

An Empirical Investigation of the Association between Creative Advertising and Advertising Effectiveness in Pakistan

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Abstract

The importance of creativity in advertising as one of the primary factor for advertising effectiveness has been much advocated by advertising professionals and academicians particularly in a cluttered media. Industry experts argue that advertisements have to be more creative to break through the greater media clutter and develop an impression for the brand. This study examines the potential effectiveness of award winning television advertisements in Pakistan in both single and three advertising exposures. To ensure a real life advertising situation, both creative and control advertisements were embedded in a television program which were shown to two separate groups of research subjects with single and three advertising exposures respectively. Based on recall of the experimental advertisements in single and three exposures, subjects' tapped their responses about brand and advertisement attitude and lastly purchase intent. Contrary to expectations, the finding of this study in single exposure does not verify the superior performance of creative advertising in terms of recall, brand and advertisement attitude and purchase intent. However, in three exposures, creative advertisements developed significantly more favorable brand and advertisement attitude and greater unaided brand recall than control advertisements. Creative advertisements developed greater mean purchase intent for the advertised brands than control group of advertisements; however, it just slipped from attaining significance. Being an optimum and more mature response of research participants in three exposures as compared to single exposure, the results of this study in three exposures conclude that creative advertisements are really more effective than conventional advertisements and bestow value to the advertised brands.

Keywords: Creative advertising, Advertising effectiveness, Attitude, Recall, Purchase intent

1. Introduction

The role and importance of advertising creativity is widely recognized, both among academicians and practitioners. Normally, every advertising textbook devote one or two chapters to creativity in advertising (Smith and Yang, 2004). Advertising practitioners consider creativity as a solution of breaking through the greater media clutter (e.g. Ang, Leong and Lee, 2007; Pieters, Warlop and Wedel, 2002). As a result, marketers are now turning towards demanding more novel and creative advertisements for their advertising campaign (Ang et. al., 2007). In this sense, creative advertisements are considered as an effective tool to break through the media clutter, reach to consumer's minds, build an impression and lead to greater effectiveness of the campaign (Ang et al., 2007).

To recognize for excellence in creativity in advertising, advertising agencies are rewarded for excellence in advertising creativity. Hundreds of creativity excellence awards are given each year to the most creative and outstanding advertisements (Till and Baack, 2005). Having greater recognition of creativity by the advertising peers, such award winning advertisements have greater face and content validity (West, 1993) and therefore, such award winning advertisements are often used as a better measure of advertising creativity research (e.g. Kover, Goldberg and James, 1995; Stone and Besser, 2000; Till and Baack, 2005). Advertising agencies feel proud in winning advertising creativity awards and consider it as the recognition of their creative work.

Moreover, advertising agencies believe that winning an advertising creativity award increases their prestige in the advertising industry. As such, award winning creative advertising is considered as one of the effective way of attracting new clients (Schweitzer and Hester, 1992). However, does the so called creativity in advertising, being recognized by the industry peers in the form of award winning creative advertisements, provide any added advantage to the brand? Are creative advertisements effective enough to persuade its viewers, is a big question mark (Till and Baack, 2005; Ang et al., 2007). Questions like “does creativity in advertising enhance advertising effectiveness” or “does creative advertisement provide any incremental advertising and brand related benefits” are the most commonly raised questions found in advertising literature (Till and Baack, 2005). Few studies have investigated this issue which are although individually interesting and worthwhile, however taken as a whole, have not portrayed a comprehensive understanding of the relationship between creative advertising and effectiveness (Till and Baack, 2005). Keeping in view the widespread recognition of creativity in advertising and the lack of consensus on the effectiveness of creative advertising, this study addresses this gap by focusing on the relationship between creative advertising and advertising effectiveness in Pakistan in a more broader perspective.

2. An Overview of Advertising and Media in Pakistan

The media scene in Pakistan has enormously expanded in the last few years which have brought many opportunities as well as challenges for the advertising industry. The number of television channels has increased tremendously to almost 30 foreign and 66 national channels that were only few in numbers just few years before (PEMRA, 2008). As Hussainy et al. (2008) state that the global domination by media has affected Pakistan in the same way as the other parts of the world resulting in numerous television channels as compared to few channels available some few years before. The growth in the number of television channels over the last seven years have been shown in table 1.

Due to continuous growth in the number of television channels, the proliferated electronic media has pressurized the advertisers to ensure their presence not only on the increasing number of television channels, but also on print and outdoor media. The current state of Pakistan advertising industry reveals that this industry is continuously growing with a high pace as media presence has become the matter of survival for companies (Gallup, 2008). As shown in figure 2, the last two years have shown a remarkable expansion in the overall media size of Pakistan. Total print media spending has increased from Rs. 3.6 billion in 2003-04 to Rs. 6 billion in 2005-06 (60 %) and Rs.7.04 billion in 2007-08 (95%) which indicates that beside advertising on television, print media has also got considerable attention of the advertisers. At the same time, spending on other medium which include radio, outdoor and direct marketing has also shown an increasing trend during 2003 and onward. Further, the share of television advertising spending per year is rising continuously with higher pace than all other media. Advertising spending on television increased from Rs.3.6 billion in 2003-04 to Rs.6.8 billion in 2005-06 (+88%) and has reached to its all time high figure of Rs.14.80 billion in 2007-08 which is more than 3 fold of the television spending in 2003-04 (Refer to table 2).

Beside some opportunities, this situation has brought many challenges as well (Hussainy et al., 2008). The greater number of television channels and competition for greater media presence has made people more aware of new products and they are now more quality conscious than ever. At the same time, the discretionary power of television viewers to avoid watching television advertisements has also increased which has lead to increased viewers' surfing over the television channels (Hussainy et al., 2008). This has reduced the likelihood of watching television commercials and hence the possibility of advertising effectiveness has reduced which has consequently pressurized companies to advertise on many channels. Beside tremendous increase in the number of television channels, both national and satellite channels, the number of commercial breaks as well as the total duration of commercials during television programs have also significantly increased which has further increased the likelihood of viewers switching from one television channel to another during the program breaks (Syed, 2000). According to Hussainy et al. (2008), viewers' switching to other channels, even during their favorite program, is the result of a variety of television channels available to viewers in Pakistan.

Like other parts of the world, advertising professionals in Pakistan too envision excellence in advertising creativity as an important factor for improving the performance quality of this industry. As one of the advertising legend stresses the importance of creativity for better future of Pakistan Advertising Industry as: “The future Advertising scenario will be about creative ideas” (Qureshy, 2005). While discussing about the significant increase in the number of television channels as well as increase in the duration of television commercials during a program break, Hussainy et al. (2008) suggest higher standards of creativity in advertising as one of the solution to break through the media clutter. Regarding the quality of advertising creativity in Pakistan, each year, advertisements in different categories are assessed by leading advertising and marketing experts for nomination

of creativity excellence awards. Special emphasis is given to ‘novelty of advertising idea, main theme of the novel idea (Meaningfulness), relevancy to its target market needs (Connectivity / Relevance with target viewers) and other executional details like Camera shot, color combination, source credibility and attractiveness of celebrity endorsers, background scene and music’ etc . (Note.1). However, does this creative excellence have the required potential to face the challenge of greater media clutter and improve the effectiveness of the television advertisements, has not yet been empirically investigated in Pakistan.

3. Objectives

The specific objectives of this study are stated below:

- 1) The first and most primary objective of this research is to empirically investigate the relationship between award winning creative advertising and advertising effectiveness.
- 2) The second objective of this study is to examine whether change in advertising exposure level (Single Exposure Vs Three Exposures) influence the relationship of creative advertising and its effectiveness. This will help in understating the true nature of creative advertising and contribute much towards the generalizability of creative advertising – effectiveness relationship.

4. Literature Review

Review of literature evidences that researchers have used various measures of advertising effectiveness. These include association among recall, recognition and attractiveness of advertisement (e.g. Wells, Burnett & Moriarty, 2003), effects of attention on memory (e.g. Rajaram et al., 2001), likeability as a measure of advertising effectiveness (Leather, McKechnie and Amirkhanian, 1994), recall, attitude towards the advertisement and brand (e.g. Ang and Low, 2000; Kover et. al., 1995; Till and Baack, 2005; Higies and Sewal, 1991). However, the behavioral perspective of advertising effectiveness research, in general, focus on recall or and persuasion as the important measures of advertising effectiveness (Till and Baack, 2005). Hence, the next section discusses the effects of creative advertising on each respective measure of advertising effectiveness.

4.1 Creative Advertising and Recall

Recall is frequently used in advertising literature as a measure of memory (e.g. Till and Baack, 2005; Stone, Besser and Lewis, 2000) and is linked to putting the brand in consumers’ evoked set (Walker and Von Gonten, 1989). However, surprisingly, with the exception of Till and Baack (2005) no other study has expressively focused on the role of creative advertising and recall. While investigating the effectiveness of creative advertising, Till and Baack (2005) found that award winning creative advertisements are significantly more memorable and elicit greater recall than normal advertisements. To further confirm the immediate recall with delayed recall, Till and Baack (2005) found that even after a one week delay period, creative advertisements were significantly better recalled than normal advertisements. Since, no other study has directly investigated the effects of creative advertising on recall, this study investigated the link between creative advertising and recall utilizing the literature related to how different types of advertising information are processed, stored and retrieved in human mind.

