# Dissertation Project on

# Hierarchy Of Effect Model In Synergy of Creative Advertisement

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2K12/MBA/58

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# CERTIFICATE

This is to certify that the Project Report titled "**Hierarchy Of Effect Model In Synergy of Creative Advertisement**", is a bonafide work carried out by Ms. Shipra Gupta of MBA 2012-14 and submitted to Delhi School of Management, Delhi Technological University, Bawana Road, Delhi-42 in partial fulfillment of the requirement for the award of the Degree of Masters of Business Administration.

Signature of Guide                                                Signature of Head (DSM)

Place:

Date:

# DECLARATION

I Shipra Gupta (2K12/MBA/58), student of Delhi School of Management would like to state that I have pursued research project under guidance of Dr.Rajan Yadav, Associate Professor, Delhi School Of Management,DTU.

Date:                                                                                          Shipra Gupta

                                                                                                   2K12/MBA/58

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Last but not the least, I would like to thank all our on-line as well as the on-field respondents who provided a part of their very valuable time to us and took all the pain in providing us data and feedback which helped us in smoothly carrying out our project.

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# CHAPTER-1 ADVERTISEMENT

## 1.1  ORIGIN OF ADVERTIEMENT

The origin of advertising does not lie in the modern industrial age, but it has its roots in the remote past. Thousands of years ago most people were engaged in hunting, farming, or handicraft related activities. They used to barter products among themselves. Distribution was limited to how far the vendor could walk and distribute, advertising was limited to how loud they could shout. Perhaps the earliest form of advertising was simply the trader shouting out the fact that he existed and naming what he had to sell in the local market place.

As an instrument of marketing, advertising was an effective through multiple sales people reaching many people at one time. Then it had used the media as a tool.

The American marketing association defines advertising as "any paid form of non-personal presentation and promotion of ideas, goods or services by an identified sponsor". Advertising doesn't change the physical properties of the product but then also it is the most compulsory expense for creating demand for the product.

History

Egyptians used papyrus to make sales messages and wall posters. Commercial messages and political campaign displays have been found in the ruins of Pompeii and ancient Arabia. Lost and found advertising on papyrus was common in Ancient Greece and Ancient Rome. Wall or rock painting for commercial advertising is another manifestation of an ancient advertising form, which is present to this day in many parts of Asia, Africa, and South America. The tradition of wall painting can be traced back to Indian rock art paintings that date back to 4000 BCE.

In ancient China, the earliest advertising known was oral, as recorded in the Classic of Poetry (11th to 7th centuries BC) of bamboo flutes played to sell candy. Advertisement usually takes in the form of calligraphic signboards and inked papers. A copper printing plate dated back to the Song dynasty used to print posters in the form of a square sheet of paper with a rabbit logo with "Jinan Liu's Fine Needle Shop" and "We buy high quality steel rods and make fine quality needles, to be ready for use at home in no time" written above and below is considered the world's earliest identified printed advertising medium. In Europe, as the towns and cities of the Middle Ages began to grow, and the general populace was unable to read, instead of signs that read "cobbler", "miller", "tailor", or "blacksmith" would use an image associated with their trade such as a boot, a suit, a hat, a clock, a diamond, a horse shoe, a candle or even a bag of flour. Fruits and vegetables were sold in the city square from the backs of carts and wagons and their proprietors used street callers (town criers) to announce their whereabouts for the convenience of the customers.

In the 18th century advertisements started to appear in weekly newspapers in England. These early print advertisements were used mainly to promote books and newspapers, which became increasingly affordable with advances in the printing press; and medicines, which were increasingly sought after as disease ravaged Europe. However, false advertising and so-called "quack" advertisements became a problem, which ushered in the regulation of advertising content.

19th century

Thomas J. Barratt from London has been called "the father of modern advertising". Working for the Pears Soap Company, Barratt created an effective advertising campaign for the company products, which involved the use of targeted slogans, images and phrases. One of his slogans, ""Good morning. Have you used Pears' soap?" was famous in its day and into the 20th century. Under Barratt's guidance, Pears Soap became the world's first legally registered brand.

An advertising tactic that he used was to associate the Pears brand with high culture and quality. Most famously, he used the painting Bubbles by John Everett Millais as an advertisement by adding a bar of Pears soap into the foreground. (Millais protested at this alteration of his work, but in vain as Barrat had bought the copyright.Barratt continued this theme with a series of adverts of well-groomed middle-class children, associating Pears with domestic comfort and aspirations of high society.

Barrat established Pears Annual in 1891 as a spin-off magazine which promoted contemporary illustration and colour printing and in 1897 added the Pears Cyclopedia a one-volume encyclopedia. From the early 20th century Pears was famous for the annual "Miss Pears" competition in which parents entered their children into the high-profile hunt for a young brand ambassador to be used on packaging and in consumer promotions. He recruited scientists and the celebrities of the day to publicly endorse the product. Lillie Langtry, a British music hall singer and stage actress with a famous ivory complexion, received income as the first woman to endorse a commercial product, advertising Pears Soap.

Barratt introduced many of the crucial ideas that lie behind successful advertising and these were widely circulated in his day. He constantly stressed the importance of a strong and exclusive brand image for Pears and of emphasizing the product's availability through saturation campaigns. He also understood the importance of constantly reevaluating the market for changing tastes and mores, stating in 1907 that "tastes change, fashions change, and the advertiser has to change with them. An idea that was effective a generation ago would fall flat, stale, and unprofitable if presented to the public today. Not that the idea of today is always better than the older idea, but it is different – it hits the present taste.

As the economy expanded across the world during the 19th century, advertising grew alongside. In the United States, the success of this advertising format eventually led to the growth of mail-order advertising.

In June 1836, French newspaper La Presse was the first to include paid advertising in its pages, allowing it to lower its price, extend its readership and increase its profitability and the formula was soon copied by all titles. Around 1840, Volney B. Palmer established the roots of the modern day advertising agency in Philadelphia. In 1842 Palmer bought large amounts of space in various newspapers at a discounted rate then resold the space at higher rates to advertisers. The actual ad – the copy, layout, and artwork – was still prepared by the company wishing to advertise; in effect, Palmer was a space broker. The situation changed in the late 19th century when the advertising agency of N.W. Ayer & Son was founded. Ayer and Son offered to plan, create, and execute complete advertising campaigns for its customers. By 1900 the advertising agency had become the focal point of creative planning, and advertising was firmly established as a profession. Around the same time, in France, Charles-Louis Havas extended the services of his news agency, Havas to include advertisement brokerage, making it the first French group to organize. At first, agencies were brokers for advertisement space in newspapers. N. W. Ayer & Son was the first full-service agency to assume responsibility for advertising content. N.W. Ayer opened in 1869, and was located in Philadelphia.

20th century

Advertising increased dramatically in the United States as industrialization expanded the supply of manufactured products. In order to profit from this higher rate of production, industry needed to recruit workers as consumers of factory products. It did so through the invention of mass marketing designed to influence the population's economic behavior on a larger scale. In the 1910s and 1920s, advertisers in the U.S. adopted the doctrine that human instincts could be targeted and harnessed – "sublimated" into the desire to purchase commodities. Edward Bernays, a nephew of Sigmund Freud, became associated with the method and is now often considered the founder of modern advertising.

The tobacco industry was one of the firsts to make use of mass production, with the introduction of the Bonsack machine to roll cigarettes. The Bonsack machine allowed the production of cigarettes for a mass markets, and the tobacco industry needed to match such an increase in supply with the creation of a demand from the masses through advertising. The tobacco companies pioneered the new advertising techniques when they hired Bernays to create positive associations with tobacco smoking.

Advertising was also used as a vehicle for cultural assimilation, encouraging workers to exchange their traditional habits and community structure in favor of a shared "modern" lifestyle.An important tool for influencing immigrant workers was the American Association of Foreign Language Newspapers (AAFLN). The AAFLN was primarily an

advertising agency but also gained heavily centralized control over much of the immigrant press.

At the turn of the 20th century, there were few career choices for women in business; however, advertising was one of the few. Since women were responsible for most of the purchasing done in their household, advertisers and agencies recognized the value of women's insight during the creative process. In fact, the first American advertising to use a sexual sell was created by a woman – for a soap product. Although tame by today's standards, the advertisement featured a couple with the message "The skin you love to touch".

Advertisement for a live radio broadcast, sponsored by a milk company and published in the Los Angeles Times on May 6, 1930

In the early 1920s, the first radio stations were established by radio equipment manufacturers and retailers who offered programs in order to sell more radios to consumers. As time passed, many non-profit organizations followed suit in setting up their own radio stations, and included: schools, clubs and civic groups.

When the practice of sponsoring programs was popularized, each individual radio program was usually sponsored by a single business in exchange for a brief mention of the business' name at the beginning and end of the sponsored shows. However, radio station owners soon realized they could earn more money by selling sponsorship rights in small time allocations to multiple businesses throughout their radio station's broadcasts, rather than selling the sponsorship rights to single businesses per show.

Public service advertising in WW2

The advertising techniques used to promote commercial goods and services can be used to inform, educate and motivate the public about non-commercial issues, such as HIV/AIDS, [citation needed] political ideology, energy conservation and deforestation.

Advertising, in its non-commercial guise, is a powerful educational tool capable of reaching and motivating large audiences. "Advertising justifies its existence when used in the public interest – it is much too powerful a tool to use solely for commercial purposes." Attributed to Howard Gossage by David Ogilvy.

Public service advertising, non-commercial advertising, public interest advertising, cause marketing, and social marketing are different terms for (or aspects of) the use of sophisticated advertising and marketing communications techniques (generally associated with commercial enterprise) on behalf of non-commercial, public interest issues and initiatives.

In the United States, the granting of television and radio licenses by the FCC is contingent

upon the station broadcasting a certain amount of public service advertising. To meet these requirements, many broadcast stations in America air the bulk of their required public service announcements during the late night or early morning when the smallest percentage of viewers are watching, leaving more day and prime time commercial slots available for high-paying advertisers.

Public service advertising reached its height during World War I and World War II under the direction of more than one government. During WWII President Roosevelt commissioned the creation of The War Advertising Council (now known as the Ad Council) which is the nation's largest developer of PSA campaigns on behalf of government agencies and non-profit organizations, including the longest-running PSA campaign, Smokey Bear.

Commercial television in the 1950s

This practice was carried over to commercial television in the late 1940s and early 1950s. A fierce battle was fought between those seeking to commercialise the radio and people who argued that the radio spectrum should be considered a part of the commons – to be used only non-commercially and for the public good. The United Kingdom pursued a public funding model for the BBC, originally a private company, the British Broadcasting Company, but incorporated as a public body by Royal Charter in 1927. In Canada, advocates like Graham Spry were likewise able to persuade the federal government to adopt a public funding model, creating the Canadian Broadcasting Corporation. However, in the United States, the capitalist model prevailed with the passage of the Communications Act of 1934 which created the Federal Communications Commission (FCC). However, the U.S. Congress did require commercial broadcasting companies to operate in the "public interest, convenience, and necessity".Public broadcasting now exists in the United States due to the 1967 Public Broadcasting Act which led to the Public Broadcasting Service (PBS) and National Public Radio (NPR).

In the early 1950s, the DuMont Television Network began the modern practice of selling advertisement time to multiple sponsors. Previously, DuMont had trouble finding sponsors for many of their programs and compensated by selling smaller blocks of advertising time to several businesses. This eventually became the standard for the commercial television industry in the United States. However, it was still a common practice to have single sponsor shows, such as The United States Steel Hour. In some instances the sponsors exercised great control over the content of the show – up to and including having one's advertising agency actually writing the show. The single sponsor model is much less prevalent now, a notable exception being the Hallmark Hall of Fame.

Media diversification in the 1960s

In the 1960s, campaigns featuring heavy spending in different mass media channels became more prominent. For example, the Esso Gasoline Company spent hundreds of millions of dollars on a brand awareness campaign built around the simple and alliterative theme Put a Tiger in Your Tank. Psychologist Ernest Dichter and DDB Worldwide copywriter Sandy Sulcer learned that motorists desired both power and play while driving, and chose the tiger as an easy-to-remember symbol to communicate those feelings. The North American and later European campaign featured extensive television and radio and magazine ads, including photos with tiger tails supposedly emerging from car gas tanks, promotional events featuring real tigers, billboards, and in Europe station pump hoses "wrapped in tiger stripes" as well as pop music songs. Tiger imagery can still be seen on the pumps of successor firm ExxonMobil.

Cable television from the 1980

The late 1980s and early 1990s saw the introduction of cable television and particularly MTV. Pioneering the concept of the music video, MTV ushered in a new type of advertising: the consumer tunes in for the advertising message, rather than it being a by-product or afterthought. As cable and satellite television became increasingly prevalent, specialty channels emerged, including channels entirely devoted to advertising, such as QVC, Home Shopping Network, and ShopTV Canada.

On the Internet from the 1990s

With the advent of the ad server, marketing through the Internet opened new frontiers for advertisers and contributed to the "dot-com" boom of the 1990s. Entire corporations operated solely on advertising revenue, offering everything from coupons to free Internet access. At the turn of the 20th to 21st century, a number of websites, including the search engine Google, started a change in online advertising by emphasizing contextually relevant ads based on an individual's browsing interests. This has led to a plethora of similar efforts and an increasing trend of interactive advertising.

The share of advertising spending relative to GDP has changed little across large changes in media. For example, in the US in 1925, the main advertising media were newspapers, magazines, signs on streetcars, and outdoor posters. Advertising spending as a share of GDP was about 2.9 percent. By 1998, television and radio had become major advertising media. Nonetheless, advertising spending as a share of GDP was slightly lower – about 2.4 percent.

A recent advertising innovation is "guerrilla marketing", which involves unusual approaches such as staged encounters in public places, giveaways of products such as cars that are covered with brand messages, and interactive advertising where the viewer can respond to become part of the advertising message. Guerrilla advertising is becoming

increasingly more popular with a lot of companies. This type of advertising is unpredictable and innovative, which causes consumers to buy the product or idea. This reflects an increasing trend of interactive and "embedded" ads, such as via product placement, having consumers vote through text messages, and various innovations utilizing social network services such as Facebook or Twitter.

The advertising business model has also been adapted in recent years. A new development is media for equity. Here, advertising is not sold, but provided to start-up companies in return for equity. If the company grows and is sold, media companies receive cash for their shares.

Domain owners (usually those who buy domains as an investment) sometimes "park" their domains and allow advertising companies to place ads on their sites in return for a per-click payment.

## 1.2   IMPACT OF ADVERTISEMENT

Advertising plays an important role in today's competitive business world. It provides benefits to Manufacturers, Retailers, Customers, Salesman and Society as well.

**1.  Introduces a New Product:**
Advertising is used to introduce a new product in the market. It helps to compete with establish brands and, thereby, ensures the survival and success of new product.

**2.  Creates Demand for Product:**
Advertising creates demand for the product. Advertising spread information about the product or services and makes consumers aware about it through various mass media which makes positive effect on the mind of the people and create demand for the product.

