

“Innovative Advertisements” Influencing Consumers Purchase Intention w.r.t Indian Advertising Industry

1. Shanti Swaroop Chauhan, Assistant Professor, Dept of Marketing
 2. Dr Devaraj Badugo, Associate Professor, Head Department of Marketing
 1,2. JSBS, SHIATS DU

Abstract: 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 advertising by thinking and transporting consumers in narrations. challenge to secure the effectiveness of advertisement which gets the consumers’ attention and shape their attitudes and buying behaviour. The best way to reach these objectives is creativity. Advertising industry professionals and research support this notion that what makes advertising effectively creative. However, it is a proven fact that advertising professionals seems to have moderate understanding about advertising creativity and how it is defined and measured. Current research is done to understand better the response towards creative advertisements telecast in Television. By documenting these, it has been tried to identify how advertising professionals working to make advertisement more creative to attract consumers towards brands and measuring the value of creativity. Therefore, by applying new perspectives and theories, this research paper investigates the impact of creative advertisement on the buying intention. Through this it will be helpful, for advertisers to understand and use of advertising creativity for developing brand preference. Advertising is mainly an art of moving an idea from one man's head to the head of another. It is very effective, for those products and services where ‘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 that when the information it conveys, not reaches to the consumer at all or is judged by the consumer to be meaningless, redundant, or irrelevant. The Advertising Creativity paradox, is very important when it is compared with other aspects of advertising. Advertising creativity is innovating or producing a different way to sold a product, whether the target market responds to the individual ad or not. which is largely determined by how creative the ad is.

Keywords: Ad creativity, Ad Persuasion, viewing intention, Buying intention, Inherent drama

I. INTRODUCTION

With the beginning of Liberalization, Privatization and Globalization (LPG) in Indian Economy during the 90s attracted many foreign Companies to Indian consumer market. The new entry of MNCs 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. In fact, Indian advertising industry has witnessed a real ‘Advertisement Boom’ in the era of post economic liberalization. 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 decision-making problems of advertising agencies aroused related to the selection of appropriate creative strategies and skills in ads. 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. These situations making the advertisement industry to face more intricate and challengeable environment along with creating special professional condition. These things draw my attention to commence a study on it.

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. Even the non-relevant advertisements create doubts in the minds of consumers about the genuineness and reliability of products. Sometimes consumers felt exploited by the advertisers. The net effect was that a major portion of society’s resources are misdirected towards unproductive sources by the way of involuntary purchase by consumers and committing advertising wastage by advertisers as Gupta (1993) rightly observed. “The Times of India earns ad revenue of Rs 250/-lakh 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.

So the digital advertising specifically television advertising is most effective marketing communication strategy. It is an external stimulus that arouses sleeping needs. Which results the ‘inner demand’ among prospective buyers arises aggressively.

The TV networks the effective source advertisement charges the commercials airtime during the popular TV events, like IPL match, which is known as the most prominent advertising event on television. Ultimately viewing of advertisements, leads to various stages of decision-making process like Identification of alternatives,

Evaluation of alternative, buying decision and post purchase behaviour. Generally, through advertisement the 'consumer information gap' is filled.

Hence, the main objective of advertisement has a specific meaning, which is attributed to the consumer engagement and it should be viewed from different angles. Advertisers always try to increase consumer engagement with brands (Allen, Fournier, and Miller 2008; Polyorat, Alden, and Kim 2009). However, consumers search varies what they find more attractive and enhancing consumer engagement is challenging for the advertiser (Homburg, Steiner, and Totzek 2009; Rumbo 2002; Yankelovich and Meer 2006). The best means of addressing this challenge is better storytelling and more universal stories to draw consumers inside the advertisement that is why it is required, to develop advertising by thinking and shifting consumers in narrations which keeps them engaged towards the advertisement (Adaval and Wyer 1998; Wang and Calder 2009; Wentzel, Tomczak, and Herrmann 2010).