Review of literature evidences that creative advertisements are relatively more novel and unexpected (Ang et al., 2007; Ray, 1982; Haberland and Dacin, 1992). In turn, studies have shown that novelty has a close link with attention which leads to greater recall. Review of literature states that increased attention requires greater processing efforts due to which information are processed at a more deeper level which leads to greater number of associative linkages in viewer’s minds (e.g. Anderson, 1983; Srull, 1981; Keller, 1993). Increased number of associative linkages enhances the recall ability of the stored information (Srull, 1981; Lee and Mason, 1999; Anderson, 1983; Keller, 1993; Ang et al., 2007). Studies have also advocated that beside novel, creative advertisements are also more meaningful (Ang and Low, 2000; Ang et al., 2007). Information which are meaningful facilitates the processing of information (Bransford and Johnson, 1972 cited in Ang et al., 2007). As such, novel and meaningful advertisements have been conceptualized and empirically validated as high in recall as compared to novel but non-meaningful advertisements (Ang et al., 2007; Lee and Mason, 1999; Heckler and Childers, 1992). Based on this review, it is proposed that creative advertisements being advocated as relatively more novel and meaningful will elicit greater recall particularly unaided recall than conventional advertisements (normal Ads). Precisely, as stated by Till and Baack (2005), this study also argues that aided recall is an assisted recall and hence represent an easier memory access as compared to free and unaided recall. Due to easier memory access in aided recall, Till and Baack (2005) consider the task of information retrievability as relatively less challenging for advertising viewers so as to provide a clear advantage of creative advertising. In other words, it is the unaided recall that provides a clear and detectable recall advantage of creative advertising (Till and Baack,

2005). According to Ang et al. (2007), every advertisement has some extent of creativity depending on its degree of novelty. Since novelty has a close link with attention that subsequently produce recall, it can be implied that conventional advertisements being relatively less novel may also grab some attention and elicit some amount of recall. Therefore, based on the novelty, attention and recall theory (Ang et al., 2007) and the ease of aided recall as compared to unaided recall (Till and Baack, 2005), this study argues that there will be little difference of aided recall between award winning creative advertisements and normal advertisements (Control advertisements). More precisely, this study hypothesizes that brand and advertisement recall will not significantly differ between creative and normal advertisements if the research subjects are assisted with a product relevant cue (e.g. product category prompt).

4.2 Creative Advertising and Persuasion

There have been criticisms that award winning, creative advertisements are just like beauty contests that focus on advertising industry specific criteria of creativity rather on the actual effectiveness of advertisements (Kover, James and Sooner, 1997; White and Smith, 2001). The findings of previous studies on the effectiveness of creative advertising, though inconclusive, however, individually provide a link between creative advertising and one or two measures of advertising effectiveness (e.g. recall, attitude or purchase intent). For instance, Kover et al. (1995) found that award winning creative advertisements as more novel, meaningful and relevant are more liked and produce greater purchase intent. Ang and Low (2000) found that creative advertisements being more novel, meaningful and emotional are consistently perceived as more favorable and to some degree result in positive brand attitude and greater purchase intent. Similarly, Till and Baack (2005) found that award winning creative advertisements are more memorable and elicit significantly greater amount of advertisement and brand recall than conventional advertisements. However, no significant difference was found between creative and control advertisements for brand attitude and purchase intent.

The novel and meaningful conceptualization of award winning creative advertising as found in previous creativity studies (Kover et al., 1995; Ang and Low, 2000) is also very commonly advocated in the advertising text as the fundamental components of creative advertisements (e.g. Ang et al., 2007; Haberland and Dacin, 1992; Ray, 1982). General studies on advertising have also provided much empirical evidence that these components of award winning creative advertisements (novelty and meaningfulness) result in the formation of more favorable attitude about the advertisement and the respective brand. Lee and Mason (1999) found that novel and meaningful advertisements result in a significantly favorable attitude towards the advertisement and the respective brand. In addition, Lee and Mason (1999) also found that novel and meaningful advertisements evoked more favorable thoughts about the advertisements and the advertised brand. Ang et al. (2007) while validating their conceptualization of “advertising creativity cube” found that novel and meaningful advertisements result in a significantly more favorable advertisement attitude than advertisements which are novel but not meaningful. Thus, based on the findings of previous creativity studies indicating a link between creative advertising and some of the measures of advertising effectiveness; and the greater persuasive effects of creative advertising components as found in previous creativity studies, this study posits that creative advertising will develop more positive brand and advertisement attitude compared to conventional advertisements.

4.3 Creative Advertising and Consumers' Purchase Intent

According to Keller (1993), recall as one of the memory measure, and attitude reflecting consumer's association and image (e.g. Levy, 1955; Wells et al., 2003) form consumer's brand knowledge structure. Brand knowledge form customer based brand equity which in turn affects the response of consumers towards the advertised brand (Ang et al., 2007; Keller, 1993). Thus, if an advertisement is successful in building favorable brand attitude and is relatively more memorable, it will develop favorable brand knowledge, positive customer based brand equity (Keller, 1993; Ang et al., 2007) and hence favorable behavioral reaction of consumers towards the respective brand in the form of greater purchase intent (Cathy, Ruble and Donthu, 1995). Consistent with these views, Cathy et al. (1995) found that brands with relatively more positive brand equity resulted in a greater purchase intention for the respective brand and vice versa. Ailawadi, Lehman and Neslin (2003) found that brand equity affects consumer level outcomes like attitude, awareness and image as well as firm level outcomes like market share, revenue and cash flow.

Since creative advertising elicits relatively greater recall (e.g. Till and Baack, 2005) and results in a more favorable attitude towards the advertisement and the brand (e.g. Kover et al., 1995; Ang and Low, 2000), it is argued that creative advertisements will build more favorable brand knowledge and hence greater positive customer based brand equity. Further more, as positive brand equity has a significant positive effect on consumers' purchase intention for the respective brand (e.g. Cathy et al., 1995), therefore, it is argued that

creative advertising having relatively greater potential of forming greater positive brand equity will significantly lead to greater purchase intent for the advertised brand as compared to conventional advertisements. The relationship between creative advertising and different measures of advertising effectiveness including recall, advertisement and brand attitude and purchase intent has been shown in a conceptual framework in figure 3.

In addition to the above discussion on the relationship between creative advertising and advertising effectiveness, review of literature also states that consumers' evaluative response to advertisements is moderated by advertising exposure level. Studies have found that consumers' understandability of the experimental advertisements steadily increases until it reaches to a certain exposure level. Beyond that exposure level, favorability of thoughts in viewers' minds and hence its subsequent effects on their advertisement and brand attitude starts to decline. Advertising creativity researchers argue that it is difficult to change consumers' brand attitude and purchase intent with a single exposure (Till and Baack, 2005). Based on this theory, it is argued that consumers' responses obtained for the effectiveness of experimental advertisements (creative and conventional Ads) in previous studies in just one advertising exposure may be one of the potential reason for somewhat mix results about the effectiveness of creative advertising (Till and Baack, 2005). Since, consumers' understanding of the advertisements become more mature in multiple exposures as compared to single advertising exposure, therefore, unlike previous studies, this study in addition to single exposure, is also advocating the relationship between creative advertising and advertising effectiveness in more than one exposure. This will help in understanding the true nature of creative advertising in terms of its relative effectiveness. The next section presents a review of literature concerning advertising exposure and state the hypotheses derived from such discussion.

4.4 Moderating Effects of Advertising Exposures on Viewers' Assessment of Advertisements

Review of literature on the effects of advertising exposure reveals that researchers have differences on the optimum level of advertising exposure. The first empirical evidence on this issue can be traced back to McDonald (1971). McDonald (1971) found that consumers with two exposures to a particular advertisement purchased the advertised brand significantly more than consumers with single or no advertising exposure. Following McDonald (1971) and Krugman (1972) presented his well famous theory of exposure effects. Krugman (1972) considers that three advertising exposures are enough for obtaining peak attitudinal and memory response from advertisement viewers. Krugman (1972) argues that first exposure produces curiosity, uncertainty and lack of identification about the advertisement, which he terms as "what is it" stage. This serves as a motivation for viewers and they try to understand the message and reduce their uncertainty in the second exposure which he terms as "what of it" stage. The third and the last exposure of an advertisement to viewers represent their overall evaluation and perception about the advertisement. Cacioppo and Petty (1979) found that viewers' attitude towards the brand become more favorable on the third exposure which become less favorable on subsequent advertising exposures. Similarly, Sawyer (1981) also found that first two advertising exposures result in a low recall and less favorable attitudinal response among viewers. However, both attitude and advertising recall reach to peak positive response on third advertising exposure. Calder and Sternthal (1980) in an experimental study found that it takes three exposures to elicit positive thoughts in consumers' minds about the advertisement and the respective brand that ultimately lead to favorable attitude towards the advertisement and the respective brand. After three advertising exposures, negative thoughts start in viewers' minds that make their attitude unfavorable. Belch (1982) also found similar results with three exposures leading to optimum positive thoughts, brand and advertisement attitude. Pechman and Stewart (1992) suggest that in the case of experimental research studies, even a single advertising exposure produces positive effect. However, to get the maximum understanding about viewers' judgment of the advertisement and hence obtain their valid and more reliable response towards the advertisement, Pechman and Stewart (1992) suggest that researchers, particularly in a lab-experimental study should stop on third exposure as fourth exposure actually start producing negative effects on favorable thoughts and viewers' attitude. Jones (1995) in a household survey found that single advertising exposure is enough for consumers' persuasion. Similarity, Gibson (1996) analyzed 60 commercials over a period of nine years and found that except for few commercials, single exposure of a television commercials produced measurable results particularly for established brands. However, Naples (1997) states that at maximum, optimal advertising exposures in previous studies on the effects of advertising repetition appear to be three and beyond third exposure, advertising effectiveness increases at a diminishing return. This supports the findings of Sawyer (1981) who states that in an experimental setting, responses of advertising viewers form the shape of Inverted-U. By inverted-U, Sawyer (1981) means that initial advertising exposure produce favorable effects on viewers' response which reaches to peak at third exposure and then addition exposures produce negative response which follows a diminishing return curve. Tellis (1997), however, provided a more realistic and contextual view about the appropriate number of advertising exposures which is discussed below.

