

## Examining the effect of Customer-Related Factors on the Relationship Between Advertising Creativity and Meaning Creation

Mennatullah Mohamed Elokka<sup>1</sup>

<sup>1</sup> Arab Academy for Science, Technology & Maritime Transport,  
Sheraton Campus, Cairo 2033, Egypt

Supervisor:

Talaat Asaad Abdelhamid<sup>2</sup>

<sup>2</sup> Mansoura University, Dakahlia 35516 Egypt

### المخلص:-

الغرض من هذه الدراسة هو فحص تأثير العوامل المتعلقة بالعمل على العلاقة بين الابداع الاعلاني وخلق المعنى. تسعى الدراسة إلى تحديد كيفية تأثير هذه المتغيرات على إدراك المستهلك واستجابته للإعلانات. تم تطبيق هذه الدراسة على إعلانات المنظمات الخيرية في مصر، حيث تم اختيار ٦ إعلانات مختلفة لتقييمها باستخدام استبيان شمل ٣٥٦ مشاركًا، بالإضافة إلى استخدام تصميم بحث وصفي لتوصيف بيانات وخصائص متغيرات البحث.

اعتمدت الدراسة تقنية نمذجة المعادلات الهيكلية (SEM) في تحليل المتغيرات. كما اتبعت الدراسة تحليل مجموعات متعددة لتحديد التأثيرات بين الإعلانات التقليدية والإعلانات الإبداعية. تم اختبار صلاحية التمييز باستخدام إحصائية HTMT، ومن أجل إجراء المقارنة متعددة المجموعات غير المعملية، استخدمنا اختبار ويلش-ساتيرثويت. تؤكد النتائج أيضًا أن خلق المعنى يتأثر بكل من الابداع الاعلاني والعوامل المتعلقة بالعمل، حيث كان تأثير الابداع الاعلاني هو الأكثر أهمية. بينما، لم تعمل العوامل المتعلقة بالعمل كما كان متوقعًا ولم تتوسط العلاقة بين الابداع الاعلاني وخلق المعنى.

كما اقترح تحليل المجموعات المتعددة أنه بينما تميل الإعلانات الابتكارية إلى أحداث تأثير أكبر بشكل ملحوظ على خلق المعنى مقارنةً بالإعلانات التقليدية من حيث درجة الابداع الاعلاني والعوامل المتعلقة بالعميل.

تضيف هذه الدراسة أيضاً قيمة إلى المعرفة الموجودة من خلال تحديد إبداع الإعلان كمتغير مرتبط مباشرةً بعملية بناء المعنى، مما يوفر للقراء وجهة نظر أوسع حول كيفية بناء المستهلكين للمعنى من الإعلانات. تشمل هذه المقاربة مفاهيم نظرية من أبحاث الإعلان والاتصالات التسويقية وتوفر صورة شاملة عن تغطية الإعلان. وبسبب الاكتشاف المفاجئ المتعلق بعدم توسط العوامل المتعلقة بالعميل العلاقة بين الابداع الاعلاني وخلق المعنى بالإضافة الي التباين الملحوظ بين الإعلانات الابتكارية والتقليدية، يفتح باباً الى التوسع في الأبحاث المستقبلية في فعالية الإعلانات ودراسة تأثير العلاقة بين الابداع الاعلاني وخلق المعنى على اتجاهات العملاء و نوايا شراؤهم.

**الكلمات المفتاحية:-** الإعلان الابتكاري، العوامل المتعلقة بالعميل، خلق المعنى، نمذجة المعادلات الهيكلية، تحليل المجموعات المتعددة، الإعلانات الإبداعية، الإعلانات التقليدية

### **Abstract:**

The purpose of this research is to examine the impact of customer related factors on the relationship between advertising creativity and meaning creation. The study seeks to determine how these variables affect and control the consumer's perception and response to advertisements. This study is applied on the charity organizations advertisements in Egypt, 6 different ads were selected to be evaluated using a survey of 356 participants as well as A descriptive research design was used.

The research adopted structural equation modeling (SEM) technique in the analysis of the variables. The study followed a multi-group analysis to determine the effects between the conventional and creative advertisements. Discriminant validity was tested employing the HTMT statistic and in order to perform the non-parametric multi-group comparison, we utilized the Welch-Satterthwait test. The findings also confirm that meaning creation is affected by both advertising creativity and customer-related factors with the impact of advertising creativity being the greater impact. However, customer-related factors did not act as one was expected and did not mediate the link between advertising creativity and meaning making. Multi-group analysis also suggested that while creative advertisements tend to exert a significantly greater impact on meaning creation over conventional advertisements in terms of the degree of advertising creativity as well as customer factors. This research also adds value to the existing body of knowledge through identifying advertising creativity as a variable directly connected to the construction of meaning, offering readers a broader perspective on how consumers construct meaning from the advertisements. This approach comprises theoretical notions from advertising research and marketing communications and provides a comprehensive picture of the advertisement covering. This is the case due to the surprising finding concerning the non-significance of moderation and the variations seen between

standard and novel advertisements, the discovery of which should guide and expand future research in the advertising effectiveness as well as studying the impact of the relationship between advertising creativity and meaning creation on consumer attitudes and purchase intentions.

**Keywords:** Advertising creativity, customer-related factors, meaning creation, structural equation modeling, multi-group analysis, creative advertisements, conventional advertisements

### المقدمة:-

في هذا العالم سريع التطور من العلوم والإبداع والتكنولوجيا، يبدو أن هناك فجوة لا تزال قائمة في سياق الإعلان. لا يزال يتم استثمار مبالغ كبيرة من المال في إنشاء الإعلانات، ومع ذلك، غالبًا ما تفشل هذه الإعلانات في تحقيق هدفها. العديد من الإعلانات إما تفتقر إلى محتوى ذو معنى أو تنقل رسائل غير مناسبة أو غير متوافقة مع الجمهور المستهدف. نتيجة لذلك، تصبح الإعلانات غير مفهومة وتفشل في توصيل رسالتها، مما يجعلها بلا فائدة.

هناك العديد من الإعلانات التي تحمل أفكاراً جديدة، ومع ذلك، غالبًا ما تفتقر إلى المعنى. أوضح فريدمان وزيمر (٢٠١٣) أن "المعنى هو نتيجة للإدراك؛ وتشكيل المعنى هو مجموعة من الخطوات ضمن عملية الإدراك." وفقًا لهما، لا يمكن النظر إلى خلق المعنى كنموذج تسلسلي مثل AIDA، بل يجب اعتباره إطارًا وصفيًا يعامل المتلقي كموضوع. وصف ويليامسون (١٩٨٧) المعنى بأنه مفهوم يصبح مثيرًا للاهتمام لأنه لا يركز على المعاملة التجارية، بل على ما يعنيه المنتج للمستهلك. ومع ذلك، فإن فعالية الإعلانات الابتكارية لا تتحدد فقط بجودتها، بل تتأثر أيضًا بشكل كبير بالعوامل المتعلقة بالعميل. تشمل هذه العوامل الإطار الزمني والسياق الظرفي.