**3.  Expand Market:**
It helps in expanding local markets, to national level and even to international level. Trading at national and international level is impossible without **advertising**

**4.  Assists Personal Selling:**
Advertising reaches a prospect before a salesman could. The prospect is well informed through advertising. Makes the salesman's job easier.

**5.  Building Brand Image:**
The purpose of repeat advertisings is to make people more brands conscious. Once good brand image is developed, buyers generally become brand loyal. Money spent on advertising is a long term investment to build brand and company image.

**6.  Reduces the cost of goods:**
Advertising generates more demand, which leads to large scale production and distribution. This results in economies in large scale which in turn reduces cost of goods.

**7.  Persuades prospects:**
Every competitor makes superior claims of his product. Therefore, a prospect needs to persuade to buy products. So, the role of Advertising is not only to inform but also to persuade.

**8. Employment:**
Advertising provides employment in the field of advertising to copywriters,
Models, etc. It provides indirect employment in society due to large scale production and distribution.

# 1.3   ROLE OF ADVERTISING IN MARKETING MIX

Marketing mix refers to advertising combination of four elements of marketing useful for large-scale marketing. Such elements are: Production, Price, Place, and
Promotion (4 Ps).
According to W.J. Stanton "Marketing mix is the term used to describe the combination of the four inputs which constitute the core of advertising company's marketing system: the product, the price structure, the promotional activities and the distribution system".

**Advertising and elements of marketing mix:**

**1.  Advertising and product:**
Product is the core element in the marketing mix. The market demand finally depends on the popularity and utility of the product. Popularity again depends on the Quality, benefits and uses of the product. It is necessary to give publicity to physical and other features of the product. Such information needs to be communicated to the prospects through advertising.
**2.  Advertising and price:**
Buyers are always sensitive about the market price. They shift from one product to the other due to quality or price. Price charged should be reasonable. This is necessary for the support and co-operation of consumers.
**3.  Advertising and Place:**
Place relates to physical distribution which is possible through various channels of distribution. Advertiser has to decide whether to adopt direct or indirect channels of also useful for large-scale distribution. Advertising plays a crucial role to ensure smooth distribution of goods and keep the consumers well-informed.
**4.  Advertising and Promotion:**
Promotion is perhaps the most important element in the marketing mix. Companies introduce sales promotion campaigns for capturing market. Price discounts and schemes like buy one, get one free are also offered as sales promotion. Various sales promotion techniques are introduced at the consumer and dealer levels. Window display, provision of after sales services and coordinal public relations also facilitate sales promotion. Massive advertising is useful to support the sales promotion campaigns.

# 1.4 AIDA FORMULA IN ADVERTISING

**The AIDA formula in advertising was suggested by E.K. Strong in his book "the psychology of selling." This formula suggests the steps in the process of advertising. The term AIDA is a short form derived from the four words:**

A    ATTENTION

I    INTEREST

D    DESIRE

A    ACTION

**a) A = Attracting Attention:**

It involves attention element of an advertisement which „catches the eye" and attract attention. A person is likely to be attracted to advertisements which concerns him and will be useful for him. In order to attract the attention of reader, it is necessary to provide relevant information.

**b) I = Moving Interest:**

This is the second step to consumer's response. It is called "from eye to mind" or "from attention to interest". As attention should be favorable, interest also should be favorable. All good advertisements start with consumer's point of interest. An advertiser's approach should be to establish with the consumer, who is advertising prospective buyer for the advertised product

**c) D = Creating Desire:**

The main job of advertising is the transformation of an interest into advertising desire in the consumer's mind for possessing that product. Some methods for creating advertising desire which turn product interest into a buying desire.

- Present benefits that the consumer will gain.
- How to use or operate the product?
- Show the troubles that can be avoided by product purchase.
- Use prestige, pleasure and social approval angles.

**d) A = Securing Action:**

This is the last stage in response to the advertisements. It prompts action and turns prospects into buyers of the product. It is very important stage because it decides the success and failure of advertisement. Complete information including price of the product, quantity, etc., should be given to help the person to make a purchase decision. Similarly, expected action can be secured by adopting various
techniques such as, gifts, samples, installment facilities, free demonstration etc. by using phrases "Don't delay", "Buy now", "sale", "Limited Stock"…etc. action is generated

# CHAPTER-2 CREATIVE ADVERTISMENT

## 2.1 ORIGIN OF CREATIVE ADVERTISEMENT IN MAKING CREATIVE ADVERTISEMNT

### The Creative Revolution of the 1960s

The concept of creativity in advertising was not discussed much until the 1960s, when a sea change in the way of producing advertising transformed the field forever. The central feature of this *Creative Revolution* was that creativity came to be valued over the formulas and research that previously drove the production of ads.

Creative teams, a mainstay of nearly all agencies since the 1960s, did not exist prior to that time. The reigning paradigm was *reason-why* advertising that spoke to consumers in terms of *unique selling propositions* (USPs). The chief proponent of this approach was Rosser Reeves of the Ted Bates Advertising Agency in New York City. In retrospect, Reeves must be considered one of the great figures of 20th-century American advertising, but both he and his approach lost favor as the Creative Revolution got underway.

A look at one of Reeves's best known TV commercials shows the essence of his approach. Reeves graphically depicted different pains and claimed that Anacin would relieve them all. This no-nonsense approach specified a USP: *Anacin relieves all types of pain.* Reeves (and those who followed him) produced hard-hitting advertising of this sort; it worked by hammering messages into consumers' minds, sometimes rather literally. Consumers did not like these ads much, even if they understood the messages. Critics within advertising felt the ads lacked any subtlety, finesse, or creativity. A new wave in advertising style in the 1960s would produce ads that were both highly communicative and liked by consumers.

### CREATIVITY IN ADVERTISING

  "Creativity is seeing something new when you look at something old; it is all heart of civilization and is the driving force of revolution." - David Ogilvy.   It is an accepted fact that there should be an element of creativity in an advertisement. This creativity is something new, unique, extreme attractive and appealing to the consumers. In fact, advertising itself is advertisement creative process. It is the outcome of long term planning and hard work on the part of the copy writer or artist who prepares the final copy of the advertisement. This is natural as creative ideas do not come over night. They are required to be developed through systematic thinking process.

### Facts of creativity in advertising

Creative advertising needs to imaginative, intelligent, sharp, to the point and extremely catchy. It must motive people to purchase advertisement product. The message and appeal made should be able to make positive impact on the consumers. According to Albert Wesley, "Creativity is the ability to develop new useful ideas that produce desired results."

Creativity should focus the attention of the reader on the product and he must feel the urge to have that product for same benefit. This suggests that creative advertising should be able to create demand for the product when it is introduced for the first time.

**Significance of creativity in advertising:**

In their attempt to win their customers, a number of Advertising campaign during 2001 failed to cash creativity in advertising. Every promotional campaign was offered gold. Some offered gold coins, while others offered kilos of gold. These campaigns were all running simultaneously. No matter what product the customer bought, he would be sure of the gold offer. Such campaigns failed to generate brand loyalty. A good promotion is one that ensures repeated purchases by customers.

Creativity makes advertisement popular among the consumers and motivates them to purchase advertisement specific product. The advertising message is received well by the target audience for follow-up action. Naturally, creative advertising facilities sales promotion.
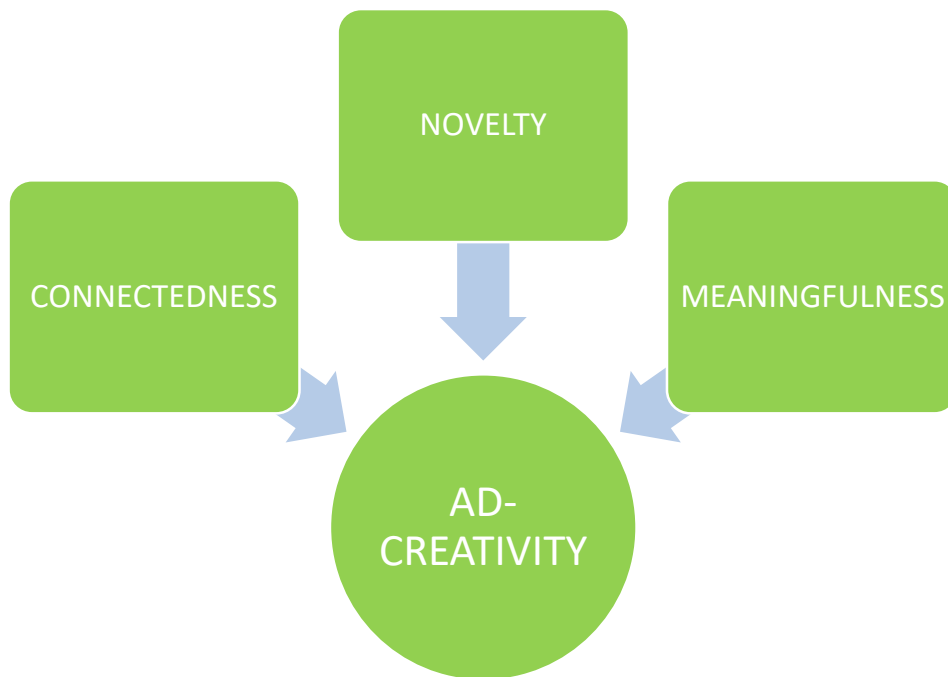
**Impact of Creative advertising:**

- It creates quick demand for a newly introduced product.
- It creates awareness about the product in the mind of prospects.
- Creative advertising creates desire and motivates consumers to purchase the product.
- Creative advertising quickly draws the attention of people towards the strong points of the product and promotes its sale. Many products such as colour TV,
- Computers, Washing machine, etc. get popular support from consumers due to their advertising.
- Creative advertising makes consumers conscious of their needs.

## 2.2 DEFINATION OF CREATIVE ADVERTISEMENT

Ang and Low (2000) explore the influence of three creativity dimensions
Novelty, meaningfulness, and emotion on ad attitude, brand attitude, and purchase intention. In a follow- up study, Ang, Lee, and Leong (2007) use a three-component definition of ad creativity (novelty, meaningfulness, and connectedness) and find evidence that creative ads have favorable effects on responses such as recall and brand attitudes. Recently, Till and Baack (2005) concluded that creative ads facilitate unaided recall, but not aided recall, intentions, or attitudes.

**THREE COMPENENTS OR DIMENSIONS OF AD CREATIVITY**



**3   P'S OF CREATIVE ADVERTISEMENTS**
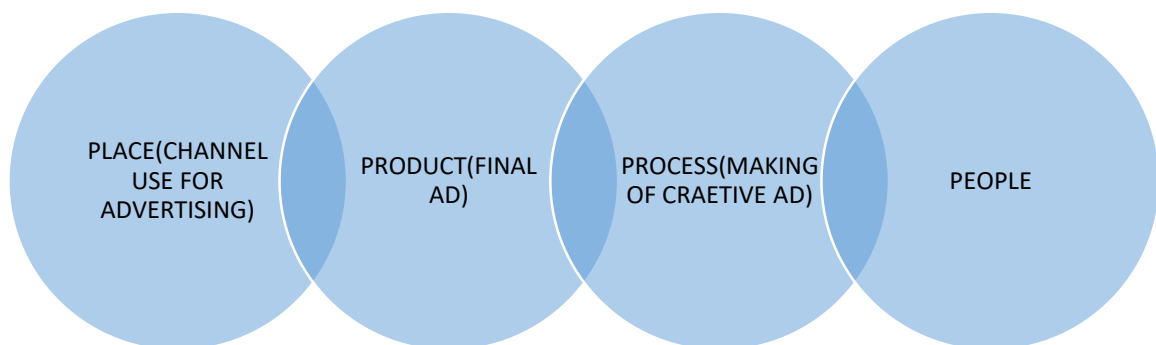
## 2.3 DEFINING AD CREATIVITY AS DIVERGENCE

Ad creativity has been defined in two major ways in the literature. Some researchers conclude that ad creativity is deter- mined by divergence (e.g., Till and Baack 2005). Divergence refers to the extent to which an ad contains elements that are novel, different, or unusual (Smith and Yang 2004). Smith et al. (2007) examined the divergence factors developed in the pioneering research of Guilford (1950, 1956) and Torrance (1972) and identified five factors that could account for the ways in which divergence could be achieved in advertising: originality, flexibility, elaboration, synthesis, and artistic value.

**The definitions of the divergence dimensions are:**

1.  **Originality:**
    Ads that contain elements that are rare, surprising, or move away from the obvious and commonplace.

2.  **Flexibility:**
    Ads that contain different ideas or switch from one perspective to another**.**

3.  **Elaboration:**
    Ads that contain unexpected details or finish and extend basic ideas so they become more intricate, complicated, or sophisticated.

4.  **Synthesis:**
    Ads that combine, connect, or blend normally unrelated objects or ideas.

5.  **Artistic value:**
    Ads that contain artistic verbal impressions or attractive colors or shapes.

## 2.4 DEFINING AD CEATIVITY AS RELEVANCE

While most researchers agree that divergence is a central determinant of creativity, many argue that the ad also must be relevant (Besemer and O'Quinn 1986; Besemer and Treffinger 1981; Chandy and Tellis 1998; Haberland and Dacin 1992; Jackson and Messick 1965; Smith and Yang 2004; Thorson and Zhao 1997). In marketing, there has been a long interest in the relevance component of ad creativity, so there is a rich background on what makes an ad "personally relevant" to consumers and how this relevance can be expected to influence ad processing and response (see, e.g., MacInnis and Jaworski 1989). Thus, the relevance component of creativity reflects the extent to which ad elements are meaningful, useful, or valuable to the consumer. According to Smith et al. (2007, p. 820)

**It can be achieved in two ways:**

**1. Ad-to-consumer relevance:**

"Ad-to-consumer relevance" refers to situations where the ad contains execution elements that are meaningful to consumers. For example, using Beatles music in an ad could create a meaningful link to Baby Boomers, thereby making the ad relevant to them.

**2. Brand-to-consumer relevance**:

"Brand-to-consumer relevance" refers to situations where the advertised brand (or product category) is relevant to potential buyers. For example, the advertisement could show the brand being used in circumstances familiar to the consumer (Thorson and Zhao 1997).

## 2.5 THE DIVERGENCE × RELEVANCE (D × R) INTERACTION APPROACH TO AD CREATIVITY

Given that divergence and relevance are the conceptual determinants of ad creativity, it is important to understand whether their combination has a linear (additive) or nonlinear (multiplicative) effect on dependent variables. Theoretically, Smith and Yang (2004) reviewed research across different domains and found that most researchers agreed that creativity occurs only when both divergence and relevance are high. This suggests the possibility of a nonlinear relationship, which was empirically tested over a series of studies by Smith et al. (2007). Results showed that although the main effects were often significant, they were qualified by significant D × R interactions across all of the dependent variables. This indicates that when meaningful variation exists in both divergence and relevance, a D × R interaction effect can be expected. Because this study follows the D × R paradigm.

