

# POSITIVE EVALUATED OUTCOMES: ANALYZING THE FUTURE OF INNOVATIVE ADVERTISEMENT

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**Abstract:-** To throw light on what is happening in the innovative advertising market, this research is, about investigating the current state of innovative advertising, key challenges faced by ad buyers and sellers, companies' overall maturity in adopting innovative advertising, and their future plans. As part of this effort, the researcher spoke with executives at some of the largest and most influential ad agencies (representing major brands) and sellers (including programmers, Multichannel T.V Programs, publishers, Advertising agencies,) in India. This research findings shows that, despite increasing their focus on innovative advertising, increased return on Investment for ad buyers and higher revenue for ad sellers remain ambiguous. Innovative advertisement plays with external stimulus that arouses sleeping needs which results arising 'inner demand' among prospective buyers. The TV networks charges for the commercials airtime during the popular TV events. One of the event like IPL match which is the rich and most prominent source of advertising event on television. Ultimately the viewing of advertisements, leads to different stages of decision-making process as identification of alternatives, evaluation of alternative, purchase decision and post purchase behaviour. Generally, advertising fills 'consumer information gap'. Overall creative advertisements generates positive evaluative outcomes (e.g., brand attitude) and behaviour (e.g., word-of-mouth and sales). Hence, the specific meaning of advertisement is attributed to consumer engagement and it is viewed from different angles, either through divergence point of view or relevance point of view. Today it is a challenge to secure the effectiveness of advertisement that gets the consumers' attention and shape their attitudes and behaviour. And the one and only suggested way to deal with challenges is creativity. Advertising industry professionals and research support this notion that what makes advertising effective is called creative excellence.

**Key Words:** Innovative Advertisement, Brand Attitude, Consumer Attention, Creative excellence.

## 1.1 Introduction

Advertising is how a company tempt to buy their product by showing the good rather than bad of their products. The best means of addressing this challenge is to tell better and more universal stories to draw consumers in that is, to develop engaging advertisement by thinking and transporting consumers in narrations (Wang.J. & Calder, B.J. 2009; Wentzel.D, Tomczak.T.& Herrmann.A 2010 as cited in Adaval.R, Robert.S & Wyer Jr. 1998). With the beginning of economic liberalization, in India during 1990 attracted more market and service oriented and expanding the role of many foreign investment in Indian economy. The new entry of foreign investors connected with the struggle of traditional Indian corporate to survive in the market resulted, increase in volume of advertisements and now the media is full of advertisements of brands having tough competition in the market Paul.J (2001).

The, Indian advertising industry has grown from a small scale business to full- fledged industry. As electronic media gained popularity with different channels and increased use of internet due to information technology, has created a situation of rising clutter of creative advertisements. Due to these factors, the advertising industry of India is projected to be the fastest growing market in Asia after China. The Government of India has supported tremendously, due to which advertising expenditure is increasing and developing more favorable business environment. In effect this has become advertising industry real challenge now, not only that but to make the advertisement make more lively and realistic approach towards the product or services and more presentable so that it can touch the senses of the audience, that's why the selection of appropriate creative strategies in ads is important. These situations making the advertisement industry to face more intricate and challengeable environment along with creating special professional condition. At present the advertisements for any product or services is so much that it sometimes misdirects the consumer to behave differently while purchasing. Consumer got confused regarding purchase decision making due to forced exposure towards advertisement. The non-relevant advertisements created doubts in the minds of consumers about the genuineness and reliability of products. Sometimes consumers are biased through the advertisement and develops trust on the product/service during the stages of decision making process, and they didn't get at end as shown in the advertisement. Consumers felt they are exploited by the advertisers as well as by the company, the net effect of advertisement, is that a major portion of society's resources are misdirected towards unproductive sources. The Times of India which is highly circulated daily newspaper of country earns very high revenue from advertisement prints in every single day. But it's about, how many ads do we remember. None, That's a waste of money. Therefore, the broad concern of the study is to minimize the communication risk from view point of the advertising agencies and to minimize the advertising wastage both resources and money, from the point of view of client companies.

