

CREATIVE LEADERS

Thirty Years of Big Ideas

Christy Ashley and Jason D. Oliver

ABSTRACT: How did the dramatic changes in the business environment over the past 30 years affect the development of advertisements? This paper responds to this question with evidence from 120 interviews with creative leaders collected between 1977 and 2007. Creative leaders across the 30-year period were consistent regarding the importance of unearthing big ideas. However, their interviews reflected how the implementation and evaluation of the ideas changed in response to globalization, technological advances, expanded media offerings, and shifting client and consumer attitudes. In addition, responses of current creative leaders were analyzed and trends for the future of advertising are discussed.

Creativity is the spark that helps those who create advertising bridge the communication gap between marketers and consumers. Past research has provided insights on this creative spark from various angles, including characteristics of creative people, the creative process, and elements of creative executions (e.g., Johar, Holbrook, and Stern 2001; Koslow, Sasser, and Riordan 2003; see El-Murad and West 2004 and Runco 2004 for reviews of creativity in advertising and creativity in general, respectively). The early authors in the *Journal of Advertising* tried to shed light on advertising creativity (e.g., Dillon 1975; Politz 1975; Reid and Rotfeld 1976; White 1972), and the role of creativity in advertising remains important enough that it motivated a special issue of the *Journal of Advertising*, in 2008.

Although the interest in advertising creativity has been relatively stable, advertising agencies, and the role of creativity in their development of advertisements, are not immune from the impacts of the constantly changing business environment. For example, the increasing power of computers has resulted in effective templates for generating creative advertising ideas (Goldenberg, Mazursky, and Solomon 1999) and computer programs that evaluate advertising creativity (Neff 2005). High turnover among chief marketing officers has led to an environment where marketers stress accountability, manage metrics quarter by quarter, and avoid risks to protect their jobs (Trufelman 2007). Because clients are an important force in the development and evaluation of advertising creative, this clearly impacts how advertising agencies communicate about value propositions as they “create” advertising campaigns (Koslow, Sasser, and Riordan 2006).

Understanding how advances in technology and other industry changes affected advertising creativity over time may provide insights to help guide agency and marketing managers as they prepare for future changes. Currently, little is known about how advertising creativity has been affected by external forces over time. Some writers propose that there has been a decline in advertising creativity, but research testing has not supported this assertion. Reid, King, and DeLorme's (1998) study provided an important step toward understanding how advertising creativity has been affected over time. They asked top-level agency creative officers to evaluate whether advertising was less creative at that period in time than it had been in the past. Their results indicated that the creative officers did not perceive a decline in creativity.

In addition to providing an update to their study, this paper uses a different approach to answer questions about what has changed in the development of creative advertising. Reid, King, and DeLorme (1998) contributed by analyzing creative officers' responses to specific questions, including whether creativity in modern advertising had deteriorated and whether different process factors related to creativity had changed. All the respondents compared modern advertising to their own scope of past experience, so Reid, Whitehill King, and DeLorme (1998) provided a snapshot of top-level agency personnel at that point in time. In contrast, this paper reports on the analysis of data from a cross-section of creative leaders who participated in interviews for the *Wall Street Journal's* Creative Leaders in Advertising Series at different points in time over the past 30 years.

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Christy Ashley (Ph.D., University of Rhode Island) is an assistant professor of marketing, East Carolina University.

Jason D. Oliver (Ph.D., University of Rhode Island) is an assistant professor of marketing, East Carolina University.

The effort could be viewed as a limited cultural history of the advertising process as reflected by creative leaders between 1977 and 2007. Cultural histories have been used in the past to trace consistent ideas across time, including common motivations to shop spanning multiple centuries (e.g., Hine 2002). They have also allowed us to understand how ideas changed across time. For example, Fox (1984) traces how cultural, economic, and political forces changed the advertising business from the 1800s through the late 1970s. In contrast, the current paper reconstructs what creative leaders spanning three decades thought about the creative process and links them to other creative leaders. Thus, the report on this analysis is designed to increase our understanding of the advertising process.