# CHAPTER-3 USE OF DIFFERENT ELEMENTS IN BUILDING CREATIVE ADVERTISEMNT

## 3.1 USE OF INFORMATION TECHNOLOGY

Use the Internet to deliver promotional marketing messages to consumers. It includes email marketing, search engine marketing, social media marketing, many types of display advertising (including web banner advertising), and mobile advertising. Like other advertising media, online advertising frequently involves both a publisher, who integrates advertisements into its online content, and an advertiser, who provides the advertisements to be displayed on the publisher's content. Other potential participants include advertising agencies who help generate and place the ad copy, an ad server who technologically delivers the ad and tracks statistics, and advertising affiliates who do independent promotional work for the advertiser.

Online advertising is a large business and is growing rapidly. In 2011, Internet advertising revenues in the United States surpassed those of cable television and nearly exceeded those of broadcast television in 2012, Internet advertising revenues in the United States totaled $36.57 billion, a 15.2% increase over the $31.74 billion in revenues in 2011. U.S. internet ad revenue hit a historic high of $20.1 billion for the first half of 2013, up 18% over the same period in 2012.Online advertising is widely used across virtually all industry sectors.

Despite its popularity, many common online advertising practices are controversial and increasingly subject to regulation. Furthermore, online ad revenues may not adequately replace other publishers' revenue streams. Declining ad revenue has led some publishers to hide their content behind paywalls.

In early days of the Internet, online advertising wasn't allowed. For example, two of the predecessor networks to the Internet, ARPANET and NSFNet, had "acceptable use policies" that banned network "use for commercial activities by for-profit institutions".The NSFNet began phasing out its commercial use ban in 1991.

*Email*. The first widely publicized example of online advertising was conducted via electronic mail. On 3 May 1978, a marketer from DEC (Digital Equipment Corporation), Gary Thuerk, sent an email to most of the ARPANET's American west coast users, advertising an open house for a new model of a DEC computer. Despite the prevailing acceptable use policies, electronic mail marketing rapidly expanded and eventually became known as "spam."

The first known large-scale non-commercial spam message was sent on 18 January 1994 by an Andrews University system administrator, by cross-posting a religious message to all USENET newsgroups. Four months later, Laurence Canter and Martha Siegel, partners in a law firm, broadly promoted their legal services in a USENET posting titled "Green Card Lottery – Final One?" Canter and Siegel's Green Card USENET spam raised the profile of online advertising, stimulating widespread interest in advertising via both Usenet and traditional email. More recently, spam has evolved into a more industrial operation, where spammers use armies of virus-infected computers (botnets) to send spam remotely.

*Display Ads*. Online banner advertising began in the early 1990s as page owners sought additional revenue streams to support their content. Commercial online service Prodigy displayed banners at the bottom of the screen to promote Sears products.The first clickable web ad was sold by Global Network Navigator in 1993 to a Silicon Valley law firm. In 1994, web banner advertising became mainstream when HotWired, the online component of Wired Magazine, sold banner ads to AT&T and other companies. The first AT&T ad on HotWired had a 44% click-through rate, and instead of directing clickers to AT&T's website, the ad linked to an online tour of seven of the world's most acclaimed art museums.

*Search Ads*. GoTo.com (renamed Overture in 2001, and acquired by Yahoo! in 2003) created the first search advertising keyword auction in 1998. Google launched its "AdWords" search advertising program in 2000 and introduced quality-based ranking allocation in 2002, which sorts search advertisements by a combination of bid price and searchers' likeliness to click on the ads.

*Recent Trends*. More recently, companies have sought to merge their advertising messages into editorial content or valuable services. Examples include Red Bull's Red Bull Media House streaming Felix Baumgartner's jump from space online, Coca-Cola's online magazines, and Nike's free applications for performance tracking. Advertisers are also embracing social media and mobile advertising; mobile ad spending has grown 90% each year from 2010 to 2013.

Delivery Methods

Display advertising

Its advertising message visually using text, logos, animations, videos, photographs, or other graphics. Display advertisers frequently target users with particular traits to increase the ads' effect. Online advertisers (typically through their ad servers) often use cookies, which are unique identifiers of specific computers, to decide which ads to serve to a particular consumer. Cookies can track whether a user left a page without buying anything, so the advertiser can later retarget the user with ads from the site the user visited.

As advertisers collect data across multiple external websites about a user's online activity, they can create a detailed picture of the user's interests to deliver even more targeted advertising. This aggregation of data is called behavioral targeting. Advertisers can also target their audience by using contextual and semantic advertising to deliver display ads related to the content of the web page where the ads appear. Retargeting, behavioral targeting, and contextual advertising all are designed to increase an advertiser's return on investment, or ROI, over untargeted ads.

Advertisers may also deliver ads based on a user's suspected geography through geotargeting. A user's IP address communicates some geographic information (at minimum, the user's country or general region). The geographic information from an IP can be supplemented and refined with other proxies or information to narrow the range of possible location.For example, with mobile devices, advertisers can sometimes use a phone's GPS receiver or the location of nearby mobile towers. Cookies and other persistent data on a user's machine may provide help narrowing a user's location further.

*Web banner advertising*

Web banners or banner ads typically are graphical ads displayed within a web page. Many banner ads are delivered by a central ad server.

Banner ads can use rich media to incorporate video, audio, animations, buttons, forms, or other interactive elements using Java applets, HTML5, Adobe Flash, and other programs.

Frame ad (traditional banner)

Frame ads were the first form of web banner.The colloquial usage of "banner ads" often refers to traditional frame ads. Website publishers incorporate frame ads by setting aside a particular space on the web page. The Interactive Advertising Bureau's Ad Unit Guidelines proposes standardized pixel dimensions for ad units.

Pop-ups/pop-unders

A pop-up ad is displayed in a new web browser window that opens above a website visitor's initial browser window. A pop-under ad opens a new browser window under a website visitor's initial browser window.

Floating ad

A floating ad, or overlay ad, is a type of rich media advertisement that appears superimposed over the requested website's content. Floating ads may disappear or become less obtrusive after a preset time period.

Expanding ad

An expanding ad is a rich media frame ad that changes dimensions upon a predefined condition, such as a preset amount of time a visitor spends on a webpage, the user's click on the ad, or the user's mouse movement over the ad. Expanding ads allow advertisers to fit more information into a restricted ad space.

Trick banners

A trick banner is a banner ad where the ad copy imitates some screen element users commonly encounter, such as an operating system message or popular application message, to induce ad clicks.Trick banners typically do not mention the advertiser in the initial ad, and thus they are a form of bait-and-switch. Trick banners commonly attract a higher-than-average click-through rate, but tricked users may resent the advertiser for deceiving them.

Interstitial ads

An interstitial ad displays before a user can access requested content, sometimes while the user is waiting for the content to load. Interstitial ads are a form of interruption marketing.

*Text ads*

A text ad displays text-based hyperlinks. Text-based ads may display separately from a web page's primary content, or they can be embedded by hyperlinking individual words or phrases to advertiser's websites. Text ads may also be delivered through email marketing or text message marketing. Text-based ads often render faster than graphical ads and can be harder for ad-blocking software to block.

Search Engine Marketing (SEM)

Search Engine Marketing, or SEM, is designed to increase a website's visibility in search engine results pages (SERPs). Search engines provide sponsored results and organic (non-sponsored) results based on a web searcher's query. Search engines often employ visual cues to differentiate sponsored results from organic results. Search engine marketing includes all of an advertiser's actions to make a website's listing more prominent for topical keywords.

*Search Engine Optimization (SEO)*

Search Engine Optimization, or SEO, attempts to improve a website's organic search rankings in SERPs by increasing the website content's relevance to search terms. Search engines regularly update their algorithms to penalize poor quality sites that try to game their rankings, making optimization a moving target for advertisers. Many vendors offer SEO services.

*Sponsored search*

Sponsored search (also called sponsored links or search ads) allows advertisers to be included in the sponsored results of a search for selected keywords. Search ads are often sold via real-time auctions, where advertisers bid on keywords. In addition to setting a maximum price per keyword, bids may include time, language, geographical, and other constraints. Search engines originally sold listings in order of highest bids. Modern search engines rank sponsored listings based on a combination of bid price, expected click-through rate, keyword relevancy, and site quality.

Social media marketing

Social media marketing is commercial promotion conducted through social media websites. Many companies promote their products by posting frequent updates and providing special offers through their social media profiles.

Mobile Advertising

Mobile advertising is ad copy delivered through wireless mobile devices such as smartphones, feature phones, or tablet computers. Mobile advertising may take the form of static or rich media display ads, SMS (Short Message Service) or MMS (Multimedia Messaging Service) ads, mobile search ads, advertising within mobile websites, or ads within mobile applications or games (such as interstitial ads, "advergaming," or application sponsorship). Industry groups such as the Mobile Marketing Association have attempted to standardize mobile ad unit specifications, similar to the IAB's efforts for general online advertising.

Mobile advertising is growing rapidly for several reasons. There are more mobile devices in the field, connectivity speeds have improved (which, among other things, allows for richer media ads to be served quickly), screen resolutions have advanced, mobile publishers are becoming more sophisticated about incorporating ads, and consumers are using mobile devices more extensively. The Interactive Advertising Bureau predicts continued growth in mobile advertising with the adoption of location-based targeting and other technological features not available or relevant on personal computers.

Email Advertising

Email advertising is ad copy comprising an entire email or a portion of an email message. Email marketing may be unsolicited, in which case the sender may give the recipient an option to opt-out of future emails, or it may be sent with the recipient's prior consent (opt-in).

*Chat advertising*

As opposed to static messaging, chat advertising refers to real time messages dropped to users on certain sites. This is done by the usage of live chat software or tracking applications installed within certain websites with the operating personnel behind the site often dropping adverts on the traffic surfing around the sites. In reality this is a subset of the email advertising but different because of its time window.

Online classified advertising

Online classified advertising is advertising posted online in a categorical listing of specific products or services. Examples include online job boards, online real estate listings, automotive listings, online yellow pages, and online auction-based listings. Craigslist and eBay are two prominent providers of online classified listings.

Adware

Adware is software that, once installed, automatically displays advertisements on a user's computer. The ads may appear in the software itself, integrated into web pages visited by the user, or in pop-ups/pop-unders. Adware installed without the user's permission is a type of malware.

Affiliate Marketing

Affiliate marketing (sometimes called lead generation) occurs when advertisers organize third parties to generate potential customers for them. Third-party affiliates receive payment based on sales generated through their promotion.

# 3.2 ANIMATION USE IN BUILDING A CREATIVE ADVERTISEMENT

## Animated characters becoming face of brands

*"Advertising is the most fun you can have with your clothes on."— Jerry Della Femina*

Remember Fido, the cool swanky doodle that endorsed 7 Up and the Pillsbury doughboy hooting ooo-ooh? Asian Paint's Gattu, ICICI's Chintamani, Air India's Maharajah, Sunfeast's Sunny-a few of these animated characters have a strong connect with many of us.

Fido, the cool swanky doodle that endorsed 7 Up

The Pillsbury doughboy hooting ooo-ooh?



Asian Paint's Gattu



Amul

Air India's Maharajah



ICICI's Chintamani

Sunfeast's Sunny



With the world of advertising turning more experimental, animated characters are increasingly becoming the face of Indian brands. And with more and more animated advertisements being shown on Indian television, it is evident that instead of using models or celebrities, companies are more open to using the tool of animation

This includes advertisements being made with the help of 2-D, 3-D and clay animation. And the animated advertisements cost same as the regular advertisements. These days, companies are trying to create a character that matches the characteristics of the brand, lending it a fresh look and promoting a new medium of communication.

Amaron Battery, Vinita Cucine, Tata sky, ICICI Prudential are a few of the several companies that have succeeded in presenting the brand in an animated version.

"An endorser must convey the character of the brand. Though celebrities help getting quick recognition there is a problem of multiple endorsements. Often celebrities become more powerful than a brand, which is known as 'dwarfing of the brand'. This is not the case with mascots," says Triton Communication director Sanjay Chakraborty.

The popularity is not only based on the response that these characters get, but also the fact that these faces have a higher recall value. Apart from a giving the brand a new perspective, such characters are remembered for a longer duration.

Celebrities get associated with too many products and therefore it is difficult to relate them with one particular brand. "With celebrities endorsing a number of brands, viewers are not much convinced," says Famous House of Animation production manager Sharath Shankar.

"When I think of Shahrukh Khan several brands such as Pepsi, Airtel, Santro, Emami come to my mind. Fido, however, will instantly remind me of 7 Up. The strength of mascots lies in effectively communicating the ethos of the brand and registering in the minds of consumers," agrees Mr Chakroborty.

The cost of creating these characters is as much as of a normal commercial. "It would cost about Rs 40-50 lakh to create claymation characters," says Mr Chakraborty. Lowe Advertising creative director Delna Sethna says: "The first Chintamani ad cost around Rs 7 lakh. We made three such ads, but the third one cost around Rs 15 lakh, because of more detailing in terms of sets and props."

Animated characters also give more scope for creativity and flexibility. The impact and success of the mascot, however, depends on how effectively it conveys the brand values and the ideals that consumers would associate with. Mascots have to be dynamic and must be adapted with changing times.

"As creators, we can design a completely new persona for the brand, we can make the animated character do anything, which is not always possible with models or celebrities," says Vaibhav Kumaresh, who crafted Chulbuli for Clinic Plus shampoo and was associated with Amaron Battery ad, an example of clay animation.

"When we scripted Chintamani, we wanted to project a middle-class Indian, who is constantly haunted by taxes and less savings. He was a projection of an average Indian's extended reality," says Ms Sethna.

"It was indeed a big risk for us and the client to use an animated character, but risk is also there when we use models or celebrities. But it paid off well. Now if presented with such an idea, other clients will not shy away from animated ads or characters," says Ms Sethna. "We have a print campaign for Croma, wherein we will use miniaturised characters," she adds.

So while 'Chintamani' of ICICI solves all your worries related to tax savings and good returns paving a new way for 'no chinta, only money' let Share Khan tell you how to smartly invest in stocks. With these and others setting the standards the trend is picking up fast and who knows

animated characters might soon start replacing the celebrities and models cluttering the Indian advertising industry today.

Vodafone zoozoo's

**Zoozoos: India's most adorable ad icons**

Zoozoos are undoubtedly the most admired advertisement icons in India. Zoozoos have turned into big celebrities, scripting one of the most successful stories in brand-building in the country

No advertisement campaign has become so popular among all age groups in such a short span of time as the Zoozoos have.

IPL Season 2 saw the birth of the Zoozoo for Vodafone: eggshell like characters created to tell a new value-added service story each time. afaqs! explores Zoozoo, and what went behind the making of it

Some find them akin to aliens; others insist they are animated cartoon characters, while a third bunch doesn't quite know what to make of it. Nevertheless, we have all been privy to these white, scrawny creatures with giant heads as they invade our TV screens during an IPL match.

In 2008, Vodafone had unveiled the 'Happy to Help' series during the first season of the Indian Premier League (IPL). With the launch of the second season, Vodafone has given birth to the Zoozoo: a special character created specifically to convey a value added service (VAS) offering in each of the newly released commercials.

What's interesting is that there are some 25 such commercials planned under this campaign, 10 of which are already on air. The aim is to release approximately one ad a day, to sustain interest till the end of the IPL.