4.4.1 Contextual View of Advertising Exposures

According to Tellis (1997), nothing can be absolutely said about the optimum number of advertising exposure. He argues that it is the particular context of the study that determines whether one, two or many advertising exposures are necessary for obtaining optimum response from viewers. Tellis (1997) considers brand familiarity, novelty and complexity of the advertisement as the main factors that determine the appropriate number of advertising exposures. He argues that advertisements for familiar brands require relatively less exposures than advertisements for unfamiliar brands. Similarly, if an advertisement is more novel, it will require greater processing efforts and hence will require more exposures (Tellis, 1997; Srull, 1981; Srull et al., 1985; Anderson, 1983). In other words, single advertising exposure will not be enough to make the advertising viewers fully understand the main theme of a novel advertisement with an unfamiliar brand and vice versa.

Pechman and Stewart (1992) also supported the contextual view of advertising exposures. According to Pechman and Stewart's (1992), when exposures to the experimental advertisements are increased and responses are measured immediately after the exposures, even a single advertising exposure produces positive effect. However, with each successive exposure, brand attitude, viewers' cognitions and purchase intention steadily increases and reaches to its peak at approximately third exposure. The fourth exposure actually start producing negative effects on favorable thoughts due to which brand attitude and purchase intention begin to decline. This type of situation more closely resembles to experimental studies (Pechman and Stewart, 1992). On the other hand, when viewers are not required to pay attention to experimental advertisements, when the advertising exposures are distributed over weeks or months and immediate response is not required, then viewers may need multiple times exposures to produce an impact. This type of situation more closely resembles to field studies (Pechman and Stewart, 1992). This implies that different research contexts require different levels of advertising exposures. Therefore, to determine the appropriate number of advertising exposures in this study, the specific context of the current study should be considered. This study aims to investigate the effectiveness of novel advertisements with unfamiliar brands. This in fact matches with the contextual view (factors) of Tellis (1997) and hence qualifies for more than one advertising exposure. Furthermore, the responses of viewers in the present study were required to tape their responses soon after the experimental treatment. This in fact parallels to Pechman and Stewart (1992) who state that if viewer's responses are tapped immediate after the experiment, their advertisement and brand attitude reaches to peak at third exposure.

Therefore, based on the findings of previous studies which support three advertising exposures as the optimum number (e.g. Naples, 1997; Tellis, 1997; Pechman and Stewart, 1992; Sawyer, 1981; Calder and Sternthal, 1980) and the similarity of the contextual factors of this study (Use of novel advertisements, unfamiliar brands, and the experimental nature of the current study) with Tellis (1997) and Pechman and Stewart (1992), three advertising exposures are supposed to provide a more clear view of the relationship between creative advertising and advertising effectiveness than single exposure. In other words, based on advertising exposure theory, viewers comprehension of experimental advertisements is expected to peak in three exposures as compared to single advertising exposure. As such, the experimental advertisements in general and creative advertising in particular are hypothesized to be more effective in three advertising exposures than the effectiveness of experimental advertisements in just single exposure. Furthermore, as discussed in earlier sections (section 3.1 to section 3.3), creative advertisements were argued to elicit higher recall, produce more favorable advertisement and brand attitude and hence greater purchase intent for the respective brand as compared to conventional advertisements. Therefore, in line with the same arguments, it is also hypothesized that the effectiveness of creative advertisements will not only increase in three ad-exposures as compared to single exposure, but will also develop more favorable attitude, recall and greater purchase intent than conventional advertisements in three ad-exposures. The moderating influence of advertising exposure levels (Single vs Three Ad-exposures) on the relationship between creative advertising and advertising effectiveness has also been shown in figure 3.

5. Hypotheses

Given the foregoing review about the superior performance of creative advertising in single as well as three ad-exposures, a theoretical framework has been developed. Based on the relationship depicted in the framework, the following hypotheses of the study are drawn respectively.

- H1: Creative advertisements will significantly (a) lead to greater unaided brand recall than normal ads (control Ads) in single exposure (b) elicit greater unaided brand recall in three exposures than in single exposure. (c) elicit greater unaided brand recall than normal advertisements in three exposures.
- H2: Creative advertisements will significantly (a) lead to greater unaided advertisement recall than normal ads (control Ads) in single exposure (b) elicit greater unaided advertisement features recall in three

exposures than in single exposure. (c) elicit greater unaided advertisement features recall than normal advertisements in three exposures

- H3: Aided brand recall for creative advertisements (a) will not significantly differ between creative and normal advertisements (Control Ads) in single exposure (b) will be significantly higher in three exposures than in single exposure (c) will not significantly differ between creative and normal advertisements in three exposures
- H4: Aided advertisement features recall for creative advertisements (a) will not significantly differ between creative and normal advertisements (Control Ads) in single exposure (b) will be significantly higher in three exposures than in single exposure. (c) will not significantly differ between creative and normal advertisements in three exposures
- H5: Creative advertisements will (a) lead to significantly more favorable advertisement attitude than normal advertisements in single exposure (b) lead to significantly more favorable advertisement attitude in *three exposures* than in *single exposure* (c) lead to significantly more favorable advertisement attitude than normal advertisements in three exposures
- H6: Positive attitude about Creative advertisements (a) will lead to significantly more favorable brand attitude than normal advertisements in single exposure (b) will lead to significantly more favorable brand attitude in three exposures than in single exposure (c) will lead to significantly more favorable brand attitude than normal advertisements in three exposures.
- H7: Creative advertisements will (a) lead to significantly greater purchase intent than normal advertisements in single exposure. (b) lead to significantly greater purchase intent in three exposures than in single exposure. (c) lead to significantly greater purchase intent than normal advertisements in three exposures.

6. Method

The above hypotheses were tested in an experimental design which allowed the comparison of creative and normal advertisements (control ads) in single and three advertising exposures. The detail of each element of the research design adopted in this research is discussed below.

6.1 Subjects

A total of 172 students enrolled in business and computer studies at BAHRIA University Islamabad participated in the experiment. Among the total respondents, 124 were males (72%) and 48 females (28%). Forty two students were from computer science and one hundred thirty students were from management science department. The students were free to participate or not to participate in the experiment. The subjects were randomly allocated to two groups, single and three advertising exposures and were shown the stimuli advertisements.

6.2 Commercials Sample Pool

For creative commercials, the Pakistan Advertising Association (PAA) award winning advertisements were used. The researcher personal interview with the chairperson for '2005 creative award show' revealed that advertisements for creativity awards are mainly nominated on the basis of creativity in advertising idea (novelty), central theme of the idea (meaningfulness of advertisement), advertisements' reflection of the target audience and advertising executional quality. This criterion closely matches with the components of creative advertising commonly found in the advertising literature (Ang et al., 2007). Hence, in line with the operationalization of creative advertising in previous studies on the effectiveness of creative advertising, this study also used television advertisements having won the most recent creativity awards during 2003-2005.

To create the pool of normal advertisements (Non-awarded advertisements), different advertising agencies were contacted. Normal advertisements in this study are those which have not won any creativity award. Despite the fact that normal advertisements were not present in the lists of creativity award winning advertisements (2003-2005), it was also confirmed from the creative departments of these advertising agencies that these advertisements (normal) have not won any creativity award. In addition, the time period as well as the product category as that of creative advertisements was kept the same. This procedure was adopted to minimize the effects of product category as well as to ensure that the effects of technological advancements in advertising production during the current period (2005 onward) are also well controlled. Keeping the time period similar for both creative and normal advertisements, it is more logical to understand the causality effects of the experimental advertisements (i.e., Creative Vs Normal Ads) than comparing creative and normal advertisements for two

different time periods.