One hundred twenty interviews were analyzed using a modified grounded theory approach (Strauss and Corbin 1998). The resulting themes that pertain to the following research questions are reported in this paper:

RQ1: Has the importance of developing creative advertisements around big ideas declined in the past 30 years?

RQ2: What forces changed agency approaches to developing creative advertising over the past 30 years?

RQ3: What forces will impact agency approaches to developing creative advertising in the future?

The paper is organized as follows: First, a conceptual background on advertising creativity is provided. Next, the method of analysis is described. Then, the results of the analysis are explained. Finally, the results are summarized in the conclusion.

CONCEPTUAL BACKGROUND

According to White (1972), creative people let scientific insights incubate to determine how to convert what the advertiser wants to say into what the customer wants to hear, break the boredom barrier, and to come up with something simple, realistic, and surprising. Creativity was described as the x factor that escapes scientific probe that makes the conversion possible. Zinkhan (1993) echoed the challenge, noting that it is hard to measure creativity and it is difficult to understand the process by which creative advertising is created.

Creativity has been probed by many marketing scientists, both from inside and outside of advertising agencies. Some research has focused on the creative development process (e.g., Goldenberg, Mazursky, and Solomon 1999; Johar, Holbrook, and Stern 2001). The findings suggest that discipline and rules are important in the creative process, in addition to a balance between freedom to explore ideas and constraints that ensure the ideas are relevant to the problem. The freedom to explore these ideas has been studied in the context of relationships between agency personnel and their clients. For example, Koslow

and his colleagues (2006) found that fewer resources (time and monetary), formulaic creative briefs, and copy-testing ads, which should increase ad accountability, may actually hamper the creative process that is used to develop big, breakthrough ideas. Other research on creativity constraints suggested that part of the challenge associated with developing novel, yet appropriate ads was that people involved in developing and approving ad campaigns had different opinions about what was appropriate advertising (Koslow, Sasser, and Riordan 2003). Another perspective on creative advertising looks at creativity from the receiver's perspective (e.g., Ang and Low 2000; Ang, Lee, and Leong 2007; Haberland and Dacin 1992; Till and Baack 2005; White and Smith 2001).

Additional research examined how advertising creativity has changed over time. In addition to the research manuscript by Reid, King, and DeLorme (1998), which examined whether creativity declined since the 1960s, Light (1990) wrote a conceptual piece that looked at new external forces that were influencing advertising strategy. He noted key factors that were changing the business of advertising, including older and wiser consumers who were more conservative, more skeptical, more informed, and placed a greater value on convenience as a force that was changing advertising. Light (1990) also speculated about the impacts of global markets, the changing role of retailers, and the growing interest in customized marketing.

The practitioner press also provided extensive commentary on how advertising has changed since Reid, Whitehill King, and DeLorme's study (1998). Recent articles have featured headlines including "Creative Strategy's Sad Demise" (Torlée 2006, p. 29) and "What's the Big Idea? Too Few in Ad Industry Know Anymore" (Rothenberg 2004, p. 30). Torlée's (2006) remarks indicated that shortened timelines and an increased focus on short-term ROI (return on investment) have eliminated the time commitment needed to develop sound, actionable strategies. Rothenberg noted that as marketers seek alternative ways to connect with consumers in the fragmented media marketplace, they have allowed their focus to shift from developing a "clever, emotionally rich, culturally relevant story" (2004, p. 30) to a focus on finding new formats, resulting in "advertising suffused in nonideas" (p. 30). The conclusion of the practitioner press seems to be that marketers avoid taking the risks that would earn them a greater impact because of the increasingly numbers-driven business environment that seeks to link advertising expenditures directly to revenues. This leads to the first research question: *Has the importance of developing creative advertisements around big ideas declined in the past 30 years?*