At present, it is a challenge to secure the effectiveness of advertisement which gets the consumers' attention and shape their attitudes and buying behaviour. The best way to reach these objectives is creativity. Advertising industry professionals and research support this notion that what makes advertising effectively creative. However, it is a proven fact that advertising professionals seem to have moderate understanding about advertising creativity and how it is defined and measured. Current research is done to understand better the response towards creative advertisements telecast in Television. By documenting these, it has been tried to identify how advertising professionals working to make advertisement more creative to attract consumers towards brands and measuring the value of creativity. Therefore, by applying new perspectives and theories, this research paper investigates the effect of advertising creativity on consumers. Through this it will be helpful, for advertisers to understand and use of advertising creativity for developing brand preference.

(David Ogilvy), 1995 popularized the concept of "Brand Image". Through this Ogilvy promoted world's renowned advertising agency O&M (Ogilvy and Mather). Ogilvy stated "Every advertisement should be created for the purpose of building the brand image". Therefore, advertising is a brand building exercise.

Basically advertising is an art of moving an idea from one man's head to the head of another. It is very effective, mainly for those products and services where '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 that when the information it conveys, not reaches to the consumer at all or is judged by the consumer to be meaningless, redundant, or irrelevant. Advertising is communication that provides useful and relevant information, on which the consumer either acts immediately or stores for reference in future application and use (Wielbacher), 1984.

In general, advertising has two important objectives. Behavioural objective and Sales objective. From the

behavioural point of view, it is an important tool which influences the buying behaviour of consumers. It is an accepted fact that every individual's behaviour depends on the level of motivation. Advertisement motivates people by arousing or stimulating their dormant needs that activates buying intention. Advertisement can effectively arouse both physical and psychological needs. A creatively planned commercial can be the pioneer in decision making process of buying intention.

Previous researches proved that to get success in advertising, it is necessary to believe the hype which highlights the impact of advertising. It is a fact advertising creates awareness.

Brand awareness alone works in three important ways: 1) It creates the possibility of purchase 2) It helps people see the brand in the store. 3) It bias people in favour of the known brand.

Advertising can create a model people wish to identify with and imitate. Advertising can communicate new information. Advertisement gives lively suggestion to human beings because they do the acceptance (Thomas), 1996.

There are set of opponents who hold that advertising is bunch of lies and manipulations. They even go further and confirm that it can persuade people to buy any products. The existence of this ironic view aroused the interest of researcher to identify, whether all advertisements really works or not? and simultaneously to enquire the reasons for the success of some advertisements which are based on the psychological aspect of advertising. Beside it is an accepted fact, that all ads do not work in the same direction and are not equally effective.

Aaker et.al, (1997) quotes that the competent advertiser must understand psychology. The more he knows about it the better. The advertiser must know that certain effects lead to certain reactions, and use that knowledge to increase effective results and avoid errors. Various factors contribute in different magnitude to the success of a creative advertisement. The basic principles for effective and successful advertising are: Developing a central sales idea, giving it news and make it swing. But according to DeVoeMerril (1956) it was through the interpretation of 'make it swing' that creative ability comes to its full flow in advertising. The central theme can be developed by the viewers, they could give it news but only an expert and skilled man can 'make it swing'.

These factors caused query regarding the active role of creativity element in advertising. Therefore, it is expected to find out whether the degree or level of creativity is a contributing factor, in the effectiveness or success of an advertisement or not.

II. NEED OF CREATIVE ADVERTISEMENT

According to the definitions in psychology, creativity in advertising can be defined from its 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 behavioural change in consumers due to advertisements.

Transformation of new and imaginative ideas into reality is called creativity. Creativity is characterised by finding mysterious patterns, which has the ability to recognise the world in new ways to make clear connections between unrelated phenomena, and generating solutions, thinking, and producing, which is the role of creativity.

The dictionary meaning (Webster) of Creativity is the presentation of a new conception in an artistic embodiment. Which means to create something, and to produce a work of thought or imagination, as a work of art. According to Wilken, (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 in broader sense through breaking the path.

