

**THE IMPACT OF CONTENT REGULATION ON
ADVERTISING CREATIVITY WITH REFERENCE TO THE
ALCOHOLIC BEVERAGE INDUSTRY**

by

Mashinka Lisa Fourie

**A research report submitted to the Gordon Institute of Business Science,
University of Pretoria, in partial fulfilment of the requirement for the
degree of Master of Business Administration**

Abstract

The alcoholic beverages industry is experiencing increasing pressure from regulators supporting the restriction or banning of alcohol advertising. Simultaneously, an increasingly cluttered media environment and increasing product parity have elevated the importance of advertising creativity. Given this, alcoholic beverage producers face the challenge of balancing their advertising objectives with the need to comply with and stave off further regulations.

The objective of this research was to determine the impact of content regulation on advertising creativity with reference to the alcoholic beverages industry. A two-phase qualitative research approach was used. Phase one consisted of an explorative in-depth interview with an expert creative with experience in alcoholic beverages advertising to inform the questionnaire framework for phase two. Phase two consisted of face-to-face semi-structured in-depth interviews with ten senior Creatives from South African Agencies. Content analysis and constant comparative analysis was used to identify the key patterns and themes that emerged.

The research found that when interpreted literally, the impact of content regulations has no effect on advertising creativity. To the extent that regulation prohibited clichéd advertising it was found to be enabling. However, on a wider interpretation it was found that regulations were perceived to be constraints, particularly where they prohibited a key consumer insight.

Declaration:

I declare that this research project is my own work. It is submitted in partial fulfilment of the requirements for the degree of Master of Business Administration at the Gordon Institute of Business Science, University of Pretoria. It has not been submitted before for any degree or examination to any other University.

.....

Mashinka Lisa Fourie

14 November 2007

Acknowledgements:

I would like to acknowledge the following people who made this research possible:

Nicola Kleyn, my research supervisor who provided great insight and guidance throughout the research process.

Liz Botha, my mother who always supported my decisions and provided just the right amount of encouragement as and when needed.

Philip Hamm, my partner who has supported me through many late nights during the MBA and gave me perspective when I most needed it.

Professor Roger Sinclair, who encouraged me to do this research and provided great insight and guidance in the initial shaping of my proposal.

Richard Chance, who supported my decision to do the MBA and the need for this research.

Brian Ireland, for his patience throughout the MBA and being a good sounding board to test my insights against.

Table of Contents

Abstract.....	i
Declaration:.....	ii
1 Chapter 1: Introduction to Research Problem.....	1
1.1 Introduction and Background.....	1
1.2 The Alcoholic Beverages Industry is a significant advertiser both globally and in South Africa.....	2
1.3 The importance of Advertising Creativity in the Alcoholic Beverages Industry	3
1.4 Research Problem	6
1.5 Research Scope.....	7
1.6 Structure of the Report.....	7
2 Chapter 2: Theory and Literature Review.....	9
2.1 Introduction	9
2.2 The need for more research on creativity in advertising.....	10
2.3 The difficulty defining advertising creativity	11
2.4 Measurement of Creativity	16
2.5 The Enablers and Constraints of Creativity.....	17
2.6 The impact of Content Regulation on Advertising Creativity	20
2.7 Regulation of advertising within the alcoholic beverage industry.....	21
2.8 Advertising Content restrictions in the Alcoholic Beverages Industry	24
2.9 Conclusion	33
3 Chapter 3: Research Questions	35
4 Chapter 4: Proposed Research Design and Methodology.....	37
4.1 Rationale for research method.....	37
4.2 Research Process.....	37

4.3	Proposed population and unit of analysis	39
4.4	Sampling Method and Size	39
4.5	Respondent selection	40
4.6	Data Collection, Data Analysis and Data Management.....	41
4.7	Potential Research Limitations.....	48
5	Chapter 5: Results	49
5.1	Research Question 1: How do Creatives define advertising creativity?	50
5.2	Research Question 2: What do Creatives view as the key enablers of advertising creativity?	55
5.3	Research Question 3: What do Creatives view as the key constraints on advertising creativity?	58
5.4	Research Question 4: Do Creatives view content regulations as an enabler or constraint on advertising creativity?	62
6	Chapter 6: Discussion of Results.....	69
6.1	Research Question 1: How do Creatives define advertising creativity?	69
6.2	Research Question 2: What do Creatives view as the key enablers of advertising creativity?	84
6.3	Research Question 3: What do Creatives view as the key constraints on advertising creativity?	91
6.4	Conclusion to Research Questions 2 and 3	98
6.5	Research Question 4: Do Creatives view content regulations as an enabler or constraint on advertising creativity?	101
6.6	Chapter 6 Conclusion	118
7	Chapter 7: Conclusion and Recommendations	122
7.1	Summary of Findings.....	122
7.2	Recommendations to Marketers in Alcoholic Beverage Companies	127

7.3	Recommendations to Agencies with Alcoholic Beverage Company Clients.....	129
7.4	Recommendations for future research.....	130
7.5	Conclusion.....	131
8	Reference list.....	133
9	Appendices.....	143
9.1	Appendix 9.1: Tables.....	143
9.2	Appendix 9.2: The factors listed as important to an enabling creative environment by Hill <i>et al.</i> (2007, p.13-14).....	145
9.3	Appendix 9.3.....	148
9.4	Appendix 9.4: SABMiller Code of Commercial Communication (SABMiller, 2007).....	149
9.5	Appendix 9.5: The Australian Alcoholic Beverages Advertising Code (DSICA, 2007 and Donovan, Donovan, Howat and Weller, 2007)... ..	150
9.6	Appendix 9.6: Creative Circle Ranking.....	151
9.7	Appendix 9.7: Interview Schedule.....	152
9.8	Appendix 9.8: Semi-Structured Interview Guideline.....	153
9.9	Appendix 9.9 Analysis.....	155

List of Tables

Table 2-1: Comparison of definitions of advertising creativity.....	15
Table 2-2: ICAP comparison of Self-Regulation Codes on Alcoholic Beverages Advertising (ICAP, 2005).....	25
Table 2-3: Alignment of SABMiller Code of Commercial Communication to ICAP review of World wide self-regulation categories.....	26

Table 2-4: Review of literature on Alcohol Beverages Self Regulation Code content and contraventions	27
Table 2-5 : Summary of most contravened content provisions identified in the Literature	32
Table 4-1: Research methodology summary.....	45
Table 5-1: Respondent Demographics and Experience.....	49
Table 5-2: How important is Creativity in the Advertising Industry? Key Themes Rank Ordered	50
Table 5-3: How would you define Advertising Creativity? Key Themes Rank Ordered.....	51
Table 5-4: Correlation of Responses to First Dimension of Advertising Creativity Identified in Literature Review	52
Table 5-5: Correlation of Responses to Second Dimension of Advertising Creativity Identified in Literature Review	53
Table 5-6: Correlation of Responses to Third Dimension of Advertising Creativity Identified in Literature Review	54
Table 5-7: Given the Definition of Creativity – What are the Enablers of Creativity? Summary of Key Enablers Rank Ordered	55
Table 5-8: Given the Definition of Creativity – What are the Enablers of Creativity? Key Enablers Rank Ordered.....	56
Table 5-9: Given the Definition of Creativity – What are the Constraints on Creativity? Summary of Key Constraints Rank Ordered	58
Table 5-10: Given the Definition of Creativity – What are the Constraints on Creativity? Key Constraints Rank Ordered	59
Table 5-11: Content Regulations.....	62
Table 5-12: Other key takeouts	67
Table 5-13: Summary Table of Constraints/Enablers per Respondent.....	68

Table 6-1: Comparison of definitions of advertising creativity identified in the literature, elite interview and open-ended responses of Senior Creatives in South Africa.....	74
Table 6-2: Summary of Constraints and Enablers Rank Ordered.....	98
Table 6-3: Factors that influence Advertising Creativity	99
Table 6-4: Factors that influence Advertising Creativity	120
Table 6-5: Content Regulations identified as most Constraining on Advertising Creativity	121
Table 7-1: Factors that influence Advertising Creativity	122
Table 9-1: Ranking of Alcoholic Beverage Industry Players in Top 100 Advertisers for January 2006 – December 2006 (Financial Mail, 2007).....	143
Table 9-2: Extract from Financial Mail AdFocus 2007 Top 20 Advertising Agencies in South Africa (Financial Mail, 2007)	143
Table 9-3: Extract from Financial Mail AdFocus 2007 Top Agency Groups in South Africa (Financial Mail, 2007)	143
Table 9-4: Extract from Financial Mail Adfocus 2007 Creative League Awards (Financial Mail, 2007)	144

List of Figures

Figure 2-1: Framework identifying the dimensions of Advertising Creativity and the factors that influence it.	34
Figure 6-1: Framework of influences on a Creative Advertisement.....	119
Figure 7-1: Framework of influencers on Creative Advertisements.....	123

1 Chapter 1: Introduction to Research Problem

1.1 Introduction and Background

Alcohol is increasingly being positioned as “no ordinary commodity” (Babor *et al.*, 2003) and self-regulation has therefore become an imperative for the alcoholic beverages industry to avoid restrictive regulatory measures such as the banning of advertising.

Furthermore there is increasing momentum behind the alcohol agenda through institutions such as the World Health Organisation (WHO), as evidenced by the passing of a resolution on the “Public health problems caused by harmful use of alcohol” at the 58th World Health Assembly on 25 May 2005. Babor *et al.* (2003) goes even further to extend the WHO Framework Convention on Tobacco which has led to the banning of tobacco advertising and other very restrictive regulations as a comparative model for determining global alcohol regulation.

Singh (2007) notes that the recent increase in advertising restrictions has followed the ban on tobacco advertising, shifting the focus to the food, cars and alcohol industries.

Given the amount of alcohol advertising there has been much debate about whether it influences demand and the abuse or misuse of alcoholic beverages, with most evidence indicating it has no effect (Babor *et al.*, 2003). However, recent research by Saffer and Dave (2006) has indicated that it does influence

overall demand, and that it influences the youth to consume more and engage in harmful drinking practices.

Recognising the increasing regulatory pressures on advertising, the World Federation of Advertisers (WFA) committed to strengthening global advertising self-regulation on 18 May 2007, with specific focus on the key emerging markets, including Brazil, China, India, Mexico and Russia (WFA, 2007). The WFA represents senior advertising, marketing, agency and media companies globally and has formed a task force consisting of the International Chamber of Commerce, the International Advertising Association and the European Advertising Standards Alliance to drive self-regulation.

In South Africa, the recent promulgation of regulations requiring warning labels (Khumalo, 2007) on alcoholic beverages, sees the implementation of one of two methods of dealing with alcohol abuse proposed by the Ministry of Health in 2003, the other being alcohol advertising restrictions (Ministry of Health, 2003). In fact, Section 13(1)(b) of the Liquor Act, 59 of 2003 requires self-regulatory compliance as a condition of being awarded a licence to manufacture and distribute liquor (Liquor Act, 59 of 2003, 2004).

1.2 The Alcoholic Beverages Industry is a significant advertiser both globally and in South Africa

Saffer (2005) points out that often advertising is used instead of price to compete in the alcoholic beverages industry, primarily because it is dominated by a few very large firms. Supporting this he points out that the alcoholic

beverages industry have an advertising to sales ratio of 9% compared to that of an average industry of 3% (Advertising Age, 1999, cited in Saffer, 2005).

On a global level, alcoholic beverages are often one of the most heavily advertised commodities with six alcoholic-beverage companies ranking among the top 100 largest advertisers in the world (WHO, 2006).

According to the Nielsen Adindex the total media spend for the alcoholic beverages industry in South Africa equated to R657 million for the 2006 financial year (Stevens, 20 February 2007). To put this spend in perspective, Adfocus 2007 (Financial Mail, 2007) provides the spend breakdown for the Print, TV and Radio categories where Distell, SABMiller and Brandhouse rank 15th, 19th and 30th respectively in the Top 100 Advertisers for the 2006 period (see Appendix 9.1, Table 9-1).

1.3 The importance of Advertising Creativity in the Alcoholic Beverages Industry

Savage (2007, p.22) describes creativity as a “vital weapon of survival in 2007” following the sixth annual Marketer’s Poll. A review of literature on advertising and creativity shows that creativity underpins advertising and is the key criterion in the selection of advertising agencies (Ewing, Napoli and West, 2001; Kover, Goldberg and James, 1995; Reid, Whitehall King, and DeLorme, 1998; Zinkham, 1993; Koslow, Sasser, and Riordan, 2003). According to Kalasunas (1985, cited in Hill and Johnson 2004, p.285) ‘Basically, what clients want from agencies is creative, is advertising itself, the advertising product. ... The other services an agency offers ... are clearly secondary.’ Devinney, Dowling and

Collins (2005) point out in their findings that creativity is not only the key criteria for clients, but also for agencies in evaluating a good advertising campaign.

Further support for its importance lies in the fact that creativity is the key determinant of achievement in advertising (El-Murad and West, 2004) and often agencies are created around the creative genius of a single person (Cummings, 1984 cited in Klebba and Tierney, 1995). Not only is it a key determinant of achievement in advertising, but Dowling (1994), Michell (1984, 1986, 1988) and Michell *et al.* (1992) (cited in Hill, Johnson, Pryor and Abd. Rahim, 2007) found that the key reason for clients to shift to new agencies is because of unsatisfactory creative work.

Recognising the limitations of parity products, Stokes (2006) highlights the need for differentiation through creative advertising for beer. Given the importance of advertising creativity, the concern of advertising creatives about increased regulation of advertising of alcoholic beverages and the impact on creativity is evident from a review of Marketing and Advertising commercial literature with articles such as “Drinks industry forced to go on the defensive” (Godsell, 2007), “Can alcohol ads continue to survive?” (Bussey, 2006), “Alcohol forced to put its house in order” (Thornton, 2005) and “Alcohol’s creative crunch looms” (Murphy, 2004).

In a Marketing Week article titled “Advertising Regulation: Turn of the creative screw” dated 6 September 2007, Singh (2007) puts forward the debate on whether advertising content regulations “curtail or encourage creativity”.

Kate Stanners, executive creative director for Saatchi and Saatchi, stated in Campaign (UK) that the new regulations have meant that agencies will “have to work harder and harder to make original advertising that is appealing and effective” (Bussey, 2006, p.21). Carson (2004) argues that many award-winning advertisements of the past would not be approved under today’s regulatory environment.

These views are contrasted by headlines such “Stricter alcohol ad rules may mean better work” in Creative Review (Carson, 2004) and “No creative dry spell” in Marketing Magazine (Hubert, 2006). The latter article argued that the new codes introduced in Quebec were not the end of creativity in alcoholic beverage advertising despite the fact that “some people in advertising were quick to call it ‘a new burden,’ ‘another constraint’ and ‘more obstacles to creativity for advertisers’ ” (Hubert, 2006, p.14).

Grey executive creative director, Dave Alberts, disagrees that regulations inhibit creativity, stating instead that “Creativity, and therefore advertising, is at its best when put under constraints - be it regulatory or even financial. I have worked in the Asian markets during recession and produced work for the heavily regulated pharmaceutical industry, and these situations called for the ability to do reductive thinking. It has never been as exciting” (Singh, 2007, p.18). This view is shared by BBDO chairman Cilla Snowball who quotes David Ogilvy as saying “that the best creative work came from ‘latitude within limits’” (Singh, 2007, p18).

Rory Sutherland, vice-chairman of Ogilvy Group cautions that whilst “there is no doubt that great heights of creativity can be scaled when advertisers are forced

to be ingenious” the risk is that very regulated industries shift their spend away from advertising (Singh, 2007).

1.4 Research Problem

Given the importance of creativity in advertising in general (Zinkham, 1993) and in alcoholic beverages advertising specifically, combined with the existence of conflicting views on the impact of content regulation on advertising creativity, this research seeks to determine what the impact of these content regulations are on advertising creativity of alcoholic beverages advertisements in South Africa.

The advertising of alcoholic beverages is under threat of increasing regulation, and integral to the industry successfully protecting its right to advertise, is compliance with both regulation and self-regulation (Harker, Harker and Volkov, 2001).

The impact of content regulations on creativity will influence the way both creatives and clients deal with them. Should regulation enable advertising creativity, this insight will greatly assist the internal agency management of regulated accounts, as well as the client agency relationship in creating compliant advertisements that do not compromise on creativity, ultimately protecting the alcoholic beverage industry’s right to advertise (Gray, 2005).

However, should content regulations be found to constrain advertising creativity, the alcoholic beverage industry would have to assess the implications of this on

the effectiveness of their advertising campaigns and whether or not alternative forms of advertising would need to be considered.

1.5 Research Scope

The scope of this research is limited to determining the dimensions of advertising creativity, establishing the drivers and constraints on advertising creativity and determining the impact of content regulation on advertising in the alcoholic beverages industry in South Africa.

1.6 Structure of the Report

Chapter 2 reviews the two main bodies of literature relevant to this research, namely creativity and regulation. Creativity includes a specific focus on advertising creativity, the need for more research on advertising creativity, the difficulty in defining and measuring creativity and the enablers and constraints to creativity. A review of the literature on regulation focuses on advertising self-regulation and content restrictions in the Alcoholic Beverages Industry.

Chapter 3 identifies the four research questions that address the research objective.

Chapter 4 describes the qualitative research methods employed for phase 1 and phase 2 of the research, including detail around the population, sample selection and size and respondent profile.

Chapter 5 presents the key results of the research against each research question identified in Chapter 3.

Chapter 6 analyses the results presented in Chapter 5, relating these results back to the literature on creativity and regulation and the research questions determine in Chapter 3.

Finally, Chapter 7 concludes with key recommendations following on the objectives set out in Chapter 1, and the findings presented in Chapter 6.

2 Chapter 2: Theory and Literature Review

2.1 Introduction

As an introduction to the theory base reviewed, the attempts by academics to define creativity in general are explored, followed by a review of their attempts to define and measure advertising creativity specifically.

Given the importance of advertising creativity, as introduced in Chapter 1, the key themes that emerged from a review of the relevant literature is firstly the need for more research on advertising creativity, secondly the difficulty in defining and measuring creativity, and thirdly the identification of both enablers and constraints on advertising creativity.

An extensive review of a wide range of journals has not found any academic literature investigating the impact of regulation on advertising creativity. This could be expected given the contention that creativity has not received the appropriate attention in the literature (Zinkham, 1993; Klebba and Tierney, 1995; Stewart, 1992). However, a review of Marketing and Advertising commercial literature does identify recent discussions around the potential impact of content regulations on advertising creativity in the alcoholic beverages industry (Singh, 2007; Hubert, 2006; Carson, 2004).

Next, self-regulation and advertising content restrictions in the Alcoholic Beverages Industry is reviewed in an attempt to understand what is regulated.

This is followed by a conclusion summarising the key findings from the literature that informed the research questions developed in Chapter 3.

2.2 The need for more research on creativity in advertising

Klebba and Tierney (1995) and Stewart (1992) assert that creativity has not received research attention commensurate with its importance in the advertising process, and Zinkham (1993) and Hill and Johnson (2004) support this view, contending there is a need for more research on the advertising creative process. Reid *et al.* (1998) go further than just the creative process and call for further research focusing on agency creatives.

Whilst the Journal of Advertising has always emphasised the importance of creativity in advertising, the initial interest displayed (9% of articles over 4 years) diminished to 1.4% of articles over the following 15 years (Zinkham 1992; El-Murad and West 2004). Koslow *et al.* (2003) found that creativity had very low prominence in Muncy's (1991) twenty-year review of Journal of Advertising published papers.

This could be explained by the inherent difference between academics and practitioners from a career pattern perspective (Kover, 1976). Reasons postulated are the difficulty of measuring creativity and analysing it through traditional social science techniques and the lack of incentives for agency practitioners to publish (Zinkhan 1993).

Koslow *et al.* (2003) also highlight the limitation of the numerous different interpretations of creativity, whilst Klebba and Tierney (1995) note reasons

around diversity of creative output (Reid and Bachelor, 1989, cited in Klebba and Tierney, 1995) and the organisational environmental influences.

2.3 The difficulty defining advertising creativity

Defining creativity is described as “elusive”, (Ewing *et al.*, 2001, p.161) a view echoed by distinguished academic researchers (Amabile, 1982; Runco and Sakamoto, 1999; cited in El-Murad and West, 2004). Some have even argued that creativity cannot be defined or measured (Callahan, 1991; Khatena, 1982, cited in El-Murad and West, 2004).

Amabile (1996) identified the difficulties experienced by creativity researchers, given the high level of disagreement over the definition of creativity, and hence its measurement. In determining which method is best to assess creativity Amabile points out that the first attempts to define creativity focussed on the creative process on the premise that the end product of such a process would be creative. Subsequently, suggested definitions have focused on identifying persons through psychometric tests or identifying the unique characteristics of products through expert opinion (Amabile, 1996; El-Murad and West, 2004). Of these Amabile (1996) identifies those relating to the assessment of product as the most appropriate for empirical research.

Within advertising specifically, (Reid, King and Delorme, 1998, cited in El-Murad and West, 2004) contend that as important as creativity is, it appears to lack scientific rigour. Smith and Yang (2004) agree, citing the lack of systematic research that defines advertising creativity. As a result, key creativity literature

such as Sternberg's *Handbook of Creativity* (1988, cited in Smith and Yang, 2004) or Amabile's (1996) "Creativity in Context" do not deal with advertising creativity to any significant degree.

Qualities of creativity described include forming or creation, originality, and communication to influence buyer behaviour (Ewing *et al.*, 2001). Ang, Lee and Leong (2007) identify that "novelty" has been the primary dimension of advertising creativity definitions and cite the words "fresh and unique" used by Belch and Belch (2004, cited in Ang *et al.*, 2007, p. 221). Smith and Yang (2004), in their review of advertising creativity to develop a general framework, focus on the importance of divergence.

El-Murad and West (2004), Koslow *et al.* (2003) and Smith and Yang (2004) conclude from their review of literature that "originality" or "newness", although an area of agreement in literature in defining creativity, is an insufficient condition and that it should include "appropriateness" or "usefulness". Koslow *et al.* (2003, p.97) defines this as the "originality-appropriateness framework for creativity" as put forward by Runco and Charles (1993, cited in Koslow *et al.*, 2003). Whilst creativity is likely to have different individual interpretations, there are certain systematic patterns that emerge. A limitation of this framework to be taken into consideration is that originality is much more easily established than appropriateness, and that the latter is open to much more subjectivity (Koslow *et al.*, 2003). Reid *et al.* (1998, p.3) expand on Runco and Charles's framework by defining advertising creativity as "original and imaginative thought designed to produce goal-directed and problem-solving advertisements and commercials", thereby recognising both the importance of the client's

communication objectives and the need for these to relate to the target audience.

In an attempt to build on the originality-appropriateness framework of creativity, Koslow *et al.* (2003) found, through their exploratory interviews conducted with advertising agency personnel, that the dimensions of originality, artistry and strategy emerged in response to the question to define advertising creativity.

Originality was found to have the highest occurrence, interchanged with words like “edgy, breakthrough, different, daring, visionary, innovative, risky, extreme” (Koslow *et al.*, 2003, p.100). The strategy component was described as “being on strategy”, with the objective of having to sell the product in question being recognised with expressions such as “problem solving for the client,” and “the substantive benefit element of the advertisement” (Koslow *et al.*, 2003, p.100). Whilst artistry or “craft” was consistently linked with creativity, it appeared to be a negative connotation, with words such as “I-candy” and “beauty pageant” used to describe it as a selfish act of Creatives (Koslow *et al.*, 2003, p.101). It would appear that this association is most prevalent when artistry is employed at the expense of strategy and originality. Perhaps explaining the consistent association of artistry with creativity despite the negative connotations expressed, Koslow *et al.* (2003, p.108) found in their quantitative analysis of creativity that where both strategy and originality dimensions were very prevalent, the presence of artistry could achieve exponential “breakthroughs in creative potential”.