هذا يجعل من الضروري دراسة تأثير الإعلان الابتكاري، وخاصة أبعاده المتمثلة في التباين والصلة، على خلق المعنى. كما يجب دراسة العوامل المتعلقة بالعمل وتأثيرها على العلاقة بين الإعلان الابتكاري وخلق المعنى. هذا النهج سيزودنا بطريقة باتباعها ستضمن أن الإعلان يستطيع ان يوصل رسالته بشكل فعال ويتمشى مع الجمهور المستهدف.

## **Introduction**

In this rapidly evolving world of science, creativity, and technology, it seems like there's still a gap in the advertising context. A large amount of money is still being invested in creating advertisements, yet these ads often fail to achieve their goal. Many advertisements either lack meaningful content or convey inappropriate or non-resonant messages that don't match with the target audience. As a result, the ad becomes incomprehensible and fails to convey its message, making it useless.

There are many novel advertisements, yet they often lack meaning. Friedmann & Zimmer (2013) explained that 'Meaning is an outcome of perception; meaning formation is a set of steps within the perceptual process.' According to them creation of the meaning cannot be seen as a series model as AIDA for example, but rather as a descriptive frame of reference that treat the receiver as a subject. Williamson (1987) described meaning as a concept becomes interesting because it does not concentrate on the transaction but on what the product means to the consumer.

However, the effectiveness of creative advertisements is not solely determined by their qualities rather, it is also significantly influenced by customer-related factors. These factors, which encompass situational context and time frame.

This makes it crucial to study the impact of advertising creativity, especially its dimensions, which are divergence and relevance, on meaning creation. also studying the customer-related factors and their impact on the relationship between advertising creativity and meaning creation. This approach will equip us with a formula to guarantee that the advertisement effectively communicates its message and resonates with the target audience.

## **2. Literature Review:**

### **2.1 Advertising creativity:**

In the contemporary business market, industries of various fields operate in a clutter (Fulgoni et al., 2017). Thus, advertising is a vital tool for competition in the 21st century (Belch and Belch, 2018). Companies use creative and appealing advertisements to ensure that consumer's attention is captured and to lure consumers to patronize their brands (Wilson et al., 2015). According to Terkan (2014), advertising plays not only an informative role but also a persuasive role through creative advertising appeals to convince consumers to make a purchase.

Creativity is a fundamental component of advertising. Marketers invest their resources, including time, money, and labor (Benoit and Miller 2019), to create innovative and effective advertisements (Baack, Wilson, and Till 2008; Smith, Chen, and Yang 2008; Smith et al. 2007). The concept of creativity has been extensively studied in the fields of organizational behavior, psychology, and marketing (Sasser and Koslow 2008).

Creativity is highly acknowledged for its ability to capture attention and to present information in an entertaining or exciting way (Fulgoni et al., 2017). Prior researchers concluded that ad creativity is determined by divergence (the extent to which an ad emphasizes elements that are original, novel, different, or unusual) (Smith and Yang 2004; Kotler and Armstrong, 2017).

Creativity has been recognized as one of the most significant concepts in the design and development of effective advertising (Baack et al., 2016; Smith & Yang, 2004; Yang & Smith, 2008; Lehnert, Till & Ospina, 2014; West et al., 2008; Maniu & Zaharie, 2014). Broadly speaking, advertising effectiveness measured by the ad ability to brand recall and its likeability (Hartnett, et al., 2016). Accordingly, creative advertising enhances recall, brand/product attitude, and purchase intent, which are defined as ad effectiveness (Till & Baack, 2005).

## 2.2 Ad creativity dimensions

In the Marketing and Advertising literature, creativity has been examined from multiple perspectives regarding its definition in the context of advertising. Most studies have been categorized into two distinct groups. The first perspective views creativity as divergence, while the second asserts that divergence additionally requires relevance. According to the reviewed literature, creative advertisements are characterized by their divergence, which includes originality, aesthetics, representation, novelty, and distinctiveness, as well as their relevance, which encompasses meaningfulness, usefulness, value, and connections to both the consumer and the advertisement's creator.

### 2.2.1 Divergence

Divergence in advertisements is defined as “the extent to which an ad contains brand or execution elements that are different, novel, unusual, original, unique, etc.” (Smith, MacKenzie, Yang, Buchholz, & Darley, 2007, p. 820). Historically, creativity was defined as novelty and newness in an ad. The creative advertisement was considered to convey the same message but in a different way (Dahlen, Rosengren, & Torn, 2008). Divergence also covers the aspects related to novelty; thus, it is defined as the extent to which an ad contains elements that are novel or unusual. Divergence is also considered to be the most fundamental element of creativity in advertising as



it contributes to the unusualness of the ads (Smith & Yang, 2004).

As literature takes into account the novelty, imaginativeness, originality, and unexpectedness as features of creativity (Ang & Low, 2000; 2007; Kover et al., 1995), the definition of divergence ultimately incorporates all these elements as part of the divergence (Smith et al., 2007). Experiential, transformational or hedonic appeals discussed in the context of advertising effectiveness in emerging markets (Chiou, 2002; Zarantonello et al., 2013) also may be covered under the divergence in ads. Divergence in marketing communication is also reported to create a differentiation for a brand amongst the clutter (Stuhlfaut & Windels, 2015). The dimensions of divergence, according to Smith et al. (2007), are consumers' judgment on fluency, flexibility, originality, elaboration, synthesis, and artistic values in the advertisement (Stuhlfaut & Windels, 2015).

### 2.2.2 Relevance

The second characteristic of creative ads prominent in the literature is relevance to the consumer. While divergence is central to any definition of creativity, the ad must also be relevant it must be meaningful, appropriate, and valuable to the audience. This can be achieved in two ways; Ad to consumer relevance and Brand to consumer relevance (Smith et al 2007). Relevance in advertisements is defined as “the extent to which the ad or brand

elements are meaningful, useful, or valuable to the consumer (Smith et al., 2007, p. 820). Relevance captures the usefulness, meaningfulness, and appropriateness part of the ad creativity (Smith et al., 2007). The ad elements like informativeness, informational appeal (Chiou, 2002; Zarantonello et al., 2013) may also be covered under the umbrella term of relevance. For an ad to be creative, its unexpected component must have relevance (Ang & Low, 2000).