Hence, digital advertising specifically television advertising is most effective marketing communication strategy. It is an external stimulus that arouses sleeping needs which results arising 'inner demand' among prospective buyers. The TV networks charges for the commercials airtime during the popular TV events. One of the event like IPL match which is the rich and most prominent source of advertising event on television. Ultimately the viewing of advertisements, leads to different stages of decision-making process as identification of alternatives, evaluation of alternative, purchase decision and post purchase behavior. Generally, advertising fills 'consumer information gap'. Hence, the specific meaning of advertisement is attributed to consumer engagement and it is viewed from different angles, either through divergence point of view or relevance point of view. Today Technology change is focusing on three key areas: data and analytics, systems integration, and salesforce automation.

Both buyers and sellers need a 360-degree view of the customer to improve ROI and increase revenues. But they can't get such a view because of widespread data proliferation. That's why a large majority of buyers and sellers in our research plan to build a centralized database to manage audience data, and to build more robust analytics capabilities to put that data to work for them. Using data more effectively also requires tighter systems integration. Integrating internal systems, such as those supporting sales and operations, will drive greater ad sales effectiveness and visibility. Linking external ones, including DSPs and SSPs, will support greater use of programmatic. With better integration, companies can use salesforce automation solutions to streamline workflows and improve decision making across the ad sales process. These solutions make the sales team more efficient: Sales professionals can manage the whole process in a single solution instead of across disparate emails, spreadsheets, and other tools. And a closed-loop system encourages everyone to work from the same up-to-date, accurate data—i.e., they have a single version of "the truth." Thus, they can make better decisions about where and how to place their ads to generate the greatest return. However, it is a proven fact that advertising professionals seems to have little formalized understanding about how advertising creativity work and how it is defined and measured.

Current research is done to better understand the response to creative advertisements aired in Television, and by documenting these it has been tried to identify how advertising professionals attract consumers towards the brand and assess the value of creativity. Henceforth by applying new perspectives and new theories, this thesis investigates the effect of advertising creativity on consumers. In so doing, it plays a part in advertisers understanding and use of advertising creativity on brand preference. David Ogilvy (1995), popularized the concept of "Brand Image" in 1953 and promoted world's renowned advertising agency O&M (Ogilvy and Mather). "Every advertisement should be thought of as a contribution to the brand image" In fact, he is considered as the 'Father of Advertising' among both advertising practitioners and academicians. In this sense advertising is basically a brand building exercise. Overall, advertising is an art of moving an idea from one man's head into the head of another. It has the greatest impact, especially for those products or services where a 'demonstration' is essential as it combines the virtues of both the 'story teller' and the 'demonstrator'. The single crucial reason that advertising does not work is due to the specific instances of information conveyed to the consumer, which never reaches to the consumer or not properly judged by the consumer and advertisement become redundant, meaningless or irrelevant.

Advertising is communication that provides generally useful, relevant and pertinent information, upon which the consumer either acts immediately or stores for later reference, application and use Wielbacher (1984). From the viewpoint of sending and receiving message, advertising is "a fraction of the incoming messages that the individual receives. An advertising message is guided by the advertising or copy platform, which is a combination of the marketing objectives, art and production values. This combination is best realized after the target consumer is identified and the product concept has been established, and the media and vehicles have been chosen. At this point the advertising message can be directed at a very concrete audience to achieve the targeted goal. Advertising messages seek to attract the viewer's attention and convert our allegiance to products and services. When compared to other communication mixes, advertising is a much cheaper way to reach the target consumers since it uses mass media. Advertising can use complex visual and emotional devices to increase the persuasiveness of the message.

### 1.2 Theorizing about Innovative Advertisement for Positive Evaluation.

Focusing on the definitions in psychology, creativity in marketing is usually defined as having two characteristics: divergence and relevance (sometimes called effectiveness). Consumers easily got influenced by the ad and productivity for a specific brand and went high as compared to other brands with even less or similar price. It reflects the behavioral change in consumers due to advertisements.