6.3 Development of Stimuli Advertisement

The development of the stimuli advertisements for this study required to take decisions relating to a number of elements. Firstly, the award winning creative advertisements (already judged by advertising professionals for creativity award) were subjected to reassessment for creativity by final consumers. This was done to resolve the issue of difference in the assessment of creativity between advertising professionals and general public so that the relationship between creative advertising and advertising effectiveness could be more validly understood. This has been briefly discussed in section 6.3.1 below. In addition, this study controlled the effects of 'television program' in which the experimental advertisements were embedded as well as the effects of brand familiarity on consumers' subsequent evaluation of the experimental advertisements. These have been briefly discussed in section 6.3.2.

6.3.1 Consensual Assessment of Creativity in Advertising

As discussed in the literature part of this study, creativity measurement has been found to vary across groups (White & Smith, 2002) and the difference in creativity assessment of award winning advertisements between these groups has been pointed as a source of inconsistent results in previous studies on the effectiveness of creative advertising (Till & Baack, 2005). This study therefore reassessed the creativity of these award winning advertisements by final consumers to investigate more validly the relationship between creative advertising and advertising effectiveness. For this purpose, eight creative advertisements (Mean Duration: 30 seconds) already judged by advertising professionals for excellence in creativity (creativity award winning advertisements) were reassessed for creativity by 51 adult students' consumers (Senior business students). After watching the award winning advertisements embedded in a television documentary, the participants were asked to assess these advertisements for novelty, meaningfulness and connectivity which is the commonly suggested and more comprehensive criteria for assessment of creativity in advertising (Ang et al., 2007; Haberland & Dacin, 1992; Ray, 1982). The responses were measured on a 7 point Likert scale developed by Haberland and Dacin, 1992 (1= Strongly Disagree, 4 = Neutral and 7 = Strongly Agree. Using Multivariate Analysis of Variance (MANOVA) as the appropriate test of analysis, the result found that advertising creativity measures (Ad-Noveltiy, Ad-Meaningfulness, and Ad-Connectivity) did not significantly differ across all creative advertisements [Wilks' Lambda (21, 485) = 1.39, $p = 0.115$]. To place an advertisement in novel, meaningful and relevant category, a cut-off point (Minimum Threshold Level) of "5" on the 7 point likert scale for each dimension (that is, novelty, meaningfulness and connectivity) was used. Mean analysis revealed that seven advertisements among eight had Means higher than five (cut off point) for novelty, meaningfulness and connectivity. Hence, these advertisements were considered as commonly evaluated creative advertisements. However, among the seven commonly evaluated creative advertisements, one creative advertisement received only five responses (only 2.8% among total 179 responses) which was dropped out from the list of final creative stimuli. Consequently, six award winning advertisements as operationalized in this study were used as final creative stimuli for investigating their effectiveness.

6.3.2 Control Variables

Advertising researchers have a common view that different types of television programs produces different effects on viewers' mood (e.g., happy / sad mood) which ultimately influence their assessment of the advertisements that they watch during the program (Kamins, Marks & Skinner, 1991; Berkowitz, 1987; Yinon & Landan, 1987; Goldberg & Gorn, 1987; Bower, 1981). Hence, to control the effects of the television program in which the experimental advertisements were to be embedded, three television programs; talk show, News in Urdu and English documentary were judgmentally selected. These programs were supposed to have neutral effects on subjects' mood and hence may have no adverse effects on participants' subsequent evaluation of the experimental advertisements. However, to obtain a statistical evidence, a randomly allocated sample of same demographic characteristics (students enrolled in Business Program) were shown either the 'Talk Show', the 'Documentary' or 'Urdu News' in three separate experimental groups. After watching of the television programs, subject's responses were obtained on a Mood Short Form Scale (MSF) developed by Peterson and Sauber (1983). An ANOVA results revealed that three television programs significantly produced different effects on participants mood and feelings ($F(2, 94) = 6.26, p < 0.05$). The Post Hoc Tukey test revealed that The programs "Urdu News" and "Talk Show" generated significantly least favorable feelings among the participants as compared to program "English Documentary" (Mean-Documentary = 3.3; Mean-Talk Show = 2.56; and Mean-Urdu News = 2.67, $F(2, 94) = 6.26, p = 0.003$). Furthermore, as the Mean effect of documentary program on participants' feelings was in the neutral feelings region (Mean Feelings: 3.3 on a 5- point scale with 3 being

neutral point), it was selected as more appropriate for embedding of the stimuli advertisements.

Similarly, as discussed in the literature review, brand familiarity is another variable that affects the response of advertisement viewers and hence their true evaluation of advertising effectiveness (e.g. Pieters et al, 2002; Campbell & Keller, 2003; Till & Baack, 2005). Hence, to control the effects of prior brand familiarity on subjects attitude towards the brands, the original brand name frames in all the stimuli advertisements (creative and normal) were replaced by a professional video editor in a well reputed production house (Campbell & Keller, 2003). Subjects representing the same population pool (Business graduates) were randomly allocated to two treatment groups and exposed to the advertisements. One group was shown advertisements with original brand names where as the other group was exposed to advertisements with fictitious brands. Brand familiarity scores for all the brands appeared in the stimuli advertisements were obtained from the participants in both the groups. Beside brand familiarity, subjects' familiarity with advertisements and their opinion about advertisements' reality were also obtained. Responses of the participants were obtained on a 7 point scale with (1) familiar – not familiar with the brand (2) the advertisement is known- not known to me (Hirschman, 1986) and (3) the advertisement is very real- very unreal (Campbell and Keller, 2003). A t-test comparison of the Mean values found that subjects in two groups (groups with actual and fictitious brand names) were significantly (1) familiar with familiar brands (Mean = 5.98) and (2) unfamiliar with fictitious brands (Mean = 2.79) [$p < 0.05$] (3) not known to Advertisements with actual brand names (Mean = 4.43) as well as (4) not known to Advertisements with Fictitious brand names (Mean = 3.33) [$p < 0.05$]. Moreover, the subjects in both the experimental groups also perceived that the advertisements are real with no significant difference among them [Mean-Ads with Actual Brand Names' Group = 5.43, Mean-Ads with Fictitious Brand Names' Group = 5.77; $p > 0.05$].

6.4 Instrumentation and the Variables

Beside the demographic profile, the measuring instrument was consisting items about brand and advertisement recall, brand and advertisement attitude and purchase intent. In addition, questions aimed for manipulation check were also included. Brand and advertisement recall was measured through open ended questions. Advertisement attitude was measured through 6-items 7-point likert scale (Baker & Kennedy, 1994; Burke & Edell, 1986). The items were: I liked the Ad, enjoyed the Ad, the Ad was believable, the Ad was convincing, the Ad was informative and the ad was believable. Similarly, the brand attitude was measured through 6-items 7-point likert scale (Pelsmacker, 1998; Lee & Mason (1999). The items were: I liked the brand, the brand is a good brand, I feel positive towards the brand, the brand is of good quality, the brand possesses the claimed benefits and the brand is quite useful. Purchase intent of the subjects was measured through 3-item likert scale (Pelsmacker, 1998). The items were: I would like to buy the brand, If I ran across the shop, I will buy the brand and I will prefer to choose this brand. In addition, brand familiarity and subjects' feelings induced by the television program were also manipulated with single item for each measure respectively. The reliability coefficients for attitude towards advertisement, attitude towards brand and purchase intents were 0.85, 0.77 and 0.82 in single exposure and 0.87, 0.80 and 0.86 in three exposures respectively.

6.5 Procedure

Data was collected from 177 students enrolled in Business and Computer studies. Subjects were randomly assigned to each of the two experimental groups: single and three advertising exposures. Before starting the experiment, respondents were told that they are participating in a research project, but they were not aware that the research study is about the assessment of advertising effectiveness. The respondents of the study were led to believe that the purpose of the study revolves around the television program in which the stimuli advertisements were embedded (Till & Baack, 2005). Hence, just after watching the television program and the experimental advertisements (creative and control Ads) embedded there in, respondents provided their personal information and tapped their responses about the television program which was in fact a manipulation check about the program induced feelings. This manipulation check also served as a filler task to wash out the effects of last run of the advertisements on immediate memory and attitude of the subjects. At the same time, the respondents also completed the measures for unaided advertisement and brand recall which was then followed by measuring the subjects' advertisement and brand attitude, purchase intent for the recalled brands and a manipulation check about brands and advertisements familiarity.

7. Results of Hypotheses

This study investigated the effects of creative advertising on different measures of advertising effectiveness (recall, Ad and Brand Attitude and Purchase Intent) in single as well as three advertising exposures. Since the effects of a single independent variable (Type of Advertisement) were to be investigated on different dependent variables (measures of adv-effectiveness), Multivariate Analysis of Variance (MANOVA) was used as the most

appropriate analysis tool (Sekaran, 2000). Separate MANOVAs (SPSS V.17) were conducted for single and three exposures groups respectively. In addition, as customary in literature, relative recall potential of creative and normal advertisements was analyzed by considering maximum number of creative / normal advertisements being recalled by each research participant (e.g., Kocabiyikoglu, 2004). Hence, the recall data was kept separate from subjects' attitude and purchase intent responses and as such, two separate MANOVAs were used for recall data in single and three exposures respectively. The next section, first presents the results of manipulation check which is followed by results of hypotheses.