Relevance echoes “advertising value” defined by Ducoffe (1995, p. 1) as “subjective evaluation of the relative worth or utility of advertising to the consumer.” Thus, consumers’ expectations from a product may be extended to their expectations from its advertisement (Ducoffe, 1995). Consumers seek advertisements that are inform them about the possible product alternatives (Ducoffe, 1996). Thus, consumers’ judgment regarding the divergence and relevance in an ad collectively determines the consumer’s perceived ad creativity.

While conceptualizing the relevance as a dimension of ad creativity, we consider the “Ad to consumer relevance” and “brand to consumer relevance.” The ad will be relevant for the consumer when he/she relates to it or when the ad is targeted toward the appropriate customer (Smith et al., 2007; Smith & Yang, 2004). The brand shown in the ad will be relevant when the ad shows the brand to be used in a situation similar to the situation in which the consumer uses the brand (Mishra, Umesh,

& Stem, 1993) reported by (Smith et al., 2007; Smith & Yang, 2004). In the case of the emerging economies, given the limited buying power of most of the consumers to attract them, advertisers are expected to highlight utilitarian benefits and a better life (Tse, Belk, & Zhou, 1989).

### 2.3 Meaning creation

Meaning creation is derived from the marketing action by the consumer on individual level, and is being influenced by a group of factors unique to an individual consumer (Finne & Grönroos, 2017) It is essential to acknowledge that these factors are structured and touch upon individual psychological, sociocultural and behavioral characteristics of an individual recipient of the marketing/business communication. Therefore, if these individual factors have indeed impact on the meaning creation process by the recipient of the message and can be grouped together within a structured theoretical framework it is logical to suggest that from a marketing perspective it might be possible to incorporate these factors within communication process and relationship building with the customer. *meaning creation*, is unique to an individual consumer and attempts to answer what happens to consumer's vision of advertising (McCracken, 1986, p. 121).

However, while this process is cognitive and unique to every individual, Finne and Grönroos (2009, p.180) state that "marketing communication should focus more on the receivers

and the meaning created by the receivers in the communication process”. This approach marks a fundamental divergence from the traditional viewpoint, as customers actively engage in understanding the firm’s communications rather than only having passive involvement in the communication process. Customer’s perception or assessment of the firm’s communications facilitates meaning creation and leads to mutually shared benefits and the establishment of a long-term relationship.

The meaning creation process is an intricate relation between information and knowledge, how information is the catalyst for knowledge, and how knowledge can effect information, while emotion is the flavor of information and knowledge, respectively (Sørensen, 2016).

## **2.4 Customer- related factors**

From Finn & Gronroos (2009), customer related factors which they are internal, external, historical (experience) and future expectations are the first building block. They suggest that some or all of these factors may influence the consumer’s creation of meaning out of marketing communication messages. Customer has access to numerous types of media and can communicate with many of these at the same time, selecting or dismissing sources, receiving and sending messages and being at the same time active in some media and uninvolved in others.

In addition, the customer is affected by a few types of social media and, as shown by relationship communication, by a host of other factors, like situational ones that are external and internal and temporal ones as past experience, and future relationships, this change in customer activities has turned out to be more articulated in recent years. Today, a company has to listen to customers, find touchpoints where they actually match with their customers and understand them, in this way perceiving customer contexts and changing messages to address customer meaning and value (Finn & Gronroos, 2017). However, regardless of these positive changes in customer activity, the media structure and marketers' access to more customer-specific data,

the creation of new theoretical approaches, concepts and models of marketing communication have not been on the same level.

Consumer related factors are very important to be included in the IMC message. In the literature, there are four categories of factors which are historical, external, internal and future factors. Padgett and Allen (1997) discussed historical factors in their analysis, while McCracken (1987) and Stern (1996) took into consideration external factors in the analysis of message, Scott (1994) studied the message taking into considerations the internal factors. However, future factors are not included explicitly in any research (Finn & Gronroos, 2009). While, the impact of future factors can be found in the relationship marketing literature

(Ojasalo 2001). Thus, building on concepts from both marketing communication and relationship marketing research, Finn & Gronroos (2009) created a marketing communication framework (relationship communication) that contains all the four factors mentioned above as an integration of customers' meaning creation. That model has a wider approach than the other models that are focusing only on the outgoing messages.

The following table shows the different factors of consumer and the elements of each factor.

**Table ١. Customer related factors**

Customer Related Factors		
Dimension	Variable	elements of variable
Temporal	Internal	attitudes, identity, personal interests & capabilities
	External	traditions, trends, economic situation, the family and alternative choices
Situational	Future	goals, expectations, hopes & visions
	Historical	personal history, memories & past experience

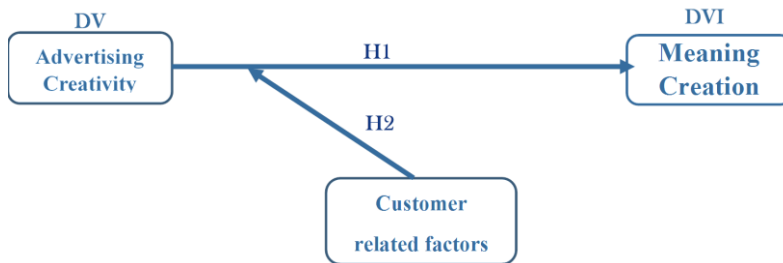
Source: Finne and Gronroos (2009).

### Research Hypotheses:

**H1:** Advertising Creativity has a significant impact on Meaning Creation.

**H2:** Customer- related factors moderate the relationship between Advertising Creativity and Meaning Creation.

**H3:** Creative advertising creates stronger meaning.

**Figure 1.** Conceptual framework

**Source:** Developed by the authors

### **3. Methods**

This research aims to test specific hypotheses and examine the relationship between the independent variable "Advertising Creativity," along with its primary dimensions "Divergence" and "Relevance," and the dependent variable "Meaning Creation." As well as to examine the moderating effect of customer-related factors, specifically "situational context" and "time frame," on the relationship between advertising creativity and meaning creation. The most appropriate research design for this study is "conclusive descriptive research."

Also, a quantitative study was conducted as a supplement to qualitative data and it's necessary when the aim is to generalize through statistical analysis (Malhotra, 2004). Furthermore, quantitative research gives the opportunity to answer the proposed hypotheses and draw clear conclusions.

### 3.1 Research population, sample size and technique

The target population for this research is the individuals who watch TV. The population is indefinite, in other words, it is large and geographically dispersed. since the given population size is greater than 500,000 individual, the optimal sample size based on an easy sample program is 384 individual at a 95% confidence level and a 5% margin of error.

As for the sampling technique, a river sampling method was used in data collection as data is gathered in real-time from a continuous flow of information, similar to how a river flows. This method is often employed in streaming data environments, where data arrives continuously, such as social media feeds or real-time sensor data. This approach ensures that the sample reflects the dynamic nature of the data source (Bifet & Gavalda, 2007). Online questionnaires were distributed through Google forms and social media platforms as "Facebook, WhatsApp, Twitter / X and other platforms".