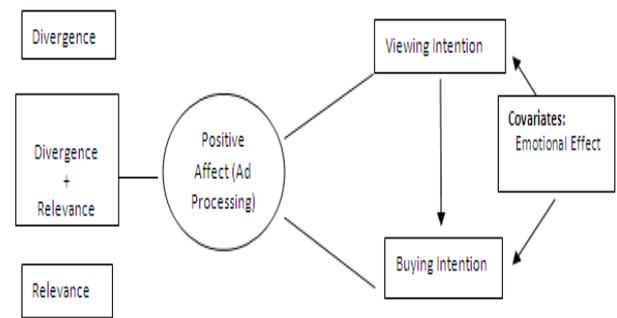
The concept of Creativity is a generic term that has applications in different field of human activity, which is very difficult to specify. Creativity is a cliché that is much admired. It is a very special glamour conferred upon a few. Stansfield, (1982).

The focus of study was not mere creativity only but, on Advertising Creativity. It is a well-known fact that all advertisements are the result of some form of creative work. The intensity or level of creativity element in advertisements may vary, but it is found that pure creativity in advertisement is much applied and widely used.

Advertising cannot exist without creativity it is being observed that all awards, both national and international for best ads are being given on creativity only. According to Evans (1992) The importance of creativity is quite evident, which is highly admired in advertising awards. According to him one of the unique talent of advertising agency is, to innovate or originate an exclusive way to sell a product. But ads have very specific focus in Creativity. Likewise, in a survey carried out by Institute of Practitioners in Advertising (IPA), 'creative ability' was positioned second which is most significant attribute of advertising. Many advertising campaigns are successful because they break generally accepted rules of what an advertisement message should be. The authors of Journal of Advertising Research have understood that creativity plays major role in Advertising from the very beginning Zinkhan, (1993). It is justified to present some approaches which determine how the process of creativity in human behavior is desirable and contributions from the humanities and the directions of creativity is required for the future of advertising.

Creativity enabled advertising is to solve problem in a unique way which is different from any other solution ever before devised Stansfield, (1982).

A good creativity itself is an innovative work that is widely accepted by the advertisers and admired by advertising community as a whole. Through an advertising campaign creative ad is produced out of thoughts and experiences. Howard Gossage, the advertising innovator, state that, advertising itself is not interesting, which is a self-evident point. But if we start by making the advertisement interesting to people, they will pay attention, and same as they would do any interesting thing in Advertising. Berlin, (1995).



III. REVIEW OF LITERATURE

Aaker and Norris (1982) examined the Information Content in detail in their article titled 'Characteristics of TV Commercials perceived as informative. The test of TV commercials was conducted based on the mail Questionnaires sent to a national sample of 1000 U.S. households and responses received from 50% of the sample. S24 prime time commercials were divided into two groups, test group of 352 and validation sample of 172, for the purpose of analysis. Since each commercial was represented by approximately 500 respondents, a total of over 2, 50,000 replies were included.

Richmond and Hartman, (1982) developed a theoretical framework with empirical support concerning the use of sex appeal in advertising.

Stansfield, (1982). When we use good and relevant Creativity this approach adds a great deal. In the words of to ensure return on ad investment and to achieve communication objectives. One has to reject hide bound thinking and embrace creative approach. The purchase is followed by four stages of selection process like selective exposure, selective distraction, and selective retention and selective action. A customer hardly exposed to only a portion of marketing stimuli. This means they can't read every newspaper or magazines or watch every TV ad.

Gilligan and Crowther, (1983). They may read an advertisement but later forgot and they can act upon only a part of when they written some creative people who are involved in the process of conceiving, writing, designing and the production of ads have some definable characteristics.

West Douglas C, (1983) conducted an assessment of personality connected with creative advertisement in U.S, U.K and Canada and suggested that creative people are different but the nature of this difference can't be easily categorized.

Weilbacher William M, (1984) said that creative strategist is more interested in knowing how and under what circumstances the consumer uses the product advertised.

William M Wielbacher, (1984) summaries four theories in his book Pressure Response Theories of advertising assume that advertising effects are function of the advertising dollars spent on messages received. It also assumes that stable relations exist between advertising pressure and advertising effect. This theory tends to ignore the quality of advertising creative work in causing advertising effects. Active Learning Theories of advertising assume that advertising conveys information

that leads to attitude change and in turn to changes in market place behaviour.