**Comic relief**

The unlimited scope of accommodating creative talent and the knack for experimentation in the ad world has created a niche space for animation. "That is why we have so many

successful animated icons in the ad world," states Vaibhav Kumaresh, Director, Vaibhav Studios. Look around and one will find a spate of animated mascots such as Louie, the gangsta-styled mosquito, selling its own death knell in the form of Mortein, Pillsbury's cherubic doughboy, Bajaj Allianz's informative Super Agent, ICICI's common man Chintamani and the queen of all endorsers – the impish Amul girl, whose charisma is still unmatchable and splashed across all forms of media! These new age mascots have a lasting appeal and lend a whole new dimension to the brand, as competently as any celebrity.

Supreet Bhamrah, MD, Frameboxx, points at the huge platform that Indian television is offering to the world of animation. The moment you switch on the television set, you automatically tune into the world of graphics, some visible and some behind the scene. Be it the Coca Cola commercial where Amir Khan is transported into the world of video games or the new Idea commercial where Abhishek Bachchan dons the role of a sagacious tree giving gyaan on the ways to fight global warming and deforestation; animation is changing the dynamics of television viewing. He feels that the need of the hour is to bridge the gap between animation institutes and animation studios and bring them closer to the demands of the advertising world. This will provide the necessary link between the three to produce excellent animated content and pool in the much required workforce.

**Stealing the show**
Animation provides an out-of-the-box feel to the brand and helps in fixing it firmly in the imagination of the targeted consumers. Animated characters break the monotony created by the innumerable human faces and their equally high number of associations with a variety of brands. For instance, all shampoo and hair oil ads have some or the other Bollywood actors endorsing the same, which creates a state of confusion in the minds of the audience. On the other hand, animated characters like Clinic Plus girl 'Chulbuli' created by Vaibhav Kumaresh create brand awareness and have a universal appeal to all kinds of viewership. Kumaresh elucidates, "If made well, an animated film can make as strong an emotional connect as any other medium. I feel animated characters come out as neutral, unbiased entities. This helps to quite an extent in creating that connect. Our own Simpoo sir, the angry maths teacher on Channel [V] has a huge adult fan following! All this can only be due to an emotional connect with the character." On the lighter side, Bhamrah also feels that animated brand ambassadors do not cost as much as their human counterparts; nor do they become old or throw celebrity tantrums like the real ones!

**Fun unlimited**
The vast domain of Indian advertising is offering a colossal potential for the growth of animation programming. It provides two main areas of work: designing animated characters and adding special effects to advertisements. "With special effects and animated humour in

commercials, the audience is automatically glued to watching the same programme instead of flipping channels between breaks," adds Girish Mahajan, Co-founder and Director, Webitude. Animation in advertising can be in the form of 2D, 3D, claymation, flip-page and light animation such as the awe inspiring yet simply executed Eveready Ultima Battery ad with the use of torches, LED lights and digicams! The concept of animation in brand endorsements gives room to creative experimentation and the flexibility to make the character do things that are beyond the reach of humans. That is why even serious businesses such as insurance are focusing on comical mascots such as Chintamani to lend a fresh appeal to the otherwise incomprehensible somber field. In fact ads issued in public interest are communicated via this new medium for a greater appeal.

The scope of animation in advertising covers areas such as script writing, character designing, art direction, story boarding, sound designing, technical direction, production management and voicing for animation. These days the media are helping generate awareness and enthusiasm among viewers for more and more animated content in advertising. Recently, Tata DoCoMo unveiled its 'Create Animation Contest', which invited animation enthusiasts from all over the country to create short animation clips using the brand's logo and signature tune. In no time the company received over hundreds of entries and finally two people were adjudged winners and their commercials telecast on every major television channel!

With growing demand, the future of animation in the field of advertising is bright. It is fast expanding its scope as animated characters become the new brand icons challenging the supremacy of the Khans and Bachchans

# 3.3 CREATIVE AUDIO ADVERTISING

We all have seen many advertisings on the media like TV, internet, etc which are the combination of the visual + audio or only visual advertisings. Visual advertising has good action on our mind because we can see the overall procedure and can understand it better and faster than the audio advertisings. But there are such advertisings in the radio and as well as in the television which were successful due to the effective audio work i.e. jingle or signature tune.

For example:-
1. BAJAJ TWO WHEELERS- Buland Bharat Ki Buland Tasveer…Hamaara Bajaj
2. National Integration- Mile Sur Mera Tumhara
3. Zandu Balm- Zandu Balm, Zandu Balm, Pida Haari Balm.
4. Pan Parag- Pan Parag, Pan Masala, Pan Parag.
5. Lijjat Papad- Karram Kurram, Majedar Lijjatar, Saat Swaad Mein Lijjat, Lijjat Papad.

6. Nerolac- Jab Ghar Ki Raunak Badhani Ho

7. Nirma- Doodh Si……Washing Powder Nirma, Nirma.

8. Titan- Signature tune

9. Airtel- Signature tune.

10. Cadbury‟s Dairy Milk-Kya Swaad Hai Zindagi Mein

11. Operation flood- Doodh Doodh Doodh.

And many more……………….

Giving importance to the jingle many company prefer to have the same for their product also. The Close-up advertising with the Sehgal voice was given a huge feedback to the company. After the success of the Airtel signature tune the Reliance communication had also advertise its product with the signature tune. Normally in rural areas people remember the advertisings which has jingle in it and hence buy the same. Because of the increasing importance of jingle and signature tunes many company had not changed their jingle and signature tunes for many year.

# 3.4 COLOURS IN ADVERTISING

The advertisings agency had also focus on the colour theme. It had a psychological effect on the mind of the viewers. Every colour had its own meaning in itself and viewers too agree with it. From childhood we are taught that white is a colour of peace, saffron is a colour of sacrifice, red is a colour of violence or anger, etc. and we adopt it in our day to day life. Nowadays, advertisings are also using the colour theme. Pepsi had come with the campaign of blue and it had compare it with the Indian cricket team, because our Indian team‟s dressing colour is also blue and Pepsi had also launch its product in blue colour. It was to symbolize the Pepsi as a cool guy's drink and with a tag line, Men in blue just keep looking cute‟. Blue is the colour which is famous and the most liked by the Indian male and female. Pink is the colour famous among the female, therefore, Scooty Pep Pink‟ the lady scooty had come with the theme of "pink se panga nahin lene ka‟.

Let‟s talk about the black colour which is more popular in the advertisings market.

In the west, black is the most elegant way to present beauty products. Products that thrive on their „Black‟ advertising positioning here include the Bajaj Pulsar Black (fear the black), HSBC Advantage Fund- which strides on "Man in Black‟. Shopper's Stop and the

ICICI Pru have both use black in branding and advertisings. Then, there are brands that use dark-overtones in their advertisings, whether it's Samsonite, Mont Blanc or the truly mysterious Nakshatra.

Products like anti-dandruff shampoos and shoe polish (Cherry Blossom) intrinsically need black. The Onida Devil wears black clothes, in order to add that rare mix of mystery and poise. Bajaj used Fear the Black positioning, in order to convey personality and an adventurous spirit. The liquor clients that have truly embraced the hue in branding be Old Black Orange, Vintage Black Label Beer, Johnny Walker Black label, AC Black, etc.

Therefore it can be said, "yes, Black rules on the advertising highway‟

## 3.4   CREATIVITY ON PARTICULAR DAY

India is at number one position for having most number of holidays occasion because of its culture. On an average there is 6 to 7 occasion of different cultured person and also there are other activities like friendship day, April fool day, world aids day, father and mother days, making friend day, etc. on which holiday is not given but it is celebrated all over the India. On these particular days there are number of product and services are advertised in a simple way. But some of them add creativity in their advertising for attracting more customers towards their product and services.

For example:

GO AIR airline"s advertisement on 1st April 2006, wishing April fool day to all those still flying other airlines and continuing its explanation that, why not fly an airline with a 96% on-time record, state-of-the-art A320aircraft and impeccable services. So much so that, we at Go Air, challenges you to find a better flight at a better fare. And if you are still flying any other airline, don't be a fool. Just fly smart. Fly Go Air.

FEVICOL's advertisings during the Independence Day (2006):- The brand which always stood for strong adhesive power has released a new hoarding to celebrate the country's Independence Day by talking about the partition. The brand, which was launched in 1959, takes its idea of bonding and sticking together by looking at the event, giving a new tagline "unfortunately launched post partition". This means if fevicol would have launched pre partition then partition wouldn't be possible.

CITI FINANCIAL"s advertisings during ganesh chaturti:-  Citifinancial advertisings for providing loan up to Rs 100000 to customer through pamphlet during ganesh chaturti was creative because pf the following reason :-

1. The tag line "KHUSIYON KA SHREE GANESH".

2. Behind the pamphlet the aarti of ganesh was written.

3. The colour used was red, green and yellow which are the colour of festival.

4. The icon of the ganesh was printed on the top and at the end in the small font it was written that "ise fek ke ganeshji ka apman na kare, ise apne saathi ko de" i.e. don"t disrespect the lord ganesh by throwing this pamphlet, give to your friend in case of not needed

Ads on raksha bandhan festival



Ads on Diwali





Ads on Women's day

# CHAPTER-4 HIERARCHY OF EFFECTS MODEL

## Overview

HOE models describe the stages that consumers go through while forming or changing brand attitudes and purchase intentions. While many different versions of the HOE model have been advanced in marketing and social psychology, they reveal a systematic response process that can be divided into sequential stages for closer examination.

### Background

Proponents of the traditional hierarchy framework claim that audiences of advertising and other marketing communications respond to those messages in a very ordered way: cognitively first ('thinking'), affectively second ('feeling'), and conatively third ('doing'). A major advantage of HOE models is that they identify which variables are important to understanding consumer response. While different authors include different steps, HOE models have been generalized as above mentioned three stages.
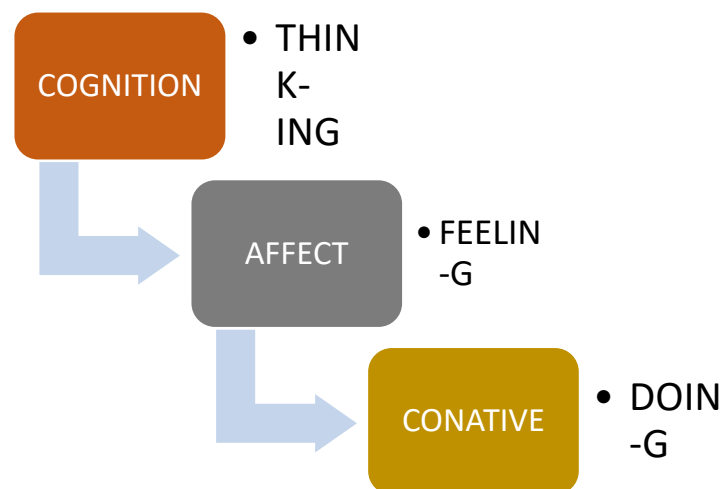


The most often cited hierarchy model was posited by Lavidge and Steiner (1961) . In an influential article, Lavdige and Steiner (1961) applied the HOE model directly to advertising. The result was a seven- step model that begins with consumers who are completely unaware of the brand and then go through successive steps of awareness, knowledge, liking, preference, conviction, and purchase.

## MODEL STAGE

COGNITIVE

AFFECT

CONATIVE

## MODEL ORDER

AWARENESS

↓

KNOWLEDGE

↓

LIKING

↓

PREFERENCE

↓

CONVICTION

↓

PURCHASE
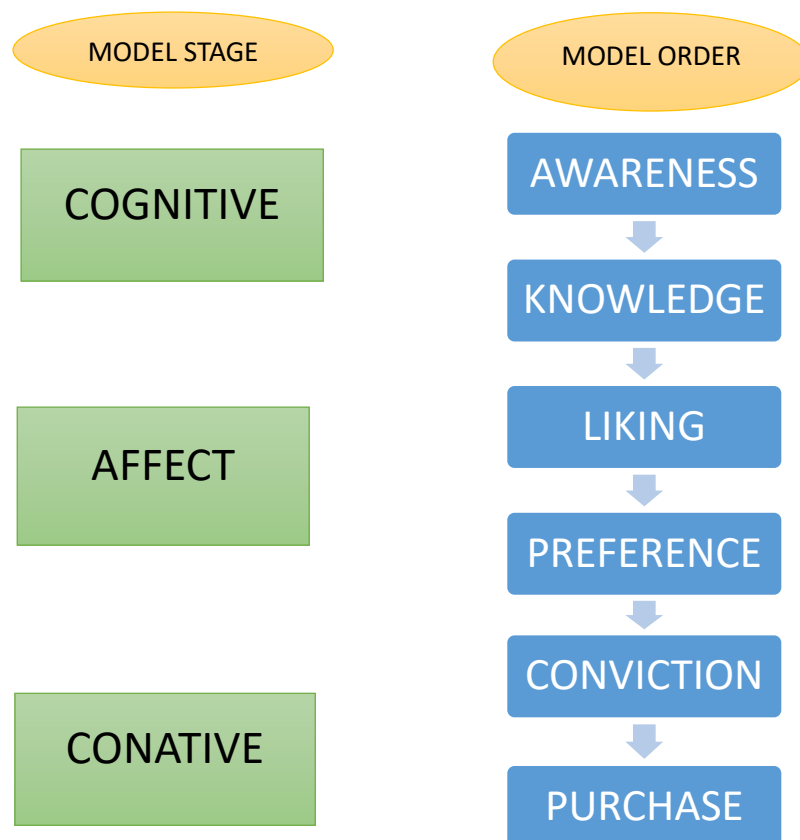
McGuire (1968) developed an HOE model that focused on the role that cognitive processes play in the persuasion process. He proposed that the persuasive impact of messages could be viewed as the multiplicative product of six information- processing steps: presentation, attention, comprehension, yielding, retention, and behavior. These writers believed that advertising was an investment in a long-term process that moved consumers over time through a variety of stair-step stages, beginning with product 'unawareness' and moving ultimately to actual purchase. Their view of the stages of the advertising hierarchy is implicitly a causal one. However, by recognizing that advertising is essentially a 'long-term' process, it suggests that a causal influence between stages must occur only in the long-run, although it may not be found in the short-run. The argument that a favourable response at one step is a necessary, but not sufficient condition for a favourable response at the next step is central to the idea of advertising hierarchy of response models to this day (Preston and Thorson, 1983).

**VARIOUS STAGES OF HOE MODEL TAKEN**

In this research, HOE models are summarized and integrated to reveal five critical stages of consumer response. Then we investigate how ad creativity impacts the key variables at each stage.