7.1 Manipulation Check

This study used unfamiliar (fictitious) brands in the experimental advertisements. Moreover, the television program selected in pretest for embedding of the experimental advertisements was such that produced somewhat neutral feelings among the research participants. To confirm that the television program and familiarity of the brands and advertisements are successfully manipulated, responses of the research subjects on these measures were again obtained in the final study. Consistent with the pretest results, participants significantly perceived brands and the respective advertisements as very unfamiliar in both single and three advertising exposures. Rating for brands' and advertisements familiarity, being measured on a seven point scale revealed that subjects perceived the advertisements and brands as unfamiliar with no significant difference in single exposure group (M-Brand Familiarity = 1.98; M-Ads Familiarity = 3.11,) as compared to three exposures respectively (M-Brand Familiarity = 2.10; M-Ads Familiarity = 3.25; $p > 0.05$). The subjects in both the groups also rated the experimental advertisements as real and typical (Mean-1 Exposure = 5.86, Mean-3 Exposures = 5.73, $p > 0.05$). In addition, Means analysis of the 'television program' induced feelings indicated that participants' feelings remained almost at the mid point of the scale (neutral point) (1 = Strongly Disagree, 3 = Neither Agree, Nor Disagree and 5 = Strongly Disagree) indicating neutral state of feelings (Mean-1.Exposure = 3.48; Mean-3.Exposures = 3.25, $t(170) = 1.44$, $p > 0.05$). Overall, the results revealed successful manipulation of the controlled variables.

7.2 Recall Potential of Creative Advertising

The results of hypotheses pertaining to subjects recall for award winning creative and normal (control Ads) advertisements in single and three exposures are reported in Table 3. In addition, the interactive effects of advertisement type by exposure level on subjects brand and advertisement recall are also reported in Table 4.

Hypothesis 1 (a, b & c)

Hypothesis 1(a) offers that under single exposure, creative advertisements will lead to significantly greater unaided brand recall than normal advertisements and H1(b) predicts that the unaided brand recall for both creative and normal advertisements (control ads) will be significantly greater in three exposures than in single exposure. In addition, it was also hypothesized that as in single exposure, even in three exposures, creative advertisements will significantly produce greater unaided brand recall than normal advertisements. After watching of the experimental advertisements in single exposure, subjects were asked to recall the brand name of the products. Results of MANOVA in single exposure revealed that type of advertisement has no effect on the amount of brand recall on unaided basis (Mean-Creative = 0.31, Mean-Normal = 0.32, $F = 0.26$, $p > 0.05$) and hence, H1(a) was not supported. To investigate the interactive effects of exposure level on the potential of experimental advertisements, particularly, creative advertisements in three exposures as compared to single exposure, H1 (b) was tested. The results of MANOVA revealed that participants having watched creative and normal advertisements in three exposures recalled significantly greater number of brand names (Mean-Creative = 0.47, Mean-Normal = 0.39) than those who watched the experimental advertisements in single exposure (Mean-Creative = 0.31, Mean-Normal = 0.32, $p < 0.05$). As such, H1 b was supported. The interactive effect of exposure level by type of advertisements on the number of brand name recall has been graphically shown in figure 4(a). In addition, since brand name recall of both creative and normal advertisements significantly increased in three exposures, the relative potential of creative advertisement to elicit brand name recall was reinvestigated in there exposures. Results found that contrary to single exposure, creative advertisements developed significantly greater brand recall than normal advertisements in three exposures (Mean-Creative = 0.47, Mean-Normal = 0.39, $F = 18.71$, $p < 0.05$). Hence, H1(c) predicting the superior role of creative advertisement with regard to recall greater number of brand names as compared to conventional advertisements (normal ads) in three exposures was therefore supported.

Hypothesis 2(a, b & c)

Hypothesis 2(a) indicates that under single exposure, creative advertisements will produce significantly greater amount of advertisements' features recall than normal advertisements. The results showed that the type of

advertisement has no significant effect on the amount of advertisement features recall on unaided basis (Mean-Creative = 0.22, Mean-Normal = 0.26, $F = 2.72$, $p > 0.05$) and hence, H2 (a) was not supported. Hypothesis 2(b) proposed that both creative and normal advertisements will produce significantly greater amount of unaided advertisement recall in three exposures than in single exposure. The results of MANOVA revealed that subjects in three exposures recalled significantly greater number advertisements (Mean-Creative = 0.38, Mean-Normal = 0.35) than subjects in single exposure (Mean-Creative = 0.22, Mean-Normal = 0.26, $p < 0.05$). Hence, H2b was supported. The interactive effects of exposure level by type of advertisements have been graphically shown in figure 4(b). Hypothesis 2(c) proposed that even in three exposures, creative advertisements are more effective than normal advertisements in terms of unaided advertisement recall. The results showed that creative advertisements in three exposures elicited greater 'mean unaided advertisement recall' than normal advertisements (Mean-Creative = 0.38, Mean-Normal = 0.35), however, it did not attain a significance level [$F = 2.88$, $p > 0.05$]. As such, H2(c) stating the greater unaided recall potential of creative advertisements as compared to normal advertisements was not supported even in three exposures.

Hypothesis 3(a, b & c)

Hypothesis 3 (a) offers that aided brand recall will not significantly differ between creative and normal advertisements irrespective of the exposure level. Based on the obtained responses, in both single and three exposures, the results showed that type of advertisement has no significant effect on the number of brands recalled on aided basis in both single (Mean-Creative = 0.41, Mean-Normal = 0.44, $F = 2.58$, $p > 0.05$) as well as three advertising exposures (Mean-Creative = 0.58, Mean-Normal = 0.55, $F = 2.25$, $p > 0.05$). As such, both hypotheses [H3 (a & c)] were supported. H3 (b) was concerned about the greater interactive effects of exposure level on aided brand recall. More precisely, H3 (b) stated that research subjects will be able to recall greater number of brand names when given three exposures to the experimental advertisements than subjects who are exposed to the experimental advertisements only once. MANOVA results confirmed the well recognized theory of advertising exposure and aided brand recall significantly increased in three exposures (Mean-Recall: Creative = 0.58; Mean-Recall: Normal Ads = 0.55) than single exposure (Mean-Recall: Creative = 0.41; Mean-Recall: Normal Ads = 0.44, $p < 0.05$). Hence, H 3 (b) was supported. The interactive effect of exposure level by type of advertisements on aided brand name recall has been graphically shown in figure 4 (c).

Hypothesis 4(a, b & c)

Hypothesis 4 (a & c) proposed that recall of advertising information (either in single exposure or three exposures) will not significantly differ between creative and normal advertisements if subjects are provided with a product or advertisement related cue. Results confirmed that aided advertisement recall in single as well as three exposures did not significantly differ by type of advertisement [creative-1 exp = 0.29, normal-1 exp = 0.32, $p > 0.05$; creative-3 exp = 0.53, normal-3 exp = 0.50; $p > 0.05$]. Hence, H4 (a & c) were supported. Based on the theory of advertising exposure level, H3 (b) proposed the greater interactive effects of exposure level on subjects aided advertisement recall. That is, research participants will be able to recall the features of greater number of advertisements in three exposures as compared to single exposure. Results of MANOVA found that subjects recalled greater number of advertisements in three exposures (Mean-Recall: Creative = 0.53; Mean-Recall: Normal Ads = 0.50) than subjects in single exposure (Mean-Recall: Creative = 0.29; Mean-Recall: Normal Ads = 0.32, $p < 0.05$). As such, H 4 (b) was supported [See figure 4 (d) for significant interactive effects].

7.3 Creative Advertising and Persuasion

Table 5 shows the results of separate MANOVAs' for the effects of type of advertisement on subjects brand and advertisement attitude in both single and three advertising exposures. In addition, the interactive effects of advertisement type by exposure level on subjects' brand and advertisement attitude are also reported in Table 6.

Hypothesis 5 (a, b & c)

Hypothesis 5 (a) stated that creative advertisements (single exposure) would have greater positive impact on consumers' attitude towards the advertisements than normal advertisements (single exposure). At the same time, it was also hypothesized (H5b) that consumers understanding of both creative and normal advertisements will significantly increase in three exposures as compared to single exposure. However, as discussed in section (3.2), the favorable effects of "three exposures" on consumers' assessment of advertisements will be more pronounced for creative advertisements than for normal advertisements (H5c).

As revealed by the results in single exposure, contrary to expectation, creative advertisements did not develop significantly more favorable attitude than normal advertisements. Rather, mean advertisement attitude for normal advertisements was significantly greater than creative advertisements [Mean-Creative ads = 4.62, Mean-Normal

ads = 4.96, $F=9.81$, $p<0.05$]. Thus, H 5(a) was not supported. A significant interaction was found between advertisement type (creative and normal Ads) and exposure level (single Vs three) for advertisement attitude [$F(1, 787) = 23.50$, $p<0.05$]. Creative advertisements developed significantly more favorable advertisement attitude in three exposures (Mean = 5.68) than creative advertisements in single exposure (Mean = 4.62). Same significant interactive effects (three vs. single exposure) were also found for normal advertisements. Hence, H5 (b) was supported [See figure 5 (a) for significant interactive effects]. For H5 (c), contrary to poor performance of creative advertisements with regard to advertisement attitude in single exposure, results of the study in three exposures found that creative advertisements are significantly more effective than normal advertisements in terms of developing more positive advertisement attitude [Mean-Creative ads = 5.68, Mean-Normal ads = 5.28; $F=13.95$, $p<0.05$]. Thus, H 5(c) was supported.