Low involvement Theories of advertising assume at least in some advertising situations the information content of advertising is not of important to the consumer and that it lead: to be passively stored rather than actively evaluated in relation to consumer reactions to products and companies. In this conception advertising effects cumulatively increase brand relevance, result in changed purchase behaviour and lead to revised attitudes only after the brand has been purchased or used.

IV. RESEARCH METHODOLOGY ADOPTED

The study is concentrated towards Advertisement industry in India. Indian advertising industry is a talking business today and has evolved from being a small-scale business, to a full-fledged industry. It has emerged as one of the major industries and tertiary sectors, and has broadened its horizons through its creative aspect, capital employed and the number of personnel involved. Indian advertising industry in a short span of time has carved a niche for itself and placed itself on the global map. Over 80% of the business is from Mumbai and Delhi followed by Kolkata and Chennai.

V. RESEARCH DESIGN

The study is confined to creative advertisement. Hence the universe of the study is Creative advertisement in India. The present study is exploratory 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, EMVIES,) to ensure that Indian ad professionals receive the recognition they deserve. The **ABBY Awards** are the Oscars of Indian ad awards to honour creative excellence 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.

Sr.No.	Caption	Brand	Agency
1	Idea MID	Idea Cellular	Digital Law & Kermeth
2	JubanPelagam (Bank Robbery)	Centre Fresh	Ogilvy India
3	Shubharambhi- Bus Stop	Cadbury Dairy Milk	Foot-candles Films
4	Endless Goodbye	Airtel	JWT
6	Fevicol ki Pakad.... Haisha!	Fevicol	Ogilvy & Mather
13	Google	Google Re-union	Chrome Pictures Pvt. Ltd
17	Lifebuoy	Lifebuoy Gondappa	Chrome Pictures Pvt. Ltd
18	Yaatra.com	Fly Frequently	TBWA India
19	Imperial Blue	Child relief andyou	DDB Mudra Group
20	Vaseline		BBH

Source: www.TAC.com

VI. SAMPLING DESIGN SELECTION OF ADVERTISEMENTS

Ads are selected through purposive sampling as the study is confined to creative advertisements only. Ads are selected from different combinations of creativity—divergence and relevance. Real TV ads were used to achieve a strong manipulation of ad divergence (Smith et al. 2007) and to enhance external validity (Pieters et al. 2002, Till and Baack 2005). Using accepted practice (see Smith et al. 2007, Till and Baack 2005 for a description), respondents rated the creativity of ads 30 creative TV ads (high divergence and high relevance), won awards for creativity. Three respondents 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-you and brand-to-you) (Smith et al. 2007). These ratings were then used to select 20 ads out of 30 creative ads won gold, silver and bronze awards. These ad agencies are contacted through TAC (The advertisement club) community located at Opera house, Mumbai. The respondents were called by the advertisement agency; the respondents were between the age of 22 to 40. The respondents were assigned to treat the conditions as high divergence and high relevance and then randomly assigned 20 creative ads for brands like Lifebuoy, Google, Nescafe Classic, Ceat Tyres, Fevicol, Camlin Marker, Cadbury Dairy, Milk Yaatra.com and Imperial Blue have been considered as sample of the study. They had instructed to view ten targeted TV commercials and asked to fill questionnaires containing:

- Divergence measures.
- Relevance measures
- Processing measures and
- Response measures.

The present study was carried out through questionnaire survey to gather data from two metro cities (Kolkata and Chennai) having offices of the ad agencies. Total 300 questionnaires were administered to those individuals from whom the ad agencies generally contact for their purpose of survey. Mainly the database of selected ad agencies are used for the research work. The respondents were well educated and good reasoning knowledge can understand the ads creativity and ad relevance to the product and brand, on basis of which the questionnaire was designed and expected to get the responses.