Ang *et al.* (2007, p. 220) contribute to existing definitions of creativity by identifying three dimensions of creativity that they term the “ad creativity cube”.

These consist of “novelty, meaningfulness, and connectedness”, with novelty identified as very important in assisting “higher ad recall and more favourable ad attitudes”, something crucial in this ever “cluttered media environment”. However, they point out that whilst novelty is important, if meaningfulness and connectedness are not achieved, the same success is often not achieved (Ang and Low, 2000, cited in Ang *et al.*, 2007). It is therefore important to include both the consumer and advertiser perspective in creating an advertising message.

Achieving meaningfulness in advertising requires that the communication should “convey information relevant to the product”, a view supported by previous creativity authors such as Haberland and Dacin (1992, cited in Ang *et al.*, 2007, p. 221) that refers to the need for a “meaningful central focus in advertising”. Andrew and Smith (1996, cited in Ang *et al.*, 2007) describe that when this is achieved it manages to not only be novel, but to differentiate itself in a meaningful way,

Connectedness is described as advertisements connecting with its target viewers through being relevant (Belch and Belch, 2004, cited in Ang *et al.*, 2007). In fact, “the Creative Council of Ogilvy & Mather Worldwide observed that great ads are those that consumers can easily relate to their experience” (Bassar 1991, cited in Ang *et al.*, 2007, p. 222), whilst Leo Burnett uses the “inherent drama” in a product to connect with “ordinary people” (Batra *et al.* 1996, cited in Ang *et al.*, 2007, p.222).

Miniard *et al.* (1991, cited in Ang *et al.*, 2007, p. 222) differentiate meaningfulness and connectedness through the use of the terms “relevance”

and “appropriateness”. Relevance is the portrayal of “pertinent information”, whilst appropriateness represents how “acceptable’ the information conveyed is. Therefore the more acceptable the information is to the target audience, the higher the connection.

In summary Ang *et al.* (2007, p. 222) define advertising creativity as when an “ad is perceived by its audience to be novel and different, and whose central message is interpreted meaningfully by, and connects with, its audience.” Recognising that defining creativity is not absolute, they put forward that these three different dimensions exist to “varying degrees”.

With the view towards developing a framework of advertising creativity, Table 2-1 reflects the dimensions of creativity identified in the literature, grouped together.

Table 2-1: Comparison of definitions of advertising creativity

Author	Dimensions of Creativity identified		
Runco and Charles (1993)	Originality		Appropriateness
Reid <i>et al.</i> (1998)	Original and imaginative thought		Goal directed and problem solving
Koslow <i>et al.</i> (2003)	Originality	Artistry (craft)	Strategy
Smith and Yang (2004)	Divergent (novel or unusual)		Relevant (solve a problem)
Ang <i>et al.</i> (2007)	Novelty	Connectedness	Meaningfulness (relevant)

2.4 Measurement of Creativity

EI-Murad and West (2004) group the ten categories of criteria for measuring creativity as identified by Hocevar (1981, cited in EI-Murad and West, 2004) into psychometric tests and expert opinions. Psychometric tests focus on the individual, whilst expert opinion techniques focus on the creative product.

Key techniques that have been used to assess advertising creativity are Amabile's (1982, cited in EI-Murad and West 2004) Consensual Assessment Technique, White and Smith's (2001) Creative Product Semantic Differential Scale (CPSS) and Koslow *et al.*'s (2003) factor model of originality, artistry and strategy.

The Consensual Assessment Technique uses a five point scale to determine if an advertisement is creative. A group of expert judges are asked to use the scale and assess the advertisements using their own definitions of creativity (EI-Murad and West 2004).

The CPSS technique involved analysing advertising creativity by a panel of top advertising creatives (White and Smith, 2001). In addition to the originality and appropriateness dimensions they introduce an additional dimension of how well the advertisement is created and implemented. The scale used was between 1 and 7 with bipolar adjectives on either side.

Koslow *et al.* (2003), conducted in-depth interviews and focus groups with creatives, account management, media and strategy executives at various levels within advertising agencies using a factor model of originality, artistry and strategy to determine the level of creativity. The framework for this method was informed by Amabile's Consensual Assessment Technique.

2.5 The Enablers and Constraints of Creativity

The influences on creativity that emerged from a review of the literature are captured in a summary to this Chapter.

Stokes and Fisher (2005) argue that selecting constraints is fundamental to achieving creativity. Stokes (2006) proposes three constraints on creativity in advertising: overall goal constraint (selling), a constant task constraint (the product), and a specific goal constraint (the selling promise or strategy).

Ivan Sherman, an art director (2002, cited in Stokes, 2006 p.100) stated that "If we tried to create without constraints, the ads would just be noise". "Constraints facilitate problem-solving by directing and limiting search for solutions" (Reitman, 1965, cited in Stokes, 2005, p.283). Interestingly, the "constraints" identified by Stokes (2006) and Stokes and Fisher (2005) actually enable creativity.

Klebba and Tierney (1995) contend that the factors that influence creative efforts should be reviewed, given their importance to the advertising industry.

A number of constraints on advertising creativity have been identified in the literature: ethics (Drumwright and Murphy, 2004), copy and evaluative research (Chong, 2006; Hill *et al.* 2007), commercial imperative, influences of industry regulators, clients and media owners (Hackley and Kover, 2007), the brief (Ewing, Napoli and West, 2001, and Hill *et al.*, 2007) deadlines, budgetary limitations (Klebba and Tierney, 1995 and Hill *et al.*, 2007, technology (Klebba and Tierney, 1995) and laws and regulations (Rotfeld and Stafford, 2007).

In a recent study Hill *et al.* (2007) determined what senior advertising Creatives in Australia, New Zealand and Malaysia viewed as enabling to advertising creativity and found that Australian advertisers disagreed more with each statement put forward than any of the Creatives across the three countries. This difference is important to bear in mind in attempting to deal with client/agency relationships.

Whilst, overall, the Creatives agreed across countries on the same enablers and constraints on creativity, there was a difference in the degree of agreement by the Malaysian creatives, who viewed some factors as less critical (Hill *et al.*, 2007). This is an important consideration to take into account if one is dealing with agencies across countries.

Key factors identified as important to an enabling creative environment identified by Hill *et al.* (2007) are the correct brief, adequate time, the client/agency relationship, intrinsic motivation of creatives, adequate budget and agency factors such as the work environment and trust between account management and creatives.

Koslow *et al.* (2003, p100), gives further insight into the issue of both budgetary limitations and risk aversion, quoting a respondent that "it is not the size of the budget that drives creativity; it is the willingness of the client to take a risk and believe in our work, if they hold back, we hold back!". Risk-aversion was also found to extend to the agencies to the extent that different agencies have varying degrees of appetite for risk to push creativity, with some often conforming to a client's risk-averse approach (Koslow *et al.*, 2003).

Ewing *et al.* (2001) found that advertising creatives were guided and constrained by the client's creative brief. "Creativity within strict parameters" (Zinkham, 1993, p1) and the need for a well-defined strategy (Koslow *et al.*, 2003) illustrate that the greatest creativity is achieved when advertisements are both very strategic and unique. In an analysis of advertising creatives' views on creativity, Koslow *et al.* (2003, p101) described the existence of a "love-hate relationship" between the desire for freedom to explore novel concepts, whilst needing the challenge of a "tight strategy".

Further work by Koslow, Sasser and Riordan (2006) examines the important role of clients in influencing advertising creativity as viewed by advertising agency employees. They find that the client's influence lies in "setting direction, resource allocation, and evaluation" with the effectiveness of the client brief enhanced significantly if they are willing to "explore new strategic ideas with the agency" (Koslow *et al.*, 2006, p.81). From a resource perspective, the involvement of high level management is primarily an enabler, although in certain instances it can be a constraint if the relationship is cold.

2.6 The impact of Content Regulation on Advertising Creativity

An extensive review of a wide range of journals has not found any academic literature investigating the impact of regulation on advertising creativity. This could be expected given the contention that creativity has not received the appropriate attention in the literature (Zinkham, 1993; Klebba and Tierney, 1995; Stewart, 1992).

However, a review of Marketing and Advertising commercial literature does identify the concerns of advertising creatives around the increased regulation of alcoholic beverages and the potential impact of these content regulations on advertising creativity (Singh, 2007; Godsell, 2007; Hubert, 2006; Bussey, 2006; Thornton, 2005; Murphy, 2004; Carson, 2004).

Titles such as “Drinks industry forced to go on the defensive” (Godsell, 2007), “Can alcohol ads continue to survive?” (Bussey, 2006), “Alcohol forced to put its house in order” (Thornton, 2005) and “Alcohol’s creative crunch looms” (Murphy, 2004) are evidence of the concern around the impact of content regulations.

In a recent Marketing Week article titled “Advertising Regulation: Turn of the creative screw” dated 6 September 2007, Singh (2007) puts forward the debate on whether advertising content regulations “curtail or encourage creativity”.

Bussey (2006) quotes an executive creative director expressing that the regulations will require harder work to produce creative and effective advertising whilst Carson (2004) goes so far as to argue that many award-winning

advertisements of the past would not be approved under today's regulatory environment. However, both Carson (2004) and Hubert (2006) go on to argue that the regulations could even result in better creative work. Grey executive creative director, Dave Alberts, goes so far as to state that "Creativity, and therefore advertising, is at its best when put under constraints - be it regulatory or even financial..."(Singh, 2007, p.18).

2.7 Regulation of advertising within the alcoholic beverage industry

To understand the reason for the increased regulatory pressures on the advertising of alcoholic beverages, it is useful to capture some of the views expressed by the WHO.

The topicality of the health impact of alcohol consumption has been a relatively recent phenomenon, even though alcohol consumption has been part of society for thousands of years. This impact includes intoxication, dependence and other external effects such those caused by drinking and driving (WHO, 2007).

According to the WHO (2007) alcohol globally causes 1.8 million deaths (3.2% of total deaths) and 58.3 million (4% of total) of Disability-Adjusted Life Years (DALYs). The increase of alcohol consumption, most notably in developing countries is raised as a concern.

Given the potential impact of the misuse of alcohol it is understandable that the role of advertising has attracted attention. Saffer (2005) points out that often advertising is used instead of price to compete in the alcoholic beverages

industry, primarily because it is dominated by a few very large firms. Supporting this he points out that the alcoholic beverages industry have an advertising to sales ratio of 9% compared to that of an average industry of 3% (Advertising Age, 1999, cited in Saffer, 2005).

Given the amount of alcohol advertising there has been much debate about whether it influences demand and the abuse or misuse of alcoholic beverages (Babor *et al.*, 2003), with most evidence indicating it has no effect. However, recent research by Saffer (2006) has indicated that it does influence overall demand, and that it influences the youth to consume more and engage in harmful drinking practices.

Recent developments to restrict alcohol advertising include a provisional proposal by the WHO (2006, p.11) Expert Committee on Problems related to Alcohol Consumption. The committee proposed that the WHO should support and facilitate governments:

“— to effectively regulate the marketing of alcoholic beverages, including effective regulation or banning of advertising and of sponsorship of cultural and sports events, in particular those that have an impact on younger people;
— to designate statutory agencies to be responsible for monitoring and enforcement of marketing regulations;
— to work together to explore establishing a mechanism to regulate the marketing of alcoholic beverages, including effective regulation or banning of advertising and sponsorship, at the global level.”

These proposals are a clear indication of the direction that regulators intend to take on alcohol advertising going forward.

According to data compiled by the Centre for Information on Beverage Alcohol (1996, cited in ICAP, 2001) on the extent of regulation on the advertising of alcoholic beverages in 119 countries, it was found that 45 countries have statutory legislation, 21 countries have a combination of statutory legislation and self-regulation, 23 countries have no controls, 17 countries employ self-regulatory mechanisms, 5 countries have some controls over alcohol advertising and 7 ban the advertising of alcohol altogether. The threat of alcohol advertising restrictions is therefore a worldwide reality.

Highlighting the difficulties in regulated industries, Taylor and Raymond (2000) analysed product category restrictions in advertising in four major East Asian markets. They identified the difficulties faced by foreign companies where restrictions on advertising products in “sensitive categories” were in place, especially in the case of alcohol and tobacco which pose potential public health risks.

Given these difficulties it is understandable that the Alcoholic Beverages Industry supports a system of self-regulation over and above regulation. The International Centre for Alcohol Policies (ICAP) defines self-regulation as “the process whereby industry actively participates in and is responsible for its own regulation” (ICAP, 2001). Labarbera (1980, cited in Rotfeld, Abernethy and Parson, 1990) states that the benefits of successful self-regulation in the advertising industry will benefit consumers, give credibility to industry, and negate the need for government regulation.

The benefits of self-regulation certainly make sense from an industry perspective, but the issue that emerges most frequently from its critics is whether or not it is effective. To this extent Harker *et al.* (2001) conclude that unless the industry ensures compliance with self-regulation, they will be faced with government intervention.

2.8 Advertising Content restrictions in the Alcoholic Beverages Industry

Van Dalen and Kuunders (2006, p 419) explain that “Self-regulation of alcohol advertising is usually not aimed at limiting the amount of alcohol advertising but aimed at the images and messages portrayed. First and foremost ‘responsible content’ of such advertising is sought after.”

In a review of the increasing pressure placed on alcohol advertisers with Ofcom’s introduction of more restrictive provisions in January 2005, Godsell (2007) supports this view by pointing out that these restrictions are primarily aimed at advertising content and not physical placement restrictions.

2.8.1 Alcoholic Beverages Industry Self-Regulation Codes on Advertising Content

ICAP’s Industry Codes of Practice on Self-Regulation of Beverage Alcohol Advertising (ICAP, 2005) compared sixteen Codes of Practice dealing with commercial communication developed by alcoholic beverage producers, trade associations, and social aspects organisations (SAOs). A full list of these

companies and organisations are listed in Appendix 9.2. The code provisions and inclusion of provisions by organisation are indicated in Table 2-2 below.

Table 2-2: ICAP comparison of Self-Regulation Codes on Alcoholic Beverages Advertising (ICAP, 2005)

		Organizations																	
		SABMiller	Allied Domecq	Brown-Forman	Coors	Diageo	Foster's	Heineken	Brewers of Europe	AAB/D/SICA	WFA & LMAA*	Beer Institute USA	Wine Institute USA	DISCUS	Portman Group	The Amsterdam Group	APA/ASA, S. Africa	MEAS Ireland	
Provisions Against	Encouragement of Immoderate / Excessive Drinking	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
	Targeting Minors	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
	Placement at Events Where Audience Majority is Underage	✓	✓	✓	✓	✓	x	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
	Subjects in Adverts Being Under 25	✓	✓	✓	✓	✓	✓	✓	x	✓	✓	✓	✓	✓	✓	x	✓	✓	
	Implication of Enhanced Ability (Physical)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	x	
	Implication of Enhanced Ability (Sexual)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	x	✓	✓	✓	✓	✓	
	Implication of Enhanced Ability (Social)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
	Depiction of Unsafe Conditions (Driving)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
	Depiction of Intoxication	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	x	✓	✓
	Association with Violence	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	x	✓	✓	✓	✓	✓	✓	✓
	Association with Illegal Activity / Drugs	✓	✓	✓	✓	✓	✓	✓	x	x	✓	x	✓	✓	✓	x	x	✓	✓
	Claiming Unsubstantiated Medical and/or Therapeutic Benefits	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	x	✓	✓	x	✓	✓	x
	Depiction of Religious Symbols	x	✓	✓	✓	✓	x	x	x	x	✓	x	✓	✓	✓	x	x	✓	x
	Emphasis of High Alcohol Content	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	x	✓	✓	✓	✓	✓	✓	✓
	Negative Portrayal of Abstinence	✓	✓	x	✓	✓	✓	✓	✓	✓	x	✓	x	✓	✓	x	✓	✓	x

* Australian Associated Brewers Inc., Distilled Spirits Industry Council of Australia Inc., Winemakers Federation of Australia & Liquor Merchants Association of Australia, Ltd.

The key areas covered in the SABMiller (2007) Code of Commercial Communication (see Appendix 9.4) have been aligned to the worldwide review of codes of alcoholic beverages producers and SAOs by ICAP (2005) in Table 2-3 below. This should provide a useful framework for the research stage, assessing the impact on creativity of a consistent set of provisions that are applicable both to South Africa and internationally across many companies.

Table 2-3: Alignment of SABMiller Code of Commercial Communication to ICAP review of World wide self-regulation categories

SABMiller Code of Commercial Communication provision (SABMiller, 2007)	ICAP comparison of Self-Regulation Codes on Alcoholic Beverages Advertising (ICAP, 2005)
Basic Principles	Depiction of Religious Symbols
Underage appeal	Targeting minors, Placement at Events and Adverts portraying under twenty-five's
Responsible drinking	Encouragement of Immoderate/Excessive Drinking and Depiction of Intoxication
Alcohol Content	Emphasis of High Alcohol Content and Negative portrayal of Abstinence
Performance	Depiction of Unsafe Conditions
Health Benefits provision	Claiming Unsubstantiated Medical and/or Therapeutic Benefits
Violence and Anti-social Behaviour	Association with Violence and Illegal Activity/Drugs
Social/Sexual success	Implications of enhanced physical, sexual and social ability

2.8.2 Review of literature on Alcoholic Beverages Self-Regulation Code content and contraventions

A review of the literature covering Self-Regulation content and contraventions has been synthesised in Table 2-4 below, to illustrate where the various code provisions set out in the ICAP Blue Book review (ICAP, 2005) and the SABMiller Code of Commercial Communication (SABMiller, 2007) are raised in the literature.

Table 2-4: Review of Literature on Alcoholic Beverages Self Regulation

Code content and contraventions

Code Provision	Jones and Donovan (2002)	Caroll and Donovan (2002)	Jones and Donovan (2001)	Beccaria (2001)	Saunders and Yap (1991)	Donovan, Donovan, Howat and Weller (2007)	Van Dalen and Kuunders (2006)	Grube and Waiters (2005)	Casswell and Maxwell (2005)	Stem (1992)	Taylor and Raymond (2000)
Basic Principles	x	x	x		x	x			x		
Underage Appeal	x	x	x	x		x	x	x	x		x
Irresponsible Consumption	x	x	x	x	x	x			x		
Alcohol Content	x	x	x	x	x	x					x
Performance	x	x	x	x	x	x		x	x		
Health Aspects	x	x	x	x	x	x		x			x
Violence and Anti-Social Behaviour	x	x	x			x					
Social Success	x	x	x	x	x	x	x	x	x	x	x
Business success	x	x	x		x	x				x	
Academic success	x	x	x								
Sporting success	x	x	x		x	x		x			
Sexual success or seduction	x	x	x		x	x	x	x	x		
Change in mood or environment	x	x	x		x	x					
Personal success	x	x	x	x	x	x		x		x	

In addition the provisions of The Australian Alcohol Beverages Advertising Code (ABAC) (see Appendix 9.5) on Change in Mood Environment and Personal Success were included for completeness (DSICA, 2007 and Donovan, Donavan, Howat and Weller, 2007). Although these could be interpreted under broader categories identified above under Table 2-3, it is worthwhile separating them for the purposes of the literature review as they came up repeatedly.

Within Table 2-4 the symbol “x” in black represents where the various code provisions have been covered in the literature, whilst the symbol “x” in red represents where the literature has covered that the specific provisions had been contravened by alcoholic beverage manufacturers. This is an important distinction as, by implication, the literature has identified that many alcoholic beverage manufacturers contravene their own self-regulation requirements, questioning the effectiveness of self-regulation if self imposed restrictions are not being complied with. Furthermore, Harker, Wiggs and Harker (2005) report

the existence of a further anomaly in New Zealand between the theoretical and practical enforcement of advertising codes. These concerns on the effectiveness of self-regulatory bodies are echoed by Jones and Donovan (2002) and Saunders and Yap (1991) with regards to the Australian self regulation system. Jones and Donovan (2002) found that whilst the self-regulatory body had ruled that none of the ads in question contravened the codes, a panel of expert judges considered seven of the nine advertisements in question to be in breach, and a group of university students believed all of the ads were in contravention. Saunders and Yap (1991) had the public evaluate advertisements for compliance and submitted sixteen of those in contravention of the code to the Advertising Standards Council, who disagreed with the public and found only one of these in contravention.

2.8.2.1 Content concerns identified that are not provided for in the Codes

Stem (1992) found cigarette and alcohol advertisements creatively portrayed associations with desired consumer states and made little reference to product features. Such portrayal was done to circumvent advertising restrictions through associating desirable consumer states such as wealth, without directly saying the product endows such status. Stem (1992) further highlights fun and great experiences as other associations often made with alcohol consumption that are not in direct contravention of codes.

2.8.2.2 Research methods employed to determine areas of contraventions against codes

As indicated above, many of authors reviewed have attempted to classify whether or not alcoholic beverage advertisements contravened either national industry codes in place in their respective countries, or individual company specific codes. The methods used include frequency analysis (Donovan *et al.*, 2007) and content analysis (Donovan *et al.*, 2007; Carroll and Donovan, 2002; Jones and Donovan, 2001; Atkin and Block, 1981, cited in Grube and Waiters, 2005) of advertisements, submitting pre-evaluated ads to the Advertising Standards Council for comparison on compliance (Saunders and Yap, 1991), utilising expert judges and university students to determine whether or not selected ads contravene the relevant codes (Jones and Donovan, 2002), completion of questionnaires by focus groups (Jones and Donovan, 2001) and depth interviews with advertising producers, communication experts and health advocates (Beccaria, 2001).

2.8.2.3 Key code contraventions identified in the literature

In a different approach to most of the other literature from the perspective of the country analysed and the methodology employed, Beccaria (2001) reviewed the legal and self-regulation restrictions applicable to alcoholic beverage advertisements in Italy through depth interviews of the country's advertising producers, communication experts and health advocates.

In Italy regulations prohibit television alcohol advertising that have underage appeal, link alcohol consumption with physical performance or drinking and driving, social or personal success and therapeutic benefits. It further prohibits the encouragement of irresponsible consumption and the positive portrayal of high alcohol content.

The majority of the literature reviewed focuses on the compliance of alcoholic beverage advertisements in New Zealand and Australia. Donovan *et al.* (2007) undertook a frequency and content analysis study of alcoholic beverage advertisements in magazines in Australia using a refined methodology to subcategorise the subjective themes from the Australian ABAC code and found that 52% of the advertisements were in contravention of the code. The majority of the breaches related to underage appeal, social, sexual and psychological benefits. Further breaches were also found where advertisements encouraged excessive consumption, offensive behaviour, promoted intoxication, portrayed people under 25 years of age, suggested significant positive mood changes, increased popularity, self-confidence and individual success. Lastly, to a lesser extent, some advertisements were found to show an association with hazardous activities and challenging consumers to drink or inducing preference for higher alcohol content (Donovan *et al.*, 2007).

Atkin and Block (1981, cited in Grube and Waiters, 2005) found that alcohol advertisements had strong associations with sociability, elegance and physical attractiveness, success, relaxation, romance and adventure. More recently Godsell (2007) cited similar breaches of the Ofcom code including associations with social success, seduction and appealing to the youth.

In an earlier study, Jones and Donovan (2001), focused specifically on the perceptions of young people in their review of alcoholic beverage advertisements to assess their compliance with ABAC. Their findings showed that young people perceived that the alcoholic beverage advertisements reviewed implied mood enhancement, stress reduction, self confidence,

sexual/relationship success and social success. What was further concerning is that underage respondents viewed the ads as aimed at them, whilst their legal drinking age counterparts of 19-21 perceived the ads to be aimed at a younger audience, indicating strong underage appeal.