Creativity is the act of turning new and imaginative ideas into reality. Creativity is characterized by the ability to perceive the world in new ways, to find hidden patterns, to make connections between seemingly unrelated phenomena, and to generate solutions. Creativity involves two processes: thinking, then producing. The dictionary meaning (Webster) of Creativity is the presentation of a new conception in an artistic embodiment. To create something is to produce a work of thought or imagination, as a work of art. In other words, creativity is having the power or quality of creating. According to Wilken.P (2001) Creativity is what touches the human nerve to go further where nobody has gone before. It is the innate desire for naturally creative people to innovate. He adds, Creativity in its broader sense, break the path. The concept of Creativity is a generic term that has applications in different field of human activity. But it is very difficult to define it. Creativity is a cliché that is much admired. It is a very special charisma bestowed upon a few, Stansfield (1982). For consumers the use of creative advertisement in persuasion is new and unexpected, because such persuasion attempts differ from the advertisements that people are familiar with. Moreover, unlike other ambient marketing techniques, the use of creative campaigns adds meaning to the advertised message. Explanations for how creative media advertising influences consumers can be found in diverse psychological theories with roots in motivation and memory. Berlyne's theory of novelty (1950) describes two opposing behavioural mechanisms that occur in animals and humans when confronted with novelty: curiosity and anxiety to find out what the new

stimulus entails. Anxiety is an emotion that entails a reaction of avoidance. For example, many people are afraid of complex technological innovations (Mukherjee & Hoyer, 2001). In order to induce curiosity rather than anxiety, Berlyne emphasized that the novel stimulus should feel at least somewhat familiar. In consumer behaviour research these ideas were translated in the theory of consumer innovativeness and novelty seeking (Hirschman, 1980).

### 1.3 Consumer Processing and Response

There is existence of a long tradition in advertising research, of exploring the relationship between personality and response to advertising messages Labarbera et al., (1998). In marketing, it is always being tried a long to create interest by two individual characteristics, affect and cognition, which may have an influence on advertising effectiveness (Fabrigar & Petty, 1999; Harris & Moore, 1990; Zhang & Buda, 1999). It is observed that, creative ads have been expected to attract more attention from consumers because their divergence contrasts with non-creative ads Smith & Yang (2004). While it seems likely that creative ads will stand out in ad clutter Wells et al. (1995) through careful examination of the full range of consumer processing and response variables has not been achieved. To provide new evidence about where the effects of ad creativity will be manifested, the two variables are considered, measures of Consumer Processing and Response. The selection of these variables were guided by the widely referenced ad model of MacInnis & Jaworski (1989), and included three processing variables: amount of attention allocated to the ad, motivation to process the ad, and depth of ad processing; and three response variables: ad attitude, brand attitude, and purchase intentions. The marketer and advertisers tries to make the ad in such a way that, it will focus only on the cognitive resources and think about a message to which one has been exposed. Consumers pay attention to just a small fraction of short and attractive messages. This is because the demands placed on attention are great, but information – processing capacity is limited. This is the reason; an effective message is designed to activate consumer interests by appealing to those needs that are most relevant to the target audience or consumer. Through previous research, which have been conducted earlier it is observed that persuasive appeals tend to be more effective when the nature of the appeal matches, rather than mismatches, these two processing styles La Barbera et al., (1998). Such an idea can provide a rationale for understanding the reasons why some individuals differ in their responses to ad stimuli. Many studies on consumer behavior always pointed out, that individual differences among message recipients lead to wide variations in the manner in which people respond to advertising appeals Moore et al., (1995). Some individuals, when exposed to an emotionally charged advertising appeal, may exhibit a characteristic tendency to experience their emotions with greater magnitude of intensity Aaker et al., (1986).

Similarly, some individuals may exhibit a tendency to engage in and enjoy thinking when exposed to an advertisement Cacioppo, John T. & Petty, Richard E., (1982).

### 1.4 Scope of the Study

This study is a major attempt to measure the impact of differences in the degree or intensity levels of advertising creativity. To relate the influence of creativity effect on viewing intention and ad processing with an positive evaluation in terms of brand attitude by the viewer. Through this study the advertiemnt and its effectiveness on purchase intention of consumer through brand attitude can be judged. In the whole process of conversion of actual problem faced by advertising agencies in the industry into a research problem, the topic of the research was identified as innovation (creativity) in advertisement. Current research is focused to understand the response to creative advertisements by documenting how advertising professionals and consumer assess and value the creativity to improve ROI and increase revenues. This seems especially important as empirical studies to date reveal that advertising professionals seems to have no formalized understanding about how advertising creativity works. Academically the research problem as revealed by the review of past works, which indicated further study is required in this area.

### 1.5 Objective of the Research Paper:

To identify the positive evaluative outcomes (e.g., brand attitude) generated by innovative advertisement that leads to purchase intention.

