativity concepts.

2.2. Ad Creativity
The core advertising is innovating new and persuasive ways to state the selling propositions which is creative (While, 1972). Creativity improves the competence of an ad by attracting the consumers’ attention among the increasing ad clutter (Sheinin, Varki, & Ashley, 2011). In the advertising literature creativity is found to be combined with effectiveness (Kover, Goldberg, & James, 1995). Thus the success of an advertisement can be contributed to creativity.

A large part of the advertising creativity research explores the ad creativity as a process. Creativity plays an important role in advertising planning and business decision making (Zinkhan, 1993). Thus literature talks either about different stages of creating a novel ad or how to enhance the creativity in the process of producing ads. A number of studies report the testing of creative ability of the people associated with the ad creation and also the attitudes of people who could design a creative ad effectively are explored in the existing literature (Reid & Rotfeld, 1976). But how creativity affects the consumers is an area scarcely researched in the advertising literature.

Creativity in advertising must attain its objectives set by the marketers and not the creative persons which makes it different from the creativity in arts (El-Murad & West, 2004). Scientific creativity can prevail without the prior knowledge of its
application but an advertising copy writer has to consider the ultimate application of what he is creating. Thus advertising creativity is a completely disciplined creativity (While, 1972). Therefore its definition differs from creativity in other fields where it is based only on novel and useful ideas; the type of idea, the reasons behind its production, or the starting point of the process are not important (Unsworth, 2001). But Altseh’s (1998) study proves that similar to other fields creativity in advertising also can be conceptualized as originality and appropriateness (Altseh, 1998).

Creative ads are the ads which are novel, divergent from the norms, acceptable etc (Ang & Low, 2000).

**Table 1: Definitions of creativity**

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<th>Authors</th>
<th>Definition</th>
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<tr>
<td>(Leo Burnett, 1968) reported by (El-Murad &amp; West, 2004)</td>
<td>“The art of establishing new and meaningful relationships between previously unrelated things in a manner that is relevant, believable, and in good taste, but which somehow presents the product in a fresh new light”</td>
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<td>(Reid, King, &amp; DeLorme, 1998)</td>
<td>“It is original and imaginative thought designed to produce goal-directed and problem-solving advertisements and commercials”</td>
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<td>(Ang &amp; Low, 2000)</td>
<td>“A creative ad is one that is unexpected, carries a relevant message, and generates positive feelings”</td>
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<tr>
<td>(Robert &amp; Xiaojing, 2004) reported by (Sheinin et al., 2011)</td>
<td>“The extent to which an advertisement diverges from expectations while remaining useful to the task at hand”</td>
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Various studies have reported different dimensions of creativity. Novelty, meaningfulness and emotional content are the three dimensions of creativity (Ang & Low, 2000). Whereas along with novelty and meaningfulness some authors include connectedness as the third dimension of creativity which means the audience must relate with the ad (Swee Hoon, Yih Hwai, & Siew Meng, 2007). The emotional content is feelings generated by the ad (Ang & Low, 2000). Kover (1995) in his study...
concludes that if consumers connect emotionally with an ad then the ad can be viewed as creative.

Recent research considers ad creativity as the divergence/relevance of the ad or campaign as perceived by the target market and consumer creativity is the divergence/relevance of the audience exposed to the ad. Divergence and relevance are considered to be the major and only determinants of creativity in the recent literature (El-Murad & West, 2004; Robert & Xiaojing, 2004; Smith, MacKenzie, Xiaojing, Buchholz, & Darley, 2007). Divergence is considered to be the leading component out of the two as it is the one found to be impacting the information processing (Smith, Chen, & Yang, 2008).