Like all businesses, the advertising industry is affected by external environmental forces. The role of creativity in advertising may be particularly sensitive to the changing marketplace because big ideas that bridge the gap between marketers' messages and consumer needs depend on insights

about the marketplace and the consumer. If the consumer's world and the marketer's world changes, the way the agency builds the bridge between the two parties needs to be adjusted accordingly. So although it is unlikely that the changes that have occurred in the advertising industry since the 1960s caused "The Idea" to die (Rothenberg 2004), it is important to understand what has changed and what has remained constant over time. This leads to the second research question: *What forces changed agency approaches to developing creative advertising over the past 30 years?*

Second, it is important to look forward, to try to understand how the development of creative advertising may continue to evolve in the future. Therefore, this study attempts to identify forces that have changed the culture, advertising leadership, and business environment in which advertising agencies "create" big ideas, answering the third research question: *What forces will impact agency approaches to developing creative advertising in the future?*

METHOD

The creative leader interviews printed in the *Wall Street Journal* Advertorial series from 1977 to 2007 reflected on the state of the industry in the creative leaders' own words and from their own perspectives, so a qualitative approach seemed appropriate. We report the results of a modified grounded theory analysis of the 120 interviews (Strauss and Corbin 1998). Grounded theory provided an analytic structure for the interpretation of themes in the interviews, but considered the fact that we were not conducting unstructured interviews, which may have prompted a narrative analysis approach. Manifest content analysis could also have been used, but may have sacrificed contextual meaning in exchange for a quantitative measure of reliability.

Our approach differs from a traditional grounded theory analysis because we used existing data from each time period. The advantage of using the interviews is that we have a cross section of creative leaders' perspectives across time. The disadvantage is, unlike many grounded theory approaches, we are not able to continue data collection until new themes no longer emerged. Grounded theory typically uses an iterative process that goes back and forth between coding and interviews. The exchange for the iterative process was made in favor of using the snapshots of creative leaders in different time periods, who were quoted in the advertorials. Although the sample of 120 interviews is not exhaustive, the resulting data and insights are considerable.

The advertorials were collected from three sources. The advertorials that were published between 1977 and 2001 were listed on the Advertising Education Foundation's Web site (Advertising Education Foundation 2002). The four creative leaders from 2007 were posted between May 21 and July

19, 2007, on a Web site the *Wall Street Journal* created for a contest asking people to nominate new creative leaders (*Wall Street Journal* 2007). The finalists' photos were also posted on the Web site, but their interviews were not made available. E-mails were sent to 35 of the 36 Creative Leader finalists. We received 21 responses (60%) that included the finalists' interviews. The creative leaders that were included are listed in the Appendix.

Transcripts based on the ads were created independent of the creative leaders' names. From the transcripts, the two authors looked for evidence of differences or changes in thinking about advertising and advertising creativity. We were especially interested in differences over time and instances where there was a consensus that things had changed. We also looked for links between the interviewee statements about the process of managing the creation of advertisements. We developed categories independently based on the links. The categories were developed by grouping concepts into categories. Then we discussed the categories that were most related to our research questions. We found a great deal of overlap among our categories, and resolved differences by discussion. Once the categories were developed, we went through the interviews again, independently, filled in examples, and developed detailed descriptions of the categories.