### 3.3 Data Analysis

In order to achieve the purpose of this study and to test hypotheses, the SPSS and SmartPLS Structural equation modelling (SEM) statistics package programs were used. With SPSS, A "descriptive statistics" analysis is going to be conducted to analyze the results of the preliminary test and to find out demographic.



Characteristics of the sample ("Mean" and "standard deviation" for the main model variables). "Cronbach's alpha" for testing internal consistency reliability of used multi-item measurement scale, as Saunders, Lewis, & Thornhill (2020) stated that Cronbach's alpha is the most regularly utilized method to "measure internal consistency", Using SmartPLS SEM, confirmatory factor analysis is going to be conducted to prove the validity of each instrument, while the structural model was evaluated through test of the hypotheses underlying the proposed research model. The causal model was investigated through a path analysis conducted with the SMARTPLS SEM software.

#### **4. Results**

##### **Descriptive Statistics**

As to study the further impact of advertising creativity on meaning creation, deeper insights should be sought after the sample. In case certain demographic patterns emerge, this may show the reasoning behind the further analysis results. Therefore,

**Table 2. Frequency table for demographics for the study**

Variable	Categories	Frequency	Percentage
Gender	Female	175	49.16
	Male	181	50.84
Age	16-21	209	58.71
	22-27	13	3.65
	28-33	16	4.49
	34-39	58	16.29
	40 and above	60	16.85
Education	Graduate	120	33.71
	Postgraduate	25	7.02
	Undergraduate	211	59.27

**Source: Calculations based on 356 respondents using SPSS 26**

The results as in table 2. shows a nearly balanced gender distribution, with 175 females and 181 males. The age distribution indicates that the majority of participants are between 16-21 years old (58.71%), followed by those aged 34-39 (16.29%) and 40 and above (16.85%). Only few respondents fall within the 22-27 (3.65%) and 28-33 (4.49%) age ranges. In terms of education, the majority comprises undergraduates (59.27%), while graduates represent 33.71%, and postgraduates make up only 7.02% of the sample.

### Testing two independent populations

**Table 3. Mann Whitney and two independent T test for the meaning creation between conventional and creative ads**

Test	Mann Whitney test		2 independent T test	
Value	Test statistic	P-value	Test statistic	P-value
Advertising Creativity	19020.0	0.067	-1.891	0.059
Divergence	18923.5	0.070	-1.796	0.074
Relevance	18079.0	0.079	-1.926	0.055
Customer Related Factors	18894.2	0.087	-1.840	0.063
Meaning Creation	17645.5	0.093	-1.743	0.082

Source: Calculations based on 356 respondents using SmartPLS3

Table 3. shows the results of the Mann-Whitney test and two independent T-tests show statistically significant differences in various factors between respondents exposed to conventional and creative advertisements. For advertising creativity, p-values

were lower than 0.1 for both tests. This indicates that there is significant difference between the two groups. Similarly, for divergence and relevance are consistent, with p-values lower than 0.1, thus, confirming the significant differences between the groups. Likewise, for customer-related factors, both tests show significant difference between the two types of ads since p-value is lower than 0.1. However, for meaning creation, the results show that the Mann-Whitney test has p-value of 0.093 and the T-test has p-value of 0.082. They both approach significance, indicating a potential difference in meaning creation between those who viewed conventional versus creative ads, since the p-value is less than 0.1. At 90% confidence level, there is a significant difference in meaning creation such that conventional advertisement is relatively lower in meaning creation compared to creative advertisement. These findings suggest that there are clear differences in customer-related factors, meaning creation, advertising creativity, divergence, relevance between the conventional and creative advertisement.

Confirmatory Factor analysis

**Table 4. Reliability and Validity analysis measures of the variables**

Variables	Items	Loadings	Outer VIF	Cronbach Alpha	Composite Reliability	Average Variance extracted
Customer Related Factors	CR1	0.68	1.624	0.877	0.901	0.504
	CR10	0.768	2.423			
	CR11	0.649	2.099			
	CR2	0.666	1.833			
	CR3	0.719	1.978			
	CR5	0.72	2.151			
	CR6	0.757	2.498			
	CR7	0.735	2.113			
	CR9	0.689	2.047			
Advertising Creativity	D1	0.772	2.706	0.924	0.936	0.57
	D3	0.79	3.044			
	D4	0.699	2.24			
	D5	0.718	2.065			
	D6	0.652	1.918			
	D7	0.824	3.434			
	R1	0.772	3.977			
	R2	0.709	3.513			
	R3	0.782	1.934			
	R4	0.809	3.322			
	R5	0.76	2.452			
Meaning Creation	MC10	0.764	3.009	0.933	0.942	0.539
	MC11	0.689	1.932			
	MC12	0.581	3.362			
	MC13	0.752	4.14			
	MC14	0.783	2.645			
	MC15	0.748	3.93			
	MC16	0.684	2.853			

	MC17	0.744	2.849			
	MC18	0.823	3.368			
	MC3	0.672	2.449			
	MC5	0.813	2.286			
	MC6	0.761	2.681			
	MC8	0.75	4.585			
	MC9	0.671	3.542			

**Source: Calculations based on 356 respondents using SmartPLS3**

Observing the reliability of the dimensions from Table 4. it was found that all Cronbach alpha measures were greater than 0.7. This implies internal consistency. On the other hand, all dimensions had composite reliability greater than 0.7 and average variance extracted greater than 0.5. This shows that all dimensions are valid. Since VIFs are less than 5 this shows how multicollinearity is not an issue in the model. The loadings of the statements are all higher than 0.6, thus, the statements are considerably important. Some statements were eliminated due to affecting reliability of the construct.

**Table 5. Heterotrait-Monotrait Discriminant Validity analysis**

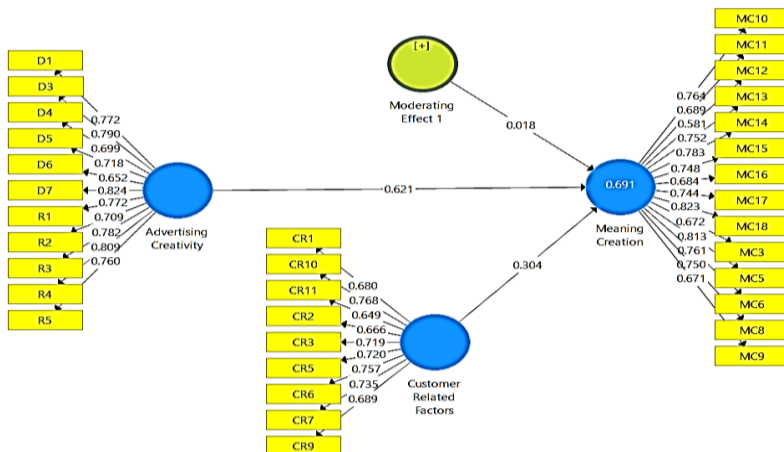
	Advertising Creativity	Customer Related Factors	Meaning Creation
Advertising Creativity			
Customer Related Factors	0.617		
Meaning Creation	0.828	0.712	

**Source: Calculations based on 356 respondents using SmartPLS3**

As shown in table 5. The Heterotrait-Monotrait Ratio (HTMT) is a measure of similarity between latent variables. It is

used to assess discriminant validity in structural equation modelling. Some researchers recommend using a more conservative threshold of 0.90. If the HTMT value is below 0.90, discriminant validity has been established between two reflectively measured constructs. Observing the above values in table 14, it is shown that discriminant validity exists between variables in the study.