The issue of the youth is especially of concern with new advertising mediums. The Broadcast Media is viewed as a key medium for the youth to be exposed to alcohol consumption and there are many concerns regarding the potential intentional targeting of the youth and the impact of such advertising on them (Grube and Waiters, 2005). Further emphasising the choice of media, Carroll and Donovan (2002) highlight the opportunities technology has provided alcohol producers through the rise of the World Wide Web as a new marketing tool. They apply the ABAC codes to six alcohol beverage websites and find that there is a strong appeal to underage consumers, in contravention of the code. More specifically, the sites were found to appeal to children or adolescents, to imply a change in mood or environment, to associate with sport or hazardous activity, to challenge or dare people to drink, and to be in contravention of the ethical code.

Casswell and Maxwell (2005) also identify the challenges of monitoring compliance of new marketing mediums. The typical contraventions highlighted are around associating alcohol with social and sexual success, showing intoxication or appealing to underage consumers. Jones and Donovan (2002) identified similar breaches and, in addition, found associations with violence and offensive behaviour.

A review of content analysis studies by Carroll and Donovan (2002) found associations between alcohol and relaxation, positive change in mood, sporting success (Reark Research, 1991, cited in Carroll and Donovan, 2002), and achievement of personal, social, sexual and business success. Saunders and Yap (1991, p.16) described these types of breaches as glamorising alcohol through “wealth, prestige and success associations” and further portraying alcohol as necessary for relaxation, not truthful, and challenging people to drink.

A list of the content regulations discussed above found to be most often contravened by Alcoholic Beverage Advertising is listed in Table 2-5 below.

Table 2-5 : Summary of most contravened content provisions identified in the Literature

Content Regulations found to be most often contravened	Literature Reviewed
Sexual success	Donovan <i>et al.</i> (2007) and Godsell (2007)
Underage appeal	Taylor and Raymond (2000) and Grube and Waiters (2005)
Social success	Casswell and Maxwell (2005) and Carroll and Donovan (2002)
Psychological benefits	Beccaria (2001) and Saunders and Yap (1991)
Irresponsible consumption	Jones and Donovan (2002) and Casswell and Maxwell (2005)
Desired consumer states such as wealth, fun and great experiences	Stem (1992)

2.9 Conclusion

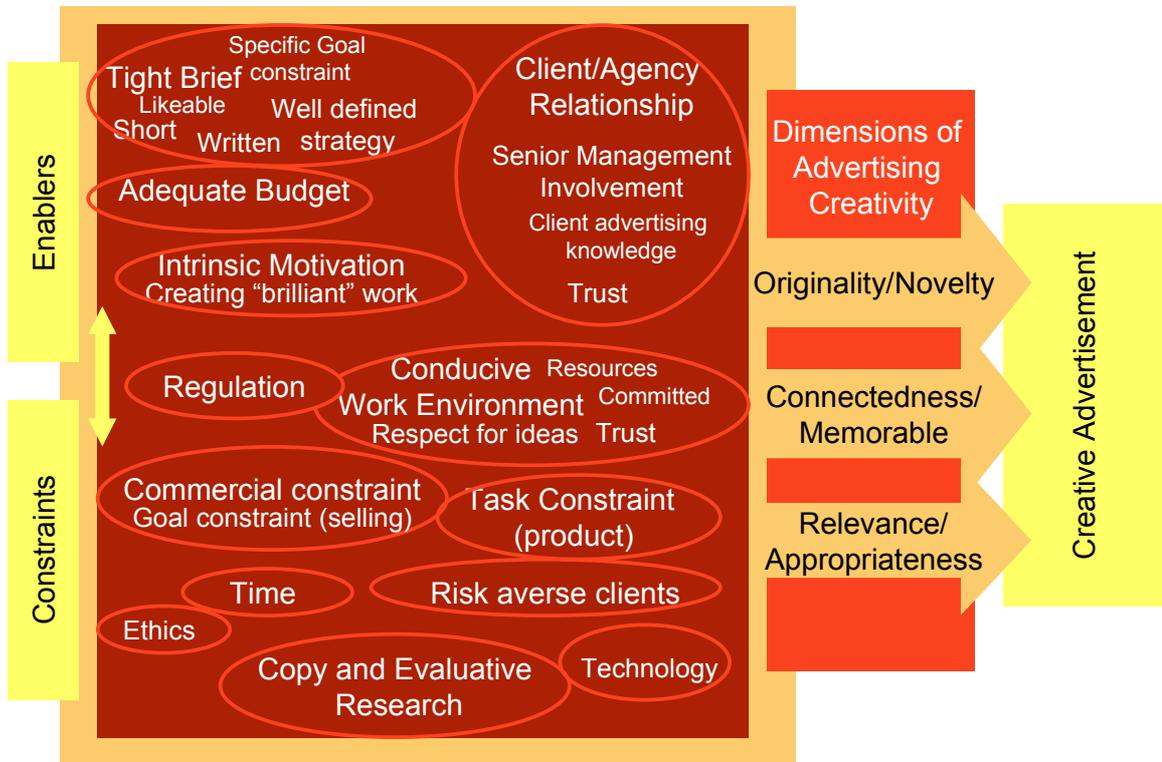
Whilst a review of the academic literature has not found and research investigating the impact of regulation on advertising creativity, a review of Marketing and Advertising commercial literature has identified it as a topic of much debate with reference to the alcoholic beverages industry (Singh, 2007; Hubert, 2006; Carson, 2004).

This lack of research on the impact of regulations on advertising creativity is understandable, given the contention that advertising creativity itself has not received the appropriate attention in the literature (Zinkham, 1993; Klebba and Tierney, 1995; Stewart, 1992).

Following a review of the literature on advertising creativity, Figure 2-1 below summarises the dimensions of advertising creativity and the enablers and constraints on advertising creativity identified. This provides a useful framework to firstly determine if Creatives have a consistent view of advertising creativity and what they view as the key enablers and constraints on it. Secondly, the role of regulations can be explored within this context to determine if it is either an enabler or constraint.

Once the role of regulations has been determined, the specific content regulations identified in literature provide a useful framework to explore their specific impact on advertising creativity in the alcoholic beverages industry.

Figure 2-1: Framework identifying the dimensions of Advertising Creativity and the factors that influence it.



3 Chapter 3: Research Questions

Given the lack of research on the impact of content regulations on advertising creativity from an agency perspective, a set of research questions has been developed below to firstly understand whether South African creatives articulate similar dimensions of advertising creativity as identified in the literature. Secondly, the aim is to understand what the enablers and constraints to achieving advertising creativity are, and determine if regulation emerges as one of them. Lastly, the alcoholic beverages content regulations identified in the literature will be evaluated to determine its impact on advertising creativity.

The literature highlights the difficulty in defining advertising creativity describing it as “elusive”. In the attempt to define advertising creativity, three dimensions emerge out of the literature, of which originality and appropriateness have the greatest agreement among researchers. Although to a lesser degree, a third dimension, connectedness with the target audience, has also emerged. Given that the perception of creativity varies greatly from person to person, even among Creatives themselves (Koslow *et al.*, 2003), it is important to ascertain how the Creatives define advertising creativity. Accordingly, research question one asks: How do Creatives define advertising creativity?

Once a definition of advertising creativity has been established and any variations on the dimensions that have emerged in the literature have been identified, the next step is to identify the enablers and constraints to achieving advertising creativity. Accordingly, research question two asks: What do

Creatives view as the key enablers of advertising creativity? Whilst research question three asks: What do Creatives view as the key constraints on advertising creativity?

These questions will seek to determine what enablers and constraints to advertising creativity are identified by Creatives, and whether or not regulation emerges as one of these. It is further critical to understand these enablers and constraints to see whether a deeper understanding of these could assist in improving advertising creativity.

Lastly, following a review of the content regulations in the literature, with specific reference to the alcohol industry, this research seeks to understand the specific impact of these content restrictions on advertising creativity. Accordingly, research question four, asks: Do Creatives view content regulations as an enabler or constraint on advertising creativity?

4 Chapter 4: Proposed research design and methodology

4.1 Rationale for research method

Given the uncertain nature as to the extent of the problem and the lack of literature on the impact of regulation on advertising creativity an exploratory qualitative research methodology was selected. Exploratory research assists in gaining a better understanding of the dimensions of a general problem that has already been identified (Zikmund, 2003).

Koslow *et al.* (2003) also employed qualitative methods, identifying a similar approach by other researchers investigating advertising creativity, where a review of the literature had been exhausted (Kover, 1995, cited in Koslow *et al.*, 2003).

4.2 Research Process

The proposed research process consisted of a two-phase qualitative study.

During the first phase, an explorative in-depth interview with an expert creative with experience in advertising for the alcohol beverage industry was held to inform the questionnaire framework. Elite interviewing protocol is appropriate when approaching an expert in a particular field being researched because of their particular experience, influence, and ability to assist with access to further people who should form part of the research (Leedy and Ormrod, 2001).

The chosen expert was Gerry Hamman, Creative Director for Ogilvy JHB and Chairman of the Creative Circle in South Africa. Gerry was chosen because of his extensive experience in the advertising industry, and because he has worked on responsible drinking advertising for one of the major alcoholic beverage manufacturers in South Africa and therefore is familiar with the regulatory pressures experienced in this industry. Leedy and Ormrod (2001) advise that to ensure the full benefit of elite interviewing it is important to ensure the interview is very loosely structured, allowing the expert to guide the discussion in terms of his expertise.

The discussion explored the perceptions of Creatives around regulations and self-regulation and its impact on advertising creativity. It further explored the definition of advertising creativity, what drives creativity in advertising and determined what, if any similarities there are to the findings in the literature. The expert further provided guidance in terms of how to approach the respondents and the framing of questions to solicit the best data. Once the semi-structured questionnaire was developed, it was pre-tested with the same expert, who was excluded from the qualitative study in phase 2, due to the inherent bias towards the framework developed.

Phase 2 consisted of face to face semi-structured in-depth interviews with senior Creatives from South African Agencies. These Creatives were selected from the Creative Circle 2007 Creative rankings as attached in Appendix 9.6 (Thomas, A, 24 May 2007). The expert interviewed in Phase 1 provided the relevant contact details of the Creatives and introduced the researcher to them to facilitate access.

4.3 Proposed population and unit of analysis

The population for this study consisted of all creative agency personnel in South Africa with at least 7 years experience and the unit of analysis is therefore the Creative Expert.

4.4 Sampling Method and Size

A non-probability purposive sampling technique was applied to select the Creatives that were interviewed. According to Zikmund (2003) this method is when an expert, in this case the chairperson of the Creative Circle, selects a sample using relevant criteria. Due to the fact that a non-probability sampling method was selected, findings will not be able to be inferred beyond the sample.

The researcher approached 16 Creatives recommended by the expert, and interviewed 8 of these Creatives and an additional two creative experts identified, at which point no further Creatives were interviewed as saturation and emergence of regularities had been achieved. Merriam (1998, p.164) describes saturation as the point when “continuing data collection produces tiny increments of new information in comparison to the effort expended to get them”. Merriam (1998, p.164) also identifies the “emergence of regularities” giving a sense of “integration” as a point where further data collection is no longer necessary.

4.5 Respondent selection

The criteria used by the expert (Zikmund, 2003) were amount of experience in creativity in the advertising industry, diversity of opinion and level of strategic insight. Consideration was also given to whether they had any experience in the alcoholic beverages industry. Geographic location in South Africa was not a basis for exclusion.

The primary tool used was a list of the top rated Creatives in South Africa for 2007 according to the Creative Circle as attached in Appendix 9.6 (Thomas, A, 24 May 2007). In addition the creative expert recommended including two Creatives who each had more than 25 years experience and held international positions, because of their expertise and invaluable insight they would provide into the topic.

The ten Creatives interviewed represented nine agencies in South Africa of which three were based in Cape Town and six in Johannesburg. Half of the Creatives were based in Johannesburg and the other half in Cape Town. The 2007 AdFocus as published by the Financial Mail (2007) provides useful data on the representivity of the agencies interviewed. Five of the agencies were ranked under the top 5 Agencies in South Africa for 2007 (see Table 9-2, Appendix 9.9) with combined income of R1.382 billion and 2351 employees, representing 40% of both income and total employees for the top 20 Agencies in South Africa. Four of the Agencies also represented the top five Agency Groups in South Africa (see Table 9-3, Appendix 9.1) whilst six of the Agencies represented the top eight Agencies in the Creative League for 2007 (see Table 9-4, Appendix 9.1).

4.6 Data Collection, Data Analysis and Data Management

An iterative process of analysis was followed during the data collection phase. Merriam (1998) describes that during qualitative research analysis takes place at the same time as data is collected, evolving with each interview. The process of analysis takes the form of different of levels of ‘consolidating, reducing and interpreting’ in order to make meaning of the data (Merriam,1998, p.178). As part of this process of collection and analysis data management becomes critical, and the methods employed are described under 4.6.3.

4.6.1 Data Collection

In Phase one, data to inform the questionnaire for Phase two was collected through an explorative in-depth interview with an expert Creative with experience in advertising for the alcohol beverage industry, as described above. This interview was recorded electronically and key take outs were transcribed. “Emergent insights, hunches, and tentative hypotheses direct the next phase of data collection which in turn leads to the refinement or reformulation of questions” (Merriam, 1998, p. 204). Once insights were formulated, these were tested with the expert Creative to inform the basis of the framework for developing an interview guideline for Phase two.

In Phase two, data collection took place through face to face semi-structured in-depth interviews with identified creatives from South African Agencies using purposive sampling. The in-depth interview method is appropriate when there is a need to get a deeper understanding from the respondents of a little-

researched topic (Lomana & Lomana 1999, cited in Chong, 2006). Leedy and Ormrod (2001) also recommend the semi-structured interview because of its ability improve ease of analysis of common themes, whilst not limiting the exploratory benefits of a qualitative interview. The interview schedule and a copy of the semi-structured interview guideline can be found in Appendix 9.7 and Appendix 9.8 respectively. The interviews addressed the following key areas:

- The respondent's view of how important creativity is in the Advertising Industry.
- The respondent's definition of Advertising Creativity and its key dimensions.
- The respondent's view of the enablers and constraints on creativity given the definition above.
- Exploration of the impact of the categories of content specific regulation in the alcohol industry on advertising creativity:
 - Basic Principles
 - Underage Appeal
 - Irresponsible Consumption
 - Alcohol Content
 - Performance
 - Health Aspects
 - Violence and Anti-Social Behaviour
 - Social Success
 - Business success
 - Academic success
 - Sporting success
 - Sexual success or seduction
 - Aid to Relaxation

At the end of the interview, respondents were given the opportunity to provide additional comments that had not been discussed during the interview (Gilham, 2005). The individual interviews lasted between an hour and up to two hours where Creatives engaged beyond the predetermined interview guideline. The majority of the interviews (8 out of 10) were conducted at the Agency offices of the respective respondents.

Each interview was digitally recorded with the permission of the respondents, and supplemented with note-taking of observations. Next, the interviews were transcribed, following which the transcriptions were analysed and categorised according to themes as they emerged. These were all collated into a master document per research question where themes per respondent were analysed side by side, enabling a holistic analysis.

4.6.2 Data Analysis

Merriam (1998) provides a useful insight into qualitative research data analysis explaining that it is not a linear, step-by-step process. Instead, a more appropriate approach requires data collection and analysis to take place at the same time. This approach was followed in Phase 2 of the research.

Leedy and Ormrod (2001) recommend content analysis as a useful technique to analyse the contents of any form of verbal interaction such as semi-structured interviews. As part of this process it is necessary to construct categories through a largely intuitive process (Merriam, 1998) whereby themes emerging across interviews are captured. Leedy and Ormrod (2001) recommend that

where appropriate the rationale for the category construction should be described.

To complement the content analysis, the constant comparative method was also employed. Merriam (1998) describes the constant comparative method where a specific incident in an interview or field notes is compared within the same set of data or across data elicited from different respondents and recommends this as a useful method to develop tentative categories.

The primary methods employed differed per research question. Firstly, categories were constructed to the extent that they corresponded with those that emerged in the literature review. Once these had been exhausted new categories were constructed as they emerged depending on the amount of time spent on it by the respondent combined with the amount of times the same theme occurred across respondents.

The analysis therefore involved the standard procedure for qualitative analysis whereby data was systematically and intensively analysed (Spiggle, 1994). Spiggle (1994, p.493) gives further guidance for categorisation for coding describing it as “identifying a chunk or unit of data as belonging to, representing, or being an example of some more general phenomenon”.

During the analysis, coding methodology developed by Strauss (1990, cited in Drumwright and Murphy, 2004) was incorporated:

- 1) Review and summarising of transcripts.

- 2) Completion of open coding. Interview transcripts were analysed to suggest initial categories or themes.
- 3) Application of “axial” coding. The transcripts were scrutinised again and again to consider each of the themes across the respondents and to assess the fit of each them to the data.
- 4) Application of “selective” coding whereby the data was re-examined to refine themes and findings.

Data coding and recoding was conducted until saturation point was reached and the researcher felt comfortable that the relevant themes had emerged (Miles and Huberman, 1994, cited in Chong, 2006).

4.6.2.1 Research Methodology Summary

Table 4-1 below provides a summary of the research methods used to address each of the research questions.

Table 4-1: Research methodology summary

		SAMPLE	DATA COLLECTION	DATA ANALYSIS
Phase 1	Development of framework for Phase 2 and identification of sample	Creative Expert Purposive Non-Probability Sampling	Elite interview: unstructured In-depth interview, digitally recorded with key take outs transcribed	Content analysis
Phase 2	Research Questions 1 - 4	10 Creatives with a minimum requirement of 6 years industry experience and employed as a Creative Director or Executive Creative Director Purposive Non-Probability Sampling	Semi-Structured In-depth interview, digitally recorded and transcribed	Content analysis and Constant Comparative

4.6.2.2 Data Validity and Reliability

The nature of the qualitative research process in itself provides difficulties in ensuring data validity and reliability in the traditional sense as derived from quantitative research techniques (Merriam, 1998). As a result a lack of consensus exists on how to determine validity and reliability in qualitative research.

Merriam (1998) explains that in qualitative research the conclusions reached are supported through the depictions of evidence in sufficient detail, such as the inclusion of relevant quotes from interviews. It is in this detail that provides supporting evidence of findings, that validity and reliability is obtained in qualitative research (Merriam, 1998). To ensure that this is done throughout, relevant quotes were identified and allocated per respondent, per theme and per research question to enable the selection of the most representative quotes across all interviewees.

4.6.2.2.1 Validity

One of the methods that Merriam (1998) identifies to enhance validity and reliability is internal validity, of which the following methods are appropriate to this research:

1. Confirming conclusions drawn from data with the interview source. This was done at appropriate intervals during the interview and upon concluding the interviews.

2. Obtaining insight from colleagues as the findings emerge. Discussions were held with marketing colleagues, strategy colleagues, regulatory colleagues and the creative expert.
3. Identifying and clarifying researcher biases at the beginning of the research (Refer 4.7).

4.6.2.2 Reliability

Similarly to the issues with validity, reliability cannot be obtained in the traditional quantitative sense involving the extent to which the research findings can be replicated (Merriam, 1998). In qualitative research it is less important “whether the results will be found again” and more important “whether the results are consistent with the data collected” (Merriam, 1998, p. 360). To improve reliability the following was done:

1. Identification and clarification of researcher biases at the beginning of the research (Refer 4.7)
2. Provision of a clear audit trail to show how the data was collected, categories derived and conclusions drawn (Refer Appendix 9.9)

4.6.3 Data Management

Files with original digital recordings, transcriptions and notes were filed under each respondent. The full details of each respondent were recorded and numerical coding applied to protect respondent anonymity. Themes that emerged were colour coded electronically in the source and then transferred to a collective or master document where the overall themes were grouped together and analysed per research question. Copies of this analysis can be

found in Appendix C. As mentioned under validity and reliability, the supporting evidence of findings lies in the detail in qualitative research (Merriam, 1998). To this extent relevant quotes were identified and allocated per respondent, per theme and per research question to enable the selection of the most representative quotes across all interviewees.

4.7 Potential Research Limitations

The following potential research limitations were identified:

- Only senior and experienced Creatives were interviewed and the research findings will therefore not necessarily be representative of all Creatives within the various agencies.
- Due to the fact that the Creative Expert's guidance was followed in selecting the respondents, the criteria applied for selection could influence the findings. To limit this, care was taken to ensure that the respondents represented a number of agencies, included gender representivity and was not limited by geographic location.
- The potential bias of the researcher working for an alcoholic beverage manufacturer with experience in the regulatory field had the potential to influence the data interpretation.
- As the researcher is employed by a major alcoholic beverage manufacturer care was taken to ensure that respondent's whose agencies had a direct relationship with the company were assured anonymity.
- Qualitative research is limited in the extent to which the findings can be applied to other regulated industries, which were not the primary focus of the research, i.e. fast foods, tobacco and pharmaceuticals.



5 Chapter 5: Results

Table 5-1: Respondent Demographics and Experience

		Mark Fisher	John M Hunt	Alistair King	Fran Luckin	Festus Masekwameng	Brett Morris	Vanessa Pearson	Robin Putter	Gordon Ray	Mike Schalit
Name											
Title		Executive Director, Creative and Brand Development Executive Creative Director	Worldwide Creative Director	Group Creative Director Owner and founder of King James	Creative director	Creative Director Chairman of the Loene Committee	Executive Creative Director	Executive Creative Director	Creative head of WPP Worldwide Head of Ogilvy Worldwide Creative Counsel Non-executive director of Ogilvy SA	Creative Director	Chief Creative Officer
Company		Ogilvy CT	TBWA Hunt Lascaris	King James Group	Ogilvy JHB	McCann World Group	FCB	Leo Burnett	WPP is the parent company of 5 different advertising agency groups: Ogilvy, JWT, Young Rubicam, Grey and United	Ogilvy CT	Network BBDO SA
Base (JHB/CT)		CT	JHB	CT	JHB	JHB	JHB	JHB	CT	CT	CT
Years of experience in advertising		25	32	18	13	6	12	16	33	14	25
Alcoholic Beverage Experience		Yes	Yes	Yes (14)	Yes	Yes	Yes	Yes	Yes (30)	Yes	Yes
Type		SAB (Beer) and to a lesser extent Omega tequila	SFW, Distell (brandies, wine etc), Globally Absolut Vodka, SAB - Brutal Fruit	Ohlson lager, Carling Black Label, Brand House, Windhoek, Johnny Walker, Bells, Baileys, Cape Velvet, Single Malt Whiskys	SAB (beer)	Redds, Savanna, Castle Milk Stout, Jamieson	Olmecca tequila and Chivas Regal	Smirnoff, whiskeys: J&B, Bells, Johnny Walker Black and Brandy market	Yes (beer) and some spirits	SAB (beer)	Not that much: worked for Distell, Absolut Vodka and Seagrams rum and vodka

5.1 Research Question 1: How do Creatives define advertising creativity?

Firstly, to introduce the topic of creativity, respondents were asked an open-ended question on how importantly they viewed creativity in the Advertising Industry, the results of which are detailed in Table 5-2.

Table 5-2: How important is Creativity in the Advertising Industry? Key Themes Rank Ordered

How important is Creativity in the Advertising Industry?	Number of Respondents (Sample= 10)
Very Important	9
Important	1
Key Themes	Number of Respondents (Sample= 10)
Essential to be in business	6
Essential to cut through/ Important in changing media landscape	6
Attraction and Retention of clients	5
Important, but needs to be relevant	2
Increasing product parity	1
Attracts talent	1

This was followed by a further open-ended question as to their definition of Advertising Creativity. Table 5-3 presents a rank order of the key themes that emerged.