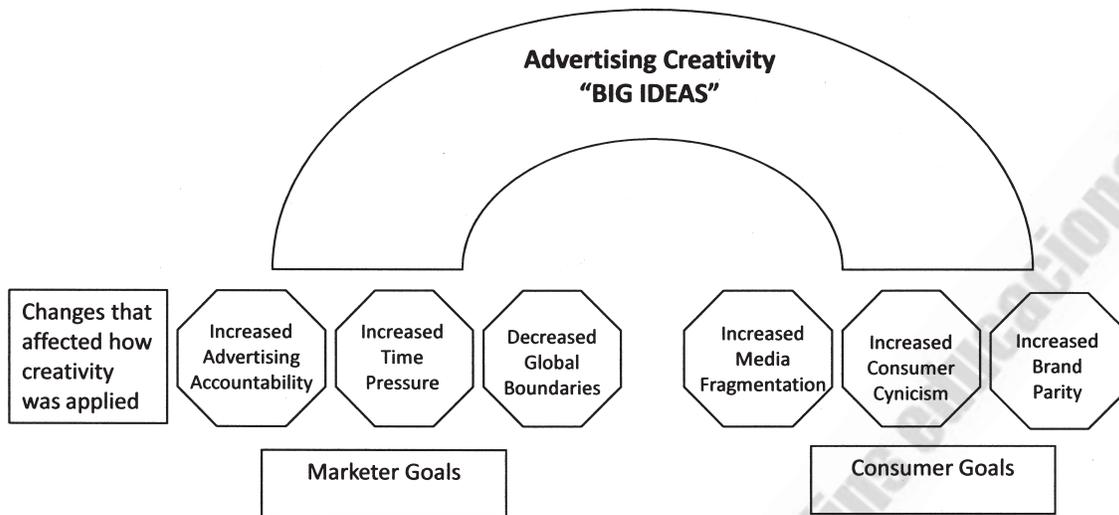
We looked for connections between categories and related concepts, identifying the features of phenomena and themes, using the process described by Strauss and Corbin (1998). At this stage, which was part of the axial coding process described by Strauss and Corbin (1998), we were especially interested in statements that did not fit or went against other statements. We compared our categorization of the statements and resolved any differences through discussion again. Then we went back through the interviews to make sure we had all of the examples from the interviews and looked for differences across time periods. We used the examples to further define the categories, to make sure the categories did not overlap, and to find links between the categories. The categories related to changes in the development of creative advertisements were then linked to existing theory. Figure 1 emerged from this process, and is intended to provide a visual guide to the discussion that follows. Table 1 includes selected quotes that represent the content that resulted in the themes.

RESULTS

The Consistent Importance of "Big Ideas" over Time

The first research question asks whether the importance of developing creative advertisements around big ideas declined in the past 30 years. Creativity is most frequently defined as a tool to solve problems, frame the question, or communicate the answer clearly and effectively. Zinkhan (1993) noted that

FIGURE 1
Barriers to Big Ideas That Bridge Marketer and Consumer Goals



creativity is important at all stages of the decision-making process when advertisers and their agencies are thinking of new ways to present a brand's sales propositions. Although creativity was described by the creative leaders as a misunderstood phenomenon (Jim Nelson, *Creative Leader* 1977) and even a "pompous, pretentious word" (Reva Korda, *Creative Leader* 1977), most creative leaders agree that creativity is a key ingredient to developing people-moving ideas. The Creative Leaders across the 30-year time period were consistent with James Webb Young, who described the importance of big ideas in advertising in his book *A Technique for Producing Ideas* in the 1940s (Young 2003). In the foreword of the recent reprint, Keith Reinhard notes that answering the question of how to get ideas may be even more important today than it was 60 years ago, when the book was written, because of increased demand for more and better ideas (Young 2003). Similarly, even as the industry changed, the featured creative leaders noted the importance of big ideas.

For example, Harry M. Jacobs, Jr. (*Creative Leader* 1989), said: "In all the talk about mergers, mega-agencies, start-ups, and the rest, most seem to forget one hard, cold, immutable fact. For advertising agencies, nothing has changed. It is our job to come up with something more than cost figures, unique selling propositions, the whole egg or a-la-carte pricing. It's our job to produce and execute effective ideas; to beat down our clients' doors with invention, innovation, excitement, great ideas." Helayne Spivak (*Creative Leader* 1992) had a similar reaction to changes in viewing habits that resulted from cable alternatives. She said: "Advertising has become MTV lazy. You know, sound bites, spectacular effects, great music—but no real idea. We forget the key to advertising effectiveness isn't technique, it's intelligence. There must be an

idea. Tools change, but objectives don't. You must intrigue, interest, hold, persuade. The elements of great advertising are the same today as they were thirty years ago—and they'll be the same thirty years from now. The medium may change. The environment may change. But people will always respond to strong ideas."