### Structural Equation Model



**Figure 2.** Structural Equation Model for first level analysis

**Source:** Calculations based on 356 respondents using SmartPLS3

As the structural equation model was built, the relationships between meaning creation and the advertising creativity and customer related factors. It was observed from the figure how much variation is explained by model and the

loadings of each statement accompanied with the effect of each independent variable on the dependent variable. The moderation results are also investigated.

**Table 6.** Path coefficients of the structural equation model for first level analysis

	Original Sample	Standard Deviation	T Statistics	P Values
Advertising Creativity -> Meaning Creation	0.621	0.032	19.385	0
Customer Related Factors -> Meaning Creation	0.304	0.035	8.809	0
Moderating Effect 1 -> Meaning Creation	0.018	0.016	1.085	0.278

**Source:** Calculations based on 356 respondents using SmartPLS3

As shown in table 6. At 99% confidence level, advertising creativity and customer related factors have positive significant impact on meaning creation. Although, the results show that advertising creativity have a significantly higher effect on the meaning creation in the minds of the respondents more than the customer related factors. However, there was no enough evidence that customer related factors play a significant role in the relationship between advertising creativity and meaning creation at 0.05 level of significance.

**Table 7. Model evaluation metrics of the structural equation model for first level analysis**

	R Square	R Square Adjusted	SSO	SSE	Q <sup>2</sup>	SRMR	NFI
Meaning Creation	0.691	0.689	4984	3189.248	0.36	0.1	0.694

**Source: Calculations based on 356 respondents using SmartPLS3**

Table 7. shows that the model explains about 69.1% of the variance in the meaning creation. The SRMR value suggests an acceptable model fit, although it is slightly above the ideal threshold it is still equal to 0.1. The NFI value indicates that the model fit the data particularly well, however, it still suggests room for improvement. The Q<sup>2</sup> value is greater than 0 demonstrating that the model has predictive relevance. The NFI shows a level of 69.4% which is an acceptable value showing how the model is a good fit for the data.

### Multi Group Analysis

As different advertisement types might have different effect of advertising creativity and meaning creation, multi-group analysis may show these significant differences. Since, there was no proof that the normality assumption is satisfied, the non-parametric Welch-Statterthwait test can be used.



**Table 8. Welch-Statterthwait test for first level analysis to compare between those watched conventional and those watched creative advertisements**

	Path Coeff-diff	T Value	P Value
Advertising Creativity -> Meaning Creation	-0.202	1.957	0.026
Customer Related Factors -> Meaning Creation	-0.129	1.912	0.057
Moderating Effect 1 -> Meaning Creation	0.009	0.288	0.774

**Source: Calculations based on 356 respondents using SmartPLS3**

Observing results from table 8. there was a significant difference between conventional and creative ads in terms of effects of customer related factors on meaning creation at 90% confidence level. At 0.1 level of significance, there is a significant difference between those types of ads in terms of advertising creativity on meaning creation. However, there is no enough evidence that there is a significant difference between advertisements types regarding moderating effect of the customer related factors on relationship between advertising creativity and meaning creation.

**Table 9. Bootstrapping results for first level analysis to compare between those watched conventional and those watched creative advertisements**

	B (1)	B (2)	St. Dev. (1)	St. Dev. (2)	T value (1)	T value (2)	P value (1)	P value (2)
Advertising Creativity -> Meaning Creation	0.567	0.769	0.048	0.045	11.879	17.089	0	0
Customer Related Factors -> Meaning Creation	0.245	0.374	0.046	0.05	5.3	7.529	0	0
Moderating Effect 1 -> Meaning Creation	0.023	0.014	0.024	0.021	0.96	0.65	0.338	0.516

**Source: Calculations based on 356 respondents using SmartPLS3**

As shown in table 9. For conventional ads, the advertising creativity has a strong positive impact on meaning creation at 99% confidence level. For creative ads, there is a stronger positive effect on meaning creation. This would suggest there is a significant difference between the advertisements regarding the effect of the advertising creativity on meaning creation. At 99% confidence level, customer related factors have positive significant impact on meaning creation for conventional advertisements. Regarding creative ads, the customer related factors had positive significant impact on meaning creation at 99% confidence level. It is noticeable that, creative advertisements had significantly higher effect of customer related factors on meaning creation compared to conventional advertisements. At 0.1 level of significance, there was no significant moderating effect of customer related factors on the relationship between advertising creativity and meaning creation.

#### 4.1 Discussion

The current study significantly supports the notion that advertising creativity creates meanings and builds on previous research. Advertising requires creativity, as discussed in the literature (Benoit & Miller, 2019; Baack et al., 2008). Our findings support the premise that advertising creativity positively impacts meaning creation ( $\beta=0.621^{**}$ ).

Our study defines creativity as meaning production, which has been understudied. This relationship allows creativity to be

interpreted beyond consumer attitude shifts to include ad meaning construction.

The operationalization of advertising creativity adopted in this study, covering both divergence and relevance, aligns with the definition provided by Smith and Yang (2004) and further elaborated by Smith et al. (2007). Our model demonstrates that advertising creativity impacts meaning creation, suggesting that in order for the ad to be creative it should contain both divergence and relevance elements. Overall, our findings indicate that the ads within the middle zone of the novelty and consumer relevance are most helpful in enabling meaning creation. The findings of our study showing the highest and a significantly positive influence of customer-related factors on meaning creation ( $\beta = 0.304$ ,  $p < 0.01$ ) can be linked with the suggested by Finne and Grönroos (2017) theoretical concept. The finding empirically supports the claim that factors such as personal history, future expectations, and situational context affect how consumers create meaning from marketing communications. It adds value to this existing line of research by quantifying the relationship between these two variables and identifying it as a significant element beside advertising creativity.