TRADITIONAL STRUCTURAL RELATIONSHIP – MEDIATED PATH
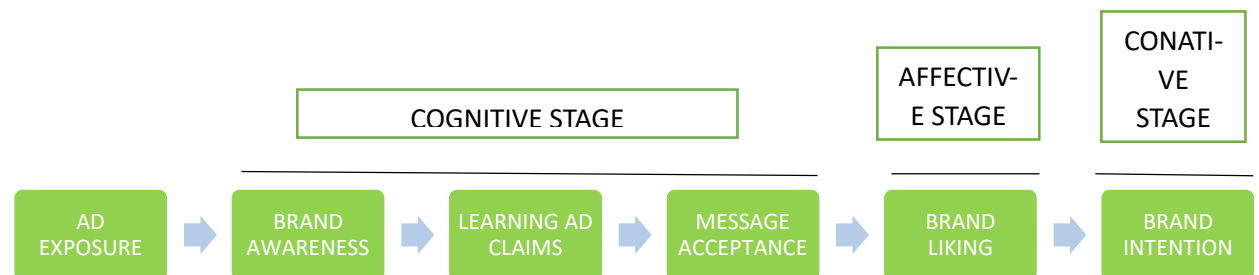


The five stages taken

1. Brand Awareness
2. Learning Ad claims
3. Message Acceptance
4. Brand Liking
5. Brand Intention

**Structural Analysis of the HOE Model**

**Assumption of Sequential Effects**

The HOE model implies that there is an order to the stages of consumer response as shown in Figure 1A. Specifically, the key stages are presented in the order of cognition → affect → conation. However, some studies have shown that persuasion does not always follow this order, and that affect can precede cognition when consumer involvement is low (Krugman 1965) or when cognition is "hot" (Kunda 1990) and that conation can precede affect when attitudes are "self-inferred" (Bem 1972). Other studies report data that are consistent with the HOE's proposed sequence

of cognition → affect → conation, especially under "central route" or "systematic" processing conditions (Petty and Cacioppo 1986). Because this study does not create conditions where low involvement, hot cognition, or self-perceptions are likely to operate, it seems reasonable to expect the HOE's assumption of sequence to hold.

## DERIVED HOE MODEL HAVING D × R – HAVING DIRECT PATHS
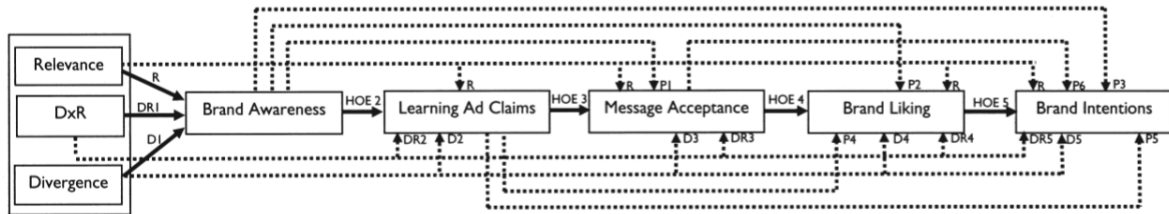


## Structural Analysis of the HOE Model

## Unmediated Effects

Another structural issue is that the HOE implies that the influence of early variables (e.g., ad exposure, attention) on later variables (e.g., attitudes, brand intentions) is fully mediated rather than direct. Specifically, as normally presented, HOE models do not have alternative paths representing direct effects from ad exposure to each processing stage (or from early stages to later stages). See Figure 1B for the model with all direct paths added.

## Stage 1: Building Brand Awareness

In HOE models, the consumer begins with no awareness of the advertised brand. In this situation, the first goal of advertising is to gain the consumer's attention so he or she will orient cognitive resources toward processing the ad and brand (Greenwald and Leavitt 1984). In the best case, the ad will interest the consumer and thereby hold attention (i.e., processing resources) long enough to establish a mental link between the new brand and its product category. When this link is established, the consumer is aware of the brand and will include it in the consideration set during decision making (Smith and Swinyard 1988). Thus, creating brand awareness (via attention and interest) is the first key goal of advertising in HOE models. Advertising creativity is frequently related to increased attention and interest in past studies (e.g., Pieters, Warlop, and Wedel 2002; Smith et al. 2007; Till and Baack 2005). Specifically, a "contrast effect" is produced by creative ads that makes them stand out in clutter, which causes them to therefore attract more attention (Smith and Yang 2004). This contrast effect is often attributed to the divergence component of creativity, although relevance also can attract attention. Because this study uses the D × R approach, we expect that combining divergence and relevance will have a nonlinear effect on the dependent variables (Smith et al. 2007). Multiplicative effects can take several forms, but based on past

theory and findings, we predict a "fan-shaped" interaction such that creative ads (Hdiv/Hrel) are significantly more effective than less-creative ads (Hdiv/Lrel, Ldiv/Hrel, Ldiv/Lrel).


## Stage 2: Learning and Remembering Ad Claims

The next stage of consumer response involves learning and remembering the claims made in the ad. Most ads associate the brand with positively valued traits (e.g., good gas mileage) and/or disassociate the brand with negatively evaluated traits (e.g., high price). As the consumer learns these associations, winter 2008 51 they come to be represented in memory as brand-related beliefs. The more the brand is associated with positive traits, the more favorably disposed the consumer will be toward purchase. Thus, traditional HOE models normally include a major stage that involves comprehending or understanding the ad claims. In addition, it is important to learn and remember these associations. Creative ads are hypothesized above to attract significantly greater levels of attention and interest, which facilitate brand awareness. In addition, the increased attention and interest should facilitate more careful understanding of the ad's claims. This represents an interesting test for ad creativity because textbooks sometimes suggest that increasing creativity can interfere with consumer understanding because cognitive resources are directed to execution elements. More recent ad models (MacInnis and Jaworski 1989) show that in addition to comprehension, the "depth of consumer processing" also influences the learning and memory of ad claims. Consumers can process message points at a superficial level (minor impact) or a very deep and meaningful level (major impact) (Greenwald and Leavitt 1984). Thus, the learning stage of the model suggests that ad claims will be more memorable when consumers have a clear understanding of the message claims and/or process the message at a deeper level. Stage 3:

## Stage 3 Accepting/Rejecting Ad Claims

Understanding ad claims (Stage 2) does not assure that consumers will agree with them. Indeed, even during the early stages of development (McGuire 1968), HOE models included an acceptance or "yielding" stage as an important component. This stage is needed because correlations between retention of message content and persuasion are typically low. This caused Greenwald (1968, p. 149) to suggest that consumers' cognitive reactions to the ad message (in the form of primary thoughts) were more fundamental to persuasion than simply learning ad claims. According to this model, people actively relate information contained in persuasive messages to their existing beliefs and values about the message topic. However, as pointed out in Smith and Swinyard's (1982, 1983, 1988) Integrated Information Response Model, cognitive responding to advertising is often negative because consumers are known to discount vested interest sources. Accordingly, exposure to advertising often leads to unfavorable cognitive responding, which produces weakly held brand beliefs. Thus, very limited persuasion is accomplished. However, ad creativity can play an important role in making cognitive responses more favorable, thereby increasing message acceptance and persuasion. Specifically, research has shown a direct link between ad creativity and the consumer's "need for cognitive closure" (NCC) (Yang and Smith forthcoming, 2009). Need for cognitive closure refers to an individual's desire for a firm answer to a question and an aversion toward ambiguity (Kruglanski and Webster 1996). Persuasion is more likely to be achieved when NCC is low because consumers become more curious and open-minded,

preferring to suspend judgment until they have processed all the available information (Kruglanski and Ajzen 1983; Kruglanski and Webster 1996). Because creative ads are both more ambiguous and more incongruent than less-creative ads, they should trigger the consumer's sense-making equipment (curiosity about the brand) and this is likely to decrease the need for cognitive closure (Berlyne 1971; Heckler and Childers 1992; Lee and Mason 1999; McQuarrie and Mick 1992). At this point, consumers are less resistant to persuasive messages because decreasing NCC causes an increase in curiosity and open-mindedness, and thus a decrease in defensiveness.

### Stage 4: Brand Liking

Creating favorable brand attitudes is often seen as a necessary precursor for brand preference to exist. In an advertising context, brand attitudes have been shown to be infl uenced by affective reactions such as perceived entertainment value and/ or affect transferred from more favorable ad attitudes (Yang and Smith forthcoming, 2009).The need for entertainment value in advertising is increasing due to technological advances that allow consumers to skip ads and the increase in message clutter via new media. In addition, past research has shown that affective reactions can play a major role in the persuasion process (Pham 1998; Schwarz 1990; Zuwerink and Devine 1996). Indeed, the goal of many ads is to entertain or amuse consumers in order to attract their attention and keep their interest. It seems clear that creative ads should be significantly more entertaining than less-creative ads because by definition they are more divergent, ambiguous, or incongruent. H4a: There will be a significant D × R interaction such that consumers exposed to creative ads will rate the ads as significantly more entertaining than consumers exposed to less- creative ads.

### Ad Attitudes

Creative ads should lead to more favorable ad attitudes because processing creative ads is deemed as intrinsically pleasing to consumers who possess internal dispositions (e.g., novelty seeking, exploratory drive, incongruity seeking) to appreciate divergent stimuli (Smith and Yang 2004; Yang and Smith forthcoming, 2009). In addition, resolving ambiguity (which is often produced by creative ads due to divergence), brings about positive affect as a result of successful comprehension (Peracchio and Meyers-Levy 1994). Thus, creative ads should gratify the consumer's desire for divergence, resulting in more favorable ad evaluations. H4b: There will be a signifi cant D × R interaction such that consumers exposed to creative ads will report signifi cantly more fa- vorable ad attitudes than consumers exposed to less- creative ads.

### Brand Attitudes

Creative ads should lead to more favorable brand attitudes for two reasons. First, attitude models that include cognitive components (i.e., the expectancy-value model; Fishbein and Ajzen 1975) and the dual mediation model (MacKenzie, Lutz, and Belch 1986) suggest that attitudes will be determined, in part, by ad-related thoughts or cognitions

### Stage 5: Brand Intentions

The final stage in HOE models is usually the conation or intention stage. At this point, the consumer moves past mere liking of the product and establishes it as a preference. As a preferred object, the brand now creates approach behaviors from the consumer. In this study,

intentions were measured at the brand level and included the consumer's intent to recommend the advertised brand and the intent to purchase the brand. If ad creativity has the favorable effects hypothesized above, then both the cognitive and affective antecedents of intentions would produce more favorable conative responses. For example, if creative ads produce more curiosity (H3a), the resulting knowledge gap could be eliminated by a trial purchase of the brand, thereby increasing purchase intentions (Smith and Swinyard 1983, 1988). H5: There will be a significant D × R interaction such that consumers exposed to creative ads will report significantly higher intentions to recommend/purchase the brand than consumers exposed to less-creative ad

# CHAPTER 5 METHODOLOGY OF THE RESERCH CONDUCTED AND ANALYSIS

## 5.1 OBJECTIVE OF THE RESEARCH

The objective of this research is to examine how ad creativity affects consumer behaviour using Hierarchy of effects (HOE) models as a guide.

## 5.2 SCOPE OF THE RESEARCH

The further researches could be done on this study. Advertisement creativity effectiveness on the consumer mind because of which particular action generated by the consumer on it advance research could be done with help of this research.

The creativity in advertisement could be defined more briefly and with different parameters by using this research

## 5.3   RESERCH DESIGN

In traditional HOE models, advertising is seen as taking the consumer through a series of cognitive, affective, and conative stages. We augment this traditional approach by adding some newer models that provide additional information regarding each stage of response. The result is a five-stage model that identifies different key dependent variables that can be expected to play a significant role in consumer response to advertising creativity. A research is performed to help unravel how and where ad creativity exerts its influence on consumer processing and response or executing of particular behaviour.

## 5.4   DATA COLLECTION

Data is collected by filling of the questionnaire online and door to door survey is conducted.

- The questionnaire is posted on social networking sites & other online platforms and then the data is collected from them.
- Door to door surveys conducted and data is collected.

Both Probabilistic Sampling Methods and non- Probabilistic sampling methods are used

- In Probabilistic sampling method random sampling method is used to collect the responses.
- In non- Probabilistic method convenience sampling, judgmental sampling.

## 5.5   SAMPLE SIZE

From survey conducted 100 responses are collected and taken for the research.

## 5.6   INFERENCES GENERATED FROM THE RESEARCH CONDUCTED

The first question of the questionnaire ask about the name of the respondents from 100 respondents 95 answered this question

The second question ask about the age of the respondents

**what Is your age?**

- less then 18 yrs
- 18 to 25
- 25 to 40
- 40 to 60

87.8%
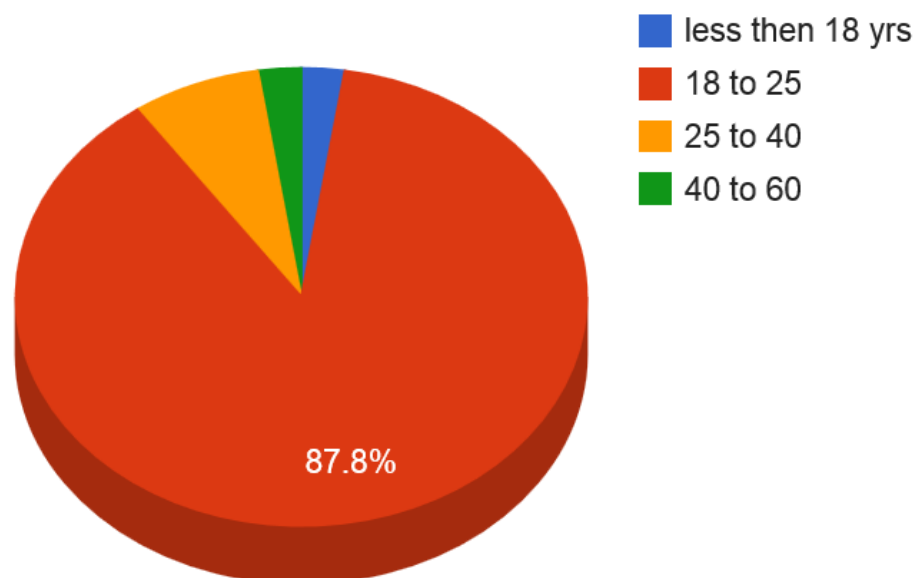
Majority of the people who filled the questionnaire are between 18 to 25 years of age and second to that the people who filled the questionnaire are between 25 to 40 years of age.

The third question of the questionnaire ask about the favourite advertisement or the advertisement they like the most.

Majority of the people like the Vodafone Zoozoo advertisement commercial, then the kitkat commercial is the most liked one, next to that is the Idea internet commercial "no ullu banaying".

Other most liked commercial are Dairy milk silk advertisement, tata tea advertisement, Sprite "sab clear hai", mentos "dimag ki bati jala de", tata sky, surf excel "daag ache hai" and 5 star ad of Ramesh suresh.

The fourth question is the where did they saw or hear the advertisement they like ask in the previous question.