Big ideas have been credited with saving businesses, starting enterprises, sparking revolutions, and turning industry, or the world, upside down (George Lois, *Creative Leader* 1994). El-Murad and West (2004) summarized research on creativity in advertising by discussing the importance of the environment, management practice, myth, and measurement for developing these central ideas. Thus, big ideas, including ideas about the creative, media ideas, and promotion ideas, remain at the heart of business (Ralph Rydholm, *Creative Leader* 1994). How creativity has been used, however, as a tool versus as an end in itself (Jonathan Harries, *Creative Leader* Finalist 2007), has evolved over time with changes in the market.

One key function of big ideas is to bridge the gap between marketer goals and consumer goals (White 1972). However, market changes over time have inserted barriers to agencies' abilities to build the bridges that connect clients with customers (see Figure 1). The next two sections discuss the forces that changed agency approaches to developing creative advertising in two categories: changes in client interactions and changes in audience interactions.

Changes in Client Interactions: "Clients Get the Advertising They Deserve"

The question of whether clients get the advertising they need or the advertising they deserve was raised by Koslow and

TABLE I
Key Issues Across 30 Years of Creative Leaders

Theme	Selected quotes	
<i>Importance of big ideas across time</i>	“For advertising agencies, nothing has changed. It is our job to come up with something more than cost figures, unique selling propositions, the whole egg or a-la-carte pricing. It’s our job to produce and execute effective ideas; to beat down our clients’ doors with invention, innovation, excitement, great ideas.” Harry M. Jacobs, Jr. (1989)	“It is both the most exciting time to be in advertising and the most terrifying. On one hand, only creativity will make it thrive. On the other, there’s more fear in corporate America than ever before and that’s stifling. How can we give our clients great creative if fear prevents them from buying it?” Richard Coad (2007)
<i>Increased accountability</i>	“Advertising is an act of faith. You think everything out, you write and rewrite, you research and re-research. But at some point, you have to swallow hard and run the stuff. And that requires faith. The companies that are good at it have a confidence that allows them to keep the faith, even in troubled times.” Jeff Goodby (1992)	“Used to be, you could throw a TV commercial on primetime and a client wouldn’t care what the return on investment would be. The internet has changed all that. Everything is now much more compartmentalized and targeted.” Tracy Wong (2007)
<i>Increased time pressure</i>	“We respect the creative process and give it the time, space and support it needs so it can do its magic for our clients.” Tom Monahan (1990)	“When it’s dot-com time, they want ads, they want campaigns, and they can’t wait.” Ron Lawner (2000)
<i>Decreased global boundaries</i>	“Not too long ago, ideas didn’t travel fast or well. Now time is being compressed. You can go from Tokyo to London in 12 hours—and send a message anywhere in 20 seconds. So now we can intersect; at a time and place where minds can meet; where ideas can be exchanged.” Soji George Tanaka (1990)	“Individuals can create content and share it with the world. . . . Brands have also become much more personal, inviting you to become a part of their digital space. . . . Time and place cease to exist.” Lars Bastholm (2007)
<i>Increased media fragmentation</i>	“In simpler times, advertising people had two concerns; what to say and how to say it. Now . . . [t]he average American can receive 22 television channels, choose from 11,000 publications, add VCRs, direct mail, news retrieval by computers—the options are staggering. Today’s toughest question is how to find our customers at the most strategic time—that’s why media is the new creative frontier.” Keith Reinhard (1989)	“User-generated content in the new media landscape, social networks and metaverses will continue to challenge traditional advertising, creative, public relations and media. Although I still believe in the power of a simple idea or voice for a brand.” Chris Robb (2007)
<i>Increased audience cynicism</i>	“People are not skeptical toward all advertising—the media environment influences the way people look at your ads.” Bill Marsteller (1977)	“Consumers are in control of the messages they receive, so marketing and media plans now require greater complexity with more components and multiple touchpoints.” David Verklin (2007)
	“The bad news is that advertising (clutter) has created an indifferent consumer. . . . The good news? You can break through the wall if you understand your customers—their needs, their aspirations, their language, their symbols.” George J. Hill III (1989)	“Most of today’s so-called new consumers are old consumers who have lived through interesting times, and survived and learned from the experience. The rest of the mix is a group of consumers—call them Generation X or Baby Busters or whatever—who are too young to remember JFK or even Nixon. If there’s one thing both groups share, it’s an ingrained cynicism toward business in general, and advertising in particular.” Jack Avrett (1995)
<i>Increased brand parity</i>	“Increasingly, great advertising is the most significant difference between competing brands. . . . In a world of parity products, advertising has the power to be the significant difference, the tie-breaker, the brand-builder and therefore the market-winner.” Allen Rosenshine (1987)	“Most every market and media landscape is oversaturated. Consumer touchpoints have increased exponentially because of technology. Parity is widespread. It’s hard for clients to stand out. Creative thinking, in both marketing and market development, is the one doorway out.” Tracy Wong (2007)