As previously discussed, meaning creation depends on a combination of message characteristics, advertising creativity dimensions, and customer-related factors. The findings of this study mean that advertising creativity has a positive and

significant impact on meaning creation, but the effect of customer-related factors as a moderator is not there, which surprised us, given what the literature suggests. This affirmative result benefits the area as it brings challenging beliefs about how these factors interact. This is a finding of interest as it implies that it may be valuable to look at creativity and customer-related factors as two sets of factors more independent in meaning creation than in previous research has suggested. Moreover, the new direction connected with the multi-group analysis of conventional and creative advertisements is very useful.

The greater impact of both advertising creativity and customer-related factors in the creation of the ad meaning for creative ads than for conventional ads is another new contribution to knowledge that explains how consumers further process different forms of ads. This contributes to the literature by demonstrating that the effectiveness of creative advertising is not just a matter of degree, but potentially involves qualitatively different cognitive processes. Our study makes several important contributions to the field. Theoretically, it provides empirical support for the relationship between advertising creativity, customer-related factors, and meaning creation, integrating concepts from advertising research and relationship marketing. This integrative approach provides one that conceptualizes meaning construction in ads more broadly than the existing advertising effectiveness framework.

In an applied sense, our results confirmed the relevance of creativity in advertising especially for meaning making. The stronger effects obtained for creative ads indicate that a spending on creativity may confer tremendous gains in terms of how the consumers interact and make sense over ads. Also, an appreciation of customer-related factors should compel advertisers to discern the personal circumstances and backgrounds of the audience. Thus, although our study builds on and is generally consistent with much of the current literature on creativity of advertisements and its impact on consumers, the current work contributes to the development of this field by connecting these constructs with a process of meaning making. The unexpected findings regarding the lack of moderation and the differences between conventional and creative ads open new avenues for future research, challenging researchers to refine our understanding of how consumers interact with and derive meaning from advertisements in different contexts.

## 5. Conclusion

This study aimed to investigate the relationships between advertising creativity, customer-related factors, and meaning creation in the context of advertising effectiveness. The findings provide valuable insights into the complex process of how consumers derive meaning from advertisements and the factors that influence this process.

Our results demonstrate that both advertising creativity and customer-related factors play significant roles in the meaning creation process. Advertising creativity emerged as the stronger predictor of meaning creation, highlighting its crucial role in effective advertising. Customer-related factors, while less impactful than creativity, still showed a significant positive influence on meaning creation. Interestingly, contrary to our initial hypotheses, customer-related factors did not moderate the relationship between advertising creativity and meaning creation. Furthermore, our multi-group analysis revealed that creative advertisements have a stronger impact on meaning creation compared to conventional advertisements, both in terms of advertising creativity and customer-related factors.

This study makes several important contributions to the academic literature on advertising and consumer behavior. Firstly, it provides empirical evidence linking advertising creativity directly to meaning creation, extending our understanding beyond traditional measures of advertising effectiveness. This connection bridges the gap between creativity research and meaning-making theories in consumer behavior. Secondly, our research integrates concepts from advertising creativity literature with the relationship communication framework proposed by Finne and Grönroos (2017). This integration offers a more holistic view of how advertisements are

processed and interpreted by consumers, considering both message characteristics and customer related factors.

Thirdly, the unexpected finding regarding the lack of moderation by customer-related factors challenges existing assumptions in the field. It suggests that the influence of creativity and customer-related factors on meaning creation may be more independent than previously thought, opening new avenues for theoretical development. Lastly, our multi-group analysis comparing creative and conventional advertisements contributes to the ongoing debate about the effectiveness of creative advertising. The stronger effects observed for creative ads provide empirical support for the value of creativity in advertising, while also suggesting that creative ads may engage different cognitive processes compared to conventional ads.

From a practical standpoint, this study offers several valuable insights for marketers and advertisers. The strong influence of advertising creativity on meaning creation underscores the importance of investing in creative advertising strategies. Marketers should prioritize the development of advertisements that are not only novel and attention-grabbing but also relevant and meaningful to their target audience. The significant impact of customer-related factors highlights the need for a deep understanding of the target audience. Advertisers should consider the historical, future, internal, and external factors that influence their customers' perceptions and meaning-

making processes. This may involve more comprehensive market research and customer profiling to create advertisements that resonate with the audience's personal contexts and experiences.

The stronger effects observed for creative advertisements suggest that the benefits of creativity extend beyond mere attention-grabbing. Creative ads appear to facilitate deeper engagement and meaning creation, potentially leading to more effective communication of brand messages and values. This finding provides a strong argument for allocating resources to creative development in advertising campaigns. While this study provides valuable insights, it also has limitations that point to directions for future research. However, due to the cross-sectional data that we have used, causal conclusions cannot be drawn. It would also be possible to conduct longitudinal studies to get more dynamic pictures of how meaning creation takes place through time when people encounter advertisements more than once. The absence of moderation by customer-related factors as observed is discussed below as very surprising. Further research could consider conditions under which the current relationships are no longer applicable or other models that might offer a more accurate account for the relationships between advert creativity and customer factors or meaning creation.

Finally, our study was based on generic measures of ad creativity and customer factors. Further research might examine



Creativity within the given framework in terms of some of its dimensions (such as originality, flexibility or elaboration) or some of the Customer Related Factors (such as past experience or future expectations) for a more detailed insight into how they influence meaning creation. In sum, this research contributes knowledge about multiple mediated interactions between creativity of advertisements, the customer factors, and meaning creation. In so doing, it fills a theoretical and practical gap in the advertising and consumer behavior literature in synthesizing the existing ideas to allow for the crafting of better ads with growth in media technologies.

### **References:**

- Amabile, T. M. (1982) "The Social Psychology of Creativity: A Consensual Assessment Technique". *Journal of Personality and Social Psychology*, 43:5, 997–1013.
- Amabile, T. M. (1996). *"Creativity in context: Update to "The Social Psychology of Creativity"*. Oxford: Westview.
- Andrews, J. and Smith, D. C. (1996), "In Search of the Marketing Imagination: Factors Affecting the Creativity of Marketing Programs for Mature Products". *Journal of Marketing Research*, 33 (May), 174–187.
- Ang, S, Leong, S and Lee, Y. (2002). "Ad Creativity: A Conceptual Perspective". *National University of Singapore*.
- Ang, S. H. and Low, Y. M. (2000), "Exploring the Dimensions of Ad Creativity". *Psychology & Marketing*, 17:10 (October), pp. 835–854.
- Ang, S. H., Lee, Y. H., and Leong, S. M. (2007), "The ad creativity cube: conceptualization and initial validation", *Journal of the Academy of Marketing Science*, 35, 220–232.