## Where did you saw or hear That Advertisement?



- Television
- Radio
- You tube
- Social networking sites
- mobile
- newspaper or any other print media
- others
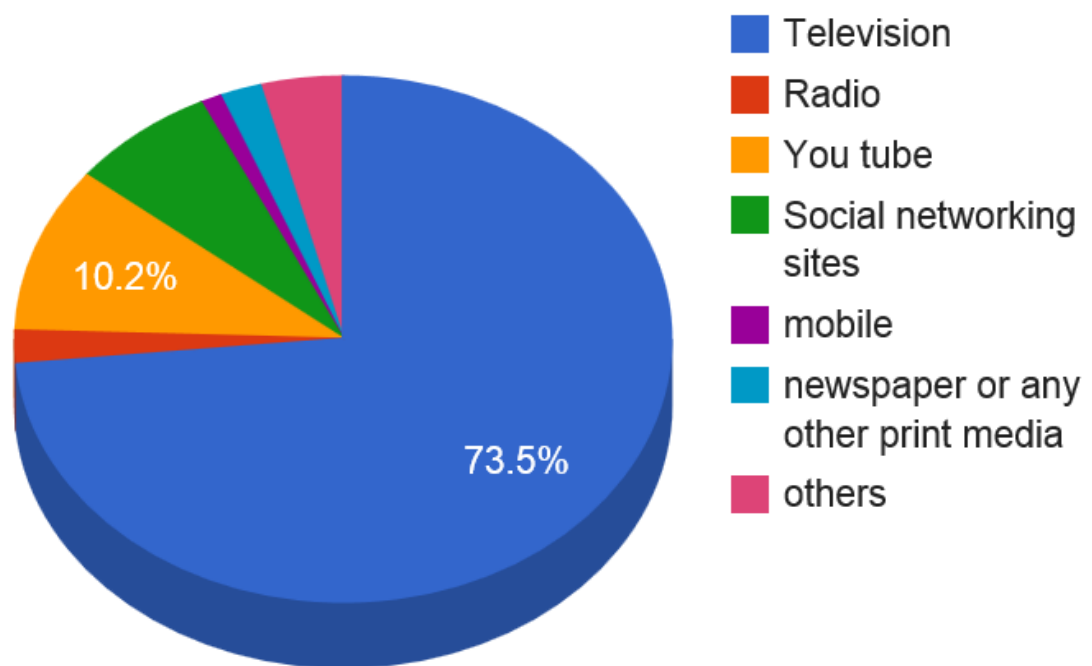
Majority of the respondents saw their favourite advertisement on television. The other most populated medium where they saw the advertisement is the youtube.

The fifth question asked to the respondents is how divergent the advertisement they like

To see that the advertisement the respondents like are divergent from the other advertisements they have seen for analysing that the three questions were asked first one is the ad was

uncommon or the ad which they saw are not seen them before of its kind, second question asked was the ad was different from other ads and the third question asked was there was something new in the ad which caught there attention. They marked this three question on 5 pointer scale from completely agree to completely disagree.
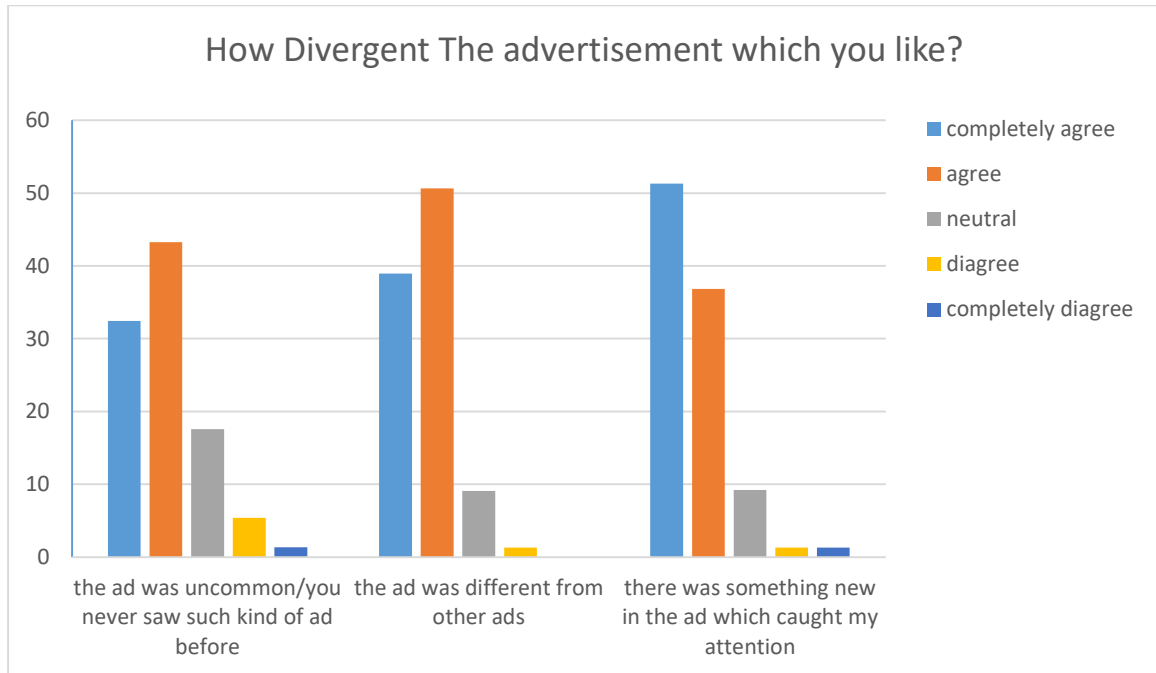


43.24% agree that the ad was uncommon or they never saw such kind of ad before.32.43% completely agree the ad was uncommon or they never saw such kind of ad before.1.35% completely disagree that the ad was uncommon or they never saw such kind of ad before.

38.96% completely agree that the ad was different from the other ad.50.65% agree that the ad was different from the other ad.1.3% disagree that the ad was different from the other ad. Nobody completely disagrees to that the ad was different from other ad.

51.32 % completely agreed to the statement that there was something new in the ad which they liked which caught there attention.36.84% agree that there was something new in the ad which they liked which caught there attention.1.32% completely disagree that there was something new in the ad which they liked which caught there attention.

The sixth question asked from the respondents that how relevant the advertisement to them.

To see that the ad is personally relevant to the customer. For analysing that three question are asked the ad was relevant to them, the ad was meaningful to them and the ad connected them. They marked this three question on 5 pointer scale from completely agree to completely disagree.

How relevant was the advertisement you like
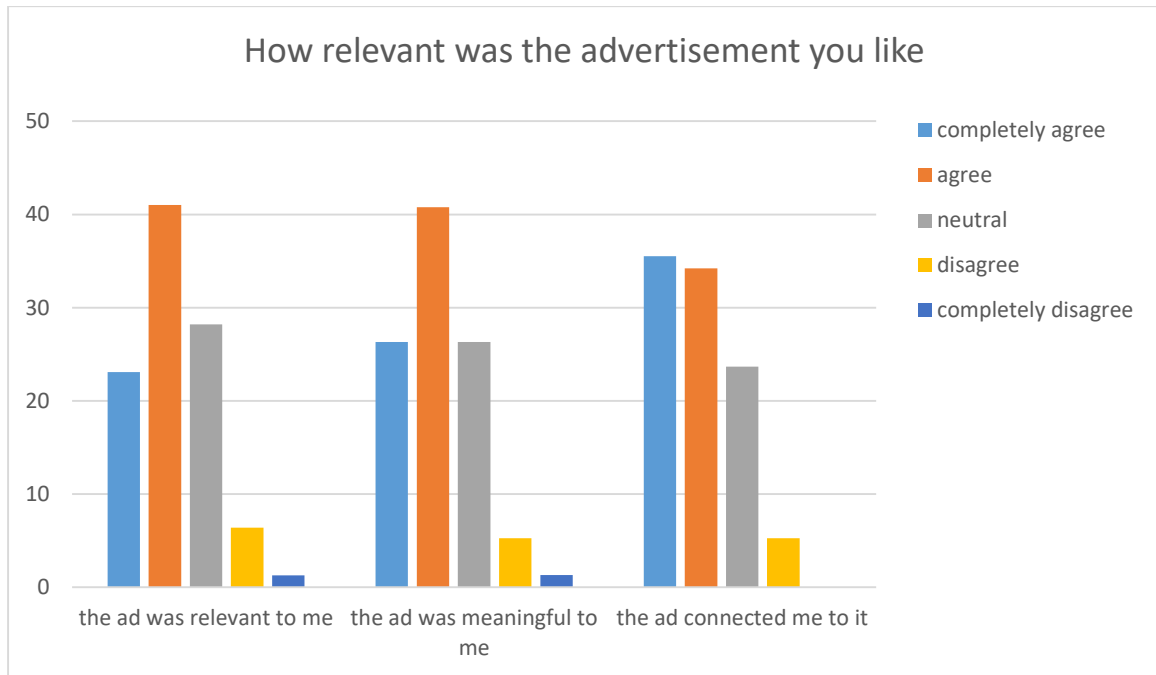
The 23.08% respondents said they completely agree the ad was relevant to them and 41.03% agreed that the ad was relevant to them. 28.01% were neutral about it and 1.28% completely disagree to that ad was relevant to them.

26.32% people completely agree that the ad was meaningful to them and 40.79% agree to that the ad meaningful to them.1.32% completely disagreed to that the ad was meaningful to them.

35.53% completely agree that the ad connected them and 34.21 agree to the above statement. 23.68 were neutral about the statement and 1.32% completely disagree to the statement.

**Stage 1 of hierarchy of effects model Brand Awareness**

To analyse that the divergence and relevance relation which makes the advertisement creative effected the behaviour of the consumer the HOE model first stage is analysed with two parameters

- Attention
- Interest

The question is asked according to this two parameters whether the advertisement they like effected their behaviour towards the product or the brand, whether or not it created the awareness of the product.

The question was asked for analysing whether the advertisement grabbed the attention.

The respondents are asked whether they paid close attention to the ad.
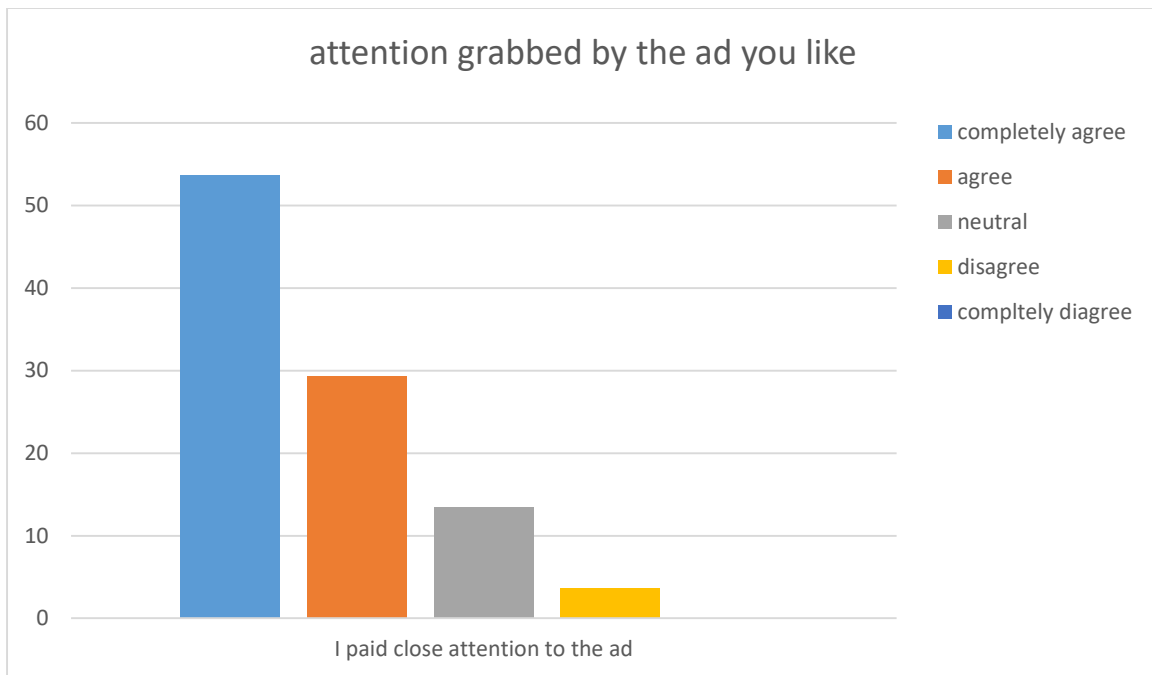


53.66% completely agreed that they paid close attention to the advertisement.29.27% said they agree that they paid close attention to advertisement and 13.41% were neutral about the statement.3.66% disagreed to the above statement and nobody said that they completely disagree to the statement.

 The other question was asked was how interesting the respondents find the advertisement.

For that two question were asked they were involved in the ad and they found ad interesting & like to watch it again and again.

how interesting the advertisement you like
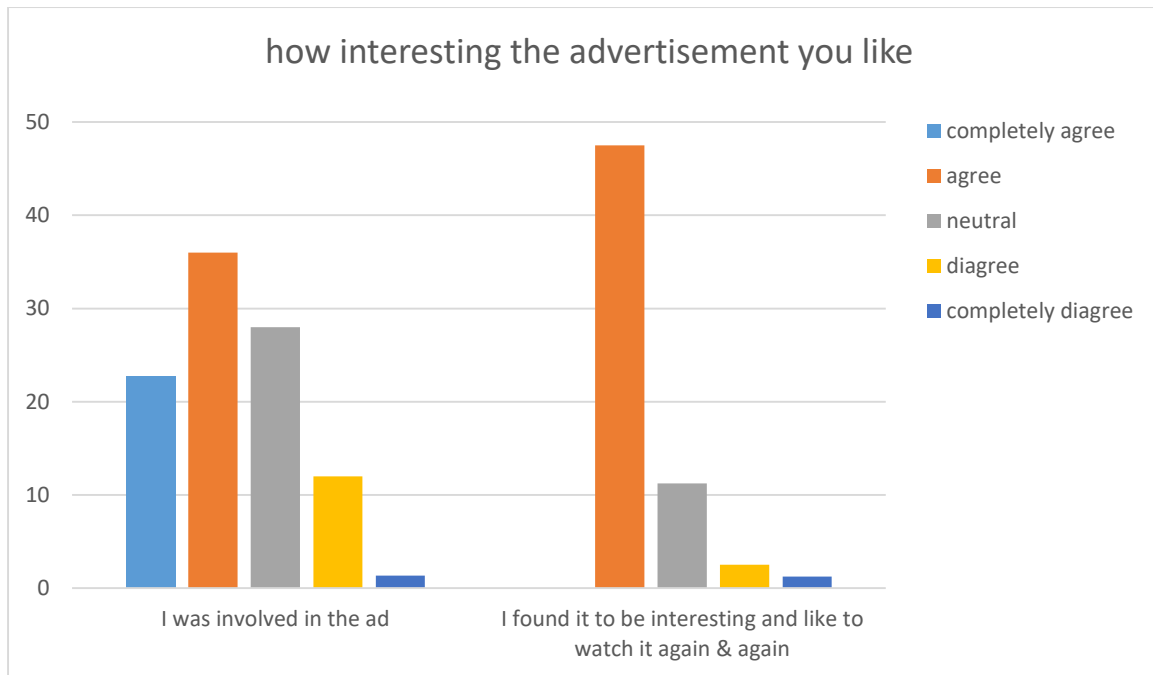
22.67% completely agree they were involved in the ad and 36% agree to the statement. 28% were neutral about the statement. 1.33% completely disagreed to the above statement.