his colleagues in 2003 (Koslow, Sasser, and Riordan 2003). However, this direct quote was actually from a Creative Leader interview with Allen Rosenshine in 1987. A common thread across 30 years of interviews was the reluctance of clients to take many risks, which led to a stable, negative effect on the creative process. During the time we reviewed, the best clients were described by the creative leaders as risk takers who were not afraid to risk failure in pursuit of a breakthrough idea. Client fear was consistently described as a “creativity killer.”

In contrast, technological advances were a significant driving force that changed client–agency relationships before and after the Internet revolution. Relationships and the development of creative work were affected in three distinct ways: increased emphasis on advertising accountability, increased time pressure, and decreased global boundaries.

Increased Advertising Accountability

Clients have come to rely more heavily on research and metrics to guide their decision making about which ideas to buy. The increase in testing received mixed reviews in the creative leader interviews reported during the 1980s. There was clearly a place for testing and research. Gabe Massimi (Creative Leader 1982) suggested that the testing keeps creative people on track, while George Lois III (Creative Leader 1989) noted that research let the agency know how far they could climb out on a limb. On the other hand, Shepard Kurnit (Creative Leader 1985) responded to the analytical approach critically, claiming that hiring MBAs might be the biggest agency mistake of the 20 years leading up to 1985. He claimed the MBAs did not understand how to evaluate an idea, and “You can’t measure the power of an idea with any computer.” William Maynard’s interview (Creative Leader 1982) helped summarize the struggle between research and creativity in the 1980s, saying: “Major clients can’t survive without research. There’s a need to probe, measure, sort, count, to get the facts and turn them into strategy. But you can’t print the research. You have to leave room for the magic to happen. Then bring back research to find out if the magic works.”

George Lois (Creative Leader 1994) spoke of the change over the previous three decades, saying: “[Advertising today . . .] may be tougher because a lot of clients, especially the young ones, have been trained to think advertising is a science. If advertising is a science, I’m a girl. The business is about talent and ideas and the art of selling.”

During the 1990s, the discussion of the appropriate balance between risk taking and research continued. Account planners were increasingly added to American advertising agencies to help introduce insights about consumers into the creative advertising development process. Account planners sharpened the agency’s focus on the consumer’s perspective, but there were questions about how the research was used. The Internet

made it possible to study advertising campaigns among a wider audience in greater detail. For example, Unilever studied ads frame by frame to try to track the flow of attention and flow of emotion to boost consumer scores, but may have overlooked the absence or presence of a great idea in the process (Crain 2005). Unfortunately, the research was often used to veto creative work, especially when the outcomes were difficult to measure (e.g., emotional connections) (Hackley 2003).

Thus, advertising accountability was a hot topic among today’s creative leaders. Tracy Wong (Creative Leader Finalist 2007) suggested that the Internet made all media vehicles more compartmentalized and targeted, which increased the emphasis on accountability. Al Moffatt (Creative Leader Finalist 2007) felt that this accountability stripped creativity and marketing intelligence from client firms, “creating the perfect storm for a non-differentiated, homogenized world.” Similarly, Tony Bucci (Creative Leader Finalist 2007) felt the focus on accountability is a big mistake, saying: “I think that if companies don’t stop managing in three month increments, we are headed for calamity. Those leaders who have the vision to create long range strategies and the guts to see them to fruition will flourish. The quarter-by-quarter managers will drive our economy into the ground.”