Table 5-3: How would you define Advertising Creativity? Key Themes Rank Ordered

How would you define Advertising Creativity? (Open)	Number of Respondents (Sample= 10)
<u>Engage/Memorable</u> Presenting relevant human insight, Meaningful, Engage, Resonates with consumer, Intrigue	9
<u>Originality/Fresh</u> Fresh, different, original, thinking out of the box, stand out, unconventional	7
<u>Business Imperative</u> Persuasion, Meets objectives, Business Imperative	7
<u>De-familiarisation</u> De-familiarisation, presenting familiar and ordinary in a fresh way, re-assess familiar	4
<u>Difficult to define</u> Hard to define	3

Key themes that correlated with the dimensions identified in the literature as set out in Table 2-1 and the elite interview are set out in Table 5-4, Table 5-5 and Table 5-6 below. Where respondents did not highlight specific themes unprompted, these were raised and verification of whether or not the respondent would include them in their definition was obtained. Dimensions that were prompted have been identified as such.

Table 5-4: Correlation of Responses to First Dimension of Advertising Creativity Identified in Literature Review

Dimension of Advertising Creativity	Number of Respondents (Sample= 10)
Novelty/Originality/Fresh	
Agreement of Dimension	10
Key words (Unprompted)	
Fresh	5
Original	4
Unexpected	3
Different Stand out Capture attention	2
Look at familiar again Intrigue Presented in a completely different way Out of the box Unconventional Distinction Unique Solve the problem imaginatively Make the ordinary extraordinary Something new Interesting	1

Table 5-5: Correlation of Responses to Second Dimension of Advertising Creativity Identified in Literature Review

Dimension of Advertising Creativity	
Engaging/Memorable/Connected	Number of Respondents (Sample= 10)
Agreement of Dimension	8
Partial Agreement of Dimension	2
Key Words	
Unprompted	
Engaging	4
Memorable Resonance	3
Connection	2
Human Truth Impactful Entertainment Involving	1
Prompted	
Memorable	2
Artistry/Craft	
Prompted	6
Unprompted	1
Artistry within parameters	1
Artistry enables memorability	6

Table 5-6: Correlation of Responses to Third Dimension of Advertising Creativity Identified in Literature Review

Dimension of Advertising Creativity	
Meaningful / Relevant / Strategy / Appropriate	Number of Respondents (Sample= 10)
Agreement of Dimension	10
Key Words	
Unprompted	
Relevance	6
Selling On strategy Consumer insight Effectiveness	2
“works”, Appropriate Meeting objectives Fulfil business imperative Benefit Message clear and understood Problem solving	1
Prompted	
Relevance Appropriateness	3
On Strategy	2
Effectiveness	1

5.2 Research Question 2: What do Creatives view as the key enablers of advertising creativity?

Once a definition and dimensions of advertising creativity were established, this provided the platform for the next two research questions, namely what Creatives viewed as the key Enablers and Constraints on achieving Advertising Creativity.

Table 5-7: Given the Definition of Creativity – What are the Enablers of Creativity? Summary of Key Enablers Rank Ordered

Enablers of Creativity	Number of Respondents (Sample= 10)
Tight Brief/ Clear Strategy/ Good Insights	10
Work Environment	9
Client/Agency Relationship	8
Regulations	7
Budget	5
Product	5
Time	4
Political Correctness	1

Table 5-8 sets out the key enablers identified by respondents and the key themes that emerged in rank order. In certain instances respondents were prompted as to whether or not they found certain factors enabling or constraining if these had not been highlighted by them unprompted. Factors that were prompted have been identified as such.

Table 5-8: Given the Definition of Creativity what are the Enablers of Creativity? Key Enablers Rank Ordered

Enablers of Creativity	Number of Respondents (Sample= 10)
Tight Brief/ Clear Strategy/ Good Insights <i>[Prompted]</i>	10 <i>[4]</i>
Tight Brief	10
Insight	6
Inspire	2
Work Environment <i>[Prompted]</i>	9 <i>[7]</i>
Themes: Order, Structure, Operations, Discipline, Culture of experimentation in SA, Nurtured chaos, Nurturing management style, Managing relationships, Conducive and relaxed environment, No distractions, Enabling environment: resources, materials, office design, structure, Open interaction with all departments, Allow environment for creatives to win awards – attracts best talent, Process of continuous rejections sharpens ideas, Divine discontent, Have a backbone, Absence of rules, Management of creatives, Right amount of pressure, Environment where you are allowed to make mistakes, Environment where ideas have permission to be, Integrity of purpose, Feel the buzz, the magic	
Client/Agency Relationship <i>[Prompted]</i>	8 <i>[0]</i>
Trust and Faith	4
Senior Management (Decision Maker) Involvement	3
Client Understanding of Strategy	2
Client Understanding of Creativity	2



Enablers of Creativity	Number of Respondents (Sample= 10)
Other: Team, Ability to challenge, Structure, Freedom, Inspirational behaviour	1
Regulation <i>[Prompted]</i>	7 <i>[4]</i>
Enabling	5
Enabling or No Effect	2
No Effect	1
Acceptance of Regulations as Responsible	3
Budget <i>[Prompted]</i>	5 <i>[3]</i>
Bigger	4
Small	3
Product <i>[Prompted]</i>	5 <i>[1]</i>
Themes: Appealing, Need/Want, Quality, New, Genuinely Different, Real	
Time <i>[Prompted]</i>	4 <i>[0]</i>
More Time	1
Sometimes More Time, Sometimes Less Time	3
Political Correctness <i>[Prompted]</i>	1 <i>[0]</i>

5.3 Research Question 5: What do Creatives view as the key constraints on advertising creativity?

Table 5-9 summarises the key constraints on Advertising Creativity identified by the Creatives in rank order.

Table 5-9: Given the Definition of Creativity – What are the Constraints on Creativity? Summary of Key Constraints Rank Ordered

Constraints on Creativity	Number of Respondents (Sample= 10)
Risk-Averse Clients	10
Vague Brief	9
Client Rules and Processes	7
Inexperienced Marketers	7
Regulations	7
Budget	6
Time	5
Research	4
Political Correctness	3
Product	3
Work Environment	2
Fear of losing clients	2
Turnover of Marketing and Creatives	2

Table 5-10 sets out the key constraints identified by respondents and the key themes that emerged in rank order. In certain instances respondents were prompted whether or not they found certain factors enabling or constraining if these had not been highlighted by them unprompted. Factors that were prompted have been identified as such.

Table 5-10: Given the Definition of Creativity – What are the Constraints on Creativity? Key Constraints Rank Ordered

Constraints on Creativity	Number of Respondents (Sample= 10)
Risk-Averse Clients <i>[Prompted]</i>	10 <i>[0]</i>
Playing it safe/ Risk-Averse	6
Fearful of losing their positions	4
Unwritten Rules	3
Measurement of creativity	2
Vague Brief <i>[Prompted]</i>	9 <i>[3]</i>
Brief/Strategy not thought through ahead of time/Do whatever you want	6
Lack of insights	3
Insights	1
Client Rules and Processes <i>[Prompted]</i>	7 <i>[0]</i>
Committees/Layers of approval/Processes/Absence of decision maker’s involvement	5
Internal Rules	4
Client politics	2
Other: Undifferentiated portfolio, lack of trust, interference	



Constraints on Creativity	Number of Respondents (Sample= 10)
Inexperienced Marketers <i>[Prompted]</i>	7 <i>[0]</i>
Lack of experience	4
Don't understand creativity	3
Not decision makers	2
Regulations <i>[Prompted]</i>	7 <i>[3]</i>
Constraint	5
Some impact	2
Themes: Constraint when product intrinsic is regulated, Creativity becomes clichéd, philosophical debate, Grey line	
Budget <i>[Prompted]</i>	6 <i>[3]</i>
Limits Quality and Execution Options (TV)	4
Excludes medium of TV	2
Not given a budget	1
Lack of understanding of what money gets you	1
Time <i>[Prompted]</i>	5 <i>[1]</i>
Themes: Impacts Artistry, More time improves quality, Works both ways, Too much can be destructive	



Constraints on Creativity	Number of Respondents (Sample= 10)
Research <i>[Prompted]</i>	4 [1]
Themes: Kill the magic or idea, Consumers aren't best judges of something fresh, Faulty process, used as a safety net	
Political Correctness	3
<i>[Prompted]</i>	[0]
Themes: Take things to seriously, Holy/Sacred cows, Not real, What you see, I don't , SA advertising world have come a bunch of woeses.	
Product	3
<i>[Prompted]</i>	[1]
Parity	2
Work Environment	2
<i>[Prompted]</i>	[1]
Themes: Chaos and mayhem, Creative directors that use fear	
Fear of losing clients	2
<i>[Prompted]</i>	[0]
Turnover of Marketing and Creatives	2
<i>[Prompted]</i>	[0]

5.4 Research Question 4: Do Creatives view content regulations as an enabler or constraint on advertising creativity?

Following the identification of the importance of Creativity in the Advertising Industry, the dimensions of Advertising Creativity, and what Creatives view as the constraints and enablers of Advertising Creativity, Respondents were asked for specific comment on the impact of advertising content regulations on advertising creativity, with specific reference to the alcohol industry identified in a review of the literature. The results are presented in Table 5-11.

Table 5-11: Content Regulations

Content Regulation	Enabler Number of Respondents (Sample 10)	Constraint Number of Respondents (Sample 10)	No Effect Number of Respondents (Sample 10)
Basic Principles			
be legal, decent, honest and truthful and conform to accepted principles of fair competition and good business practice	-	2	8
be in keeping with local cultural values	1	7	2
be prepared with a due sense of social responsibility and be based on principles of fairness and good faith	-	-	10
comply with all regulatory requirements	-	-	10
not be unethical or otherwise impugn human dignity or integrity	-	2	8
be mindful of sensitivities relating to culture, gender, race and religion	-	10	-



Content Regulation	Enabler	Constraint	No Effect
	Number of Respondents (Sample 10)	Number of Respondents (Sample 10)	Number of Respondents (Sample 10)
not employ themes, images, symbols or figures which are likely to be considered offensive, derogatory or demeaning	1	5	4
Underage Appeal			
Commercial communication may not be directed at persons under the legal drinking age (or in countries without a legal drinking age, to persons under the age of 18).	-	-	10
<i>Nine respondents felt it would be a serious constraint if above is interpreted that ads may not appeal at all to under 18's</i>			
Commercial communication will not incorporate images of people who are, or look as if they are, under the legal drinking age pertaining to the particular market (or in countries without a legal drinking age, to persons under the age of 18), unless there is no suggestion that they have just consumed, are consuming or are about to consume alcohol. – (SA have a 25 year model rule)	-	1	9
<i>Six respondents questioned relevance of 25 year old rule</i>			
Commercial communication may not employ characters or icons which have a unique appeal to children	-	-	10
<i>If above is interpreted that it may not appeal at all to under 18's</i>	-	5	-
Irresponsible Consumption			
Commercial communication may not feature or encourage irresponsible, risky or excessive drinking.	-	-	10
<i>Three respondents felt it would be a constraint to the extent of how far it is interpreted and if what you show is no longer "real"</i>			



Content Regulation	Enabler	Constraint	No Effect
	Number of Respondents (Sample 10)	Number of Respondents (Sample 10)	Number of Respondents (Sample 10)
Commercial communication may not portray persons in a state of intoxication nor in any way suggest that intoxication is acceptable	1	1	9
Commercial communication may not present refusal, abstinence or moderate consumption in a negative light	-	-	10
Alcohol Content			
Commercial communication may not encourage the choice of a product because of its higher alcohol content or intoxicating effect. Factual information for the guidance of consumers about alcoholic strength may be included, dependent on existing regulatory requirements.	2	5	8
<p><i>The respondents who felt it was a constraint referred to the biggest beer brand, Carling's pay-off line "More Refreshment. More Reward" and the implied strength. On the enabling side the forced focus on the brand rather than the product intrinsic was raised as a benefit.</i></p>			
Performance			
Commercial communication may not depict or suggest consumption of alcohol beverages under circumstances that are generally regarded as irresponsible, improper or illegal, e.g. before, or during any operation requiring sobriety, skill or precision.			10
<p><i>Five respondents felt if this was interpreted very restrictively, e.g. not being allowed to show liquor anywhere near the skipper of the boat even if the skipper isn't drinking – it would be a constraint</i></p>			
Health Aspects			
Commercial communication may not depict or include pregnant women.	-	-	10



Content Regulation	Enabler	Constraint	No Effect
	Number of Respondents (Sample 10)	Number of Respondents (Sample 10)	Number of Respondents (Sample 10)
Commercial communication may not claim that alcohol has curative qualities, nor offer it expressly as a stimulant, sedative or tranquilliser.	-	-	10
<i>Two respondents felt not being able to show benefits of beer approved by Heart Foundation as a potential constraint</i>			
Violence and Anti-Social Behaviour			
Commercial communication may not have an association with violent or anti-social imagery or behaviour or with illicit drugs or drug culture	-	-	10
<i>One respondent cautioned against an overly restrictive interpretation of declaring for example a “dark alley” as an association with a drug culture</i>			
Social Success			
Commercial communication may not imply that alcohol beverage consumption is essential social success.	-	9	4
<i>Three of the respondents who said it would have no effect if interpreted literally, felt the general portrayal of ads associated with social success was so strong that if not allowed it would be a constraint</i>			
<i>The remaining six respondents who said outright it would be a constraint saw the link as so entwined that they viewed it as a constraint – it should be noted that where it was mentioned it was a constraint it was not commenting on the literal portrayal of if you drink “x” – you will be successful, but rather the implication of successful people drink “x”.</i>			
Business success			
Commercial communication may not imply that alcohol beverage consumption is essential to business success.	2	-	8
<i>Five respondents felt that if it were interpreted that no association could even be made with business success it would be constraining</i>			

Content Regulation	Enabler Number of Respondents (Sample 10)	Constraint Number of Respondents (Sample 10)	No Effect Number of Respondents (Sample 10)
Academic success			
Commercial communication may not imply that alcohol beverage consumption is essential to academic, success	-	-	10
<i>Three respondents felt that if it were interpreted that no association could even be made with academic success it would be constraining</i>			
Sporting success			
Commercial communication may not imply that alcohol beverage consumption is essential to business, academic, sporting or social success.	-	-	10
<i>One respondent felt that if it were interpreted that no association could even be made with sporting success it would be constraining</i>			
Sexual success or seduction			
Commercial communication may not portray nudity or suggest that alcohol beverages can contribute directly to sexual success or seduction	3	-	8
<i>Six respondents felt that if it were interpreted that no association could even be made with sexual success or seduction it would be constraining</i> <i>Four respondents made specific note that nudity is something that they wouldn't even consider using</i>			
Aid to Relaxation			
Communication must not suggest that the consumption of alcohol beverages offers any therapeutic benefit or is a necessary aid to relaxation	-	6	-

In addition to the specific responses to the content regulations, general key takeouts were recorded during the discussion that transcended individual regulations, the frequency of which has been recorded in Table 5-12 below.

Table 5-12: Other key takeouts

Other Key Takeouts	Number of Respondents (Sample 10)
<p>Overall regulations are not restrictive on the letter of it and there is an inherent acceptance of the need for socially responsible alcohol advertising</p>	<p>10</p>
<p>However, depending on interpretation and impact on consumer insights it can be a constraint e.g. Sexy, attractive, fun, relax, let go of inhibitions, party, social success, politically correct, human truths, “real”</p>	<p>6</p>
<p>Enables you to make more creative advertising Avoid hackneyed advertising, brands become smart and iconic, bigger than alcoholic beverage, creativity is boundless, “just bring it on” and find opportunity, squeezing creates great though someplace else, work around it, forcing you not to do the ordinary</p>	<p>6</p>
<p>Unwritten rules e.g. compulsory pack shot, refreshment/drinking shot, social location, “seriousness” vs “fun” or “humour”, too lifestyle, aspirational, camaraderie</p>	<p>6</p>

Whilst Table 5-11 indicated how many Creatives viewed each regulation as a constraint or enabler, it was felt that it would be useful to also look at each respondent individually to see if any patterns and consistency emerged in their responses. This is captured in Table 5-13.

Table 5-13: Summary Table of Constraints/Enablers per Respondent

	1	2	3	4	5	6	7	8	9	10
What is the impact of the categories of content specific regulation in the alcohol industry on creativity?										
Basic Principles	Enabler	Constraint		Constraint						
be legal, decent, honest and truthful and conform to accepted principles of fair competition and good business practice										
be in keeping with local cultural values										
be prepared with a due sense of social responsibility and be based on principles of fairness and good faith										
comply with all regulatory requirements										
not be unethical or otherwise impugn human dignity or integrity	Constraint									
be mindful of sensitivities relating to culture, gender, race and religion	Constraint	Constraint	Enabler	Constraint						
not employ themes, images, symbols or figures which are likely to be considered offensive, derogatory or demeaning	Constraint	Constraint	Enabler	Constraint						
Underage Appeal	Constraint									
Commercial communication may not be directed at persons under the legal drinking age (or in countries without a legal drinking age, to persons under the age of 18).										
...will not incorporate images of people who are, or look as if they are, under the legal drinking age pertaining to the particular market (or in countries without a legal drinking age, to persons under the age of 18), unless there is no suggestion that they have just consumed, are consuming or are about to consume alcohol.										
...may not employ characters or icons which have unique appeal to children										
Irresponsible Consumption	Constraint									
... may not feature or encourage irresponsible, risky or excessive drinking.										
... may not portray persons in a state of intoxication nor in any way suggest that intoxication is acceptable										
... may not present refusal, abstinence or moderate consumption in a negative light.										
Alcohol Content	Constraint	Enabler	Constraint							
... may not encourage the choice of a product because of its higher alcohol content or intoxicating effect. Factual information for the guidance of consumers about alcoholic strength may be included, dependent on existing regulatory requirements.										
Performance										
... may not depict or suggest consumption of alcohol beverages under circumstances that are generally regarded as irresponsible, improper or illegal, e.g. before, or during any operation requiring sobriety, skill or precision.										
Health Aspects										
... may not depict or include pregnant women.										
... may not claim that alcohol has curative qualities, nor offer it expressly as a stimulant, sedative or tranquilliser.										
Violence and Anti-Social Behaviour										
... may not have an association with violent or anti-social imagery or behaviour or with illicit drugs or drug culture.										
Social Success										
... may not imply that alcohol beverage consumption is essential social success.										
Business success	Constraint									
... may not imply that alcohol beverage consumption is essential to business success.										
Academic success	Constraint									
... may not imply that alcohol beverage consumption is essential to academic success										
Sporting success	Constraint									
... may not imply that alcohol beverage consumption is essential to sporting success.										
Sexual success or seduction	Enabler	Enabler	Constraint	Enabler	Constraint	Constraint	Constraint	Constraint	Constraint	Constraint
... may not portray nudity or suggest that alcohol beverages can contribute directly to sexual success or seduction										
Aid to Relaxation	Constraint									
... must not suggest that the consumption of alcohol beverages offers any therapeutic benefit or is a necessary aid to relaxation.										
Total Constraints	3 [7]	3 [4]	2 [5]	4 [5]	5 [5]	1 [2]	2 [4]	6 [5]	5 [4]	6 [5]
Total Enablers	3	1	1	1	-	-	-	1	1	1
Total No Effect	18 [12]	20 [16]	21 [16]	19 [15]	19 [14]	23 [21]	22 [18]	17 [13]	18 [14]	17 [13]

6 Chapter 6: Discussion of Results

Given the importance of creativity in advertising (Zinkham, 1993) and the conflicting views on the impact of regulation on creativity, this research seeks to determine whether regulation has a stimulating or inhibiting impact on the creativity of alcoholic beverages advertisements in South Africa.

6.1 Research Question 1: How do Creatives define advertising creativity?

Firstly, to introduce the topic of creativity, respondents were asked an open-ended question on how importantly they viewed creativity in the Advertising Industry, the results of which are detailed in Table 5-2. This was followed by a further open-ended question as to their definition of Advertising Creativity. Table 5-3 presents a rank order of the key themes that emerged. Key themes that correlated with the dimensions identified in the literature and the elite interview as set out in Table 2-1 and Table 6-1 were set out in Table 5-4, Table 5-5 and Table 5-6. Where respondents did not highlight specific themes unprompted, these were raised and verification of whether or not the respondent would include them in their definition was obtained. Dimensions that were prompted have been identified as such.

6.1.1 How important is Creativity in the Advertising Industry?

All ten respondents viewed creativity as important with nine describing it as very important and one as important. The key themes that emerged in describing its

importance have been rank ordered according to frequency in Table 5-2. One respondent described creativity in the advertising industry as:

“...hugely important, it is what drives our business..., it really is.... it creates a dynamism in the business, it creates an energy and it is essential for the vision of the company...I think it really is the strength of our industry, the strength of the company...it [drives] new business pitches, it drives the retention of clients as well...”

A further respondent concurred and extended its importance to any business:

“Creativity is an important aspect...of any business, advertising agencies clearly...it is imperative from a client’s point of view because it helps to drive their business forward.”

A senior Advertising Creative with 30 years industry and international experience captured its importance by highlighting it as the key service it provides that clients can’t replicate.

“If you could put a percentage on the importance of [creativity in advertising], 100% is the importance. The creative part of what we do is everything. Clients can replicate almost everything else.”

The necessity of creativity to be able to cut through, especially given the ever-changing media landscape, was a further key theme identified, with a senior advertising creative with 32 years experience describing it as the “currency” agencies are left with. He described creativity as:

“...critical, more so than ever in my entire life. And I can not saying that because I am a creative guy; I think in my past 32 years, the two most important things that have happened is...the media has fragmented so much that it is very difficult to get to those people, and that means that even people like Breweries don't have enough money. Because in the old days what you did was you answered a brief in an appropriate way and then repetition did the job for you. You can no longer from a cash point of view, afford repetition. And even if you could, where the hell are you going to put it, you know...So the currency you are left with is creativity, or the original idea. .A good idea will often be cheaper to leverage than a bad one...”

These findings correspond with (Ewing *et al.*, 2001; Kover *et al.*, 1995; Reid *et al.*, 1998; Zinkham, 1993; Koslow *et al.*, 2003) who found that creativity underpins advertising and is the key criterion in the selection of advertising agencies. Further supporting its importance, Michell *et al.* (1992, cited in Hill *et al.*, 2007) found that the key reason for clients to shift to new agencies is because of unsatisfactory creative work. Lastly, the importance of creativity in an environment of increasing media fragmentation and clutter is supported in findings around “novelty” by Ang *et al.* (2007).

6.1.2 How would you define Advertising Creativity?

This difficulty in defining creativity (Ewing *et al.*, 2001) was articulated by many of the respondents in their initial reaction to the question with expressions such as “it is such a hard thing to define. I don't know if you can define creativity as such”, “it is difficult, there are millions of possible definitions...” and “everyone looks for the Holy Grail, and it is not there.”

However, many academics (Runco and Charles, 1993; Reid, 1998; Koslow *et al.*, 2003; Smith and Yang, 2004; Ang *et al.*, 2007) have attempted to define advertising creativity. In an attempt to test and supplement these descriptions, a definition of advertising creativity was elicited during the explorative in-depth interview with the expert creative in phase one. The definition elicited referred to the dimensions of “fresh”, “engaging” or “memorable”, and “relevant”. These are correlated to the dimensions identified in the literature in Table 6-1 below, most closely aligned to the dimensions identified by Koslow *et al.* (2003) and Ang *et al.* (2007).

Given that the perception of creativity varies greatly from person to person, even among Creatives themselves (Koslow *et al.*, 2003), it was important to firstly ascertain how the respondents defined advertising creativity, before exploring what they viewed as enablers or constraints to it. This leads us to the first research question, namely “How do Creatives define advertising creativity?”.