2.2.1. Divergence

Most of the literature defines creativity in terms of the novelty and newness it has. Thus divergence is incorporated in all the definitions of creativity either directly or indirectly. Divergence is the extent to which an ad contains elements that are novel or unusual. Divergence is considered to be the most fundamental element of creativity in advertising as it contributes to the unusualness of the creative ads (Robert & Xiaojing, 2004). Literature takes into account the novelty, imaginativeness, originality and unexpectedness as features of creativity (Ang & Low, 2000; Kover et al., 1995; Swee Hoon et al., 2007) which ultimately are the elements incorporated into divergence (Smith et al., 2007). Thus creative advertisements convey the same message in a different way (Dahlén, Rosengren, & Törn, 2008). Novelty contributes to the unexpectedness; whereas meaningfulness is about the relevance of the message conveyed.
2.2.2. Relevance

Relevance captures the usefulness, meaningfulness and appropriateness dimensions associated with creativity (Smith et al., 2007). For an ad to be creative its unexpected component must have relevance (Ang & Low, 2000). Further Smith & Yang (2007) explained relevance with the following components necessarily in to it.

1. Ad to consumer relevance: The ad will be relevant for the consumer when he/she relates with it or the when the ad is targeted towards the appropriate customer (Robert & Xiaojing, 2004; Smith et al., 2007).

2. Brand to consumer relevance: This type of relevance is achieved when an ad exhibits the brand to be used in a situation similar to the situation in which the consumer uses the brand (Mishra, Umesh, & Stem, 1993) reported by (Robert & Xiaojing, 2004; Smith et al., 2007)

3. Ad to brand relevance: How the ad is relevant to the brand will decide the ad to brand relevance (Smith et al., 2007).

Relevance as a concept is closer to the term “advertising value” defined by Ducoffe (1995) as “subjective evaluation of the relative worth or utility of advertising to consumer”. Through evaluating the relevance in an ad the consumer seek how useful advertising is for them. Thus consumers’ expectations from a product may be extended to their expectations from its advertisement (Ducoffe, 1995).

But ultimately ad creativity is a relative state and it depends upon the point of view of the people judging it thus the target audience may have different definition and expectations regarding creativity (Reid et al., 1998). The point of view of consumers differ from practitioners’ on the definition of the creativity (West, Kover, & Caruana, 2008). Ang and Low (2000) report the definition of creativity given by Ford (1995) "subjective judgment of the novelty and value of an outcome of an individual's or a
collective's behavior". Thus the consumers’ perception about an ad’s creativity ultimately makes it creative and consumers’ like the ads fulfilling their expectations (White & Smith, 2001). Creative advertising is not about winning awards it is nothing unless it sells something (Bernardin et al., 2008).

The available literature on creativity suggests that for conceptualization of creativity authors rely on similar variables but while measuring it the consumers’ or the advertisers’ perspective is considered. The researcher has to rely on experimentation while measuring creativity judged by the consumers. The observation is that most of the experiments involve the subjects watching advertisements and then responding to the instruments. The selection of advertisements used in these experiments depends on some criteria used by the researcher for robust experimentation. These criteria involved either selecting award-winning advertisements or according to the creativity ratings based on expert opinion (El-Murad & West, 2004; Kover et al., 1995; Smith et al., 2007; Till & Baack, 2005; West et al., 2008). Whereas some experiments used entirely new advertisements with new products created especially for the experiment (Ang & Low, 2000). White and Smith (2001) for their study used advertisements of general interest from 12 magazines appealing to different demographics. Following table captures some of the major works reporting creativity in advertising with their research focus and major findings.