### 1.6 Hypothesis

**H1** There is positive future impact of innovative advertisement, on improved ROI and increase revenues.

### 1.7 Reviewing Theoretical evidence for Innovative advertising effects.

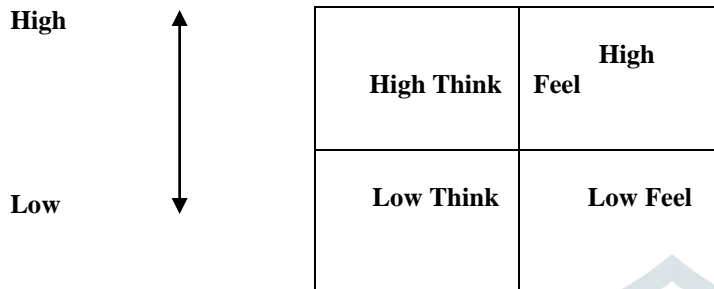
Festinger. L. (1957), defines it as the psychological opposition of irreconcilable ideas (cognitions) held simultaneously by one individual, created a motivated force that would lead, under proper conditions, to the adjustment of one's belief to fit one's behaviour – instead of changing one's behaviour to fit one's belief (the sequence conventionally assumed). Where he suggested the information value in television commercial is usually determined by some specific characteristics and the level of information is based on the life cycle of the products advertised. Leon suggested that dissonance only occurs when we are 'attached' to our attitudes or beliefs, i.e. they have emotional significance or consequences for our self -concept or sense of coherence about how the world works.

Gilson & Berkman. (1980), highlights three factors that determine the degree of Creativity in an advertisement 1) Creative people 2) Creative Strategy and 3) Creative Execution, whereas Chunnawala (1995) proposes only two dimensions to Advertising Creativity: Creative Strategy and Creative Executions.

Rossister & Percy. (1987), different models of advertising communication process, recognizes the communication-effect of advertising and advertising causes action. Through this process of communication, mental association is established, which is connected to the brand in the prospective buyers' minds this phenomenon is called Communication-Effect.

Chanda.et.al. (1990), also review a way of approaching the creative thinking process called 'Lateral Thinking'. Lateral thinking involves the calculated restructuring of established thought patterns and relationships. It is the ability to rearrange knowledge and thoughts in new and unusual ways so that fresh and unanticipated views of the writer's subject suddenly emerge which is helpful for developing creative process.

Vaughn. (1980), proposed a two-by-two matrix in which one axis represents thinking versus feeling message types, and the other axis represents high- versus low-involvement products. Vaughn's matrix became the core of the well-known FCB grid that has been presented in textbooks for decades as a tool for developing message and/or creative strategies.



Punj& Stewart. (1983), within an interactive context measures such as awareness, attitude, and product choice, among others, are not simply the result of exposure to advertising; they are also the result of choices made by the consumer, which are, in turn guided by the consumer's goals and purposes. Thus, though the measures may appear similar, the interpretation of these measures is rather different. These outcome measures are the joint product, or interaction, of the consumer and the advertising.

William, M. & Wielbacher. (1984), assumed that advertising effects are the functions, of dollars spent on advertisement to receive the effective message. It was also assumed that a stable relations exist between advertising effectiveness and advertising pressure. The active learning theories (high involvement) of advertising conveys information, that leads to attitudinal change and in turn changes the market place behavior. In case of low involvement theories of advertising assume at least some advertising situations where the information content of advertising is not of important for the consumer and it leads to passively stored in the mind of the consumer rather than active evaluation in relation to consumer reactions towards the products and companies.

Murry, Dacin. et al. (1996), creativity in advertisement creates positive emotions having more favorable impact rather than negative emotions surprisingly.

Mohan, (1996) different processes in creative thinking are Abstracting, synthesizing them, hypothesizing; Gestation. Coalescence and Performance. In short creative imagination the speculative meditation or dreaming built out of wonderment is the essential wellspring of Creativity.

Rosengren et al. (2015) as the ad being "interesting", "worth attention" and "of value" and by Dahlén, Granlund and Grenros (2008) as "valuable", "useful" and "important".