Hypothesis 6 (a, b & c)

Hypothesis 6 (a) proposed that creative advertisements will develop significantly more favorable brand attitude than normal advertisements (single exposure). Based on subjects' responses about the advertised brands, results of the study showed that type of advertisement in single exposure has no significant effect on subjects' attitude about the advertised brands [Mean-Creative ads = 4.68, Mean-Normal ads = 4.80, $F(1, 376) = 1.52$, $p<0.05$]. Hence, H6 (a) claiming that creative advertisements lead to significantly more favorable brand attitude than normal advertisements was not supported in single exposure. Supporting the well established theories of advertising exposures, subjects' attitude about the brands appeared in experimental advertisements significantly became more positive in three exposures (Creative: 5.38, Normal Ads: 5.18) than in single exposure (Creative: 4.68, Normal Ads: 4.80; $p<0.05$). As such, H6 (b) was supported [See figure 5 (b) for significant interactive effects]. In addition, results of the study in three exposures also supported the proposition that creative advertisements develop significantly more positive brand attitude than conventional advertisements (normal ads) [Mean-Creative ads = 5.38, Mean-Normal ads = 5.18 ; $F=4.72$, $p<0.05$]. Hence, H6 (c) was supported.

7.4 Creative Advertising and Consumers' Purchase Intent

Hypothesis 7 (a, b & c)

Hypotheses 7(a) predicted that creative advertisements as compared to normal advertisements will produce greater purchase intent for the advertised brands in both single and three exposures. Unexpectedly, in single exposure, similar to poor performance of creative advertisements to develop greater positive advertisement and brand attitude, creative advertisements also did not lead to greater purchase intent. Mean purchase intent for brands appeared in creative advertisements was less than purchase intent for brands appeared in normal advertisements. The MANOVA results confirmed that purchase intent did not significantly differ between creative and normal advertisements (Mean-Creative ads = 4.30, Mean-Normal ads = 4.49; $F=1.41$, $p>0.05$). As such, H7(a) was not supported. In addition, similar to the respondents' more positive 'brand and advertisements' attitude about experimental advertisements in three exposures as compared to single exposure, greater purchase intent was reported for both creative and normal advertisements in three exposures (Mean-Creative ads = 5.11, Mean-Normal ads = 4.86) than single exposure (Mean-Creative: 4.30 vs. Mean-Normal: 4.49; $F=4.34$, $p<0.05$). As such, H7(b) was supported. [See figure 5 (c) for significant interactive effects]. For H7(c), even in three adv-exposures, creative advertisements with greater mean purchase intent than normal advertisements, just slipped from attaining significance at 95 % confidence level ($p=0.07$) [$F=3.13$, $p>0.05$]. However, at 93 % confidence (that is, at $p=0.07$), the results of this study in three exposures supported the proposition that creative advertisements develop significantly greater purchase intent than normal advertisements. This in fact supports the notion that creativity in advertisements particularly in the form of award winning creative advertisements bestows value to the advertised brands in terms of greater purchase intent for it. H7 (c) was therefore *partially* supported.

8. Discussion, Managerial Implications, and Future Research

This study investigated the effectiveness of creative advertising in both single and three advertising exposures. In single advertising exposure, contrary to expectations, no significant difference was found between creative and normal advertisements in terms of recall, advertisement and brand attitude, and subjects' purchase intent for the advertised brands. The results of the study in three exposures, however, support the well established and recognized theory of advertising exposures which states that consumer's attention to the advertisements and its comprehension starts increasing from first exposure and reaches to peak at third exposure (e.g. Naples, 1997; Pechman and Stewart, 1992; Belch, 1982; Sawyer, 1981; Calder and Sternthal (1980). That is, three advertising exposures exert more positive influence on participants' evaluation of advertisements as compared to advertisements' evaluation in single exposure. This study found that consumers' brand and advertisement recall,

attitude and purchase intent for both creative and normal advertisements significantly increased in three exposures as compared to single advertising exposure. In addition, contrary to single exposure, creative advertisements in three exposures were also found as significantly more effective than normal advertisements. Regarding the findings of this study in single and three advertising exposures, it can be well argued that by its nature, creativity in advertising is an important and crucial element of advertising effectiveness. The contradicting results regarding the effectiveness of creative advertising in single advertising exposure as compared to three exposures indicates that among other possible reasons, single advertising exposure may have lead to mix findings in previous creativity studies. While investigating the effectiveness of creative advertising, Till and Baack (2005) found no significant difference between creative and control advertisements for brand attitude and purchase intent. To discuss about the potential reasons for this insignificant difference, Till and Baack (2005) considered single commercial exposure as insufficient enough to fully affect consumers brand and advertisement attitude and hence a potential reason for insignificant difference between award winning (creative) and non-award winning advertisements. As much argued in the literature part of this study, the comprehension of an advertising message is much higher in three exposures as compared to single exposure (e.g. Naples, 1997; Pechman and Stewart, 1992). Thus, in line with the same argument, the findings of this study in three advertising exposures therefore present a more clear and reliable view of the relationship between creative advertising and advertising effectiveness as compared to the effectiveness of creative advertising in single exposure. At the same time, the findings of this study also suggest, that future advertising studies particularly on the effectiveness of creative advertising should follow three advertising exposures as a sound and reliable base for understanding a particular advertising phenomena.

8.1 Managerial Implications

One of the foremost contributions that the finding of this study has made is the clarity of the role that creative advertising plays in enhancing the effectiveness of the respective advertisements. Previous studies have investigated the effectiveness of creative advertising in just single advertising exposure (Till and Baack, 2005; Stone et al., 2000; Ang and Low., 2000). This study, to the author's best knowledge, is the first study to have empirically examined the effectiveness of creative advertising in single as well as three advertising exposures. The results of this study in single and three advertising exposures provide sufficient evidence that creative advertisements are in fact significantly more effective than conventional advertisements. The results of the study also indicate that single exposure may be one of the potential reason that previous research on the effectiveness of creative advertisements has not reached to consensus.

The incremental benefits of creative advertising as found by this study also provides confidence to marketing managers in the selection of those advertising agencies where creativity in advertisements is considered as central for a successful advertising campaign. It is often believed that creative directors are interested in winning of creativity awards and have less concern for market results of the advertising campaign (Helgesen, 1994). The findings of this study reveal that award winning creative advertisements are relatively more capable of putting the brand in consumers' evoked set and also exert significantly more favorable influence on viewers' advertisement and brand related attitude. As such, it also implies that creative advertisements as usually claimed can be more effective to break through the greater media clutter, grabs comparatively greater attention of the viewers and produce more positive impact.

The findings of this study also provide insights to marketing and advertising professionals that creative advertisements can be particularly useful in introducing new brands to the market. This study while using new and unfamiliar brand names (fictitious brands) in the experimental advertisements provide evidence that new brands if promoted through creative advertisements will capture more share in consumers' memory and develop significantly more favorable attitude as compared to its promotion in conventional advertisements (Normal Ads). However, other conditions necessary for making a brand more competitive and stronger (e.g. Superior Product Quality, Appropriate Positioning etc.) must also be fulfilled.

8.2 Future Research

Given the specific requirements needed for testing the hypotheses of this study in both single and three advertising exposures, this experimental study was conducted in a university setting and considered a convenience sample of students' consumers. Although, the use of students sample is conventional in advertising research studies, it limits the ability to generalize the findings of the study. In future, such study should be replicated with a non-student sample to conclude whether these findings can be generalized to other segments of the population.

Second, almost all the experimental advertisements in this study were consisting of convenient products.

Convenient products are bought frequently with a minimum of comparison and buying efforts as compared to shopping and specialty products. As such, the real competitiveness of creative advertising can be better understood when creative advertisements represent high involvement products such as shopping and specialty products. It is also suggested that in future, the effectiveness of creative advertising may also be investigated in service industry.

Thirdly, the experimental advertisements shown to research participants were embedded in a television program. Since, the participants in three adv-exposure group were required to watch each of the advertisement three times as compared with subjects in single exposure group, the number of 'T.V program breaks' and hence the total duration of the television program in three exposures group also remained longer than in single exposure group. Though the program induced feelings among the research subjects in single and three exposure groups were found statistically insignificant, however, for more refinement of the results between creative advertising and advertising effectiveness, the difference in the time duration of the television program should be equally adjusted in future.

Finally, unlike developed countries where university setting is commonly used for experimental research, the lack of tendency towards experimental research among university students in Pakistan may have affected the findings of the study. Hence, it is also suggested that such study should be replicated in some developed country to further understand the effectiveness of creative advertising.

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Note

Note 1. Interview with Sever Mosavee, Indus Valley School of Advertising, Karachi and Chairperson of Pakistan Advertising Creativity Awards, 2005.