<table>
<thead>
<tr>
<th>Authors</th>
<th>Focus of Study</th>
<th>Theoretical Underpinning</th>
<th>Constructs/Variables</th>
<th>Major Findings</th>
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<tr>
<td>(Reid &amp; Rotfeld, 1976)</td>
<td>A conceptual model of advertising creativity (from advertisement creators' perspective)</td>
<td>Associative Theory of Creativity</td>
<td>Subjects’ creative ability, associative ability and ability to create creative ads.</td>
<td>“A person’s attitude toward the act of creativity is positively related to his associative ability”</td>
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<td>(Kover et al., 1995)</td>
<td>Consumers</td>
<td>Emotional response</td>
<td>Effectiveness, Liking,</td>
<td>The advertising providing</td>
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<td>Author(s)</td>
<td>Perspective to creativity rather than that of the ad agency and the client</td>
<td>To advertising</td>
<td>Congruence, Creativity and Emotion</td>
<td>Personal enhancement works</td>
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<td>Ang &amp; Low, 2000</td>
<td>Influence of creativity dimensions on Attitude towards ad, Attitude towards Brand and Purchase intentions.</td>
<td>Expectancy-Valence and Relevance-Valence of feeling interaction.</td>
<td>Novelty, meaningfulness and emotion</td>
<td>When ad generates positive feelings it lead to a positive attitude towards the ad (A&lt;sub&gt;ad&lt;/sub&gt;) attitude towards the brand (A&lt;sub&gt;b&lt;/sub&gt;) and purchase intentions (PI), however when ad generated negative feelings these feelings just influenced the A&lt;sub&gt;ad&lt;/sub&gt; not A&lt;sub&gt;b&lt;/sub&gt; and PI.</td>
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<tr>
<td>White &amp; Smith, 2001</td>
<td>Comparing the judgment of advertising creativity by professionals and general public.</td>
<td>Novelty, Resolution and Elaboration and Synthesis are the three dimensions of creativity considered in the CPSS scale.</td>
<td>Differently people judge creativity differently.</td>
<td></td>
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<tr>
<td>Till &amp; Baack, 2005</td>
<td>Impact of creativity on persuasion measures, brand attitude and purchase intent</td>
<td>Recall, purchase intent, and attitude toward the brand.</td>
<td>Creative advertising lead to increased attitude toward the brand. purchase intent, and likability</td>
<td></td>
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<tr>
<td>Swee Hoon et al., 2007</td>
<td>Novelty, meaningfulness and connectedness are the three dimensions of creativity.</td>
<td>Attitude and Feelings were measured under different conditions.</td>
<td>Novelty in ads is effective only when ads are meaningful and consumers can connect with them.</td>
<td></td>
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<tr>
<td>Dahlén et al., 2008</td>
<td>Ad creativity as a marketing signal, its effect on brand perceptions and ad creativity as judged by the consumers.</td>
<td>Perceived marketing effort, Perceived brand ability, advertising creativity.</td>
<td>Even wasteful (Extra creativity that does not add to the functionality of ad) creativity in advertising improves the brand perceptions.</td>
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<tr>
<td>Poels &amp; Dewitte,</td>
<td>How ad creativity can</td>
<td>Bioinformational</td>
<td>Pleasure, Arousal</td>
<td>Pleasure and arousal can</td>
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<tr>
<td>Year</td>
<td>Study</td>
<td>Theory of Emotion</td>
<td>Effect of Creativity</td>
<td>Processing of Emotive Content</td>
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<td>2008</td>
<td>Smith et al., 2008</td>
<td>Hierarchy of effects</td>
<td>Attention, interest, Brand Awareness, Comprehension, Depth of processing, Memorable, Curiosity, Change mind, Resistance, Entertainment, Ad attitude, Brand attitude, ad divergence, ad relevance.</td>
<td>Emotive content, Prior ad exposure, Product usage, Brand usage, ad liking.</td>
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2.3. Trust in advertising

In general trust is defined as “Trust typically is seen as an antecedent, component, or other correlate of ethical beliefs” (Stanaland, May, & Miyazaki, 2011).

“Confidence that advertising is reliable source of product/service information and willingness to act on the basis of information conveyed by advertising” (Soh, Reid, & King, 2009).

“Perceived trust can be seen as consumer feedback, reflecting individuals’ determination of whether the imparted information is true or false” (Okazaki et al., 2007).

In past researches reported in the literature trust was considered to be similar to credibility and attitude towards advertising (Lafferty & Goldsmith, 1999; MacKenzie & Lutz, 1989). Soh, Reid and King (2009) conceptualized trust in advertising and developed the scale ADTRUST for its measurement based on the rational model perspective. Their work establishes trust in advertising as an independent variable different from the credibility of advertising and attitude towards advertising. Mackenzie and Lutz (1989) define ad claim discrepancy, advertisers’ credibility, and advertising credibility as the three components of ad Credibility.