Determine the impact of creative advertisement on the buying intention:

In the above table divergence is moderately correlated with ad persuasion $r = 0.57$ which is 32 % of variation is related. But not significant at $p = .05$ hence it can be concluded that divergence which is creative part of the advertisement has less effect on ad persuasion or ad attitude. Similarly, divergence is less correlated with Brand persuasion and negative correlation with buying intention of advertisement which directly affects psychological factor of a consumer. The result obtained from analysis it can be seen that r values of divergence for brand persuasion is very less where $r = 0.06$ and it is negative $r = -0.33$ in the case of buying intention. In the both variables the correlation is non-significant at $p = .05$.

Predictors	Category Need	p	Brand Persuasion	p	Purchase intention	p
Divergence ($\alpha = .781$)	0.57 (0.52)	n.s	0.06 (0.35)	n.s	-0.33 (-0.07)	< 0.01
Relevance ($\alpha = .664$)	0.04 (-0.34)	n.s	0.15 (1.25)	< 0.02	0.47 (0.77)	< 0.05
Divergence with Relevance ($\alpha = .770$)	0.51 (0.97)	< 0.01	0.23 (1.10)	< 0.05	0.63 (0.90)	< 0.01

Standardized Estimates (Cohen's D) Effects of Divergence, Relevance, and Their Interaction on Purchase Intention.

The effect size correlation can be computed directly as the point-serially correlated between the dichotomous independent variable and the continuous 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 those of the untreated group, Cohen (1988), hence Cohen's D test is used to find out appropriate effect size for the comparison between two means observed from the variables.

Effect Size of Creative Execution on Buying Intention:

When the category need is communicated, as category need is a communication objective of creative advertisement, the latent need of prospective buyer is also taken care. It is necessary to measure the category purchase intention. The category awareness is required to identify which sparks brand awareness and ultimately purchase intention is fired. The need for category awareness measures is to ensure that, once someone has formed an interest in the category and the viewer has remembered it or not. This category need awareness occurs in the context of competing purchase categories.

Post category need leads brand attitude or brand perception which measured to interpret the ultimate brand purchase intention for the given brand awareness, in a creative advertisement. Hence the researcher has measured how likely someone is to try, buy, or use the brand after exposure to the creative execution. The brand attitude is measured along with purchase intention, because it directly reflects purchase intention or motivation. The unique quality of creative advertisement is, it measures both brand attitude and brand purchase intention, because the creative execution have sufficient factors which exposes the work.

To measure the effectiveness of creative advertisement Cohen's D is used to find out the Effect size of buying intention. This statistical method is a standard measure that can be calculated from any number of statistical outputs.

Cohen argues that the standard deviation of either group can be used when the variances of the two groups are homogeneous.

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

Divergence Effect on Category Need (Ad Persuasion), Brand Attitude & Buying Intension:

- i) Divergence factor has medium effect size on ad persuasion, where the value of $D = 0.57$ and $r = 0.28$ which is moderate, in the prescribe threshold scale of Cohen's.
- ii) Divergence factor has very small effect size towards brand attitude where the value of $D = 0.2$, and $r = 0.10$ which is, small in the prescribed threshold scale.
- iii) Divergence factor of advertisement has negative or null effect size where r (effect size) = -0.001 , the value of $D = -0.33$, the linear relations between divergence and buying intention is negatively correlated, with zero effect size.

Relevance Effect on Category need (Ad Persuasion), Brand attitude and Buying Intension:

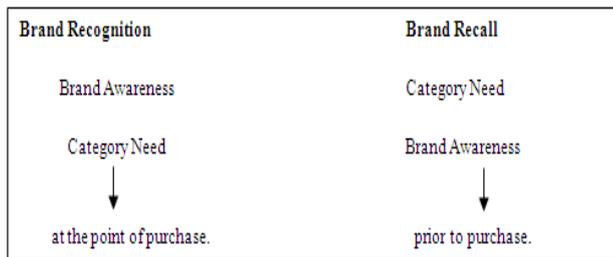
- i) The effect of Ad relevance is negligible for ad persuasion where the linear relations among the variables are not correlated and the p value is not significant. The value of Cohen's $D = -0.34$ and Effect size of $r = -0.17$ which is insignificant and not acceptable on prescribed threshold scale of Cohen's.
- ii) The effect Size for Ad relevance is large on Brand attitude where $r = 0.53$ and $D = 1.25$ which is a significant effect size on prescribed threshold scale of Cohen's. This shows ad relevance positively related to brand persuasion, which affects the apprehension towards the brand in the buying process.
- iii) The effect of Relevance is moderate for buying intention the linear relationship with buying intention are correlated and the p value is significant $p < 0.01$. The value of $D = 0.77$ and Effect size of $r = 0.36$. These values are at medium level and nearest to large on the scale prescribed by Cohen (1988).