### 1.8 Research Design/Methodology/Approach

The study is confined to innovative advertisement. Hence the universe of the study is innovative advertisement in India. The present study is causal and analytical in nature. Primary and secondary data are used to process the objectives for results. The (subject) advertisements for research purpose are taken from The Advertising Club (TAC) Bombay. The Ad Club has initiated various awards (ABBY, EFFIEs,) to ensure that Indian ad professionals receive the recognition they deserve. The ABBY and EFFIEs Awards are the Oscars of Indian ad awards to honour creative excellence in advertising and to recognize effectiveness in advertising. No doubt, this the biggest and the most prestigious ad award show in the country which is always attended by more than 2500 professionals from the marketing, advertising, media, research and public relation fraternity. The creative advertisements are always recognized and awarded during the event.

Ads are selected through purposive sampling as the study is confined to creative advertisements only. A pretest was conducted to select ads from the four different combinations of creativity—divergence and relevance. Real TV ads were used to achieve a strong manipulation of ad divergence and to enhance external validity. Using accepted practice for a description, respondents rated the creativity of 20 TV ads (high divergence and high relevance), won awards for creativity. 200 respondents were evaluated, one TV commercial randomly chosen from the pool of ads using (a) the five dimensions of divergence (originality, flexibility, synthesis, elaboration, and artistic value) and (b) the two dimensions of relevance (ad-to-consumer and brand-to-consumer). As per these ratings 10 creative ads are selected that have won gold, silver and bronze in ABBY and EFFIE awards.

Respondents are taken from five advertisement agencies, namely

- 1) Maxus India.
- 2) Ogilvy India.
- 3) Madison Media Infinity.
- 4) TBWA/India.
- 5) Taproot India.

The Study is confined to four metros of India as the ad agencies are more in metros and urban centers since the viewers or targeted customers tend to be better educated, can follow the language and intention of advertisement and aware about brand and product and services. The cities included in the study are Delhi, Mumbai, Kolkata and Chennai. For empirical data collection six advertisement agencies were selected through the advertisement club an ad community in Mumbai, and the respondents were selected using the database of the advertisement agencies through random sampling method.

**Analysis & Interpretation**

**Determining the effectiveness of Creative advertisement on Consumer’s Purchase Intention.**

**Standardized Estimates (Cohen’s D) Effects of Divergence, Relevance, and Their Interaction on Positive Evaluation (Brand Attitude)**

Predictors	Positive Evaluation	Brand Persuasion	Purchase intention
Divergence ( $\alpha = .781$ )	0.57 (0.52)	n.s (0.35)	-0.33 (-0.07)
Relevance ( $\alpha = .664$ )	0.04 (-0.34)	n.s (1.25)	0.47 (0.77)
Divergence With Relevance ( $\alpha = .770$ )	0.51 (0.97)	< 0.01 (1.10)	0.63 (0.90)

\*Not significant at 0.01 level

Cohen’s D defined d as the difference between the means M1 - M2, divided by standard deviation, SD, of either group. Cohen argues that the standard deviation of either group can be used when the variances of the two groups are homogeneous. Therefore, the effect of one group on other can be measured through this process.

$$d = \frac{M_{group1} - M_{group2}}{SD_{pooled}}$$

The Pearson Correlation Coefficient is adopted, to measure the sense of mutual dependence of more than two variables. Here the x variables are Divergence, Relevance and Divergence with Relevance and the y variables are Ad persuasion, Brand persuasion and buying intention, each variables are individually treated with each other and result is obtained, where the value r shows positive and negative correlation and p value representing significant and non-significant.

In the above table divergence is moderately correlated with ad persuasion where, the effect size  $r = 0.57$  which is only 32 % of variation is related. But not significant at  $p = .05$  hence it can be concluded that divergence factor of advertisement is less effective on ad persuasion or ad attitude.

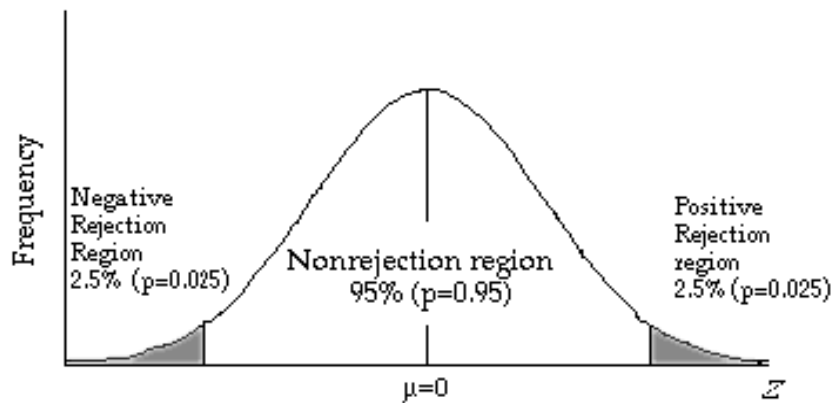
Similarly, divergence is less correlated with Brand persuasion and negatively correlated with buying intention of advertisement which directly affects the psychological factor of a consumer. From the data analysis results, r values of divergence for brand persuasion is very less where  $r = 0.06$  and it is negative effect size  $r = -0.33$  in the case of buying intention. It is found that in both variables the correlation is not-significant at 0.01 level, where  $p = .05$ .