In case of internet it is difficult to distinguish between more and less trustworthy information which is not the case with traditional media (Okazaki et al., 2007). Trust advertising appeals may also increase the likelihood of the advertised product being perceived as trustworthy (Fuan & Miniard, 2006).

Trust is considered to be relevant in all conditions even when the consumer is under ignorance and breach of trust by marketer because of one action may lead to distrust in all the actions (Fletcher & Peters, 1997). Studies found that the mobile advertisements from a trust worthy, credible and familiar source were accepted by the
consumer and also resulted in more positive purchase intentions (Drossos, Giaglis, Lekakos, Kokkinaki, & Stavraki, 2007; Ma, Suntornpithug, & Karaatli, 2009). Okazaki, Katsukura, and Nishiyama (2007) found that mobile advertising trust does not directly and positively affects attitude toward brand.

As trust was conceptualized similar to credibility most of the studies consider measurement of the credibility of advertising or the ad credibility. Also the construct trust in marketing or advertising theory was used in different contexts. Measurement of consumers’ trust in advertising is a topic which is scarcely researched hence the literature reports very few evidence of the same.

2.4. Attitude towards Ad (A_{ad})

Attitude is defined as the affect with respect to a particular object (Fishbein & Ajzen, 1972). Ajzen and Fishbein(1977) elaborated attitude as a person’s evaluation of the entity in the question (Ajzen & Fishbein, 1977). Consumers’ evaluative affect about performing a behavior is called as the attitude towards a behavior (Herbjorn, Per, & Helge, 2005).

Lutz (1985) defined attitude towards ad (A_{ad}) as “predisposition to respond in a favorable or unfavorable manner to a particular advertising stimulus during a particular exposure occasion” reported by (MacKenzie, Lutz, & Belch, 1986). Attitude towards ad has two components one is the cognitive and another is the emotional component. Thus consumer form attitudes regarding the ad either by consciously processing execution elements or just if the ad evokes some emotion (Shimp, 1981).
2.5. Causal linkages among the study variables

2.5.1. Creativity and Attitude towards Ad

Creativity in advertising is used as a tool to attract consumers by overcoming their perceptual barrier (Ang & Low, 2000). As the creative advertisements receive more attentional and processing resources from the consumers they are attractive and thus are persuasive (Yang & Smith, 2009). Even wasteful creativity is considered as a signal of brand ability and smartness of the advertiser (Dahlén et al., 2008). Creative advertisements form an emotional connection with the consumer which reduces the wearing of consumer from the ad (Sasser & Koslow, 2008). As compared to lesser creative advertisements, the divergence component present in creative ads attracts more attention of the consumer (Robert & Xiaojing, 2004; Sasser & Koslow, 2008; Smith et al., 2008). Thus creativity can be said to have positive influence on attitude towards ad.

H1: Creativity in advertising significantly and positively influences the attitude toward advertising.

H1(a): Among the creativity dimensions, divergence has significant effect on formation of attitude towards advertising.

2.5.2. Trust and Attitude towards Ad

Trust is similar to credibility but not all the factors explaining trust like confidence, competence, benevolence, and reliability; mutual emotional investment; and willingness to rely on, are reflected in credibility (Soh et al., 2009). MacKenzie and Lutz (1989) proposed ad credibility to be the just antecedent of attitude towards ad. Okazaki, Katsukura, and Nishiyama(2007) in their study propose that trust in mobile advertising positively affects attitude of consumer towards but they fail to prove such relationship which they attribute to the respondent profile. The instrument used in
their study consisted of five questions each corresponding to a construct trust in mobile advertising is one of them. But the non-establishment of the relationship may be because of their conceptualization of trust and its measurement. The conceptualization is done using two constructs trust in mobile advertising and brand trust. Whereas here in this study we conceptualize trust as an independent construct consisting four factors as Soh, Reid and King (2009) conceptualize it.