The increased focus on ROI has encouraged all involved parties to focus on more targeted media (Davis 2005). It is not clear whether the increased efficiency will lower the benefits associated with advertising waste, which has been found to improve perceptions of brand quality and credibility (Ambler and Hollier 2004). In addition, “Numbers don’t tell you to do something dramatic, something category changing” (Delaney 2006, p. 34). This raises questions about how the increased emphasis on ROI will affect the development and implementation of big ideas.

As expectations of ROI increased, the amount of time clients were willing to wait for the creative process to take place decreased. Client expectations are high, but the time and budgetary constraints that agencies have to work within to keep their clients happy have become more limited over time.

Increased Time Pressure

Marketers are looking for ways to deliver the solution across a greater number of media, so they are asking agencies to do more creative executions with less time. The amount of time available to linger over possible solutions has decreased, perhaps as a result of short-term launch targets and immediate pressure to show return on investment (Torlée 2006).

Technology changed the way designs were developed and shared, which James J. Johnston (Creative Leader 1986) characterized as a “productive revolution.” It is not clear whether these time constraints have a positive or negative effect on creativity. Paul Silverman (Creative Leader 1992) said that

although using computers compressed time frames, the shorter time frames benefited the client by lowering costs and increasing the speed at which options could be explored. According to Rick Boyko (Creative Leader 1993), however, these options may have been inferior to the ones that could have been done over a longer period if paper was used. He felt that computer-literate art directors were “slaves to the rituals of computer design,” which could result in more focus on executional details than to the underlying idea.

In the late 1990s, the explosion of dot-coms demanded fast advertising turnarounds and changed hiring practices and timelines for agencies (Parpis 1999). In addition, over time, creative people steadily had less “disconnected” time, resulting in less time to let ideas incubate. This gives creative leaders a chance to let ideas incubate and to delete old knowledge and unlearn best practices, which were described as “the work of Satan and the anti-Christ of creativity” (Mark Beeching, Creative Leader Finalist 2007). Although new tools changed the business by offering more options and shorter timetables, they improved ideas or changed the importance of finding the right idea (Jack Avrett, Creative Leader 1995; Tracy Wong, Creative Leader Finalist 2007).

Moreau and Dahl (2005) found that sometimes constraints can result in more constructive, creative processes. In addition, Harry M. Jacobs (Creative Leader 1989) noted that constraints motivated him to be creative because he had to establish order before he felt free to explore. However, early research on the creative process suggests a gestation period where these ideas are allowed to marinate must be endured during the problem-solving process (White 1972). During the gestation process, information can be absorbed and connections can be made. This is critical because the problem-solving stage of the creative process is thought to be the most difficult stage (Dillon 1975).

In addition to changing measurement and accountability and shortening timelines, technology also helped make the world smaller over the last 30 years. Thus, global marketers turned to advertising agencies to create a global brand image that can be communicated internationally. Companies needed a positive global image as they increase their operations overseas. However, many creative leaders questioned whether a more global approach to branding was good or bad for advertising creativity.

Decreased Global Boundaries

As global boundaries fell, advertising agencies sought out universal ideas. Creative leaders had different opinions on whether developing ideas that understood and reflected the global marketplace provided a challenge. John Hegarty (Creative Leader 1991) felt a large idea could transcend borders. Marie-Catherine Dupuy (Creative Leader 1990) also felt the expanded global opportunities were good for creativity because

“great ideas are universal—and the greater the idea, the more universal it will be.”

Phil Dusenberry (Creative Leader 1989) questioned whether having a global campaign was effective, saying: “the concept is wonderful, but the pitfall is pablum” and “bland work simply doesn’t work—at any level. Advertising needs to have a bite, an edge, whether it’s aimed at the neighborhood or the world.” Global advertising also gained criticism as an enemy of creativity because it forced some clients to take a lowest common denominator approach. Goldsmith warned against using the push for global branding to “create perfectly integrated and translated mediocrity more efficiently and in more countries than anyone else” by saying, “Global branding, yes. Global blanding, no” (2001, p. 14).