The effect size correlation can be computed directly as the point-serially correlated between the dichotomous independent variable and dependent variable, (Rosnow & Rosenthal, 1996). Effect sizes can also be interpreted, in terms of the percent of non-overlap of the treated group's scores with the untreated group, noted by Cohen (1988), hence Cohen’s D test is used to find out the appropriate effect size for the comparison between two means observed from the variables of divergence and relevance with category need and brand persuasion and purchase intention. Means are calculated separately and treated individually with each variable.

The difference between the population mean and the hypothesized mean is statistically and practically significant. Mean values related to the positive effect of creative advertisement related to viewing intention among the respondents was computed through Z score statistical tool to test the hypothesis. The value of z for different variables of positive affect by creative

advertisements is more than +1.96 / +2, which indicates that we should reject the null hypothesis with accepting the alternate hypothesis that positive affects (Ad attention, interest / motivation to process and depth processing) of creative advertisements are directly related to viewing intention. The z value of all factors of positive effect of advertisement are more than the value 1.96, with 95% confidence level.

**H<sub>1</sub>** There is positive future impact of innovative advertisement, on improved ROI and increase revenues.



**Fig 1.11**

The area under the sampling distribution curve of the test statistics is divided into two mutually exclusive regions. These regions are called the acceptance region and the rejection region. The acceptance region is a range of values of the sample statistic spread around the null hypothesized population mean. If the values of sample statistic fall within the limits of acceptance region, the null hypothesis is accepted otherwise it is rejected. The rejection region is the range of sample statistics values within which if values of the sample falls outside the limits of acceptance region then null hypothesis will be rejected.

The critical value which is obtained from the calculation, separates the regions of acceptance and rejection. The size of rejection region is directly related to the level of precision to make decision about population mean and standard deviation. Therefore, if the probability of H<sub>0</sub> being true is less than or equal to the significance level  $\alpha$  then reject H<sub>0</sub>, otherwise accept H<sub>0</sub>, i.e. The level of significance  $\alpha$  is used as the cut-off point which separates the area of acceptance from the area of rejection.

The population mean is identified from the sample mean, as the population size is infinite, and the standard variate, z for 95 percent confidence is 1.96 (as per the normal curve area table).

Thus, 95% confidence interval for the mean of (Ad attention, Interest to process advertisement and Depth processing) population.

$$\mu = \bar{X} \pm (Z) \times \sigma_s \div \sqrt{n}$$

Where  $\bar{X}$  = Sample mean  
 $\sigma_s$  = Standard Deviation  
 N = Sample Size.

The relationship between the dispersion of a population distribution and that of the sample mean can be stated as:

$$\Sigma_x = \sigma_p \div \sqrt{n}$$

Where  $\sigma_p$  = standard deviation of the population.  
 $\Sigma_p$  = standard error of mean of population.  
 N = sample size.

To test the hypothesis that activating Ad attention which leads to more favourable viewing intention measures, Z test is conducted. The Z test is a statistical test for the mean of a population. It is used by the researcher because the sample size is more than 30 i.e. N > 30 and the variance is known.

$$Z = \frac{\bar{x} - \mu_0}{\sigma / \sqrt{n}}$$

The value of Z will be positive or negative, depends on whether the sample mean  $\bar{x}$  is larger or smaller than the population mean  $\mu$ . Therefore, for estimating the population mean with a fixed

Value called E is required which is also called as margin of error. The sample mean  $\bar{x}$  should fall within the range,  $\mu \pm E$  with a specific probability. Thus, the margin of error is acceptable.