**H2:** Trust in advertising significantly and positively influences the attitude toward advertising.

Also this study attempts to establish a relationship between trust in advertising and relevance. Following hypothesis tries to address the issue of consumers' concern regarding the trustworthiness of an ad perceived as relevant.

**H2 (a):** Trust in advertising influences the purchase intentions more in the ads where consumer perceived relevance in ad creativity is higher than divergence.

2.5.3. **Advertising Effectiveness: Attitude towards Ad, Brand Attitude and Purchase Intentions**

Attitude towards Ad, Brand Attitude and Purchase Intentions are considered as the indicator of advertising effectiveness (Altsech, 1998; Percy & Rossiter, 1983). Some studies consider recall along with purchase intent and brand attitudes as the measure of ad effectiveness (Lutz, McKenzie, & Belch, 1983; Till & Baack, 2005). This study considers attitude towards ad, attitude towards brand and purchase intentions as the collective measure of advertising effectiveness. As attitude towards ad is a well-established mediator of the advertising effectiveness (Batra & Ray, 1986; Lutz et al., 1983; Scott, 1982).

Since a long, attitude towards ads in literature has been explored, proved and established as the mediator of advertising effects in different contexts (Lutz et al., 1983; MacKenzie et al., 1986; Sheinin et al., 2011; Shimp, 1981). Lutz, McKenzie
and Belch (1983) proposed attitude towards advertising, attitude towards advertiser, Ad perceptions, Ad credibility, Mood as the possible antecedents of the construct attitude towards ad (Aad). Thus Aad became a construct comprising various attitudes related with ads. Gardner (1985) tested the influence of Aad on brand attitudes or the attitude towards the brand (Ab). Ab as defined by Lutz, McKenzie and Belch (1983) is "recipients' affective reactions toward the advertised brand". The term recipient here refers to the audiences or the consumers getting the advertising message. Aad led to formation of brand attitudes in conditions when the consumer is watching the Ad either for evaluating the advertised brand or for some other purpose (Gardner, 1985). Batra and Ray (1983) empirically proved that the affective responses are antecedents to attitude towards ads which mediates the brand attitude leading to purchase intentions (Batra & Ray, 1986). Where the purchase intentions may be considered as the "recipients' assessments of the likelihood that they will purchase the brand in the future" (Lutz et al., 1983). MacKenzie, Lutz, and Belch (1986) tested the role of attitude towards ads as a mediator of attitude towards brand in four distinct mediation configurations. It was found that Aad plays the dual moderator role influencing the attitude towards the brand directly and indirectly through brand related cognitions (MacKenzie et al., 1986). These mediation configuration; affect transfer (ATH), dual mediation (DMH), reciprocal mediation (RMH) and independent influences hypothesis (IIH) were later tested using structural equation model by Homer (1990). The DMH was again found to be superior to all the remaining models using the print advertisements (Homer, 1990). Brown and Stayman (1992) in their meta analysis also found Aad to be a construct important to be important in explaining the advertising effect. Recent researches based on new settings are exploring the role of Aad. Novelty and usefulness the two dimensions of creativity are found to be influencing the
effectiveness of the ad and this relationship is mediated by $A_{ad}$ (Sheinin et al., 2011). In the aforementioned study Sheinin, Varki and Ashley (2011) tested the differential effect of creativity dimensions novelty and usefulness, on ad effectiveness and brand trust mediated by $A_{ad}$. The results of their study showed that novelty influenced both; the ad effectiveness and brand trust, but usefulness was found to be influencing only brand trust.