Table 1. Statistics about Television Channels in Pakistan

Year	National Channels	Foreign Channels	Total
2003	5	----	5
2004	15	2	17
2005	16	5	21
2006	19	7	26
2007	37	30	67
2008	66	30	96

Source: PEMRA, 2008

Table 2. Total Advertising Spending (Billion Rs) - Four Years Trend

Spending	Fiscal Year				
	2003-04	2004-05	2005-06	2006-07	2007-08
Total Print Spending	3.6	4.2	6.0	7.46	7.04
Total T.V Spending	3.9	3.6	6.8	10.55	14.80
Total Other Spending	2.3	2.87	4.45	4.75	5.12
Total	9.80	10.67	17.25	22.76	26.96

Source: Gallup Pakistan, Survey 2008

Table 3. Result of Multivariate Analysis of Variance: Effect of Type of Advertisement on Recall in Single and Three Advertising Exposures

	1-Exposure				3-Exposures			
	Creative	Normal	F	Sig.	Creative	Normal	F	Sig.
Unaided Brand Recall	0.31	0.32	0.26	0.61	0.47	0.39	18.7	0.00
Unaided Ad –Recall	0.22	0.26	2.72	0.10	0.38	0.35	2.88	0.09
Aided Brand Recall	0.41	0.44	2.58	0.11	0.58	0.55	2.25	0.13
Aided Ad –Recall	0.29	0.32	2.48	0.12	0.53	0.50	2.76	0.09

Table 4. Result of Multivariate Analysis of Variance: Interactive Effects of Advertising Exposure on “Recall by Type of Advertisement” (Single Vs Three Advertising Exposures)

Measure	1-Exposure		3-Exposure		Ad Type X Exposures Interaction	
	Creative	Normal	Creative	Normal	F	Sig.
Unaided Brand Recall	0.31	0.32	0.47	0.39	11.39	0.001
Unaided Ad –Recall	0.22	0.26	0.38	0.35	5.48	0.020
Aided Brand Recall	0.41	0.44	0.58	0.55	4.79	0.029
Aided Ad –Recall	0.29	0.32	0.53	0.50	5.26	0.022

Table 5. Result of Multivariate Analysis of Variance: Effect of Type of Advertisement on Consumers’ Attitude and Purchase Intent in Single and Three Advertising Exposures

	1-Exposure				3-Exposures			
	Creative	Normal	F	Sig.	Creative	Normal	F	Sig.
Advertisement Attitude	4.62	4.96	9.81	0.002	5.68	5.28	13.95	0.000
Brand Attitude	4.68	4.80	1.52	0.210	5.38	5.18	4.72	0.030
Purchase Intent	4.30	4.49	1.41	0.230	5.11	4.86	3.13	0.077

Table 6. Result of MANOVA: The Interactive Effects of Advertising Exposures on “Consumers’ Attitude and Purchase Intent by Type of Advertisement” (Single Vs Three Advertising Exposures)

Measure	1-Exposure		3-Exposure		Ad Type X Exposures Interaction	
	Creative	Normal	Creative	Normal	F	Sig.
Advertisement Attitude	4.62	4.96	5.68	5.28	23.50	0.000
Brand Attitude	4.68	4.80	5.38	5.18	5.78	0.016
Purchase Intent	4.30	4.49	5.11	4.86	4.34	0.037