Divergence with Relevance Effect on Category need (Ad Persuasion), Brand Persuasion and Buying Intension:

When Divergence and Relevance are taken together for further analysis it is found that ad persuasion, brand persuasion and buying intention are well affected, and the effect size is very high for all three variables which is directly related with cognitive closure. When divergence with relevance is tested with Ad persuasion it is found that the effect size was large enough, $r = 0.44$ with $D = 0.97$, the linear relation between divergence with relevance and ad persuasion is highly significant with $p < 0.01$. Similarly, brand attitude is also largely affected by divergence with relevance where $r = 0.45$ with $D = 1.10$ the linear relation between divergence with relevance and brand persuasion is highly significant with $p < 0.01$. These

values are at higher side on the effect size scale prescribed by Cohen.

- i) Buying intention is largely affected by Divergence with Relevance. The linear relation between the variables are highly correlated where the value of $D = 0.90$ and $r = 0.41$ which is, significant and large on the prescribed threshold scale of Cohen's.



- ii) When Divergence and Relevance are taken together for further analysis it is found that ad persuasion, brand persuasion and buying intention are well affected, and the effect size is very high for all three variables which is directly related with cognitive closure. When divergence with relevance is tested with Ad persuasion it is found that the effect size was large enough, $r = 0.44$ with $D = 0.97$, the linear relation between divergence with relevance and ad persuasion is highly significant with $p < 0.01$.
- iii) Similarly, brand attitude is also largely affected by divergence with relevance where $r = 0.45$ with $D = 1.10$ the linear relation between divergence with relevance and brand persuasion is highly significant with $p < 0.01$. These values are at higher side on the effect size scale prescribed by Cohen.

VII. CONCLUSION

From the study it's concluded that ingenious application originates from ingenious pondering, and creative considering comes from a style of sources which occur themselves in lots of approaches. It is located that communication method and brand positioning is foundation of creative commercial and patrons decide divergence element of creativity, and its interaction with relevance which plays an enormous role. It is observed that presence of divergence and relevance explanations are extremely large. The fundamental 5 motives of divergence (Smith et al. 2007) is considered and evaluated. In a similar way, various factors of advert relevance are also regarded equivalent to relevance advertisement to purchaser, relevance of manufacturer to patron and relevance of ad to brand, are confirmed empirically and the results have been interpreted.

The influence of creativity on importance can be scaled with the help of ΔR^2 together with ΔF . Founded on theoretical historical past quite a lot of measures of divergence and relevance is viewed for the research. The researcher has applied pre developed scales, discussed in overview of literature which could broaden the comparability of results across reviews and manipulation. The impact on promoting creativity on client processing and response is scaled by means of the outcome

dimension prescribed by means of Cohens. The researcher has taken three exact variables i.e. Constructive outcome, viewing intention and buying intention, which is used to measure the effect of innovative advertisement on buying intention. A different predominant variable effects are considered in the research which measures the exposure of respondents to creative advertisement.