- Ang, S. H., Lee, Y. H., and Leong, S. M. (2007), "The ad creativity cube: conceptualization and initial validation", *Journal of the Academy of Marketing Science*, 35, 220–232.
- Baack, D & Wilson, R & Till, B. (2008). Creativity and Memory Effects: Recall, Recognition, and an Exploration of Nontraditional Media. *Journal of Advertising - J ADVERTISING*. 37. 85-94. 10.2753/JOA0091-3367370407.
- Baack, D & Wilson, R & van Dessel, M & Patti, C. (2016). Advertising to businesses: Does creativity matter?. *Industrial Marketing Management*. 55. 10.1016/j.indmarman.2015.10.001.
- Barry, P. (2012). *Advertising Concept Book*. Thomson & Hudson.
- Batra, R., Myers, J. G., & Aaker, D. A. (1996). *Advertising management (5th edn.)*. Englewood Cliffs, NJ: Prentice-Hall.
- Belch, E., Belch, A.. (2017). *Advertising And Promotion: Integrated Marketing Communications Perspective (11th)*
- Belch, G. and Belch, M. (2018). *Advertising and Promotion: An Integrated*
- Belch, G. E., & Belch, M. A. (2004). "Advertising and promotion: An integrated marketing communication perspective, 6th edition. Boston, MA: McGraw-Hill.
- Belk, R. (1975). "Situation variables and consumer behavior". *Journal of Consumer Research* 2, Dec: 157–64.
- Bell, J.A. (1992). Creativity, TV Commercial Popularity, and Advertising Expenditures. *International Journal of Advertising*, 11, 165-172.
- Blasko, V. J. and Mokwa, M. P. (1986), "Creativity in Advertising: A Janusian Perspective". *Journal of Advertising*, 15:4, 43–50.
- Buttle, F. (1995). "Marketing communication theory: What do the texts teach our students?". *International Journal of Advertising* 14: 297–313.
- Corazza, G & Agnoli, S. (2015). On the Path Towards the Science of Creative Thinking. 10.1007/978-981-287-618-8\_1.

- Duncan, T. (2005). Principles of advertising & IMC. 2nd international ed. New York: McGraw-Hill Irwin USA
- Duncan, T., (2002). "IMC: Using Advertising and Promotion to Build Brands Marketing Series", McGraw-Hill: Irwin Series in Marketing.
- Duncan, T., Moriarty, S. (1997). Driving Brand Value, McGraw Hill, New York.
- Duncan, Thomas R., Mulhern, Frank. (2004). "A White Paper on the Status, Scope and Future of IMC". IMC Symposium sponsored by the IMC programs at Northwestern University and University of Denver, McGraw-Hill USA.
- Edvardsson, B., and T. Strandvik. (2000). "Is a critical incident critical for a customer relationship?". Managing Service Quality 10, no. 2: 82–91
- El-Murad, J., and West, D. C. (2004) "The Definition and Measurement of Creativity: What Do We Know?". *Journal of Advertising Research*, (June), 188–201.
- Escalas, J. E., & Stein, B. (2003). Sympathy and empathy: Emotional responses to advertising dramas. *Journal of Consumer Research*, 29, 566–578 (March).
- Fill, C. (2005). Marketing communications: Engagement, strategies and practice. 4th edition. Harlow: FT Prentice Hall.
- Finne, Å. and Grönroos, C. (2017) 'Communication-in-use: customer-integrated marketing communication', *European Journal of Marketing*, 51(3), pp. 445–463. doi: 10.1108/EJM-08-2015-0553.
- Finne, Å., & Grönroos, C. (2009). "Rethinking marketing communication: From integrated marketing communication to relationship communication". *Journal Of Marketing Communications*, 15(2/3), 179-195.
- Fiske, J. 1982. Introduction to communication studies. London: Routledge.

- Friedmann, R & Zimmer, M. (2013) "The Role of Psychological Meaning in Advertising", *Journal of Advertising*, 17:1, 31-40.
- Fulgoni, G.M., Pettit, R., and Lipsman, A. (2017). Measuring the Effectiveness of Branded Content across Television and Digital Platforms. *Journal of Advertising Research*, Vol. 57 (4), pp.362-367; DOI: 10.2501/JAR-2017- 046.
- Gayeski, D. (2000). Managing the communication function. San Francisco, CA: USA.
- Geissler, G., Zinkhan, G., & Watson, R. (2001). Key design elements influencing consumer perceptions of web home page complexity. *Journal of the Association for Information Systems*, 2(2), 1-46.
- Goldenberg, Jacob & Mazursky, David & Solomon, Sorin. (1999). Creative Sparks. *Science*. 285. 1495-1496. 10.1126/science.285.5433.1495.
- Gronroos, C. (2000). Service management and marketing: A customer relationship management approach. London: John Wiley & Co.
- H. Lethagen & E. Modig (2008), "Unbundling Creativity". *Stockholm School of Economics*.
- Haberland, G. S. and Dacin, P. A. (1992), "The Development of a Measure to Assess Viewers' Judgments of the Creativity of an Advertisement: A Preliminary Study". *Advances in Consumer Research*, 19, 817-825.
- Hartnett, Nicole & Kennedy, Rachel & Sharp, Byron & Greenacre, Luke. (2015). Creative That Sells: How Advertising Execution Affects Sales. *Journal of Advertising*. 45. 10.1080/00913367.2015.1077491.
- Heckler, S. E. and Childers, T. L. (1992), "The Role of Expectancy and Relevancy in Memory for Verbal and Visual Information: What is Incongruity?". *The Journal of Consumer Research*, 18:4 (March), 475-492.
- Holtzman, W. H. (1984), "Psychology and managerial creativity". In Charnes, A. and Cooper, W. W., *Creative & innovative management* (pp. 187-205). Ballinger, Cambridge, MA.

- Jewler, A. & Bonnie L (1998), *Creative Strategy in Advertising*, 6th ed., Belmont, CA: Wadsworth.
- Kim, B., Han, S., & Yoon, S. (2010) Advertising Creativity in Korea, *Journal of Advertising*, 39:2, 93-108, DOI: [10.2753/JOA0091-3367390207](https://doi.org/10.2753/JOA0091-3367390207).
- Koslow, S., Sasser, S. L., and Riordan, E. A. (2003), "What Is Creative to Whom and Why?: Perceptions in Advertising Agencies". *Journal of Advertising Research*, (March), 96–110.
- Kotler and Armstrong (2017). **Principles of marketing**. Pearson Prentice Hall.
- Pieters, R., Rosbergen, E., and Wedel, M. (2002). Breaking Through the Cluster: Benefits of Advertisement Originality and Familiarity for Brand Attention and Memory. *Management Science*, Vol. 48 (6), 765–781.
- Kover, A. J., Goldberg, S. M., and James, W. J. (1995), "Creativity vs. Effectiveness? An Integrating Classification for Advertising". *Journal of Advertising Research*, (November/December), 29–40.
- Lane, W. R., King, K., & Russell, J. T. (2004). *Kleppner's advertising procedure (16th ed.)*. Englewood Cliffs, NJ: Prentice-Hall.
- Lee, J& Hong, I. (2016). Predicting positive user responses to social media advertising: The roles of emotional appeal, informativeness, and creativity. *International Journal of Information Management*. 36. 360-373. [10.1016/j.ijinfomgt.2016.01.001](https://doi.org/10.1016/j.ijinfomgt.2016.01.001).
- Lee, Y. H. and Mason, C. (1999), "Responses to Information Incongruity in Advertising: The Role of Expectancy, Relevancy, and Humor". *Journal of Consumer Research*, 26 (September), 156–169.
- Lehnert, K., Till, B. D., & Ospina, J. M. (2014). Advertising creativity: The role of divergence versus meaningfulness. *Journal of Advertising*, 43(3), 274–285. <https://doi.org/10.1080/00913367.2013.851630>