**Computation of Z Values for Positive future impact of innovative advertisement, on improved ROI and Increase revenues**

Factors of Positive Effect (Satisfaction) ↓	Viewing intention						
	N	Population mean	Skewness	Std Error	Population Variance ( $\sigma^2$ )	Z value $(M - \mu) / \sqrt{(\sigma^2 / n)}$	Sig P < 0.01
Attention	200	4.40 (4.61 ± 1.60) (3.00 – 6.21)	-.449	.120	2.80	2.559	0.01046
Interest / Motivation to process	200	4.12 (4.35 ± 1.60) (2.75 – 5.95)	-.431	.120	2.87	2.809	0.00496
Acceptance	200	3.85 (4.11 ± 1.62) (2.48 – 5.73)	-.246	.120	2.86	3.137	0.00168

The result shown in the above table indicate the positive effect like Ad attention, Interest and depth processing were highly significant with viewing intention to the ad. However, these positive effects were qualified by a significant interaction on all response variables are significant at  $p < 0.01$ . This indicates the decision is to reject the null hypothesis.

The results showed a significant main effect of attention on viewing intention. The value of population mean is taken as 3.00 (lower limit) and 6.21 (upper limit) which is obtained from the above formula used to calculate the population mean. Finally, the population mean is 4.40. Which is in between lower and upper limit. The mean values are negatively skewed i.e. -.449 with negligible standard error of .120 and population variance ( $\sigma^2$ ) 2.80 at 95 % confidence level.

The Z score 2.5 is more than 1.96 and Z value is highly significant  $p < 0.01$ . Hence there is enough reason to reject null hypothesis and it can be concluded that ad attention leads to high viewing-intention.

When the creative advertisements create significantly more attention towards ad they should also create interest to process the advertisement. In other words, it can be stated, if a creative advertisement draws attention of the viewers due to emotional effect it also develops interest to process the advertisement. To test this hypothesis that creative advertisement develops interest/ motivate to process which leads to more favourable viewing intention measures Z test is conducted. The results showed a significant main effect of interest to process on viewing intention which leads to positive future impact of innovative advertisement, on improved ROI and increase revenues. The value of population mean is 2.75 (lower limit) and 5.95 (upper limit) finally the population mean is 4.12 which is in between lower limit and upper limit. The value is obtained from the above formula used to calculate the population mean. The mean values are negatively skewed i.e. -.431 with standard error of .120 and population variance ( $\sigma^2$ ) 2.87 at 95 % confidence level. The Z score 2.8 is more than 1.96 and Z value is highly significant  $p < 0.01$ . Hence there is enough reason to reject null hypothesis and it can be concluded that interest to process leads to higher viewing intention.

Interest to process is the part of learning, and learning transforms to memory. A creative advertisement stimulates continuously for long period. An effective creative advertisement is associated in memory with the appropriate neural configuration to ensure proper learning. This is only possible when the advertisement is unique to the brand.

**Correlations**

		Innovative Advertisement	ROI	Increase revenues
Innovative Advertisement	Pearson Correlation	1	.263**	.316**
	Sig. (2-tailed)		.000	.000
	N	200	200	200
ROI	Pearson Correlation	.263**	1	.774**
	Sig. (2-tailed)	.000		.000
	N	200	200	200
Increase revenues	Pearson Correlation	.316**	.774**	1
	Sig. (2-tailed)	.000	.000	
	N	200	200	200

\*\* . Correlation is significant at the 0.01 level (2-tailed).

The above data shows innovative advertisement flourish in the current culture of most ad sellers. In fact, culture was the most commonly cited barrier to successfully dealing with the convergence of the digital and linear ads business. Which is proved through the responses analysed with significant at 0.01 level i.e  $p < 0.01$ . After all, increasing use of technology and automation has changed the fact that advertising will always be a people business. At least for the foreseeable future, individuals will still be responsible for making business decisions and serving audiences and customers. They'll just be using more sophisticated technology to dramatically improve the creativity of advertisement.

This biggest culture change for sellers is in how they deal with data and analytics also. Responsibility for data, analytics and research has typically been relegated to small teams in the back office. But today, analytics must become much more prominent. In some companies, for instance, analytics has been added to a broader Centre of excellence that supports multiple functions. Advertising should be a part of this excellence. Integrating this research group with a role or function that delivers analytics that support ad positioning, inventory management, and pricing is a cultural change that can have an enormously positive impact.