The three key themes that emerged in response to the open-ended question on how creatives would define advertising creativity were firstly that advertisements had to “Engage” or be “Memorable”; secondly, that they needed to be “Original” or “Fresh” and thirdly, the importance of satisfying the “Business Imperative”. These correspond with the definition elicited in the elite interview, namely that advertising had to be “Engaging/Memorable”, “Fresh” and “Relevant” and with Ang *et al.*'s (2007) dimensions of “Connectedness”, “Novelty” and “Meaningfulness”.

Interestingly the dimension of “Engage and memorable” had the highest frequency amongst respondents, whereas connectedness with the target audience (Koslow *et al.*, 2003; Ang *et al.*, 2007) was the dimension that emerged the least frequently in the literature, as can be seen in Table 6-1. One respondent described it as entwined with originality:

“for me advertising and creativity is about taking a relevant human insight and presenting that in a fresh way...What makes an ad truly great is when you look at it and say ‘huh that’s me’”

Another respondent spoke about the imperative to engage the consumer in a meaningful way:

“It is about persuasion...there has to be...intrigue...something that makes me look at it and engage with me...touch me in some way – human values, human truths....sounds like a cliché but those things do work; I mean there is an underlying language that speaks to all cultures”

The high occurrence of “originality” or “fresh” and “business imperative” corresponds with the key dimensions that have emerged in the literature with the greatest agreement amongst researchers, namely “originality” or “novelty” and “appropriateness”, “problem-solving” or “relevance” (Runco and Charles, 1993; Reid *et al.*, 1998; Koslow *et al.*, 2003; Smith and Yang, 2004; Ang *et al.*, 2007).

Interestingly, Creatives clearly recognised the importance of business objectives, with one respondent differentiating advertising creativity from

general artistic creativity and another pointing out that “there are no patrons of advertising...[clients] always want this return”.

Table 6-1: Comparison of definitions of advertising creativity identified in the literature, elite interview and open-ended responses of Senior Creatives in South Africa

Author	Dimensions of Creativity identified		
Runco and Charles (1993)	Originality		Appropriateness
Reid <i>et al.</i> (1998)	Original and imaginative thought		Goal directed and problem solving
Koslow <i>et al.</i> (2003)	Originality	Artistry (craft)	Strategy
Smith and Yang (2004)	Divergent (novel or unusual)		Relevant (solve a problem)
Ang <i>et al.</i> (2007)	Novelty	Connectedness	Meaningfulness (relevant)
Elite interview: Gerry Human (2007)	Fresh	Engaging/memorable	Relevant
Senior South African Creatives	<u>Originality/Fresh</u> Fresh, different, original, thinking out of the box, stand out, unconventional	<u>Engage/Memorable</u> Presenting relevant human insight, Meaningful, Engage, Resonates with consumer, Intrigue	<u>Business Imperative</u> Persuasion, Meets objectives, Business Imperative

Table 6-1 above correlates the three main dimensions identified by the Creatives to those identified in the literature and the elite interview.

In a useful summary of the key dimensions identified by the literature review, elite interview and respondents, one senior advertising Creative with 25 years experience in the industry described the dimensions of advertising creativity as:

“The one property is that it has to be original. The other property is that it has to be memorable, and... impactful which is more like memorable, so I suppose [the other dimension is] relevant, it has to be relevant.”

6.1.3 Dimensions of Advertising Creativity Identified

Key themes that correlated with the dimensions identified in the literature and the elite interview as set out in Table 2-1 and Table 6-1 were set out in Table 5-4, Table 5-5 and Table 5-6. Themes or dimensions identified in the open-ended questions were explored further and respondents were asked to specifically answer the question in terms of dimensions of advertising creativity.

Where respondents did not highlight specific themes unprompted, these were raised and verification of whether or not the respondent would include them in their definition was obtained. Dimensions that were prompted have been identified as such.

6.1.3.1 Correlation of Responses to the First Dimension of Advertising Creativity Identified in the Literature Review (Novelty/Originality/Fresh)

The need of a creative advertisement to be “Novel”, “Original” or “Fresh” was elicited unprompted by all ten respondents when they were asked to think of defining advertising creativity in terms of dimensions. Table 5-4 identifies the key words elicited, rank ordered. Interestingly, there was a higher inclusion of this as a dimension when the question was phrased as “defining advertising

creativity in terms of dimensions (7 out of 10 respondents) than the open-ended question up front (7 out of 10 respondents).

A few respondents referred to presenting the “familiar and ordinary” in a “fresh way” so that consumers think “wow, I have never looked at it that way before”.

One respondent when asked if he saw “novelty” as interchangeable with “originality”, disagreed, distinguishing “novelty” from “standing out”. He made the interesting point that in his view creative advertisements should always stand out, but depending on the client, for example if it was a bank or insurance company, novelty would not necessarily be appropriate.

The identification by all respondents of the importance of originality corresponds with the finding of Koslow *et al.* (2003) and Ang *et al.* (2007) that it is the primary dimension in advertising creativity definitions in which they cite the words “fresh and unique” used by Belch and Belch (2004, cited in Ang *et al.*, 2007, p. 221).

6.1.3.2 Correlation of Responses to the Second Dimension of Advertising Creativity Identified in the Literature Review (Engaging/Memorable/Connected)

The need of a creative advertisement to be “Engaging”, “Memorable” or “Connected” was elicited unprompted by eight of the ten respondents when they were asked to think of defining advertising creativity in terms of dimensions. Table 5-5 identifies the key words elicited, rank ordered. “Resonance” was used interchangeably with “Memorable”.

Unlike with the first dimension, when asked to “define advertising creativity in terms of dimensions”, fewer respondents raised its importance (8 out of 10 respondents) than the open-ended question up front (9 out of 10 respondents). Therefore, when respondents were asked to identify dimensions of creativity as opposed to a general open-ended definition, both “originality” and “relevance” overtook the position of “engaging” or “memorable” as the dimension with the highest occurrence. Although there was not a significant difference in how often it was mentioned, it could perhaps be an indication of the difficulty in describing it as a separate dimension.

Both the dimensions “Memorable” and “Relevance” were raised as critical to complement “Unexpectedness” or “Originality” to ensure that the advertisement resonated with consumers and that the objectives of the advertisement were not lost. One respondent described it as, advertising “has to have some sort of resonance, [or]... human truth..., the things that touch everyone.” This finding corresponds with Ang *et al.*'s (2007) work that identified the third dimension as “connectedness” with its target viewers. In fact, “the Creative Council of Ogilvy & Mather Worldwide observed that great ads are those that consumers can easily relate to their experience” (Bassar 1991, cited in Ang *et al.*, 2007, p. 222).

Speaking to the need to engage consumers, one respondent cautioned against creating really “unexpected” advertising that “will just try to catch you with something and then don't know what to say.”

A couple of respondents had viewed “originality” and “memorability” as related and ascending out of each other, whilst another respondent felt that the

importance of “memorability” as a dimension depended on the category being advertised and preferred an approach of focusing on the “appropriate solution”.

“Artistry” or “Craft” as identified by Koslow *et al.* (2003) was specifically explored to determine whether or not it fitted under this dimension of “Engaging”, “Memorable” and “Connected”. In six of the seven instances that it was explored it was prompted, indicating that it was probably not seen by respondents as a defining characteristic or dimension of advertising creativity. However, what did emerge on further exploration was that “artistry” or “craft” was seen by 6 respondents as a key tool to enable memorability. As described by one respondent:

“...for me that [artistry] bridges the original and memorable...you can have an original idea but then the artistry is what will make it”.

This corresponds with Koslow *et al.*'s (2003, p.108) findings in their quantitative analysis of creativity, namely that where both strategy and originality dimensions were very prevalent, the presence of artistry could achieve exponential “breakthroughs in creative potential”. Another respondent spoke to the subtleties of how artistry helps to engage the consumer:

“... artistry and creativity and craft comes in the way in which you do it [engage the consumer], like a standard comedienne, they talk about timing, inflection, presence – a whole lot of aspects that make them what they are.”

Further trying to quantify why *artistry* or *craft* was essential to ensure “memorability” some respondents often cited frustration at the clients’ lack of understanding and recognition of its importance.

“...you only notice when it [craft] is not there; a beautifully made ad is beautiful, and you can’t quite pinpoint why, it is just there, you know it...”

“Craft is very crucial because... advertising combines ...a lot of different genres, from film making to photographic, to writing, to copy writing to script writing, to illustrations and so on and so forth...[so] if you know you only have 30 seconds to tell a story, you need to craft it really well. ...and when it comes to television and the visuals, the craft helps to make the ad memorable ... to stand out.”

Lastly, it was interesting to observe that when the words “artistry” or “craft” were raised with Creatives, a sense of “defensiveness” emerged. This is consistent with Koslow *et al.*’s (2003, p.101) findings that although “artistry” or “craft” was consistently linked with creativity, it appeared to be a negative connotation, with words such as “I-candy” and “beauty pageant” used to describe it as a selfish act of Creatives, especially when employed at the expense of strategy and originality.

One respondent described it as *“true artistry it is just expression, and we can’t express ourselves in advertising...”*. Another respondent explained this sentiment further describing artistry as important within parameters that ensured that the connection was not lost.

"If it is artistry for art's sake and ... it looks amazing but I am not quite sure what it is saying...[then] you have lost the point of connection. It [advertising] is ... not [just] 'art', we are in the 'art of persuasion'. So artistry would have to be... for a reason...it would have to be creating the connection [otherwise].. it has failed. .. it has to have a purpose."

6.1.3.3 Correlation of Responses to the Third Dimension of Advertising Creativity Identified in the Literature Review (Meaningful/Relevant/ Appropriate/ On Strategy)

The need of advertising creativity to be "Meaningful", "Relevant", "On Strategy" or "Appropriate" was elicited unprompted by all 10 respondents when they were asked to think of defining advertising creativity in terms of dimensions. Table 5-6 identifies the key words elicited, rank ordered. "Relevance" was used by six respondents unprompted, whilst three agreed with it as a descriptor of the dimension when prompted. Some of the descriptions given were the same as those given in Koslow *et al.* (2003, p.100) to describe the strategy component, namely "problem solving for the client," and "the substantive benefit element of the advertisement". However, while agreeing with the importance of relevance, one senior Creative questioned whether relevance equated to "being on strategy" as that would assume that the strategy is the solution.

Overall, this dimension of "relevance" was most often raised by respondents as critical to balance the "originality" dimension and ensure that it met the objectives of the client. As described by some of the Creatives:

“[Advertising creativity] is only important if it is relevant. And relevance is about how accurate your insights are into the human behaviour..., so creativity without relevance is like steam without an engine, meaningless ...

“without that [relevance] you can’t possibly make a connection... that is why a lot of KFC ads work so well because there is a very strong consumer insight that we have to work with....we do all the advertising for KFC and you can see the sales charts spike when the ad starts flighting...They.. track it, there is a linking between liking and effectiveness”

“we are not talking about indulgent creativity where it is just ‘oh, what a cool idea’...it is either relevant [or not]...[otherwise] you get those ads where people say ‘oh, I love that ad!’ and they don’t know what it is for and it doesn’t increase sales and it doesn’t increase anything; it is just funny or it is just sad. Or it is just loud.”

The importance of relevance in addition to originality concurs with the conclusion reached by El-Murad and West (2004), Koslow *et al.* (2003) and Smith and Yang (2004) from their review of advertising creativity literature.

6.1.4 Conclusion

Research Question 1: How do Creatives define advertising creativity?

In response to the first question on how important Senior Advertising Creatives viewed creativity in the Advertising Industry, it was found that all ten respondents viewed creativity as important with nine describing it as very

important. This corresponds with Ewing *et al.* (2001), Kover *et al.* (1995), Reid *et al.* (1998), Zinkham (1993) and Koslow *et al.* (2003) who found that creativity underpins advertising and is the key criterion in the selection of advertising agencies.

In response to the open-ended question to define Advertising Creativity the key themes that emerged were firstly that a creative advertisement had to “Engage” or be “Memorable”, secondly that it needed to be “Original” or “Fresh” and thirdly that it had to satisfy the “Business Imperative”. These correspond with the definition elicited in the elite interview, namely that advertising had to be “Engaging/Memorable”, “Fresh” and “Relevant” and with Ang *et al.*'s (2007) dimensions of “Connectedness”, “Novelty” and “Meaningfulness”. Interestingly, the dimension of “Engage” and “Memorable” had the highest frequency amongst respondents, whereas connectedness with the target audience (Koslow *et al.*, 2003; Ang *et al.*, 2007) was the dimension that emerged the least frequently in the literature, as can be seen in Table 6-1.

Lastly, the themes or dimensions identified in the open-ended questions were explored further and respondents were asked to specifically answer the question in terms of dimensions of advertising creativity. The need for a creative advertisement to be “Novel”, “Original” or “Fresh” and “Meaningful”, “Relevant”, “On Strategy” or “Appropriate” was elicited unprompted by all 10 respondents when they were asked to think of defining advertising creativity in terms of dimensions. Overall, this dimension of “relevance” was most often raised by respondents as critical to balance the “originality” dimension and ensure that it met the objectives of the client, a view concurring with the conclusion reached by El-Murad and West (2004), Koslow *et al.* (2003) and

Smith and Yang (2004), from their review of advertising creativity literature. Koslow *et al.* (2003, p.97) defines this as the “originality-appropriateness framework for creativity” as put forward by Runco and Charles (1993, cited in Koslow *et al.*, 2003).

The need for a creative advertisement to be “Engaging”, “Memorable” or “Connected” was elicited unprompted by 8 of the 10 respondents when they were asked to think of defining advertising creativity in terms of dimensions.

Both the dimensions “Memorable” and “Relevance” were raised as critical to complement “Unexpectedness” or “Originality” to ensure that the advertisement resonated with consumers and that the objectives of the advertisement were not lost. This finding corresponds with Ang *et al.*’s (2007) work that identified the third dimension as “connectedness” with its target viewers.

“Artistry” or “Craft” as identified by Koslow *et al.* (2003) was specifically explored to determine whether or not it fitted under this dimension of “Engaging”, “Memorable” and “Connected”. Whilst the “defensiveness” observed when the words “artistry” or “craft” were raised with Creatives was similar to the negative connotation described by Koslow *et al.* (2003), the predominant sentiment of Creatives was that it was a critical tool to enable memorability.

In conclusion, eight out of ten respondents therefore described the importance of all three dimensions, corresponding with those identified by Ang *et al.* (2007) and in the elite interview as critical to achieving advertising creativity.

The remaining two respondents still corresponded with the majority of the literature (Runco and Charles, 1993; Reid *et al.*, 1998; Smith and Yang, 2004),

namely that originality and appropriateness or relevance were the critical dimensions of advertising creativity.

6.2 Research Question 2: What do Creatives view as the key enablers of advertising creativity?

Once a definition and dimensions of advertising creativity was established, this provided the platform for the next two research questions, namely what Creatives viewed as the key Enablers and Constraints to achieving Advertising Creativity. These questions had two objectives. Firstly, whether or not regulation emerged as a constraint or enabler and, secondly, a deeper understanding of the enablers and constraints could assist in improving advertising creativity. As suggested by Klebba and Tierney (1995), given the importance of advertising creativity the factors that influence it should be reviewed.

Table 5-7 summarises the key enablers of Advertising Creativity identified by the Creatives in rank order. The need for “a tight brief” and “good insights” was identified by all the Creatives as the key enabler of advertising creativity, with factors relating to the work environment and the client/agency relationship following closely as the second and third most important enablers. Interestingly, although the influence of regulations was not dealt with extensively in the literature, it was identified by seven of the ten Respondents as both an enabler and a constraint. The remaining enablers identified, namely Budget, Product, Time and Political Correctness were each identified by five or fewer of the Creatives. Of the enablers identified by respondents, Budget, Time, the Brief, Regulations, the Work Environment and the Client/agency relationship were

primarily raised as constraints (Tierney and Kover, 2007; Ewing *et al.*, 2001, Klebba and Tierney, 1995; Rotfeld and Stafford, 2007)

6.2.1 Tight Brief/ Clear Strategy/ Good Insights

All 10 Creatives thought a tight brief was a key enabler. This finding corresponds with Zinkham's (1993, p.1) description of "Creativity within strict parameters" and Koslow *et al.*'s (2003, p.101) description of the existence of a "love-hate relationship" experienced by Creatives between the desire for freedom to explore novel concepts and the need for the challenge of a "tight strategy". In a survey of Creatives across three countries, Hill *et al.* (2007, p.13-14) also established the importance of the correct brief as an enabler of advertising creativity. The importance of a "tight brief" was expressed as follows by some of the Creatives:

"...a tight brief is like manna from heaven, and the tighter it is the better it is for you to be able to exercise your creativity...."

"...there is nothing better than working proactively and creatively within a clear strategy because as soon as you do that then the ideas run off in a million and one directions"

"...if it is done properly the brief is the trampoline/springboard to a great idea. ... And it is the insight that allows you to have a really great idea."

Another Creative cited an example of where an incredibly tight brief led to award winning work. Of the 10 Creatives six also emphasised the importance of

good consumer insights and we said there was a need for the brief to inspire them.

“...most importantly it should inspire you as a creative, it should feel like ‘I have something to work with here’”

This desire for the brief to inspire was captured by Hill *et al.* (2007, p.13-14) as that it should be “likeable” or “exciting”, allowing the creation of “brilliant” work, corresponding with El-Murad and West’s (2004) findings around the importance of intrinsic motivation of Creatives.

Interestingly, given the importance given to consumer insights as a key enabler by the Creatives, this is not a key dimension that was identified separately in discussions on the brief and strategy in the literature, although it is possible that the reason is that it was seen as implicit to a good brief. One Creative viewed insights as critical in an ever-cluttered media environment whilst another stated:

“...actually boundaries with regard to a strategy and consumer insights are very helpful. They actually help you come up with better work.”

6.2.2 Work environment

The work environment was prompted as either an enabler or constraint with seven of the nine Creatives identifying it as a key enabler. The responses are captured in Table 5-8 and elicited a variety of factors that were seen to contribute to a conducive work environment, something that was seen as

enabling to achieve a creative advertisement. This corresponds with the findings of Hill *et al.* (2007).

One senior Creative explained the same concept as identified by Hill *et al.* (2007) of the importance of environment where ideas have permission to be.

“Well the enablers are essentially to create an environment where it is very clear that ideas have permission to be... I visit a whole lot of agencies around the world every year and the common denominator is that I can walk into the reception area and you can feel that there is a buzz, that goes back to the magic, ‘this is a creative environment’. And that doesn’t mean you have to have the fanciest carpets or the zaniest décor, you can just feel it... it is an integrity of purpose, let’s do ideas.”

The need for order and structure was put forward by one Creative and challenged by another. Supporting the need for order and structure, one Creative described it as follows:

“I always think creativity needs a lot of order, it needs a lot of structure. I mean if you look at music, music is about rules, there are rules governing how you make music and within that you can produce an infinite number of melodies but there is rules.”

Whilst still acknowledging the importance of a conducive work environment, another Creative described such an environment as one with less structure.

“sometimes ads don’t come during office hours and you want to try and create an environment that is relaxed as possible. It is not as structured a job as if you are to work in a bank with figures.”

A senior Creative spoke about the importance of an environment that thrived under “divine discontent”.

... I am working on a book for Ogilvy Worldwide which is called the Eternal Pursuit of Unhappiness and it is about divine discontent, about never, ever being satisfied with what you have done or got, but continually trying to improve things...’

6.2.3 Client/agency relationship

Perhaps tellingly, the Client/Agency relationship was raised unprompted by eight of the ten Creatives as a potential enabler. The key themes identified corresponded with the findings of Hill *et al.* (2007) and Koslow *et al.* (2006), namely that Creatives expressed the need for clients to have trust and faith in the agency, the involvement of senior management or the decision makers with the agency throughout, and the Client’s’ understanding of creativity and strategy, as key enablers. Key quotes capturing these sentiments were made by a variety of Creatives.

“trust between client and agency [is important] the history ... whether [agencies] have done enough good work for [client]...is...one of our strengths... I think that trust that gets built up, allows you to push the boundaries a bit more, because they know you are not just in it for a quick award and thank you”

“But trust for me is a huge one, working as partners, rather than a master/servant relationship”.

“..client behaviour can be a huge constraint [or enabler] to creativity, and I mean it in the sense that a client that walks into your office and looks at you and has a sparkle in their eye and a jiggle in their step, and has this enthusiasm and absolutely looks hungry for something really interesting – when that person walks out the door, compared to a client that walks in and looks at you, and looks at you as if they can’t wait for you to [mess] up – I tell you what, that thing you carry all the way through your creative process, because if you feel like you have a client who wants brilliance, the creative people and the whole agency never limits itself”

6.2.4 Regulation

The majority of the Creatives (7 out of 10) described it as a potential enabler, of which two felt that, at worst, it would have no effect. An interesting element that emerged was the voluntary acceptance of the need for regulations to be responsible. The following quotes show how various Creatives described how regulations can in fact enable advertising creativity, often forcing you to look beyond the obvious.

“In a way the SAB ... internal rule that says you are not allowed to show that alcohol makes you more attracted to the opposite sex... has been quite helpful ... because it actually gets us out of that dreadful situation we often have of

cause and effect, guy takes beer and gets appreciative glance from a woman which I think is the most hackneyed advertising situation you can think of.”

“the tighter the constraints what I have found is the more creative you become, because you think a lot harder, I think it does actually open doors for thinking a lot smarter”

“what they outline in terms of the regulation is probably expected, like the sexual success aspects, if you drink this you are going to get laid, those should be the obvious territories that you want to stay away from. So it might rule out the most obvious and cautiously engage in a different way, an unexpected way.”

“ that often a client will give you like the legal constraints, you are not allowed to do this, you are not allowed to do that – and I often find that quite liberating also; because then you have to be even more creative”

6.2.5 Budget

Whilst five of the ten Creatives thought that budget could be an enabler, the way it could be ranged from where it needed to be bigger to enable a larger number of solutions to be created, to a tight budget that managed to still produce very good work. Hill *et al.* (2007) found that it was enabling when creatives felt that a sufficient budget would be made available.

6.2.6 Product

Stokes (2006) refers to the product as a constant task constraint in advertising. Product was raised by five Creatives as an enabler, of which one was prompted. As captured by one Creative:

...a big role is also played by the product itself, the type of product, it helps to have a product that is quite appealing, that people would want to use or would either need or want to use...if the product has a great offering already, it lends itself to some exceptional creativity.”

6.2.7 Time

Time was raised by four Creatives unprompted, with three referring to the virtues of both more and less time, depending on the circumstances. A reason put forward for more time was “allowing the brief to digest and absorb and generate some ideas and evolve them and enough time to execute them”. This is best captured by Hill *et al.*'s (2007) finding that Creatives desired a realistic deadline.

6.3 Research Question 3: What do Creatives view as the key constraints on advertising creativity?

Table 5-9 summarises the key constraints on Advertising Creativity identified by the Creatives in rank order. Risk-averse clients were viewed as the key constraint, followed closely by a vague brief, client rules and processes, inexperienced marketers and regulations. Interestingly the same amount of

Creatives that viewed regulations as enabling, also viewed it as a potential constraint of advertising creativity. Table 5-10 provides a detailed breakdown of the number of respondents and key themes identified in rank order. Pertinent points and quotes are discussed below.

6.3.1 Risk-Averse Clients

The four key themes that emerged were clients' risk-averseness or need to "play it safe", their fear of losing their positions, unwritten rules and measurement of creativity. This constraint of risk-averse clients corresponds with findings by Koslow (2003) that creatives would hold back depending on the client's appetite for risk and belief in their work. Some of the meanings behind these constraints are captured below:

"we have a lot of clients who are just so scared of creativity, they don't actually understand it, they can't get their head around it. So they try and measure creativity the way you would do an equation...I think it comes from a lack of experience and ... there are a lot of clients who are incredibly fearful of their positions, they don't want to make mistakes, they don't want to take risks because it is hierarchical – they can't be seen to be doing anything wrong. And so we find that in a lot of what we do ... that really constrains."