- Lehnert, Kevin & Till, Brian & Ospina, Jose. (2014). Advertising Creativity: The Role of Divergence Versus Meaningfulness. *Journal of Advertising*. 43. 274-285. 10.1080/00913367.2013.851630.
- Lubart, T. I. (2000). "Models of the creative process: Past, present and future". *Creativity Research Journal*", 13(3/4), 295–303.
- Maniu, A.I., & Zaharie, M.M. (2014). Advertising Creativity – The Right Balance between Surprise, Medium and Message Relevance. *Procedia. Economics and finance*, 15, 1165-1172.
- Marketing Communications Perspective (11th Edition). McGraw-Hill, ISBN10: 1260152308.
- Marra, J.L. (1990). Advertising Creativity: Techniques for Generating Ideas.
- McCracken, G. 1987. "Advertising: Meaning or information?". *Advances in consumer research*, 121–4, Vol. 14. Provo, UT: Association for Consumer Research.
- Mercanti-guérin, M. (2008). Consumers' perception of the creativity of advertisements: development of a valid measurement scale M Mercanti-Guérin Recherche et Applications en Marketing (English Edition) 23 (4), 97-118. Recherche et Applications en Marketing. 23. 97.
- Mick, D., and C. Buhl. (1992). "A meaning-based model of advertising experiences". *Journal of Consumer Research*, Vol 19.
- Miniard, P. W., Bhatla, S., Lord, K. R., Dickson, P. R., & Unnava, R. H. (1991). Picture based persuasion processes and the moderating role of involvement. *Journal of Consumer Research*, 18, 92–107 (June).
- Ojasalo, J., (2008), "Management of innovation networks: a case study of different approaches", *European Journal of Innovation Management*, 11(1), pp. 51- 86.
- Padgett, D., & D. Allen. 1997. "Communicating experiences: A narrative approach to creating service brand image". *Journal of Advertising* 26, no. 4: 49–62.

- Percy, L., and R. Elliott. (2005). Strategic advertising management. 2nd edition. Oxford: Oxford University Press.
- Rindell, A. (2008). "Image heritage: The temporal dimension in consumers' corporate image constructions". Swedish School of Economics and Business Administration, Ekonomi och samhälle no. 175, Helsinki, Finland.
- Runco, M. A., & Jaeger, G. J. (2012). The standard definition of creativity. *Creativity Research Journal*, 24(1), 92–96.
- Russell, J. Thomas and W.Roland Lane (1999), "*kleppner's Advertising Procedures*", 14<sup>th</sup> ed., Englewood Cliffs, NJ: Prentice Hall.
- Schultz D.E., 1991. "Integrated Marketing Communications: The Satus of Integrated Marketing Communications Programs in the US Today", *Journal of Promotion Management*, vol. 1, no. 1, pp. 37-41.
- Scott, L. (1994)." The bridge from text to mind: Adapting reader-response theory to consumer research". *Journal of Consumer Research* 21, December: 461–80
- Sheinin, D & Varki, S & Ashley, C. (2011). The Differential Effect of Ad Novelty and Message Usefulness on Brand Judgments. *Journal of Advertising*. 40. 5-17. 10.2307/23048690.
- Shimp, T. (2007). Integrated marketing promotions in advertising and promotion, 7th edition. Mason, OH: Thompson South-Western.
- Smith, R. E., Scott B. MacKenzie, Xiaojing Yang, Laura M. Buchholtz, and William K. Darley (2007), "Modeling the Determinants and Effects of Creativity in Advertising," *Journal of Marketing Science*, Vol. 26, No. 6, pp. 819-833.
- Stern, B. (1996). "Textual analysis in advertising research: Construction and deconstruction of meanings". *Journal of Advertising* 25, no. 6: 61–73.
- Tellis, G. J. (1998), "*Advertising and Sales Promotion Strategy*", Addison Wesley, Reading MA.

- Terkan, R. (2014). Importance of Creative Advertising and Marketing According to University Students" Perspectives. *International Review of Management and Marketing*, Vol. 4 (3), 2014, 239-246.
- Till, B. D. and Baack D. W. (2005), "Recall and Persuasion: Does Creative Advertising Matter?". *Journal of Advertising*, 34:2 (Fall), 47-57.
- Wells, W. D., Burnett, J., & Moriarty, S. (2003). *Advertising: Principles and practice (6th ed.)*. Englewood Cliffs, NJ: Prentice-Hall.
- White, A. and Smith, B. L. (2001), "Assessing Advertising Creativity Using the Creative Product Semantic Scale". *Journal of Advertising Research*, 41:6, 27-34.
- Williamson, J. (1987). "Decoding Advertisements: Ideology and Meaning in Advertising - Ideas in progress". Southampton, Great Britain: Marion Boyars.
- Wilson, R & Baack, D.W. & Till, B.D.. (2015). Creativity, attention and the memory for brands: An outdoor advertising field study. *International Journal of Advertising*. 34. 232-261. 10.1080/02650487.2014.996117.
- Wright, P. L. (1980). "Message-evoked thoughts: Persuasion research using thought verbalizations". *Journal of Consumer Research*, 7, 151-175 (September).
- Yang, Xiaojing & Smith, Robert. (2009). Beyond Attention Effects: Modeling the Persuasive and Emotional Effects of Advertising Creativity. *Marketing Science*. 28. 935-949. 10.1287/mksc.1080.0460.
- Zenetti, G and Klapper, D, (2016), [Advertising Effects Under Consumer Heterogeneity – The Moderating Role of Brand Experience, Advertising Recall and Attitude](#), *Journal of Retailing*, 92, issue 3, p. 352-372.
- Zinkhan, G. M., & Martin, C. R. (1983). "Two copy testing techniques: The cloze procedure and the cognitive complexity test". *Journal of Business Research*, 11(2), 217-228.