This study was mainly based on effect of creative advertisement on consumer response i.e. Buying intention. Generally, an advertisement takes time to create a space in the mind of the viewer, and the response is normally delayed. There is a foremost finding that, respondents are usually close-minded, when processing the advertisement, so the viewers don't exchange existing beliefs or attitudes with the thoughts shown in the advertisement. For this reason, new strategies are developed to slash resistance to advert persuasion and make customers more open-minded. In order to have a significant effect on consumers' advertisement viewing intentions and consumers' purchase intentions, the advertisement purely deals with psychological points and that's why essential centred is given on the communication style (*the inherent drama*) and the way of presentation to the viewers. To govern the customers' intention an inventive commercial performs eminent role, it simply works like gun powder. In keeping with Smith et al (2007) it's the potential of innovative ads to set off both cognitive and affective effects which helps to provide an explanation for the systematic and significant expertise of brand to be purchased. It's a fact that advertising is more commonly best right earlier than product purchase. A well creatively accomplished television commercials will make expertise, to all kinds of emotion, laughter, unhappiness and fear in few minutes. These experiences aid customer to don't forget the advertisement in the course of the factor purchase.

REFERENCES:

- [1] Aaker D.A. and Stayman D.M. (1990), "Measuring audience perceptions of commercials and relating them to ad impact," *Journal of Advertising Research*, Vol 30, No 4, pp 7-17.
- [2] Altsech M.B. (1995), "The assessment of creativity in advertising and the effectiveness of creative advertisements," Doctoral thesis, University of Pennsylvania.
- [3] Ang S.H. and Low S. (2000), "Exploring the dimensions of ad creativity, *Psychology and Marketing*", Vol 17, No10, pp 835-854.
- [4] Banerjee B. and Bandopadhyay S. (2003), "Advertising Competition under consumer inertia", *Marketing Science*, Vol 22, No1, pp 131-144.
- [5] Besemer S.P. and Treffinger D.H. (1981), "Analysis of creative products: review and synthesis," *Journal of Creative Behavior*, Vol 15, No 3, pp 158-178.
- [6] Buzzell R. D. and Wiersema F. D. (1981), "Successful share-building strategies", *Harvard Business Review*, Vol. 59, No1, pp 135-144
- [7] Chebat J.C., Charlebois M. and Chebat C.G. (2001), "What makes open vs closed conclusion advertisement more persuasive? 'The moderation role of prior knowledge and involvement', *Journal of Business Research*, Vol 53, pp 93-102
- [8] Christiaans H.H.C.M. (2002), "Creativity as a design criterion", *Creativity Research Journal*, Vol 14, pp 41-54.

- [9] Deepa. R. Ingavale. (2013) "Impact of Advertisements on Purchase Decision of Youth with reference to Consumer Goods" *Journal of Advances in Management*, Vol 6 No 9, pp 36-40
- [10] Dahl D., Frankenberger K.D. and Manchanda R.V. (2003), "Does it pay to shock? Reactions to shocking and non-shocking advertising content among university students," *Journal of Advertising Research*, Vol 43, No 3, pp 268-280
- [11] El-Murad, J., D. C. West. (2004), "The definition and measurement of creativity: What do we know?" *Journal of Advertising* Vol 44, No 2, pp 188-201.
- [12] Guilford J.P. (1965), "Intellectual factors in productive thinking, in M.J". Aschner and C.E. Bisch (Eds.), *Productive thinking in education*, Washington, National Education Association, pp 5-20.
- [13] Goodman G.S. (1980), "Picture memory: how the action schema affects retention", *Cognitive Psychology*, Vol 12, No4, pp 473-495.
- [14] 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*, Vol 19, No 1, pp 817-825.
- [15] Havlena, W. J. and J. Graham (2004). "Decay Effects in Online Advertising: Quantifying the Impact of Time since Last Exposure on Branding Effectiveness." *Journal of Advertising Research* Vol 44, No 4, pp 327-332.
- [16] Heckler S.E. and Childers T.L. (1992), "The role of expectancy and relevancy in memory for verbal and visual information: what is in congruency?" *Journal of Consumer Research*, Vol 18, No 4, pp 475-492.
- [17] Hirschman E.C. (1980), "Innovativeness, novelty seeking and consumer creativity", *Journal of Consumer Research*, Vol 7, No 3, pp 283-295.
- [18] Horn D. and Salvendy G. (2006), "Product creativity: conceptual model, measurement and characteristics," *Theoretical Issues in Ergonomics Science*, Vol 7, No 4, pp 395-412.