**ANOVA<sup>a</sup>**

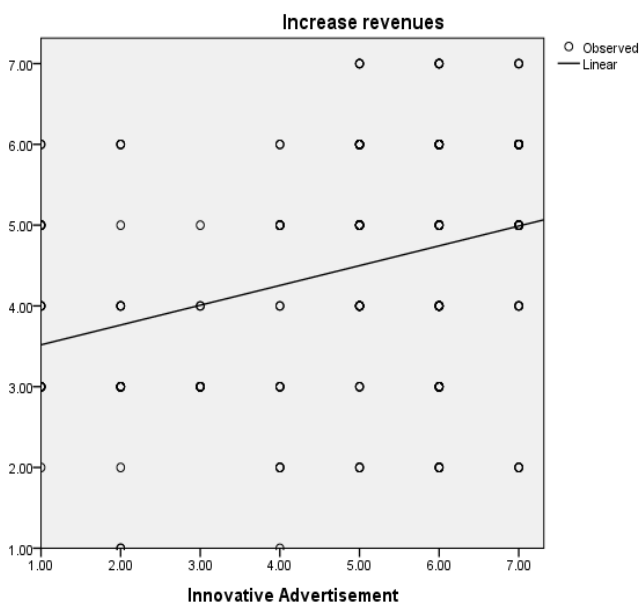
Model	Sum of Squares	df	Mean Square	F	Sig.
Regression	42.547	1	42.547	22.018	.000 <sup>b</sup>
Residual	382.608	198	1.932		
Total	425.155	199			

- a. Dependent Variable: Increase revenues
- b. Predictors: (Constant), Innovative Advertisement

**Model Summary**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.316 <sup>a</sup>	.100	.096	1.39009

- a. Predictors: (Constant), Innovative Advertisement
- b. Dependent Variable: Increase revenues



F is calculated to identify, the response of innovative advertisement on Increase in revenue which has  $F = 22.018$  and significant at 0.05 level with  $df = 199$ . This variance is moderate that is accounted by the regression model and the data points will fall in the fitted regression line. Which implies revenue goes up by 96% with addition of artistic value or vice versa. The ads with high innovative value, with an effect of storytelling can be given to the ideas that moved from one subject to another. Therefore, flexibility has 95% variance with artistic value, which is highly significant  $p < 0.001$ .

It is important to note that the creative factors are conceived of as conceptual determinants of divergence rather than as reflections of it. Thus, these characteristics is modelled as formative (rather than reflective) indicators of divergence. Through statistical analysis it is clear that divergence factor in an advertisement act as catalyst between consumers and



the awareness of brand and brand image. Thus, its influence on brand attitude developed from innovative advertisement results high revenue generated. Hence, this research is an essential step toward a better understanding of this concept of innovativeness of advertisement and increased revenue. Besides, evaluating divergence factors of an advertising allows the researcher to obtain a comprehensive view of an ad's innovativeness and considers consumers' perceptions. The analysis clarifies the concept of advertising creativity and is a point of departure for more general thinking about the impact of creative ads on awareness of the brand and brand attitude.

### Conclusion

Finally, this research shows that consumers' and advertising professionals' makes judgments of creativity work, in the same way - there is a positive relationship between their creativity assessments and advertising effectiveness - these two groups differ in terms of the importance they attribute to various factors, including divergence, relevance, artistic value and elaboration. Advertisers may be advised to include consumers in the planning process to a higher degree and welcome their opinions on the development of creative advertisements. Such activities might be of specific interest in relation to relevance, artistic value and humour in advertising, as consumers seem more likely to value these dimensions of advertising creativity. The innovative advertising wave continues to wash across the advertising landscape and will only gain momentum in the coming years. And for good reason: Done right, it can be a huge win for both ad buyers and sellers. Innovative advertising opens a whole new world of opportunity for buyers: a way to more precisely, and in exciting new ways, reach and engage with consumers. For sellers, it dramatically expands their advertising inventory and creates significant new sources of revenue. Yet both sides have only scratched the surface of creative advertising's benefits. It's clear from this research that many issues remain for both buyers and sellers. Some are relatively straightforward to address, such as mastering the right tools. Others present a thornier challenge, such as transforming an entrenched culture that resists innovation. But collectively, they prevent digital advertising from realizing its massive potential. Individual companies and the industry at large face a choice: Change their ways and reap the rewards, or muddle along as they have.

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