Identifying unique risk-averseness in South Africa:

"and I still think the country is grappling a little bit...there is a lot of uncertainty ... in terms of appealing to the black market, being able to understand the cultural nuance of that....so you are sitting with clients who are not necessarily

in touch with that market, so when you present something that has a cultural nuance.... to a an older, white male for example, scare them a bit. So you get 'let's be safe rather'. And you will find that you land up with a filter that is not perhaps the correct filter, being a client that is maybe not as in touch as we try to be”

Referring to the unwritten rules that define categories:

“We are all ruled by the thought police. These are invisible but they control all the different categories. So if I was being facetious I would say the thought police say that beer advertising is about camaraderie, man, oh man, I am macho, around the braai, sport, etc”

6.3.2 Vague Brief

Nine Creatives expressed their frustrations when receiving a vague brief as a constraint on advertising creativity. Factors that were raised as part of this constraint ranged from a lack of insights to a brief that gave complete free reign.

“The worst briefs are those rambling, empty ‘do whatever you like’.”

Another constraint raised was the lack of rigour that went into formulating brand propositions and the brief.

“there is far too little rigour within client organizations around brand propositions. ... and I think that if you were able to introduce far more rigour in deciding what it is that distinctly makes a brand important, be it emotional or

rational, before you hand the brief to the agency, you would get much more successful advertising far more often.”

6.3.3 Client Rules and Processes

Client rules and processes was a further predominant theme with examples of committees, layers of approval, processes, internal rules and absence of decision makers cited as contribution factors to constraining advertising creativity. The specific emphasis on rules, committees and processes came through much stronger in the responses than in the literature reviewed, as captured by some of the Creatives below.

“..Sometimes we have to make ads for committees ...They have got this ..grid of rules ... big marketing organizations often have rules and it makes sense to them internally, particularly when they are managing a portfolio of brands but sometimes that becomes obstructive when... the differentiation between them is kind of nebulous... you have got to make sure that you don't tread on other brand turf .. in the marketing teams mind...even though the consumer is not necessarily thinking so.”

The following Creative described the frustration in trying to produce creative work when decision makers are not part of the process throughout.

“What you want to do is sit and talk directly to who makes the decisions, not the gatekeepers...Because what happens is you get what we call the ‘pecked to death by ducks syndrome’....After ten meetings everyone is trying to out guess

what the chief is going to think at the end, so they mess it up, and by the time it gets to the chief, he rejects the idea because it is rubbish.”

6.3.4 Inexperienced Marketers

Key themes raised under inexperienced marketers as a constraint were lack of experience, lack of understanding of creativity and the fact that they were not the decision makers. These factors were in most cases the opposite of what was identified by the Creatives as enablers.

6.3.5 Regulations

The same amount of respondents that viewed regulations as potentially enabling, also viewed it as potentially constraining. These related to specific instances when the product intrinsic was regulated, when it led to creativity becoming clichéd, philosophical debates about its relevance and when the interpretation of the regulations was vague. Citing how tobacco had dealt with regulations, one Creative expressed her concern as:

“...my fear is that regulation takes away the relevance of the execution... because if, for example, like Silk Cut they became very arty because you couldn’t show the cigarette pack or mention the name....”

Another Creative spoke about the experience in the fast food industry:

“I think fast food advertising is incredibly, incredibly hard.... it is incredibly restrictive because of all the new laws that are coming in and [our client is] very

guarded now in their approach that the food isn't seen as bad for you and isn't seen as fast food – it is now seen as healthy, balanced, lifestyle – so it does constrain, you have got to think within certain parameters”

6.3.6 Budget

More Creatives viewed budget as a constraint rather than an enabler, with the lack of budget, as a key limiter in terms of quality of production and ability to even use TV as a medium, described as the key constraint. Other concerns were when no budget at all was given or when clients had no understanding of what the production value of commercials were.

6.3.7 Time

Lack of time was described as impacting negatively on artistry and quality, whilst some Creatives recognised that too much time could also be destructive. One of the frustrations expressed was that concepts evolve but because of deadlines, clients mostly did not allow Creatives to go back to the strategy stage, even if it might be a better idea. This was described as:

“art with a stopwatch. ‘Yes, I would like Mona Lisa please, and I would like it by lunchtime tomorrow’ and Da Vinci is saying ‘I don’t even know if I want to do a portrait yet’.”

6.3.8 Research

The resounding theme under research was the frustration with clients' reliance on it as a determinant whether or not to move forward with an idea and how this often "kills the magic or idea". A further key perception of research is captured by the following Creative:

".. using consumers to judge whether something is good or bad is not the best way to assess things, because consumers do not know and .. cannot say what will work tomorrow. The only reference they have is from the past"

6.3.9 Political Correctness

An emerging theme that also came up under the content regulations is the sentiment that the South African advertising industry and media takes itself too seriously and has become too politically correct.

6.3.10 Product

The type of product was raised as a constraint by three of the Creatives, whereas five had viewed it as enabling. The predominant theme that was constraining was that most products today were parity products. A further constraint identified involved advertising products that were "grudge purchases".

"...product can be a constraint or an inhibitor. Take life insurance for example, banking is generally seen as a very low interest category, it is a grudge purchase."

6.3.11 Work Enviro.....

Under work environment, chaos and mayhem were described as a constraint towards achieving advertising creativity, corresponding with the fact that order and structure were identified under work environment as an enabler. Similarly, Creative directors that used fear as a method to manage Creatives was viewed as constraining, which corresponds with the identification of a nurturing management style as enabling.

6.3.12 Fear of losing clients

The downside of this fear was articulated by Koslow (2003) where certain agencies actually conformed to a client's risk-averse approach.

6.4 Conclusion to Research Questions 2 and 3

Table 6-2 below summarises the key constraints and enablers identified by Creatives side by side in rank order.

Table 6-2: Summary of Constraints and Enablers Rank Ordered

Enablers of Creativity	Number of Respondents (Sample= 10)	Constraints on Creativity	Number of Respondents (Sample= 10)
Tight Brief/ Clear Strategy/ Good Insights	10	Risk-Averse Clients	10
Work Environment	9	Vague Brief	9
Client/Agency Relationship	8	Client Rules and Processes	7
Regulations	7	Inexperienced Marketers	7
Budget	5	Regulations	7



Product	5	Budget	6
Time	4	Time	5
Political Correctness	1	Research	4
		Political Correctness	3
		Product	3
		Work Environment	2
		Fear of losing clients	2
		Turnover of Marketing and Creatives	2

What is noticeable in analysing the data is not only that there are thirteen constraints identified versus eight enablers, but also that the majority of the unprompted responses elicited were constraints, implying that Creatives were far more likely to identify the factors that hampered creativity rather than those that enhanced it. Furthermore, many of the constraints and enablers identified can actually be grouped together as they are two sides of the same coin. This is done in Table 6-3 below.

Table 6-3: Factors that influence Advertising Creativity

Factors that influence Advertising Creativity	
Enablers	Constraints
Nature of Brief, Strategy and Presence of Insights	
Tight Brief, Clear Strategy, Good Insights	Vague Brief, Lack of Insights, Strategy not thought through
Client/Agency Relationship	
Willing to take calculated risks. Understanding of Importance of creativity. Presence of trust and faith, Involvement of Senior Management or decision makers, Inspirational behaviour, Ability to challenge, Freedom	Risk-Averse clients, Clients that are fearful of losing positions, Measurement of creativity, Lack of trust and faith, Absence of Involvement of Senior Management or decision makers, Committees, Layers of approval, Politics, Interference, Agency fear of losing clients



Factors that influence Advertising Creativity	
Enablers	Constraints
Calibre of Marketers	
Experienced, Understand importance of creativity and strategy, Inspirational and passionate behaviour, Consistency of marketers	Inexperience, Lack of understanding creativity, Not decision makers, Not inspirational or passionate, High turnover of marketers
Regulations	
Eliminates hackneyed advertising, Constraints force creativity, Opens door for thinking smarter, Makes you unexpected, Inspire, Think out of the box	Regulation of product intrinsic, Making creativity clichéd, Questioning relevance, Vagueness resulting in wider interpretation
Work Environment	
Order and structure, Nurturing management style, Physical resources, Interaction with other departments, The ability to challenge clients, Environments where ideas have permission to be.	Chaos and mayhem, Management through fear, Distractions, Lack of resources
Budget	
Bigger budget allows for better quality of production and allows use of TV as a medium, Tight budget can enable really creative solution	Lack of budget limits quality of production and sometimes even limits ability to use TV as a medium, Undetermined budget, Clients' lack of understanding of the production value of commercials
Time	
Virtues of both more and less time, depending on the circumstances.	Lack of time impacts negatively on artistry and quality, Too much time can also be destructive.
Research	
	"Kills the magic or idea", Clients hide their indecision behind research
Type of Product	
Unique, Differentiating, Satisfying consumer need or want	Parity
Political Correctness	
Avoidance of certain "classic" areas that could discriminate, could force you to be more creative	South African advertising industry and media take themselves too seriously and have become too politically correct.

Nature of Brief, Client/Agency Relationship, Calibre of Marketers, Work Environment, Budget, Research and Time all correspond with the factors identified by Hill *et al.* (2007) as important to enabling advertising creativity. A list of these factors is attached in Appendix 9.2. The area of Regulation, although identified by Rotfeld and Stafford (2007) as a constraint, was not identified specifically by Hill *et al.* (2007). Stokes (2006) described the product as a constant task constraint. Lastly, of these broad themes identified above, Political Correctness was not identified in the review of literature.

6.5 Research Question 4: Do Creatives view content regulations as an enabler or constraint on advertising creativity?

Following the identification of the importance of Creativity in the Advertising Industry, the dimensions of Advertising Creativity and what Creatives view as the constraints and enablers of Advertising Creativity, respondents were asked for specific comment on the impact of advertising content regulations on advertising creativity, with specific reference to the alcohol industry identified in a review of the literature. The results are presented in Table 5-11.

6.5.1 Content Regulations

The discussion of their responses will be dealt with under the broader headings of the SABMiller (2007) Code of Commercial Communication in Appendix 9.4 below.



6.5.1.1 Basic Principles

Most of the Creatives expressed that the majority of the content regulations stipulated under Basic Principles would have no effect on their ability to produce Creative Advertising and a general acceptance of many of the provisions was aired. One of the Creatives captured this sentiment as follows:

"I think most of those things [basic principles] are really good..... I think a brand has integrity and I think its advertising has to have integrity too."

The provisions that were thought to be constraining were primarily those dealing with local cultural values and the requirement to be sensitive to culture, gender, race and religion. Most of the views were linked to the broader constraint perceived by Creatives that South African advertising and society had become too politically correct. Some of these views are captured below:

"...when I came back from NY, ... I couldn't believe [it]. Where has all the discussion gone? Where is all the controversy? And that talks again to realness. This [political correctness] is fake. Think about what happens in the real SA. See what is portrayed on TV in SA. It is lala land. We are not being honest with our country and therefore the products play in a hot house unrealistic place."

"I do think however that we are living in a very sensitive age; I think we are so p.c. that sometimes everything is just stripped of truth... we are kind of shaking hands with idealism – it doesn't truly exist. And ... I am hoping that we can get back to a more real environment

Arguing for less political correctness, another respondent stated *“I think one of the healthiest things that a culture could do is laugh at itself..”*

Referring to the need to laugh at oneself, a couple of respondents raised the Vodacom and Nando’s advertisements as examples.

“In 1992 when Vodacom was launched, or maybe a little later, ‘94 let’s say, ... they kind of tapped into the national psyche and they depicted this fool of a white guy who is outdone by this wizened old black man who is seen as the patriarchal father figure of the country vs this fraud. So that was fine across all race and gender because it was time they got the piss taken out of them. Yes, and now if you did the opposite, a wizened old, white guy taking the piss out of some black dude seen as the comedic fool, I think there would be a massive outcry. So it really depends on the flavour of the day.”

“Nandos...has gone out and said ‘to hell with it’, people have come to expect Nandos to do fun things, so the blind dog one... He pulls the lady into the pole so he can eat her Nandos. And you go, well that’s funny. Is it offensive to blind people? I would say it is offensive to blind people that don’t have a sense of humour.”

These comments therefore transcended in their application to advertising in general. In the context of alcohol specifically, one of the Creatives felt that the regulations requiring one to be politically correct had affected alcohol advertising the most because of the social nature of drinking.

“...all the scenarios I see of liquor advertising in this country are completely fake. We talk about advertising being relevant and touching people, and for me so much of it doesn’t.”

Five out of ten of the respondents also felt that the regulation not allowing them to employ themes, images, symbols or figures which are likely to be considered offensive, derogatory or demeaning was very limiting. One of the Creatives captured the concern as follows:

“ You don’t want to set out to be rude to people and shock people. If you live life in this world you know that living to those rules is advisable and particularly if you are marketing a client’s brand...but decent to me could be different to what is decent to you. So how do you define that? Some of those [regulations] feel like they are so blanket and so general that I could interpret that very differently to you.”

One Creative went so far as to say that the provision of being in keeping with local cultural values was enabling as it forced one to ensure that the advertisement would be relevant. Another Creative also viewed the provision prohibiting offensive or demeaning themes as enabling as it stopped one from using “cheap shots” by “tapping into cultural stereotypes” to break through.

6.5.1.2 Underage Appeal

All of the Creatives were very comfortable with the three content regulations that aimed to prevent underage appeal, with one Creative calling it merely a “hygiene” issue. The exception was one Creative regarding the regulation

requiring the use of 25 year old or older models (as opposed to 18 year olds) who felt that this was restrictive as the primary objective in casting is the “character” rather than the age. Furthermore, the relevance of the provision was questioned by six of the Creatives, as alcohol could be legally sold to and consumed by 18 year olds.

Much of the discussion around Underage Appeal centred around the restrictive nature if it were interpreted more broadly that advertisements may not appeal at all to under 18 year olds, rather than that they should not be directed at them. On the wider interpretation nine of the Creatives felt this would be a serious constraint, with one respondent stating that “you can do your damndest to make an ad that doesn’t appeal to children and it still might”. Another Creative elaborated further on the difficulties of such an interpretation saying they are not sure how one would create an ad that didn’t appeal at all to under eighteen year old’s.

“I don’t know how you would do that, you would just have to make a very boring ad that nobody would find cool and then your audience wouldn’t find it appealing either.”

“Young people aspire to be adults and adults drink. So intrinsically by appealing to a slightly older market or an older market, a 16 year old who wants to be an 18 year old is going to aspire to that ad. And even if you are using 25 year old models.”

Lastly, on the literal interpretation of the provision around icons or characters with an appeal to children, one of the Creatives stated that “it would be a very

sad day when you saw Donald Duck having a CAT!”. However, if it was interpreted too broadly to extend to any icons or characters that might appeal to children, than many of the respondents felt that it would be a constraint, especially as “the line today between a 17 year old and a 24 year old isn’t that broad anymore.”

6.5.1.3 Irresponsible Drinking

All of the Creatives were very comfortable with the three content regulations around irresponsible drinking, with the exception of one Creative on the regulation that prohibited the portrayal of persons in a state of intoxication or the implication that intoxication was acceptable. In support of the inherent acceptance of the regulation, one Creative stated:

“... I mean, on all the ads I have ever worked on you didn’t even think of those things. You didn’t think of showing people intoxicated. You just don’t even go there.”

On its impact on creativity, another Creative explained that it potentially enabled creativity.

“I don’t think you do [have to show those things to be creative]. Not at all...in fact probably if you were allowed to say that about alcohol, all the ads would probably be the same, and probably be very predictable.”

Although comfortable with the intent of the regulation, three of the Creatives expressed that an overly restrictive interpretation of the provision that dealt with not allowing advertisements to feature or encourage irresponsible drinking could be a potential constraint.

“that is why it is such a difficult category, because we all know that although we say all the socially right responsible things about liquor...at most parties someone gets drunk. So the relevance of the product, ...the way it is used, is kind of at odds with the way you have to advertise it.... and that is why I think there is so much fake liquor advertising...and... you are going “I have never been to a party like that”.

6.5.1.4 Alcohol Content

Creatives had mixed responses to this regulation with eight expressing that it would have no effect. One respondent said it amounted to bad advertising.

“I think it would be bad advertising if you promoted a product that has more alcohol and therefore it makes you pissed quicker: I think there would be a very bad ad that came out of that, I really do. It is very unsubtle.”

However, five of the Creatives who felt it would not have an effect said that it would be a constraint if the interpretation was that the Carling Black Label pay-off line of “More Refreshment. More Reward” would be viewed as contravening the provision because of the implied strength. The other concern was around not being able to talk about the characteristic of a legal product.

“...why is the product allowed to be there but the advertising is not. I find it is the relevance issue. I still think the laws aren’t relevant, because if you think 9%, Belgian beer is not right, then rather don’t have a 9% Belgian beer. But why do you stop the advertising telling you that?...”

“...I have the same problem with car advertising, why can you have a Porsche that does 0 – 100 in 4 seconds but you are not allowed to tell anyone? It is the same point, so you have either got to ban the product or limit how fast the car is allowed to go. Why do they make new faster cars that we are not allowed to drive?”

The two Creatives that viewed the regulation as enabling felt it forced them to focus on the brand rather the product intrinsic of strength.

6.5.1.5 Performance

None of the Creatives had a concern with this regulation, with all ten stating that it would have no effect.

“I don’t think in your right mind you would ever show someone knocking back a beer and then going and doing something that is dangerous”

Similar to previous examples, five of the Creatives felt that if the regulation was interpreted very restrictively that it would be a constraint. One Creative cited an example of a commercial shot on a boat where alcohol was being consumed in the presence of the skipper, although not by the skipper himself.



6.5.1.6 Health Aspects

No concerns were raised with the provisions under Health Aspects. Two of the Creatives did raise a potential concern if one of the provisions were to be interpreted as not being allowed to show the benefits of a beer approved by the Heart Foundation as a potential constraint.

6.5.1.7 Violence and Anti-Social Behaviour

None of the Creatives had a concern with this provision. One Creative did caution against an overly restrictive interpretation of not being allowed to show associations with a drug culture, citing an example of if a “dark alley” was classified as such.

6.5.1.8 Social Success (Business/Academic/Sporting and Personal)

The use of nudity was not seen as a constraint and a few Creatives specifically noted that it was not something they would even consider using. However, as far as the general provision around sexual success and seduction went, nine of the Creatives felt that it would be a constraint. Whilst four of the Creatives initially said that it would have no effect, three said that if the interpretation was that there could be no association of alcohol with social success, it would be a constraint.

“...it is open to interpretation which is quite a tricky one because ultimately the guy, the person who is in your ad who is the consumer of your product, you don’t want to be a loser, you want that person to be...you see it is a nuance,

ultimately you want the consumer to think that is a Castle drinker, he is a cool guy'."

"it would be really against the business imperatives of the product in the first place, you know, like if you are trying to be a successful brand and you are trying to inspire people, how can you not show successful people?"

The remaining six viewed it as an outright constraint as they saw the link of alcohol advertising with social success as entwined.

"for me it is really two sides of the same coin, because if you are not saying this drink will make you successful, you are saying if you are successful, you drink this"

It should be noted that it was therefore viewed as a constraint if you could not show successful people drinking. No concern was raised if the provision meant you could not show that if you drink a certain product, you would become successful.

The regulations around Business, Academic and Sporting success were predominantly felt to have no effect on the creativity of an advertisement. Similar to the view of some under Social Success, five Creatives felt that if it was interpreted that no association could be made with business success it would be a constraint, whilst two Creatives thought it was, in fact, enabling. Elaborating on the restrictive nature, Johnny Walker was cited as a prime example of something that would not be allowed.

"I mean Johnny Walker is a perfect example. That is all about success. But it has forced them to be really creative about it. But if you did that to the letter of the law, you would have to nail Johnny Walker... keep walking, it is about success, achievement, pushing yourself, and in business you link it back and it is basically a catalyst to success."

6.5.1.9 Sexual Success

Eight of the Creatives felt that this regulation would have no effect whilst three felt it could even be seen as enabling with one Creative citing the effectiveness and creativity of the Redds Phola ads as an example.

Similar to social success, six of the respondents who said it would have no effect on its normal interpretation, felt that if it meant that no association with sexual success or seduction could be made it would be a constraint. One Creative cited an example of a very successful campaign that would contravene it on that interpretation.

"There is that fabulous campaign it is this beer called Chevasa or something, and it is about this man who is the world's most interesting man, and he must be in his late 60s or even 70s, a very good looking Spanish man with grey hair and a beard and with just absolute charisma. And ... the closing shot is always him and these four hot girls in their early 20s... and he always ends the ad when he goes 'stay thirsty my friends'. But that shot suggests all of that last line; it suggest that this man has a way with women"

Another Creative spoke about the constraint in as far as it made advertising not 'real'.

"...as far as the practicality of implementing such a thing, because at the same time advertisers have a responsibility not to lie you know, I mean about what alcohol does. I mean people meet and it is in clubs and that is where they get attracted to each other – whether it is as a result of alcohol or whether... I mean."

6.5.1.10 Aid to Relaxation

Lastly, a provision of the Australian Alcoholic Beverages Advertising Code (DSICA, 2007; Donovan *et al.*, 2007) prohibiting the portrayal of alcohol as an aid to relaxation was viewed by six Creatives as a constraint. Most felt that it went against the relevance of the alcoholic beverages and the consumer insight that associated alcoholic beverages with relaxation and fun.

"it is at odds with the relevance of the product; someone after a hard day's work having a drink, that is what people do"

"That is quite a tough one because the classic 'at the end of a hard day you have a beer', that is kind of consumer insight"

6.5.2 Summary of the Content Constraints and Enablers per Respondent

Whilst Table 5-11 indicated how many Creatives viewed each regulation as a constraint or enabler, it was felt that it would be useful to also look at each

respondent individually to see if any patterns and consistency emerged in their responses. This is captured in Table 5-13.

From this table it is evident that three Creatives identified none of the regulations as enabling, whilst six identified one provision each as enabling and one Creative identified three as enabling. These were Alcohol Content, Business Success, Sexual Success, Irresponsible Consumption and two provisions under Basic Principles dealing with being culturally relevant and prohibiting offensive and demeaning themes.

Interestingly, two of the three Creatives who viewed the provision of sexual success as enabling were both females, possibly indicating gender bias.

With regard to constraints, as far as interpretation on the letter of content regulations was concerned, the number of constraints identified per respondent ranged between one and six. However, when looking at those that were viewed as restrictive depending on their interpretation, this range increased to between two and seven. Viewed collectively, the range of total constraints identified per respondent then increased to between three and eleven out of a possible 24 individual regulations.

What is evident from this analysis is, firstly, that the majority of regulations were viewed as having no effect; secondly, that each individual respondent raised more constraints than enablers; and, thirdly, depending on the interpretation of certain provisions, the number of regulations that are viewed as constraints almost doubles.



6.5.3 General Takeouts

In addition to the specific responses to the content regulations, general key takeouts were recorded during the discussion that transcended individual regulations, the frequency of which has been recorded in Table 5-12.

Overall, it was found that Creatives felt that the content regulations would have no effect if interpreted on the letter of it and many expressed an inherent acceptance of the need for socially responsible alcoholic beverage advertising. Some of the Creatives captured this sentiment as follows:

"...I don't think it is a restriction on creativity at all. Those are just responsible things, you wouldn't want to show someone getting inebriated..."