37.5% completely agree they found ad interesting and they would like to watch it again and again and 47.5 agree to the above statement.1.25% said that they completely disagree to the above statement.

**Stage 2 of hierarchy of effects model learning ad claims**

To analyse that the effect on consumer behaviour is reached to stage 2 of HOE model which is learning of ad claims as through exposure of creative advertisement the brand awareness is created now to see whether the respondents also learned the ad claims or not three parameters were analysed.

- Comprehension
- Depth of processing
- Memorable

Under the first parameter it was seen how comprehend the advertisement was the two question were asked the ad claims were easy to understand and they were able to comprehend the claims made in the advertisement.

how comprehend the advertisement you like
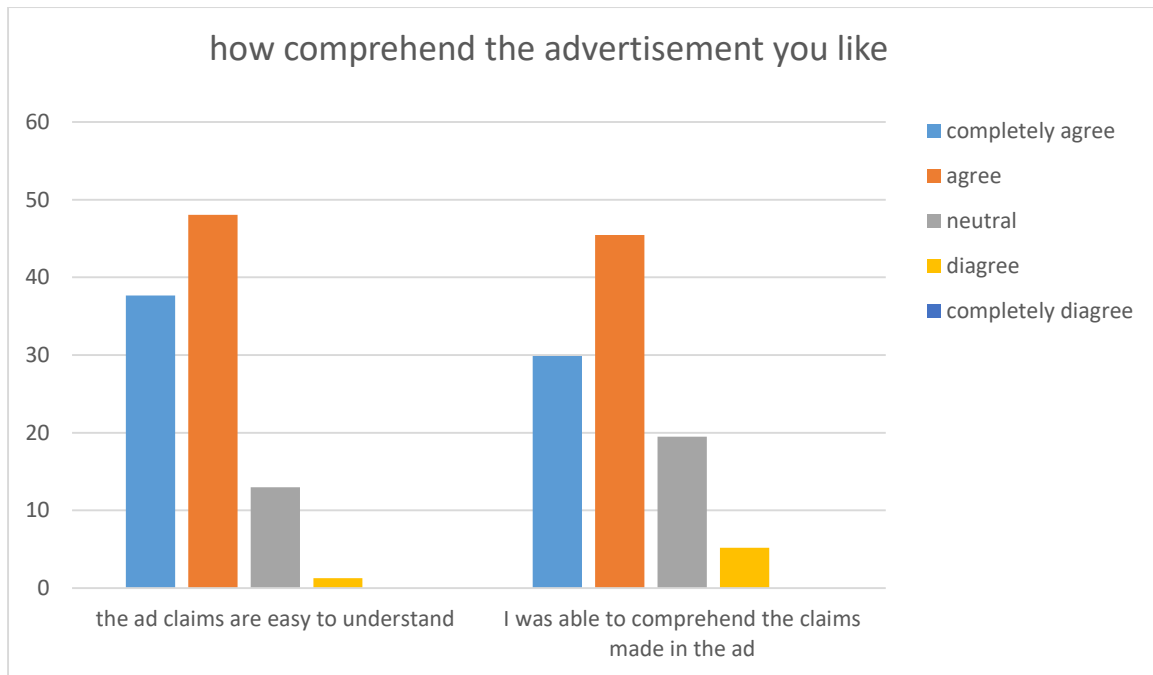
37.66% said that they completely agree the ad claims made are easy to understand and 48.05% agreed to above statement.12.99% were neutral about the statement.1.3% disagreed to the statement and nobody completely disagree to the statement.

29.87% respondents were completely agreed to the statement that they were able to comprehend the claims made in the ad and 45.45% agree to the statement that they were able to comprehend the claims made in the ad.5.19% disagree to the statement that they were able to comprehend the claims made in the ad and nobody completely disagree to the statement.

 The next the depth processing of the advertisement was analysed for that two questions were asked the respondent thought about their own life when they looked at the ad and whether the ad stimulated their imagination.

the depth processing of the advertisement you like
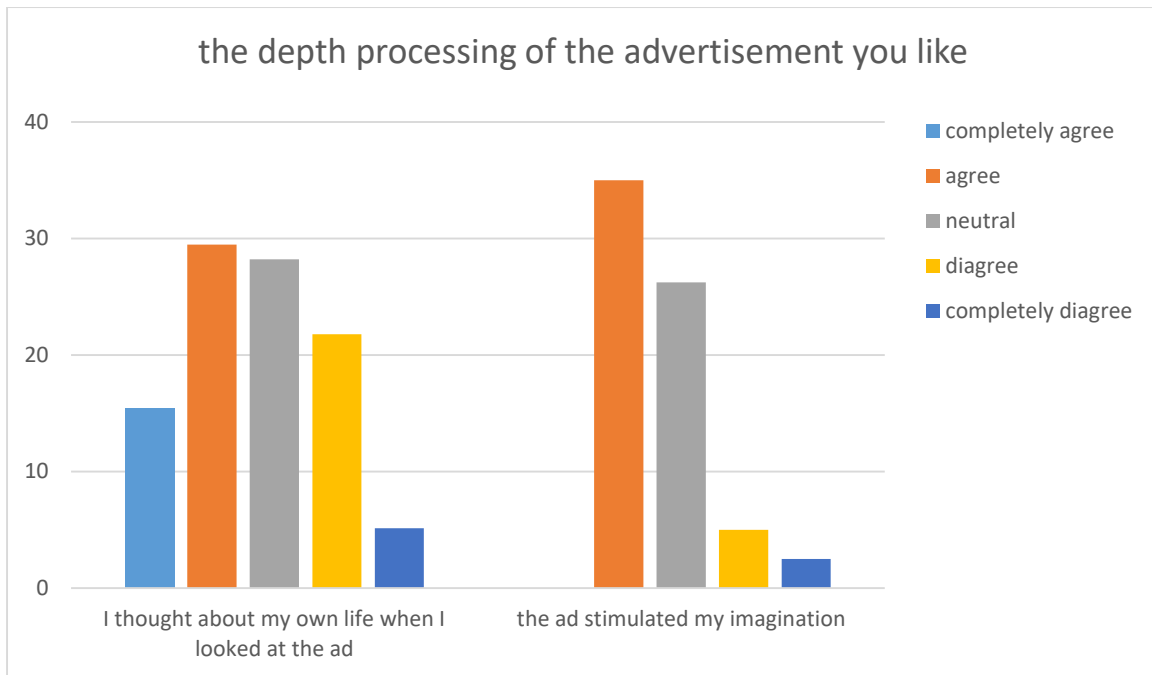
15.38% people said they completely agree that they thought about their own life when they looked at the ad and 29.49 % agree to that. 21.79% disagree to the statement that they thought about their own life when they looked at the ad and 5.13 % completely disagree that they thought about their own life when they looked at the ad.

31.25 % respondents said they completely agree that the ad stimulated their imagination and 35% agreed to that.5% disagreed that ad stimulated their imagination and 2.5% completely disagreed that the ad stimulated their imagination.

Then it is analysed that how memorable the ad was. For that three question were asked the respondents remember the ad message, the claims made in the ad were memorable and the ad message was easy to learn and remember.

how memorable the advertisement you like
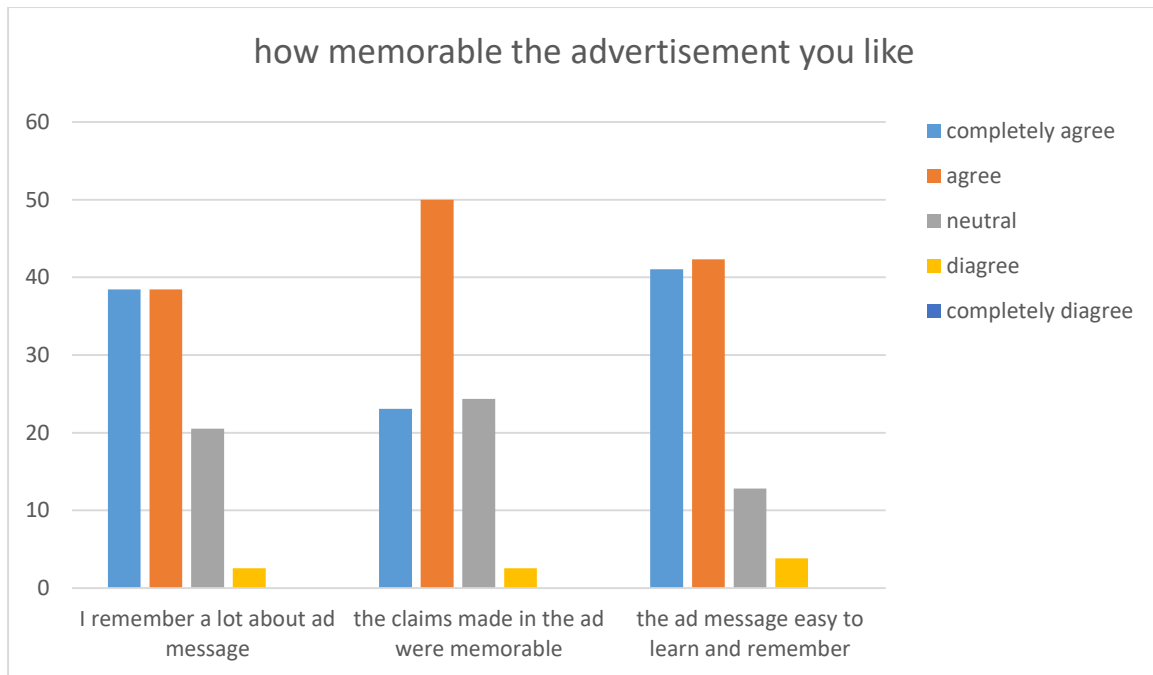
The 38.46% completely agree that they remember the ad message and 38.46% agreed to that remember the ad message. 2.56% disagreed that they remember the ad message and nobody completely disagreed to that they remember the ad message.

The 23.08% completely agree that the claims made in the ad were memorable and 50% agreed to that the claims made in the ad were memorable. 2.56% disagreed that the claims made in the ad were memorable and nobody completely disagreed to that the claims made in the ad were memorable.

41.03% completely agreed to the statement the ad message was easy to learn and remember.42.31% agreed to the above statement. 12.82% was neutral. 3.85% disagreed to that the ad message was easy to learn and remember and nobody completely disagreed.

**Stage 3 of hierarchy of effects model accepting/ rejecting the ad claims.**

To analyse that the divergence and relevance relation which makes the advertisement creative effected the behaviour of the consumer the HOE model third stage is analysed with two parameters.

- Curiosity
- Change of mind

The three question were asked under the curiosity parameter the ad made them curious about the brand, they searched for more information about the brand after seeing the ad and they were persuaded to use the advertised product.

The two question were asked under the change of mind parameter the ad changed their mind about the brand and they learned something new about the brand from the ad.

curiosity of the advertisement you like
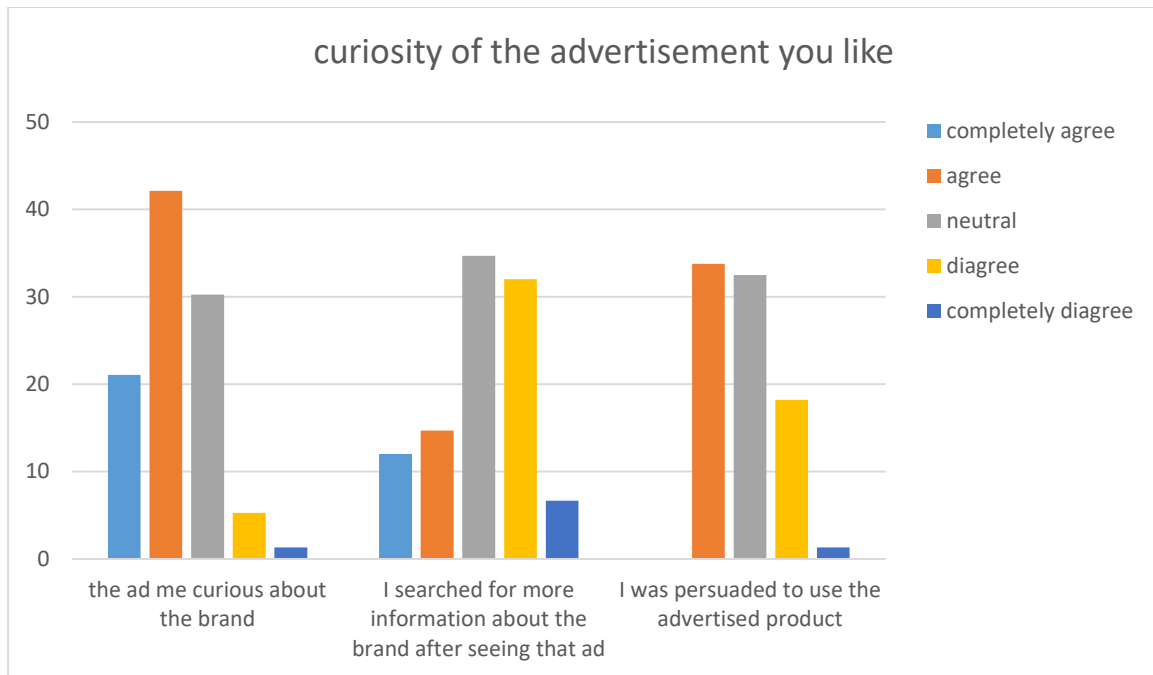
21.05% said they completely agreed that the ad made them curious about the brand and 42.11% agreed to that the ad made them curious about the brand. 30.26% were neutral. 5.26% disagree to that the ad made them curious about the brand and 1.32 completely disagreed.

12% completely agreed they searched for more information about the brand after seeing the ad and 14.67 % agreed to that. 34.67% were neutral about the statement.32% disagree to that they searched for more information about the brand after seeing the ad and 6.67% completely disagreed.