**H3:** Attitude towards advertising ($A_{ad}$) mediates the influence of creativity on brand attitudes.

**H4:** Attitude towards advertising ($A_{ad}$) mediates the influence of trust on brand attitudes.

### 2.6. Theoretical Foundations

#### 2.6.1. Elaboration Likelihood Model (ELM)

The theory was proposed by Petty and Cacioppo (1986) based on their general theory of attitude change. ELM explains persuasion using two routes of attitude change; peripheral and central. The information that people evaluate based on the thoughtful consideration of its merit causes the attitude change through the central route. The peripheral route relies on simplified rules of evaluating the information based on cues. Thus the model explains the motivation required to process any persuasive information. Based on this motivation the information is processed and it may or may not change the attitude. High elaboration is the conditions when a person is highly engaged and is able to engage in processing the persuasive communication, whereas in low elaboration either the ability or motivation of the person to think about the message is absent (Petty & Cacioppo, 1983). The model is also explained using the advertising communication perspective. The major implication of the model is that attitude change occurring through the central route uses more cognition and hence is
likely to be permanent whereas the attitude change following the peripheral route may be temporary. The peripheral route lacks the cognitive effort by the person processing the information thus he/she rely only on the cues and thus the information is not judged on the basis of its merits.

Divergent ads are considered to require more elaboration (Robert & Xiaojing, 2004) and hence for processing the creative ads the consumer should require more cognitive resources. At the same time divergent ads provide peripheral cues to consumer so that he can be involved in processing the ad even in absence of any other motivation (Robert & Xiaojing, 2004). Thus the role of divergence appears to be interesting as while it seems to give peripheral cues at the same time invoke central route of persuasion. Relevance on the other hand refers to the dimensions indicating the meaningfulness and utility of a particular ad and thus must use a central route to persuasion (Sheinin et al., 2011). Divergence part of the ad creativity thus can be attributed to hedonic elements and the relevance part is contributed by the utilitarian aspects of the ad. Trust in advertising has one determinant common with relevance i.e. usefulness thus the contribution of trust in forming the attitude towards advertising may follow the central route.

2.6.2. The Ad Processing Model
The ad processing model proposed by Maclnnis, and Jaworski (1989) is based on ability, motivation and the opportunity to process information related to brand. The ad processing considers the influence of types of needs on processing and nature of processing. It also links elements of processing and the brand attitudes using the emotional and cognitive responses used in attitude formation. The authors claim their model to be more comprehensive than the ELM as it suggests six attitude formation processes. The types of needs identified in the model are utilitarian and expressive
based on the problem solving and socially expressive utility of the product respectively. The model classifies and differentiates the variables into three classes; antecedent, processing and consequences. Thus the need, motivation, ability, opportunity and exposure are the stimulus required for initiating the ad information processing. After going through a number of levels the emotional and cognitive responses forming the attitudes are consequences.

Thus creative advertising increases chances of an ad to get processed in consumers’ mind by providing the motivation for the same. At the same time MacInnis, and Jaworski talk about the credibility of the ad message absence of which may lead to anger that is an emotional response (MacInnis & Jaworski, 1989). The credibility may be of the source or the ad message altogether but it has indirect linkages with trust in advertising. Role of divergence and relevance in the information processing can be explained using the processing part of the model. Again the combination of cognition and emotion in attitude building can justify the role of creativity. Thus using the ad processing model seeking the explanation of role of creativity and trust together in the advertising effects gives interesting propositions.

Explaning the model proposed in this study using the ELM and the ad processing model will compare both the models of information processing. Thus the following hypotheses attempt to test the processing of perceived creative or noncreative information by consumers, also testing the divergent ads for a possible influence on consumer attention and motivation to process information will in turn explain how the dimensions of creativity affect the ad information processing.

**H5:** Creativity in advertising leads to increased consumer attention.

**H5 (a):** Divergence component of creativity in advertising leads to increased consumer attention.
**H6:** Creativity in advertising motivates consumer to process the ad information.

**H6 (a):** Divergence component of creativity in advertising motivates consumer to process the ad information.

![Diagram](image)

**Figure 1: Proposed Framework**

Divergence and relevance are inherent determinants of advertising creativity not shown in the framework. The relationship between trust in advertising and attitude towards advertising has no empirical evidence in the literature. The proposed framework for the first time attempts to explain the influence of trust and creativity on the advertising effectiveness. The framework also explores the similarities and differences between the action of creativity dimensions and trust. The relationship of creativity with the attitude towards advertising and the brand has some empirical evidences but the results differ depending on conceptualizations of creativity and the context. As far as purchase intentions and creativity are concerned there are very few studies exploring this relationship.