"Where the intention is a socially aware one and socially responsible one then why fight something like that"

"It is fair enough. I think because each brand wants to make part of its heritage like the sense of goodwill and being a good citizen, a good, responsible citizen"

In fact, many Creatives even felt that the regulations could be enabling to produce more creative advertising as it helped to avoid hackneyed advertising. Avoiding some of the areas regulated forced Creatives to focus on the brands and become smart and iconic and bigger than the alcoholic beverage.

"I think this [self-regulation] is a very positive thing. I think it is going to open up the doors into amazing things. I think you can see it already happening, the

brands that have been really smart and that are iconic, like Castle and Johnny Walker, they all have something about the brand that makes them bigger than just an alcoholic beverage”

This supports the views expressed by Carson (2004) and Hubert (2006) that stricture rules could lead to better creative work. The sentiment that creativity is boundless and that opportunity could be found elsewhere was a further key theme identified by Creatives, which corresponded with Grey executive creative director, Dave Alberts’s, view that creativity is at its best when put under constraints (Singh, 2007).

“..the funny thing is in squeezing you, and saying you can’t do this and you can’t do [that] the paradox [is] it creates great thought somewhere else..”

“..I think you would work around it. I think really good ads are more subtle than that. In the olden days if you wanted to suggest that it would make you sexually attractive you would show a person and the girl going ‘ooh’. It was very, very linear and you had to show the person. And now these days I think good advertising is so subtle and it is implied and it is there and... you see the truth is that it is also obvious, you know, why point out to millions of people what is obvious, when they already know it.”

“a good Creative should see any restriction as a challenge. .. that is why you need creativity even more, the more restrictive it gets the more creativity you need. And that is why I have to go back to the client thing and go ‘if it is so restrictive and you need more creativity, why doesn’t the client allow you more creativity?’”

However, despite this optimistic approach, a key distinction was made in terms of how the regulators would interpret the provisions. To the extent that an interpretation impacted on the ability of Creatives to use consumer insights in their advertisements this was viewed as very constraining. Examples of areas of concern were the ability to use sex and attractive people, to show people having fun, relaxing, letting go of their inhibitions, partying, and associating them with social success. Other broader concerns were where the interpretations required them to be too politically correct, restricted them from showing human truths and reflecting “real” situations. As described by one Creative:

“...the regulation overrides reality and I think you start having this falseness creep in...”

Lastly, although not the focus of this question, the “unwritten rules” that clients enforced on Creatives emerged as an even bigger constraint than the content regulations. Examples given were the compulsory pack shot in each commercial, the refreshment or drinking shot and the necessity of this taking place in a social location.

“ I don’t think we have ever shown people drinking irresponsibly. If it was up to the ad agency we wouldn’t have drinking shots in the commercial at all, as you know. We would just make a point and then you see the shot at the end. Having a drinking shot in is often quite restrictive as well.”

Other “unwritten rules” viewed as constraining were the need to produce “lifestyle advertising” that was “aspirational”. Some correspondents complained

about the “seriousness” with which alcohol advertising was approached in South Africa, and specifically contrasted this approach with the award-winning work done in both America and the United Kingdom, where humour and fun was integral to alcoholic beverage advertising.

6.5.4 Conclusion

Research Question 4: Do Creatives view content regulations as an enabler or a constraint on advertising creativity?

In summary, the content regulations in general were not viewed as a constraint when interpreted literally, with the majority of the respondents contending that it would have no effect. In fact, many Creatives even felt that the regulations could be enabling to produce more creative advertising and forced Creatives to focus on the brands and become smart and iconic and bigger than the alcoholic beverage. This corresponded with the sentiment that creativity is boundless.

However, despite this optimistic approach, a key distinction was made in terms of how the regulators would interpret the provisions. To the extent that an interpretation impacted on the ability of Creatives to use consumer insights in their advertisements this was viewed as very constraining. On a wider interpretation of the regulations, the number of regulations that are viewed as constraints almost doubles. Consistent with the responses to Research questions 2 and 3, more constraints than enablers were identified.

On the wider interpretation, the following content regulations were identified as most problematic by Creatives: Cultural, gender, race and religion sensitivity; Underage appeal to the extent that it meant that advertisements could not appeal at all to under eighteen year olds, Social success, Business success and Sexual success, to the extent that no association could be made with these characteristics, Alcohol Content to the extent that the provision would be interpreted as not being allowed to even imply the strength of the product and Aid to Relaxation to the extent that the association of alcohol with relaxing was not allowed.

Of these Sexual success, Social Success, and Underage Appeal correlate the most to the areas that were identified in the literature (Donovan *et al.*, 2007; Godsell, 2007; Casswell and Maxwell, 2005) as problematic in Table 2-4 above. Although Irresponsible consumption (Casswell and Maxwell, 2005) was raised as a problematic area in the literature, it was raised by the respondents as a potential constraint to a much lesser extent. It would however be possible to include the respondents' concerns around Alcohol Content, under this provision, too. Similarly, Aid to Relaxation could be captured under psychological benefits (Taylor and Raymond, 2000; Carroll and Donovan, 2002).

It should be noted that although the regulation dealing with cultural, gender, race and religion sensitivity was viewed as one of the most constraining, this was applicable to all advertising, and not just to alcoholic beverages advertising.

6.6 Chapter 6 Conclusion

In summary the findings correspond with the dimensions of advertising creativity identified in the literature as illustrated in Figure 6-1 below, namely Originality/Novelty, Connectedness/Memorable and Relevance/Appropriateness, with stronger prevalence of the Memorability dimension.

Figure 6-1: Framework of influences on a Creative Advertisement



The Enablers and Constraints identified corresponded to a large degree with the literature as can be seen when comparing Figure 6-1 to Figure 2-1, with regulations specifically emerging as strongly as an enabler as it is a constraint. Factors identified over and above those in the literature are indicated in lime green in Figure 6-1, whilst areas encircled in yellow reflect where findings corresponded with the literature.

The enablers and constraints identified could be viewed as two sides of the same coin and are grouped together in Table-6-4 below.

Table 6-4: Factors that influence Advertising Creativity

Factors that influence Advertising Creativity
Nature of Brief, Strategy and Presence of Insights
Client/Agency Relationship
Calibre of Marketers
Regulations
Work Environment
Budget
Time
Research
Type of Product
Political Correctness

With regards to the impact of content regulations, it was found that in general they were not viewed as a constraint when interpreted literally, with the majority of the respondents contending that it would have no effect. In fact, many Creatives even felt that the regulations could be enabling to produce more creative advertising and forced Creatives to focus on the brands and become smart and iconic and bigger than the alcoholic beverage.

However, despite this optimistic approach, a key distinction was made in terms of how the regulators would interpret the provisions. To the extent that an interpretation impacted on the ability of Creatives to use consumer insights in their advertisements this was viewed as very constraining. On a wider interpretation of the regulations (see Table 6-5), the number of regulations that

are viewed as constraints almost equally. Consistent with the responses to Research questions 2 and 3, more constraints than enablers were identified.

Table 6-5: Content Regulations identified as most Constraining on Advertising Creativity

Content Regulations found to be constraints on a wider interpretation	Literature in which content regulations have been cited as contravened by Industry
Cultural, gender, race and religion sensitivity (applicable to all advertising)	
Underage appeal to the extent that it meant that advertisements could not appeal at all to under eighteen year olds	(Donovan <i>et al.</i> , 2007; Godsell, 2007; Casswell and Maxwell, 2005)
Social success, Business success and Sexual success, to the extent that no association could be made with these characteristics	(Donovan <i>et al.</i> , 2007; Godsell, 2007; Casswell and Maxwell, 2005)
Alcohol Content to the extent that the provision would be interpreted as not being allowed to even imply the strength of the product	(Casswell and Maxwell, 2005)
Aid to Relaxation to the extent that the association of alcohol with relaxing was not allowed	(Taylor and Raymond, 2000; Caroll and Donovan, 2002).

7 Chapter 7: Conclusion and Recommendations

7.1 Summary of Findings

The following findings emerged out of the research.

7.1.1 Advertising Creativity is “holistic” comprising three integral dimensions

It was found that the Creatives viewed creativity as critical to the Advertising Industry. With regard to attempting to define Advertising Creativity three key dimensions emerged. These were, firstly, that a creative advertisement had to be “Original” or “Fresh”; secondly, that it had to “Engage” or be “Memorable”, and thirdly, that it had to be “Relevant” and satisfy the “Business Imperative”.

Both the dimensions “Memorable” and “Relevance” were raised as critical to complement “Unexpectedness” or “Originality” to ensure that the advertisement resonated with consumers and that the objectives of the advertisement were not lost. Whilst not identified as a dimension on its own, “Artistry” or “Craft” was predominantly perceived as a critical tool to enable memorability.

Table 7-1: Factors that influence Advertising Creativity

Author	Dimensions of Creativity identified		
Elite interview: Gerry Human (2007)	Fresh	Engaging/memorable	Relevant
Senior South African Creatives	<u>Originality/Fresh</u> Fresh, different, original, thinking out of the box, stand out, unconventional	<u>Engage/Memorable</u> Presenting relevant human insight, Meaningful, Engage, Resonates with consumer, Intrigue	<u>Business Imperative/Relevance</u> Persuasion, Meets objectives, Business Imperative

7.1.2 Enablers and Constraints Identified are two sides of the same coin

Creatives identified more constraints than enablers of Advertising Creativity, with Regulation identified as both an enabler and a constraint. However, many of the constraints and enablers identified can actually be grouped together as they are two sides of the same coin. Figure 7-1 reflects the key findings identified and sets out both the dimensions of advertising creativity as per Table 7-1 and the key enablers and constraints that influence advertising creativity grouped together.

Figure 7-1: Framework of influencers on Creative Advertisements



7.1.3 The impact of content regulations on Advertising Creativity depended to a large degree on how widely they would be interpreted by regulators

Literal interpretation of content regulations was viewed to have no effect on advertising creativity with most respondents displaying an inherent acceptance of the need for socially responsible alcoholic beverages advertising. To the extent that the regulations prohibited something that had been done often in advertising they were even seen as enabling.

The content regulations in general were not viewed as a constraint when interpreted literally, with the majority of the respondents indicating an inherent acceptance of the socially responsible need for the regulations and contending that it would have no effect. In fact, many Creatives even felt that the regulations could be enabling to produce more creative advertising in that it forced Creatives to focus on the brands and become smart, iconic and bigger than the alcoholic beverage. This would appear to speak to the fact that because the literal interpretation of certain content regulations prohibit things that have been done before in alcoholic beverages advertising, it forces Creatives to not be “clichéd” and come up with original advertising, one of the key dimensions of Creative Advertisements.

A wider interpretation of content regulations, in many case’s went to the heart of consumer insight’s in which case they were viewed as constraining because of their impact on the resonance and relevance dimensions of Advertising Creativity.

Despite content regulations being viewed as potentially enabling on a literal interpretation, a key distinction was made in terms of how widely the regulators would interpret the provisions. To the extent that an interpretation impacted on the ability of Creatives to use consumer insights and be “real” in their advertisements, this was viewed as a constraint. In fact, on a wider interpretation of the regulations, the number of regulations that are viewed as constraints almost doubles. Consistent with the findings under general enablers and constraints, more constraints than enablers were identified.

On a wider interpretation of content regulations, most of the areas identified as problematic by Creatives corresponded with the regulations found in the literature to have been contravened by Alcoholic Beverage Manufacturers.

On a wider interpretation, the following content regulations were identified as most problematic by Creatives: Cultural, gender, race and religion sensitivity; Underage appeal to the extent that it meant that advertisements could not appeal at all to under eighteen year olds; Social success, Business success and Sexual success, to the extent that no association could be made with these characteristics; Alcohol Content to the extent that the provision would be interpreted as not being allowed to even imply the strength of the product; and Aid to Relaxation to the extent that the association of alcohol with relaxing was not allowed. Other than the cultural sensitivity provision which was viewed as a general constraint applicable to all advertising, these constraints were all

in someone way or another linked to consumer insights in Alcoholic Beverage Advertising.

Irresponsible consumption was not raised as that problematic a regulation compared to the literature, with most Creatives expressing it as not something they would even consider doing for reasons of both social responsibility and integrity of brand. It could however be possible to include the respondents' concerns around Alcohol Content, under this provision. Similarly, Aid to Relaxation could be captured under psychological benefits.

7.1.4 Factors other than the content regulations were identified as more constraining on Advertising Creativity

Unwritten "rules" in alcohol industry

Lastly, during the discussions on content regulations it emerged that the "unwritten rules" enforced by clients in the alcoholic beverages industry on Creatives were viewed as a bigger constraint. The three areas of concern were firstly, the compulsory refreshment or drinking shot in a social setting; secondly, the requirement to produce "lifestyle advertising" that was "aspirational" and thirdly, the seriousness with which alcoholic beverages advertising was approached in South Africa, contrasting it to the award winning work in America and the United Kingdom, where humour and fun was integral to alcoholic beverage advertising.

7.2 Recommendations to marketers in Alcoholic Beverage Companies

Regulations are a reality and where the boundaries are broken or even tested it is likely that this will be followed by further restrictions and ultimately the banning of advertising. These recommendations are based on avoiding such an outcome whilst still meeting marketers' objectives.

On a literal interpretation of the content regulations no Creatives viewed these as a constraint on creativity and it is therefore suggested that there is no reason to create advertising that contravenes such provisions, as not only does it make more regulations likely, but it also doesn't assist in producing a more creative advertisement.

Where content regulations prohibit themes that have been done before in alcoholic beverages advertising, this was viewed as an enabler as it forced Creatives away from clichéd advertising through focusing on the originality dimension of advertising creativity. This should be recognised by Marketers and harnessed as a challenge to produce better creative work whilst simultaneously complying with content regulations.

Regarding the content regulations that were found to be constraining on a wider interpretation, the following is recommended: Firstly, to attempt to clarify the boundaries of such a wider interpretation and determine if in fact it would be constraining. Secondly, marketers should clarify if such a wider interpretation does relate to an important consumer insight, in which case it could potentially impact negatively on advertising creativity as it would likely affect the dimensions of memorability and relevance. In such instances it is recommended

that marketers and creatives recognise this as a potential constraint and determine if there are other key insights they could focus on instead. Should it be found that the content regulations prohibit portraying insights that are key, therefore impacting on the effectiveness of advertisements, the use of the medium itself would have to be questioned and consideration would have to be given to focusing marketing funds on other more effective activities.

As mentioned above, most content regulations were viewed as not having an effect on advertising creativity. In fact, many of the Creatives identified marketers' own unwritten "rules" as more constraining than content regulations. It is recommended that these rules be assessed and weighed up against the risk of contravening the content regulations and ultimately facing further restrictions. To the extent that freeing up some of those unwritten "rules" can enhance creativity and ensure that content regulations are not contravened these should be explored.

Because the content regulations are mostly self-regulated and often created by the alcoholic beverages industry themselves, it is recommended that marketers work closely with their internal regulatory divisions to determine the exact interpretation of those regulations identified as vague and open to wider interpretation.

Lastly, Regulations formed one area of many potential constraints and enablers of advertising creativity. To the extent that the other enablers and constraints can be addressed, this would have an overall positive impact on Advertising Creativity. For example, the Client/Agency relationship is so integral to what influences advertising creativity that it is recommended that Marketers focus on

this relationship with Agencies. Whilst many of the factors identified in this research refer to things that Marketers should either start or stop doing, it is likely that similar perceptions are held by Marketers or Creatives. These should be explored to ensure clarity of objectives and an optimal working relationship and environment.

7.3 Recommendations to Agencies with Alcoholic Beverage Company Clients

Content Regulations should be recognised by Creatives and Agencies as one of many potential enablers and constraints to achieving Advertising Creativity. In fact, the majority of the regulations do not even impact on creativity and should therefore be complied with as an absolute minimum. To the extent that Agencies can produce creative advertising without contravening the content regulations, this should be the primary focus, which will ultimately reduce the risk of Agencies potentially losing large accounts because of an advertising ban.

Similar to the recommendations above, Agencies should recognise the importance of the Client/Agency relationship and its influence on advertising creativity. Differences and common objectives should be identified to ensure an optimal working relationship and environment.

Where content regulations focus on work that has been done before by alcoholic beverages advertising, this should be viewed as an opportunity and challenge to produce more creative work.

7.4 Recommendations for future research

A further study should focus on how Clients define advertising creativity, the importance with which they view it, what they see as its potential constraints and enablers and the impact of content regulations on it. This will assist in determining the differences between the perspectives of Clients and Agencies.

It also emerged that there was a lack of clarity on how content regulations would be interpreted by regulators. It is recommended that the interpretations of regulators be determined in future research. This could be done through asking their views on the content regulations or showing them actual advertisements and eliciting where they thought they contravened the regulations and why.

From an agency perspective, this research could be extended to determine the responses of Strategists and Account Managers to represent a more holistic Agency view.

As only senior and experienced Creatives were interviewed a future area of research could explore the views of how advertising creativity is defined across a range of experience and seniority of Creatives.

This study focused on the regulations impacting on the content of alcoholic beverage advertising. It is recommended that further research could explore the impact of regulations in other regulated industries such as fast foods, cigarettes and pharmaceuticals to determine the extent to which the findings in this report are transferable across regulated industries.

This research focused on the impact of regulations on the content of alcoholic beverage advertising. Further research into the impact on the choice of media as a result of regulations would add value.

7.5 Conclusion

Given the scale and frequency of developments on the policy front internationally, driven to a large degree by the WHO but also by individual countries, the pressure on the alcoholic beverages industry and more specifically on their advertising practices is unlikely to decrease.

It is therefore not only key that the alcoholic beverages industry complies with existing regulation to stave off further regulation, but that it also assesses the impact of such regulation on advertising creativity and on the effectiveness of its campaigns. To the extent that regulation does impact negatively on advertising creativity, the optimal allocation of marketing funds should be reconsidered.

From the perspective of advertising agencies, the alcoholic beverages industry is one of the biggest spenders on media, both in South Africa and internationally. To protect this resource stream, agencies need to understand the likely consequences of non-compliance with regulations and focus on producing creative adverts within the constraints or boundaries of regulation.

To this end, the findings of this research should contribute to understanding and demystifying the impact of content regulations on advertising creativity in the alcoholic beverages industry. Three dimensions of advertising creativity have emerged from both the literature and findings, and a key set of influencers on

advertising creativity has been enhanced. Regulation is identified as both an enabler and constraint, and is one of many influencers on advertising creativity. Other key influencers are a clear strategy, good consumer insights and a good client/agency relationship, indicating that this issue must be addressed collectively by agencies and clients.

8 Reference list

Amabile, T. M. (1996) *Creativity in Context: Update to the Social Psychology of Creativity*. Colorado: Westview Press.

Ang, S.H., Lee, H.L. and Leong, S.M. (2007) The ad creativity cube: conceptualization and initial validation. *Journal of Academy of Marketing Science*, 35, 220-232.

Babor, T.F., Caetano, R., Casswell, S., Edwards, G., Giesbrecht, N., Graham, K., Grube, J., Gruenewald, P., Hill, L., Holder, H.D., Homel, R., Osterberg, E., Rehm, J., Room, R. and Rossow, I. (2003) *Alcohol: No Ordinary Commodity*. Oxford: Oxford University Press.

Beccaria, F. (2001) The Italian debate on alcohol advertising regulation. *Contemporary Drug Problems*, 28(4), 719-737.

Bussey, N. (2006) Can alcohol ads continue to survive? *Campaign (UK)*, 10 June, Issue 40, 21-21.

Carson, P. (2004) Half-empty, or half-full? Stricter alcohol ad rules may mean better work. *Creative Review*, December 2004.

Carroll, T.E. and Donovan, R.A. (2002) Alcohol marketing on the internet: new challenges for harm reduction. *Drug and Alcohol Review*, 21 (1), 83-91.

Casswell, S. and Maxwell, A. (2005) Regulation of alcohol marketing: a global view. *Journal of Public Health Policy*, 26(3), 343-358.

Chong, M. (2006) How do advertising creative directors perceive research? *International Journal of Advertising*, 25(3), 361–380.

Devinney, T., Dowling, G. and Collins, M. (2005) Client and agency mental models in evaluating advertising. *International Journal of Advertising*, 24(1), 35–50.

Distilled Spirits Industry Council of Australia Inc. (2007) The Alcohol Beverages Advertising Code. Available from <http://www.dsica.com.au/sections/issues/advertising/bev.html> (accessed on 11/08/07).

Donovan, K., Donovan, R., Howat, P. and Weller, N. (2007) Magazine alcohol advertising compliance with the Australian Alcoholic Beverages Advertising Code. *Drug and Alcohol Review*, 26(1), 73-81.

Drumwright, M. E. and Murphy, P.E. (2004) How Advertising Practitioners View Ethics: Moral Muteness, Moral Myopia, and Moral Imagination. *Journal of Advertising*, 33(2), 7-24.

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.

Ewing, M. T., Napton, J., and West, D. C. (2000-2001), Creative Personalities, Processes, and Agency Philosophies: Implications for Global Advertisers. *Creativity Research Journal*, 13(2), 161–170.

Financial Mail (2007) SA's Top 20 Advertising Agencies: Jan – Dec 2006. Available from <http://www.adfocus.co.za/adfocus2007/adf2007/stories/102-top20agencies.jpg> (accessed on 9 October 2007).

Financial Mail (2007) SA's Top 10 Advertising Agency Groups: Jan – Dec 2006. Available from <http://www.adfocus.co.za/adfocus2007/adf2007/stories/104-satop10agggroups.jpg> (accessed on 9 October 2007).

Financial Mail (2007) Creative League. Available from <http://www.adfocus.co.za/adfocus2007/adf2007/stories/116-creativeleague.jpg> (accessed on 9 October 2007).

Gillham, B. (2005) *Research Interviewing: the range of techniques*. New York: Open University Press.

Godsell, M. (2007) Drinks industry forced to go on the defensive. *Marketing*, 10 January, 26-28.

Gray, O. (2005) Responsible advertising in Europe. *Young Consumers*. World Advertising Research Center, (3).

Grube, J.W. and Walters, L. (2000) Alcohol in the media: content and effects on drinking beliefs and behaviours among youth. *Adolescent Medicine Clinics*, 16 (2), 327-343.

Hackley, C and Kover, A.J. (2007) The trouble with creatives: negotiating creative identity in advertising agencies. *International Journal of Advertising*, 26(1), 63–78.

Harker, D., Harker, M. and Volkov, M. (2001) Developing Effective Advertising Self-Regulation in Australia: Reflections on the Old and New Systems. *Australasian Marketing Journal*, 9 (1), 7-19.

Harker, D., Wiggs, G. and Harker, M. (2005) Responsive advertising regulation: a case study from New Zealand. *Australian Journal of Political Science*, 40(4), 541-554.

Hill, R.L, and Johnson, W.L. (2004) Understanding creative service: a qualitative study of the advertising problem delineation, communication and response (APDCR) process. *International Journal of Advertising*, 23, 285–307.

Hill, R.L, Johnson, W.L., Pryor, K. and Abd. Rahim, M.H. (2007) Advertising creativity. The view across the meeting room and across cultures. *Asia Pacific Journal of Marketing and Logistics*, 19(1), 9-21.

Hubert, S. (2006) No creative dry spell. *Marketing Magazine*, 12 April, 111, 14

International Centre for Alcohol Policies. (2007) *Self-Regulation of Beverage Alcohol Advertising*. Washington, ICAP, Report 9

International Centre for Alcohol Policies. (2005) *ICAP Blue Book: Practical Guides for Alcohol Policy and Prevention Approaches*, Washington, ICAP. Available from http://www.icap.org/portals/0/download/all_pdfs/blue_book/Annex_03_Codes_of_Practice.pdf (accessed 21/07/2007)

Jones, S.C. and Donovan, R.J. (2001) Messages in alcohol advertising targeted to youth. *Australian and New Zealand Journal of Public Health*, 25(2), 126-131.