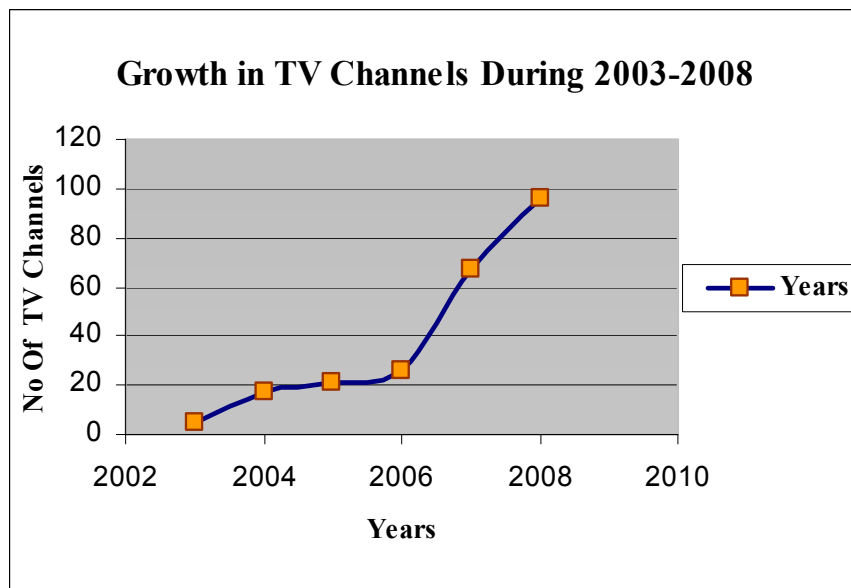


Figure 1. Statistics about Television Channels in Pakistan

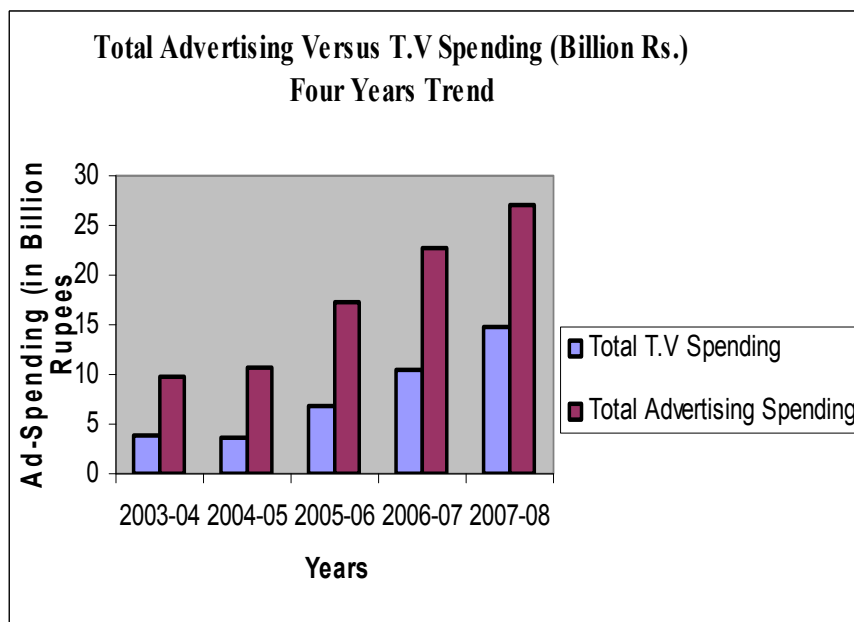


Figure 2. Total Advertising Spending (Billion Rs) - Four Years Trend

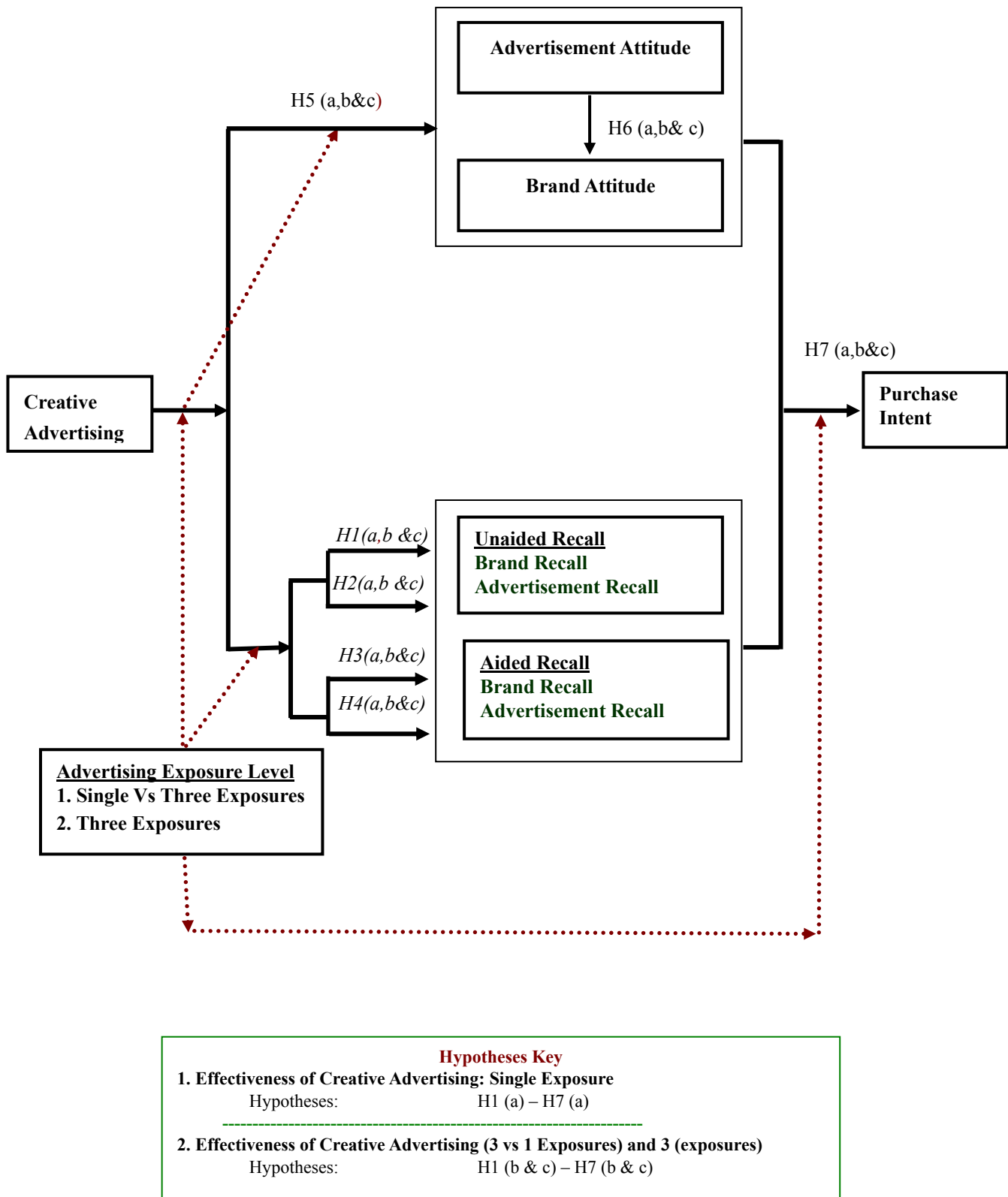


Figure 3. A Theoretical Framework of Creative Advertising and Advertising Effectiveness- Moderating Influence of Advertising Exposure Levels

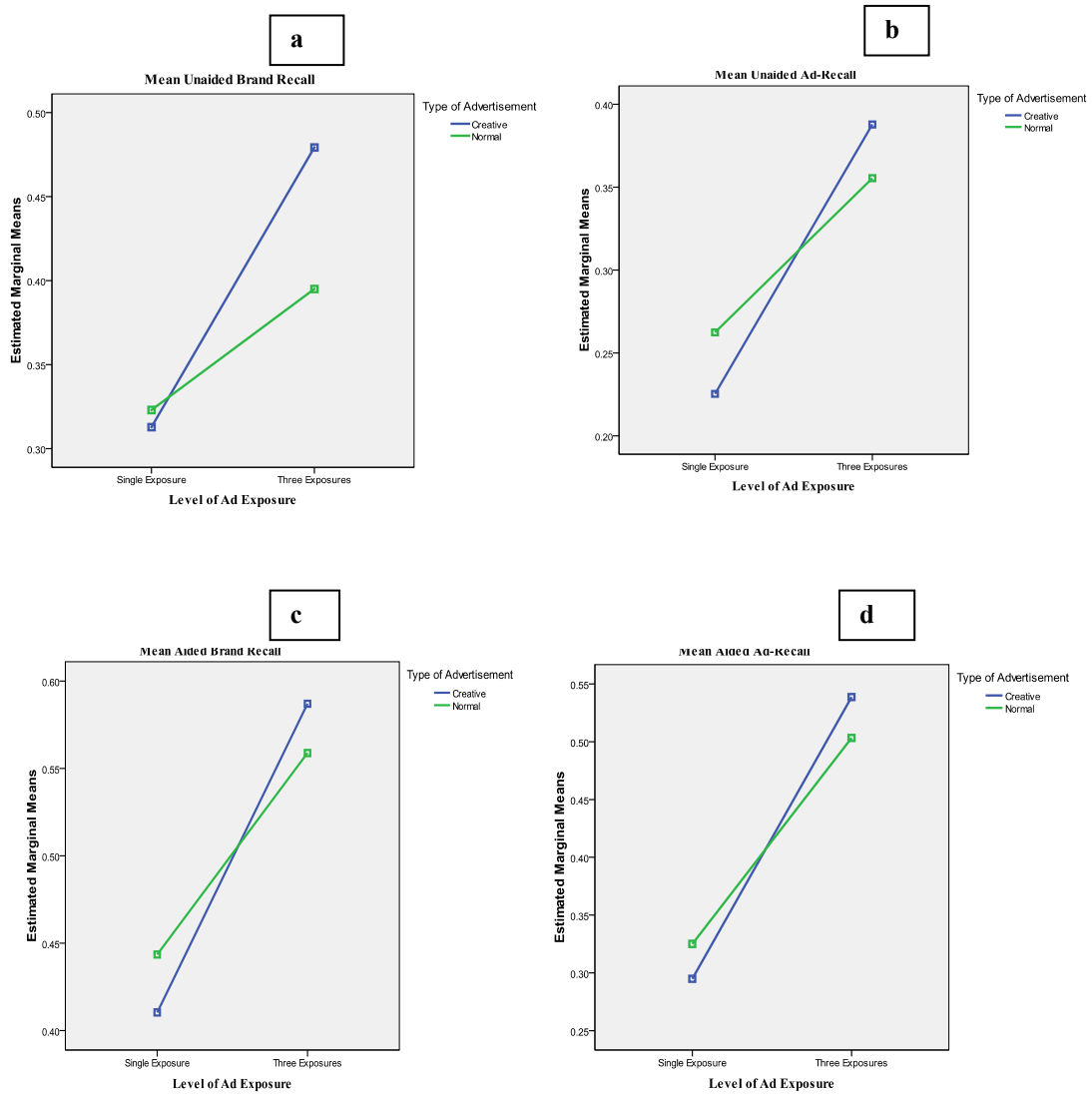


Figure 4. Interactive Effects of Ad- Exposure level on Recall

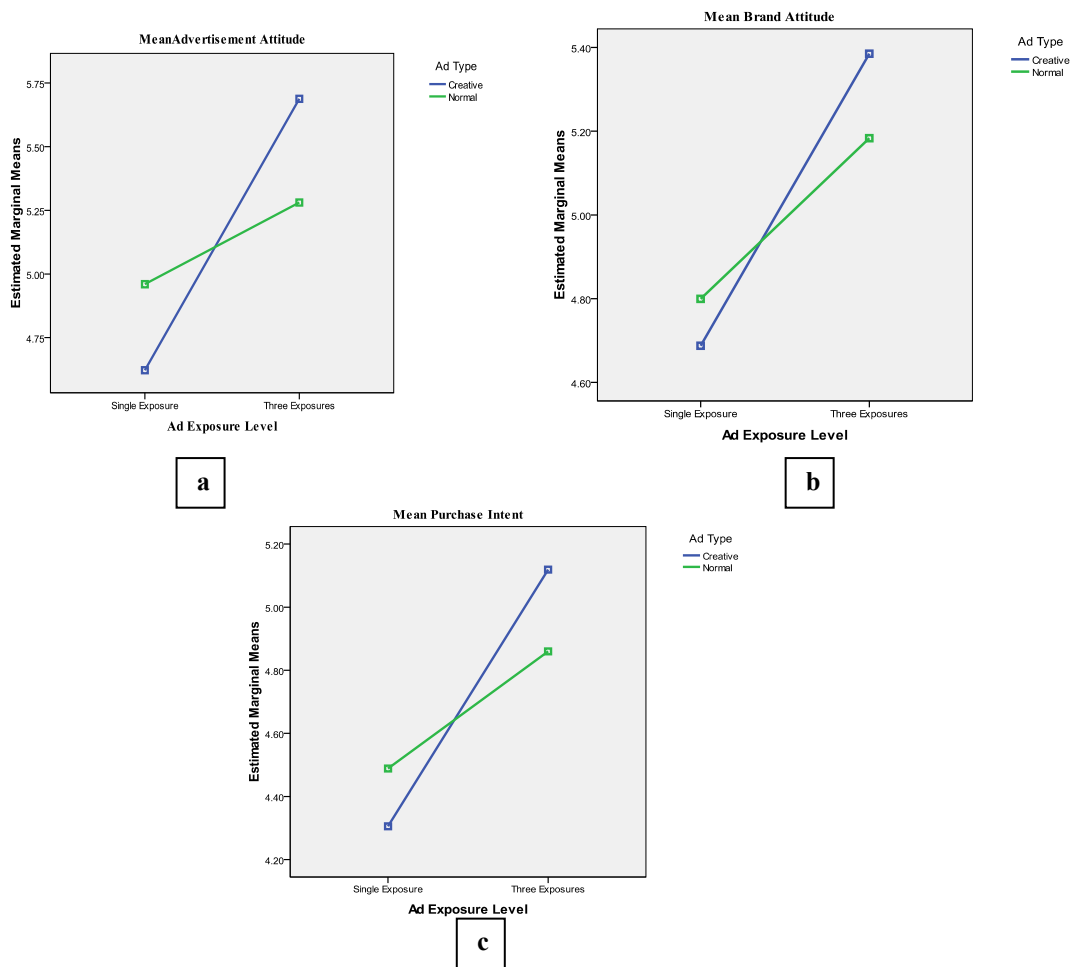


Figure 5. Interactive Effects of Ad-Exposure level on Adv-Attitude, Brand Attitude and Purchase Intent