14.29% completely agreed that they were persuaded to use the advertised product and 33.77% agreed to that they were persuaded to use the advertised product.18.18% disagree that they were persuaded to use the advertised product and 1.3% completely disagreed

change of mind after seeing the advertisement you like
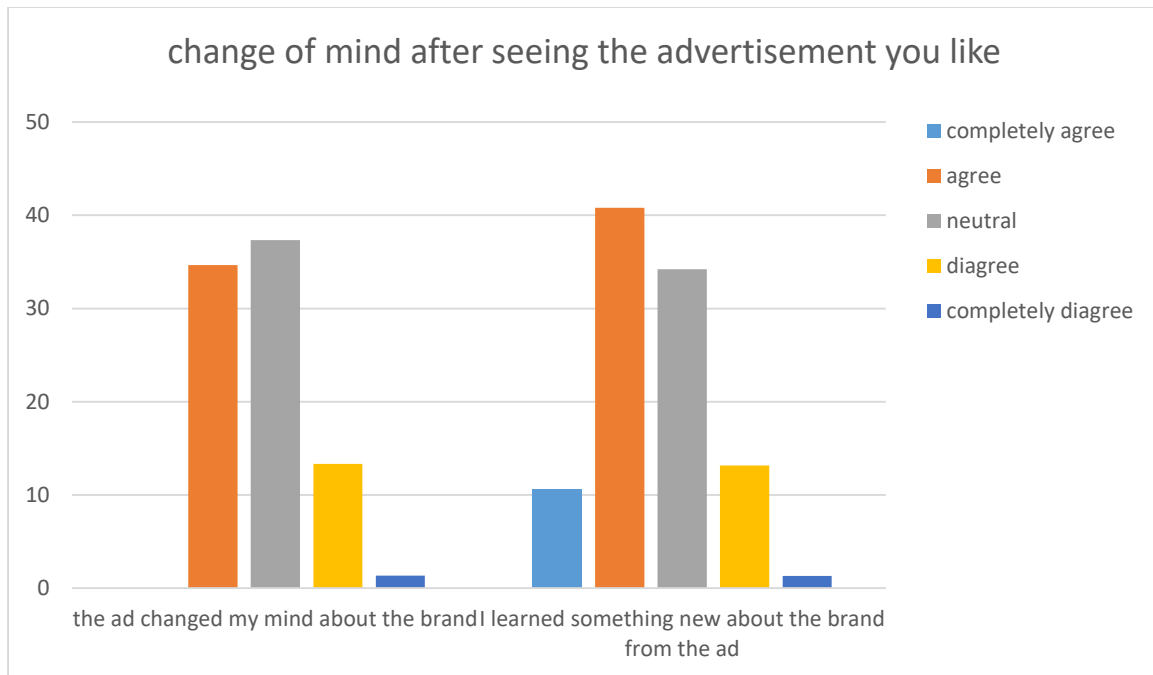
 13.33% completely agreed that the ad changed their mind about the brand and 34.67% agreed to that the ad changed their mind about the brand.13.33% disagree to that the ad changed their mind about the brand and 1.33% completely disagree.

10.53% said that they learned something new about the brand from the ad they completely agree to that and 40.79% agreed that they learned something new about the brand from the ad.13.16 % disagreed to that they learned something new about the brand from the ad and 1.32% completely disagreed.

**Stage 4 of hierarchy of effects model Brand Liking**

The divergence and relevance relation defines the creative advertisement in this study now how it effects the consumer behaviour to take to HOE model stage 4.

To analyse that three parameters are taken

- Entertainment
- Ad attitude
- Brand attitude

The question asked to analyse how entertaining the ad was for that three question were asked which was the ad was humorous, the ad was entertaining and the ad made them laugh.
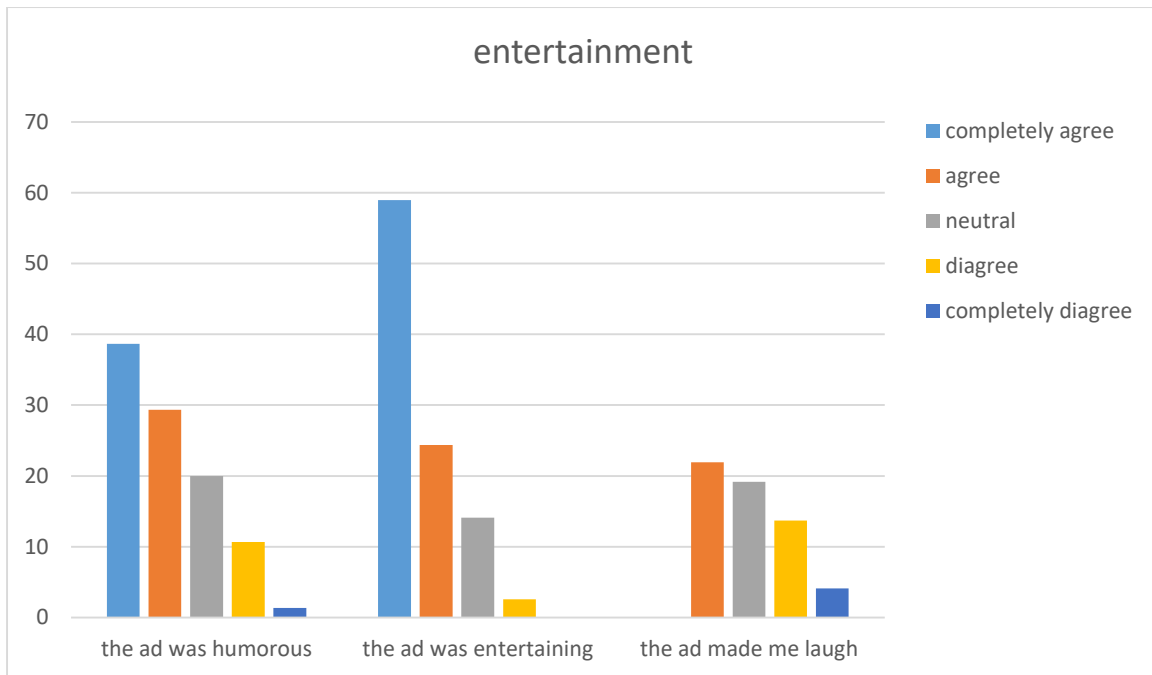
entertainment

38.67% completely agreed that the ad was humorous and 29.33% agree that the ad was humorous.10.67% disagreed that the ad was humorous and 1.33% completely disagreed.

58.97% completely agreed the ad was entertaining and 24.36% agreed to that.2.56% disagreed that the ad was entertaining and nobody completely disagreed that the ad was entertaining.

41.1% said they completely agree that the ad made me laugh and 21.91 % agreed that the ad made me laugh.13.7% disagreed that the ad made them laugh and 4.11% completely disagreed.

For ad attitude the question asked was what total evaluation of the ad was.
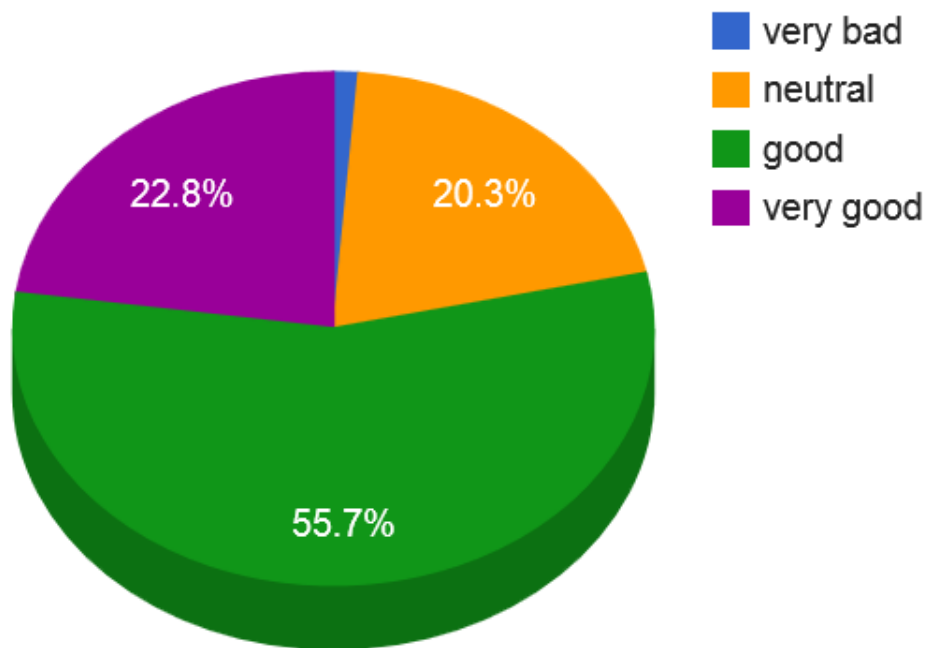


what was overall evaluation of the ad
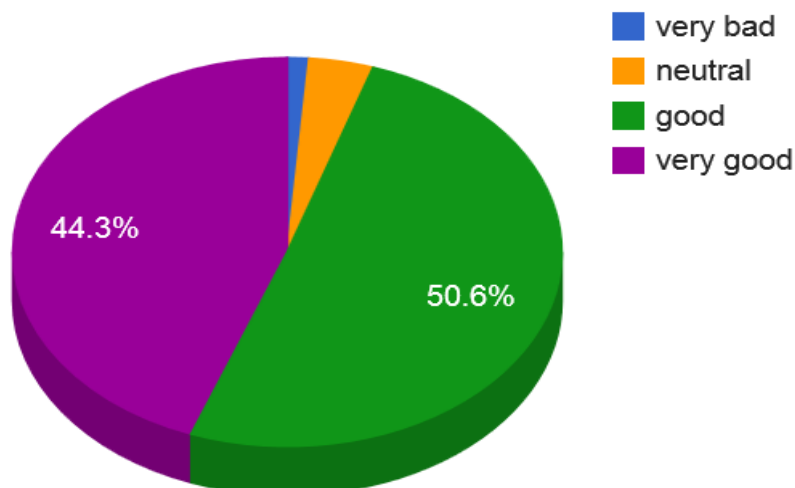
50.6% said the ad was very good and 44.3% said the ad was good.

3.75% were neutral.

1.25% said that the ad was bad.

For brand attitude the question asked was what was overall evaluation of brand was



55.7% said that the brand which was advertised was good.

22.8% said the brand was very good.

20.3% were neutral about brand.

**Stage 5 of hierarchy of effects model Brand Intentions**

The divergence and relevance relation defines the creative advertisement in this study have effect on consumer behaviour and create positive or negative brand intentions.

The two question were asked to analyse the brand intension. They are that the respondent would like to purchase the product advertised in their favourite advertisement and they would also recommend that product to their friends or the people they know.

your intention towards brand after seeing the advertisement
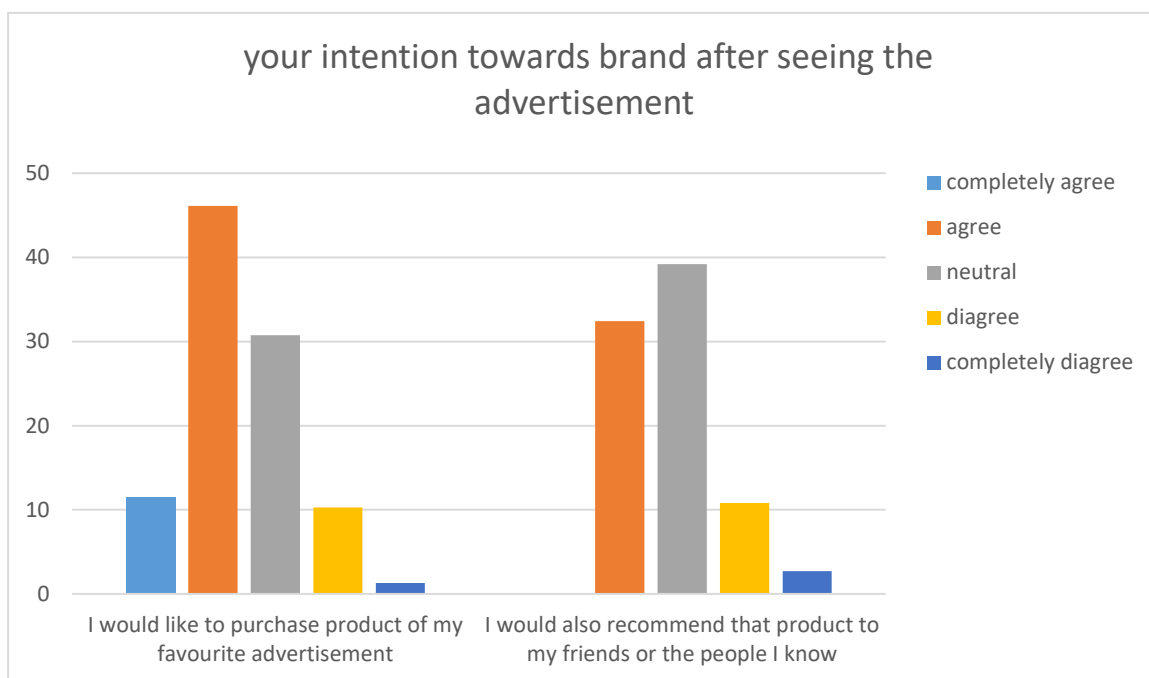
11.54% completely agreed that they would like to purchase the product advertised in their favourite advertisement and 46.15% agree that they would like to purchase the product advertised in their favourite advertisement.10.26% disagreed that they would like to purchase the product advertised in their favourite advertisement and 1.28% completely disagreed.

14.86% completely agreed they would also recommend that product to their friends or the people they know and 32.43% agreed to that.10.81% disagreed that they would also recommend that product to their friends or the people they know and 2.7% completely disagreed that the ad was entertaining.

## 5.7   LIMITATION

- During door-to-door surveys, most of the people are reluctant in talking. As they do not want to help in filling up the survey even after they are briefed with the importance of it. This caused small sample size for this study.
- The people are reluctant to answer some question during the surveys.
- Limitation of time.
- Respondents not felt encouraged to provide accurate, honest answers.
- Data errors due to question non-responses may exist.
- Survey question answer options could lead to unclear data because certain answer options may be interpreted differently by respondents.

# 6 CONCLUSION

The advertisement liked by the people are marked high on divergent and on the relevance by the people only. Which make the advertisement creative as it is defined in the above part of report the creative advertisement is defined with the relationship of divergence and relevance. The presence of both element makes the advertisement creative and creative advertisement are liked by the people which could be concluded from the research concluded.

The most liked advertisement Vodafone zoozoo is one of its kind of creative advertisement in which the real people are made looked as animated as possible. The advertisement was liked by most of the respondents in the survey conducted. It was marked high in divergence and relevance.



The second most liked was the Kitkat advertisement which has a tagline have a break have a kitkat. In the advertisement the childrens dances whenever the doctor eats kitkat. It is very different from other advertisement and somehow relates to the customer. It can be marked high in both divergence and relevance which defines it as the creative advertisement.



The third populated came out from the survey was Idea internet advertisement "no ullu banawing" it is one of its kind it is an outstanding example of brand communication in today's world. The central idea is based on real consumer behaviour which has been translated into an insight. It can be also marked high in divergent and relevance.

Other advertisements which came out from the survey as most liked advertisements and which are high in divergence and relevance quotient which makes them the creative advrtisemnts.

OLX womaniya advertisement

A new, spirited advertisement by OLX.in celebrates the exuberance, individuality, and the confidence of the women-of-today, highlighting their independence, and freedom to express themselves. The advertisement, shows an empowered, smart, and vivacious woman protagonist, and reinforces the ease and simplicity of the OLX Mobile App. The Ad uses a powerful tagline that will reiterate with millions of mobile phone users across India - 'Ab Phone Ko Banao SELLphone'.



Cadbury 5 star Ramesh suresh advertisement "jo khaaye kho jaaye"



Continuing with its, *'Jo Khaaye Kho Jaaye'*, positioning for over a period of five years now, the confectionery giant.

Mentos



It is also is very in terms of divergence and relevance.

The survey conducted shows that the creative advertisements effects the consumer behavior.

**The HOE model could be combined with the divergence and relevance relationship which could easy conclude that creative advertisement effects the consumer behavior.**

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