Jones, S.C. and Donovan, R.J. (2002) Self-regulation of alcohol advertising: is it working for Australia? *Journal of Public Affairs*, 2(3), 153-165.

Khumalo, S. (2007) Alcohol is next in line for health warnings. *Business Report*. 5 September. Available from <http://www.busrep.co.za/index.php?fSectionId=561&fArticleId=4018650> (accessed on 26/10/2007).

Klebba, J.M. and Tierney, P. (1995) Advertising Creativity: A Review and Empirical Investigation of External evaluation, Cognitive Style and Self-perceptions of Creativity. *Journal of Current Issues and Research in Advertising*, 17(2), 33-52.

Koslow, S., Sasser, S.L. and Riordan, E.A. (2003) What is creative to whom and why? Perceptions in advertising agencies. *Journal of Advertising*, March, 96-110.

Koslow, S., Sasse, C.E. and Morgan, L.A. (2000) Do marketers get the advertising they need or the advertising they deserve? Agency views of how clients influence creativity. *Journal of Advertising*, Fall, 81-101.

Kover, A.J., (1976) Careers and Noncommunication: The Case of Academic and Applied Marketing Research. *Journal of Marketing Research*, 8 (11), 339-44.

Kover, A.J.; Goldberg, S.M.; and James, W.L. (1995) Creativity vs. Effectiveness? An Integrating Classification for Advertising. *Journal of Advertising Research*, 35 (6), 29-40.

Leedy, P.D, Ormrod, J.E. (2001) *Practical Research Planning and Design*. New Jersey: Merrill Prentice Hall.

Liquor Act of 2003 (No.59) (2004), Republic of South Africa, Cape Town, Vol. 466, Government Gazette No. 26294.

Merriam, S.B. (1998) *Qualitative Research and Case Study Applications in Education*. Sansome Street, San Francisco: Jossey-Bass Inc.

Ministry of Health (2003) Health department reviews progress and prioritise alcohol abuse. Available from <http://www.doh.gov.za/docs/pr/2003/pr0119.html> (accessed on 26/10/07).

Murphy, C. (2004) Alcohol's creative crunch looms. *Marketing*, 28 July, 19.

Reid, L.N., Whitehill King, K. and DeLorme, D.E. (1998) Top-level agency creatives look at advertising creativity then and now. *Journal of Advertising*, 27, 2.

Rotfeld, H.J., Abernethy, A.M. and Parsons, P.R. (1990) Self-regulation and television advertising. *Journal of Advertising*, 19(4),18-26.

Rotfeld, H.J. and Stafford, M.R (2007) Toward a Pragmatic Understanding of the Advertising and Public Policy Literature. *Journal of Current Issues and Research in Advertising*, 29(1).

SABMiller (2006) SAB Miller Code of Commercial Communication. Available from http://www.sabmiller.com/NR/rdonlyres/E7956283-6BB3-4078-A964-22B5C807_BF1/0/CodeofCommercial_Communication.pdf (accessed on 01/08/07)

Saffer, H. (2005) Alcohol Advertising and Youth. *National Bureau of Economic Research, New York*. Available from <http://www.collegedrinkingprevention.gov/SupportingResearch/Journal/saffer.aspx> (accessed on 05/11/07).

Saffer, H. and Dave, D. (2006) Alcohol advertising and alcohol consumption by adolescents. *Health Economics*,15(6), 617-637.

Saunders, B and Tap, L. (2007) Do our guardians need guarding? An examination of the Australian system of self-regulation of alcohol advertising. *Drug and Alcohol Review* ,10(1),15-27.

Savage, M (2007) Creativity is vital weapon for survival in 2007. *Media*, March 9, 22.

Singh, S. (2007) Advertising Regulation: Turn of the creative screw. *Marketing Week*, London: Sep 6, 18-19.

Smith, R.E. and Yang, X. (2004) Toward a general theory of creativity in advertising: Examining the role of divergence. *Marketing Theory*, 4(1/2), 31-58.

Spiggle, S (1994). Analysis and interpretation of qualitative data in consumer research. *Journal of Consumer Research*, 21(3) 491

Stem, B. (1992). "Crafty Advertisers": Literary Versus Literal Deceptiveness. *Journal of Public Policy & Marketing*, 2(1), 72-81.

Stevens, L. (Lauren.Stevens@za.sabmiller.com), 20 February 2007. Re: Total Alcoholic Beverage Ad Spend for F06. Email to M. Fourie (mashinka.fourie@za.sabmiller.com)

Stewart, D.W. (1992) Speculations on the Future of Advertising Research. *Journal of Advertising*, 21(3),1-18.

Stokes, P.D. and Fisher, E. (2000) Selection, Constraints, and Creativity Case Studies: Max Beckmann and Philip Guston. *Creativity Research Journal*, 17(2) and (3), 283–291.

Stokes, P.D. (2006) *Creativity from constraints: the psychology of breakthrough*. New York: Springer Publishing Company, Inc.

Taylor, C.R and Raymond, M.A. (2000) An analysis of product category restrictions in advertising in four major East Asian markets. *International Marketing Review*, 17(3), 287-304.

Thomas, A, (Ann.Thomas@ogilvy.co.za), 24 May 2007. Re: Info from Gerry. Email to M. Fourie (mashinka.fourie@za.sabmiller.com).

Thornton, J. (2005) Alcohol forced to put its house in order, *Promotions and Incentives*, October, 18.

Van Dalen, W.E. and Kuunders, M.M. (2006) Alcohol marketing and young people: an analysis of the current debate on regulation. *Nordic Studies on Alcohol and Drugs*, 23(6), 415-426.

White, A. and Smith, B.L. (2001) Assessing advertising creativity using the creative product semantic scale. *Journal of Advertising Research*, Nov/Dec, 27-34.

World Federation of Advertisers (2007) Available from http://www.wfanet.org/press/article_detail.asp?Lib_ID=1953 (accessed on 26/10/2007).

World Health Assembly (2005) *Public health problems caused by harmful use of alcohol*. Geneva: WHA58.26 .

World Health Organisation (2006) *Second report / WHO Expert Committee on Problems Related to Alcohol Consumption*. Geneva: WHO technical report series no. 944. Available from: http://www.who.int/substance_abuse/activities/expert_comm_alcohol_2nd_report.pdf (accessed on 05/11/07).

World Health Organisation (2007) *Alcohol Facts and Figures*. Available from: http://www.who.int/substance_abuse/facts/alcohol/en/index.html (accessed on 05/11/07)

Zikmund, W.G. (2003). *Business Research Methods* (7th ed.). United States of America: Thomson South-Western.

Zinkham, G.M. (1992), Topic areas in the Journal of advertising: 1973 through 1979. *Journal of Advertising*, 21.

Zinkham, G.M. (1993), Creativity in advertising: Creativity in the Journal of Advertising. *Journal of Advertising*, June, 22, 2.

9 Appendices

9.1 Appendix 9.1: Tables

Table 9-1: Ranking of Alcoholic Beverage Industry Players in Top 100 Advertisers for January 2006 – December 2006 (Financial Mail, 2007)

Top 100 Advertisers Jan 2006 - Dec 2006						
Rank	Advertisers	Total (Rm)	Print (Rm)	TV (Rm)	Radio (Rm)	% Alcohol Industry
15	Distell	176.6	28.1	120.9	27.5	40%
19	SABMiller	154.9	10.9	102.2	41.8	35%
30	Brandhouse	113.3	4.6	85	23.7	25%
Total		444.8	43.6	308.1	93	100%

Source: Financial Mail (Adex) Nielsen Media Research
(<http://www.adfocus.co.za/adfocus2007/adf2007/stories/112top100adv.jpg>)

Table 9-2: Extract from Financial Mail AdFocus 2007 Top 20 Advertising Agencies in South Africa (Financial Mail, 2007)

SA's Top 5 Advertising Agencies - Jan to Dec 2006								
2007 Ranking	Agency name	Income Rm	% Annual Growth	No. of staff	Staff to income R000s	Total no. of clients	Equity Ownership	Representivity
1	FCB SA (JHB)	124.6	22.8	247	504	34	35.00%	40.90%
2	Ogilvy JHB	113.2	13.2	238	475	67	50.10%	45.80%
3	Ogilvy Cape Town	108.8	17	230	473	33	50.10%	44.80%
4	TBWA/Hunt/Lascaris JHB	104.9	7	127	825	22	30.00%	44.90%
5	Net#work BBDO	97	25	95	102	39	40.00%	44.20%

Source: Financial Mail (<http://www.adfocus.co.za/adfocus2007/adf2007/stories/102-top20agencies.jpg>)

Top 5 Income contribution as % of Top 20 Total Income #DIV/0!
Top 5 Total number of Staff employed as % of Top 20 Total staff #DIV/0!

Table 9-3: Extract from Financial Mail AdFocus 2007 Top Agency Groups in South Africa (Financial Mail, 2007)

SA's Top Agency Groups Jan to Dec 2006	
Agency name	2007 Ranking
Ogilvy SA	1
FCB SA	2
TBWA\SA	3
BBDO SA	5

Source: Financial Mail, 2007

Table 9-4: Extract from Financial Mail Adfocus 2007 Creative League Awards (Financial Mail, 2007)

Agency	Creative League	
	Total Awards	Ranking
Ogilvy	12410	1
BBDO	11895	2
TBWA\Hunt\Las	10645	4
FCB SA	8350	5
Leo Burnett	4590	7
King James	1570	8

Source: Financial Mail, 2007

9.2 Appendix 9.2: The factors listed as important to an enabling creative environment by Hill *et al.* (2007, p.13-14)

- Creatives should be involved early in the development of a brief, well before the brief is settled
- A creative who finds a particular brief “likeable” or “exciting” will be more likely to generate an optimal advertising execution
- Creatives should be involved in an ongoing manner as the brief is refined
- A brief should always be short
- A brief should always be in written (rather than verbal) form
- The brief for a major campaign should include high quality positioning research (High quality information on target segmentation, consumer profiling, product differentiation etc.)
- The form and content of the creative brief should match the creatives’ needs
- A brief should contain all necessary information on the client, its business etc.
- The brief should contain a carefully distilled, precise proposition
- Creatives need a detailed knowledge of the product to be advertised
- A definite, meaningful deadline for completion should be given in every brief
- The knowledge that there will be adequate time available for creative thinking, reflection and exposition will improve the creative product
- The best possible creative work is much more likely to be achieved when all stakeholders have agreed to a realistic timeframe
- The agency must deal mainly with senior management in the client organization when presenting creative ideas which have been developed
- Dealing mainly with senior management in the client organization is an important factor in ensuring that good creative work is not rejected

- The optimum creative execution is most likely when creatives know that excellent work will be recognized
- A sign off process with the client should ensure that ideas and executions creatives see as optimal will not be rejected later by someone else in the client organization
- Creatives need to know that clients will not reject creative work without a good and valid reason
- Better creative work is prepared when the client is not rigidly expecting one “type” of advertising
- Strong advertising knowledge on the part of a client will mean good decisions are made by that client about creative work presented
- If clients have adequate depth of knowledge of advertising to be able to make good decisions on creative work, this encourages optimal creative execution
- Most creatives want to see themselves as creating “brilliant” work
- It is necessary to harness the desire of creatives to be “brilliant” to ensure they achieve optimal advertising execution
- Creative people need to be confident that an adequate production budget will be available
- A conducive work environment is an important factor in ensuring the best possible creative product
- A work environment conducive to optimal creative execution will include mainly strongly committed people
- A work environment conducive to optimal creative execution will include mainly full time people
- A work environment conducive to optimal creative execution will include mainly people with a strong sense of respect for “ideas”

- It is necessary for creatives and account management to trust each other's work
- If agency management has a known pattern of stepping in to veto good creative work, this undermines creatives' confidence of achieving the best creative outcome
- It is destructive of creative morale if a "successful" execution is vetoed by agency management on grounds which were not included in the brief
- A high level of trust between creatives and account management will greatly assist in achieving the best possible creative product

9.3 Appendix 9.3

List of alcoholic beverage producers, trade associations, and social aspects organisations (SAOs) represented in the ICAP comparison of 16 Industry Codes of Practice on Self-Regulation of Beverage Alcohol Advertising (ICAP, 2005)

- Allied Domecq PLC
- The Australian Associated Brewers Inc.
- The USA Beer Institute
- The Brewers of Europe
- The Brown-Forman Corporation
- Diageo PLC
- The Distilled Spirits Council of the United States (DISCUS)
- The Distilled Spirits Industry Council of Australia Inc. (DSICA)
- The Foster's Group Limited
- Heineken N.V.
- The Industry Association for Responsible Alcohol Use (ARA)
- The Mature Enjoyment of Alcohol in Society (MEAS)
- Molson Coors Brewing Company
- The Portman Group
- SABMiller PLC
- The Amsterdam Group
- The USA Wine Institute
- The Winemakers Federation of Australia & Liquor Merchants Association of Australia, Ltd.

9.4 Appendix 9.4. SABMiller Code of Commercial Communication (SABMiller, 2007)

The SABMiller Code of Commercial Communication:

Basic Principles

Commercial communication must:

- be legal, decent, honest and truthful and conform to accepted principles of fair competition and good business practice
- be in keeping with local cultural values• be prepared with a due sense of social responsibility and be based on principles of fairness and good faith
- comply with all regulatory requirements
- not be unethical or otherwise impugn human dignity or integrity
- be mindful of sensitivities relating to culture, gender, race and religion
- not employ themes, images, symbols or figures which are likely to be considered offensive, derogatory or demeaning

Underage Appeal

- Commercial communication may not be directed at persons under the legal drinking age (or in countries without a legal drinking age, to persons under the age of 18).
- Commercial communication will not incorporate images of people who are, or look as if they are, under the legal drinking age pertaining to the particular market (or in countries without a legal drinking age, to persons under the age of 18), unless there is no suggestion that they have just consumed, are consuming or are about to consume alcohol.
- Commercial communication may not employ characters or icons which have unique appeal to children.

Responsible Drinking

- Commercial communication may not feature or encourage irresponsible, risky or excessive drinking.
- Commercial communication may not portray persons in a state of intoxication nor in any way suggest that intoxication is acceptable.
- Commercial communication may not present refusal, abstinence or moderate consumption in a negative light.

Alcohol Content

- Commercial communication may not encourage the choice of a product because of its higher alcohol content or intoxicating effect. Factual information for the guidance of consumers about alcoholic strength may be included, dependent on existing regulatory requirements.

Performance

- Commercial communication may not depict or suggest consumption of alcohol beverages under circumstances that are generally regarded as irresponsible, improper or illegal, e.g. before, or during any operation requiring sobriety, skill or precision.

Health Aspects

- Commercial communication may not depict or include pregnant women.
- Commercial communication may not claim that alcohol has curative qualities, nor offer it expressly as a stimulant, sedative or tranquilliser.

Violence and Anti-Social Behaviour

- Commercial communication may not have an association with violent or anti-social imagery or behaviour or with illicit drugs or drug culture.

Social/Sexual Success

- Commercial communication may not imply that alcohol beverage consumption is essential to business, academic, sporting or social success.
- Commercial communication may not portray nudity or suggest that alcohol beverages can contribute directly to sexual success or seduction.

9.5 Appendix 9.5: The Australian Alcoholic Beverages Advertising Code (DSICA, 2007 and Donovan, Donovan, Howat and Weller, 2007).

The Australian Alcoholic Beverages Advertising Code

Advertisements for Alcohol Beverages Must:

- a) present a mature, balanced and responsible approach to the consumption of alcohol beverages and, accordingly —
 - i. must not encourage excessive consumption or abuse of alcohol;
 - ii. must not encourage under-age drinking;
 - iii. must not promote offensive behaviour, or the excessive consumption, misuse or abuse of alcohol beverages; and
 - iv. must only depict the responsible and moderate consumption of alcohol beverages.
- b) not have a strong or evident appeal to children or adolescents and, accordingly —
 - i. adults appearing in advertisements must be over 25 years of age and be clearly depicted as adults;
 - ii. children and adolescents may only appear in advertisements in natural situations (e.g. family barbecue, licensed family restaurant) and where there is no implication that the depicted children and adolescents will consume or serve alcohol beverages; and
 - iii. adults under the age of 25 years may only appear as part of a natural crowd or background scene.
- c) not suggest that the consumption or presence of alcohol beverages may create or contribute to a significant change in mood or environment and, accordingly —
 - i. must not depict the consumption or presence of alcohol beverages as a cause of or contributing to the achievement of personal, business, social, sporting, sexual or other success;
 - ii. if alcohol beverages are depicted as part of a celebration, must not imply or suggest that the beverage was a cause of or contributed to success or achievement; and
 - iii. must not suggest that the consumption of alcohol beverages offers any therapeutic benefit or is a necessary aid to relaxation.
- d) not depict any direct association between the consumption of alcohol beverages, other than low-alcohol beverages, and the operation of a motor vehicle, boat or aircraft or the engagement in any sport (including swimming and water sports) or potentially hazardous activity and, accordingly —
 - i. any depiction of the consumption of alcohol beverages in connection with the above activities must not be represented as having taken place before or during engagement of the activity in question and must in all cases portray safe practices; and
 - ii. any claim concerning safe consumption of low-alcohol beverages must be demonstrably accurate.
- e) not challenge or dare people to drink or sample a particular alcohol beverage, other than low-alcohol beverages, and must not contain any inducement to prefer an alcohol beverage because of its higher alcohol content; and
- f) comply with the Advertiser Code of Ethics adopted by the Australian Association of National Advertisers.



9.6 Appendix 9.6: Creative Circle Ranking

<u>2007 CREATIVE RANKING</u>	
NAME	AGENCY
1. MIKE SCHALIT	NET#WORK BBDO
2. GERRY HUMAN	OGILVY
3. JULIAN WATT	NET#WORK BBDO
4. BRETT MORRIS	FCB
5. GRAHAM WARSOP	THE JUPITER DRAWING ROOM (SOUTH AFRICA)
6. ALISTAIR KING	KINGJAMES
7. ROB McLENNAN	JWT
8. SANDY DE WITT	TBWA HUNT LASCARIS
9. FRAN LUCKIN	OGILVY
10. JOHN DAVENPORT	IRELAND-DAVENPORT
11. VANESSA PEARSON	LOBEDU LEO BURNET T
12. PORKY HEFER	LOWE BULL
13. NATHAN REDDY	GRID
14. GARETH LESSING	LOWE BULL
15. AHMED TILLEY	BLACK RIVER FC
16. FESTUS MASEKWAMENG	TBWA HUNT LASCARIS
17. MARK FISHER	OGILVY
18. ROSS CHOWLES	THE JUPITER DRAWING ROOM (SOUTH AFRICA)
19. PHIL IRELAND	IRELAND-DAVENPORT
20. WINGWING MDLULA	TWIST
21. MATTHEW BULL	LOWE BULL
22. GRAEME JENNER	NET#WORK BBDO
23. WENDY MOORCROFT	OGILVY
24. PAUL WARNER	METROPOLITIAN
25. LA PEACE KAKAZA	TBWA HUNT LASCARIS
26. MIKE BARNWELL	GREY
27. GARY DU TOIT	NET#WORK BBDO
28. JUSTIN GOMES	FOX P2
29. CONN BERTISH	JWT
30. MATTHEW BRINK	LOWE BULL
31. BRAD REILLY	NET#WORK BBDO
32. ANDREW WHITEHOUSE	FOX P2
33. THEO FERREIRA	
34. PEPE MARAIS	JOE PUBLIC
35. IVAN JOHNSON	BBDO
36. ROGER PAULSE	SINGH & SONS
37. DAMON STAPLETON	TBWA HUNT LASCARIS
38. EION WALSH	KINGJAMES
39. NOEL COTTRELL	FOX P2
40. ADAM LIVESY	LOWE BULL
41. PJ KENSLEY	SINGH & SONS
42. MARIANNA O'KELLY	NET#WORK BBDO



9.7 Appendix 9.7: Interview Schedule

INTERVIEW SCHEDULE & LIST OF RESPONDENTS						
2007 CREATIVE RANKING	NAME	AGENCY	Emailed	Reply	Interview Scheduled	Location
1	MIKE SCHALIT	NET#WORK.BBDO	YES	YES	29-Aug-07	Agency, JHB
2	GERRY HUMAN*	OGILVY JHB	YES	YES	26-Aug-07	External, JHB
3	JULIAN WATT	NET#WORK.BBDO	YES	NO	NA	NA
4	BRETT MORRIS	FCB	YES	YES	28-Aug-07	External, JHB
5	GRAHAM WARSOP	THE JUPITER DRAWING ROOM	YES	NO	NA	NA
6	ALISTAIR KING	KINGJAMES	YES	YES	10-Oct-07	Agency, JHB
9	FRAN LUCKIN	OGILVY JHB	YES	YES	27-Aug-07	Agency, JHB
10	JOHN DAVENPORT	IRELAND	YES	NO	NA	NA
11	VANESSA PEARSON	LOBEDU LEO BURNETT	YES	YES	27-Aug-07	Agency, JHB
16	FESTUS MASEKWAMENG	McCANN ERICKSON	YES	YES	02-Sep-07	External, JHB
17	MARK FISHER	OGILVY CT	YES	YES	03-Sep-07	Agency, CT
19	PHIL IRELAND	IRELAND	YES	NO	NA	NA
21	MATTHEW BULL	LOWE BULL	YES	NO	NA	NA
23	WENDY MOORCROFT**	OGILVY CT	YES	YES	03-Sep-07	Agency, CT
28	JUSTIN GOMES	FOXP2	YES	NO	NA	NA
42	MARIANA O'KELLY	NET#WORK.BBDO	YES	YES	NA - In Hospital	NA
***	ROBYN PUTTER	WPP	YES	YES	03-Sep-07	Agency, CT
***	JOHN HUNT	TBWA	YES	YES	20-Sep-07	Agency, JHB

* Creative Expert engaged in Phase 1, excluded from Phase 2 due to potential for bias
 ** Due to last minute arrangements referred to another experienced Creative Director within agency, Gordon Ray
 *** Expert Creatives with 25+ years experience recommended by Creative Expert engaged in Phase 1

9.8 Appendix 9.8: Semi-structured interview guideline

1. Introduction explaining purpose of interview and thanking respondent for his/her time in advance.
2. Determine basic information about respondents:
 - a. Name, Job Title, Number of Years in the Advertising Industry, Whether or not the respondent has worked on Alcoholic Beverage accounts
3. Determine the respondent's view of how important creativity is in the Advertising Industry.
4. Determine the respondent's definition of Advertising Creativity and its key pillars/dimensions.
5. If the key themes identified in the literature are not spontaneously mentioned, excluded themes will be prompted and permission/agreement obtained to use these dimensions for gauging advertising creativity. Where the respondent is not in agreement with the themes identified in the literature this will be noted.
6. Determine the respondent's view of the enablers and constraints to creativity given the definition above. Probe areas identified in literature if not spontaneously mentioned.
7. Inform the respondent that the interview is progressing to the next phase where the impact of the categories of content specific regulation in the alcohol industry on creativity will be explored. Explain that the definition of creativity identified above should be used. Explore the following categories and the specific regulations as identified in the codes and probe respondents whether or not these regulations enable, constrain or have no impact on advertising creativity.



- Basic Principles
 - Underage Appeal
 - Irresponsible Consumption
 - Alcohol Content
 - Performance
 - Health Aspects
 - Violence and Anti-Social Behaviour
 - Social Success
 - Business success
 - Academic success
 - Sporting success
 - Sexual success or seduction
 - Aid to relaxation
8. Thank the respondent for his or her time. Explain any other outstanding questions and determine whether or not the respondent has any other input on the subject matter.

9.9 Appendix 9.9: Analysis