Another by-product of the shrinking world was that many agencies merged and agency conglomerates were created to respond to clients’ needs for global reach. Large agencies were perceived to have a broader knowledge and more resources to enable global brands to deliver solutions across boundaries (e.g., Ted Bell, Creative Leader 1997).

Advances in telecommunications, including faxes and the Internet, made communication across mega-agencies more efficient and broadened the competition. Larger agencies also provided challenges to creative standards, however. First, larger agencies have a hard time finding and training enough great people and coordinating their efforts (Goldsmith 2001). Second, agency conglomerates put a lot of pressure on individual agencies to maintain certain profit margins, which decreased agency willingness to push back on clients who want a less risky approach (Rothenberg 2004). Third, agencies with a wider geographic reach increased competition for accounts and hurt the longevity of client–agency relationships. The potential for shorter relationships created an environment where some agencies wanted to be “safe” and were not willing to take the necessary risks to develop creative advertising.

Clients were not the only ones who provided barriers to the advertising agency’s creative process. Changes in consumer media habits and their increased cynicism toward advertising, along with lower interest in advertising and perceptions of brand parity, also changed the development and execution of creative advertising. It became more important to determine how to stand out in the crowd of competitors without isolating the brand from potential customers.

Changes in Audience Interactions: Overcoming Barriers to Break Through

To bridge the gap between the marketer’s needs and the consumer’s needs, the advertisement must reach the consumer. Over time, fragmentation of the media marketplace, increased cynicism toward advertising, and less interest in the messages, which was attributed to brand parity, made reaching

the consumer a greater challenge. The way the work was approached shifted in response to this challenge.

Increased Media Fragmentation

Many creative leaders over the past 30 years reported that it was difficult to reach consumers. For example, George J. Hill III (Creative Leader 1989) said that increasing clutter created a consumer that was forced to become indifferent to protect their sanity because they were bombarded with thousands of commercial messages each day.

Shutze (Creative Leader 1989) stated that clutter was returning the focus to ideas, since ideas fell to the wayside in the 1970s in favor of an emphasis on techniques. Stavros Cosmopoulos (Creative Leader 1991) agreed that ideas were important given the changing media environment, saying, "Good ideas shine through poor layouts but beautiful layouts can't help poor ideas . . . no matter how much pancake makeup you use, it can't disguise the lack of a real idea."

In the late 1980s and early 1990s, creative leaders increasingly debated about mass media's role in reaching consumers. Steve Hayden (Creative Leader 1991) argued in favor of the usage of mass media for advertising because "while new technologies make it possible to target blue-eyed beer drinkers with two or more tattoos, it still takes big ideas to build brands and it still takes important forums to get those ideas across. No matter what technology makes possible, there'll always be mass communications as long as people have shared dreams, shared concerns, shared needs." Other leaders, including Keith Reinhard (Creative Leader 1989), argued for the application of creative problem solving in media planning, saying: "The average American can receive 22 television channels, choose from 11,000 publications; add VCRs, direct mail, news retrieval by computers—the options are staggering. Today's toughest question is how to find our customers at the most strategic time—that's why media is the new creative frontier."

Since that time, media options increased, as did applications of creativity to media selection (El Murad and West 2004; Greenberg 2005; Hesse and Hesse 2003; Zammit 2006). However, the importance of media selection versus creative fueled ample debate over the past 15 years (e.g., Donatan 2000). Donatan's (2000) review of the debate indicated that changes to the media environment resulted in a greater emphasis on where the messages should be placed to reach the target audience. This resulted in questions about whether the creative process should start with the media instead of with the idea.

The creative leaders raised questions about the media, but seemed to be consistent that the emphasis should remain on the idea. Bill Lane (Creative Leader 1997) simply said, "contrary to popular wisdom, the medium is not the message." Tom Messner (Creative Leader 2000) alluded to the counterargument, commenting on the technological advances

in production. He linked improvements in product quality to fewer sophistries, claims that conform more to reality, and advertising language that was "closer to the language of the street rather than the language of the boardroom." Messner concluded that "the medium helped change the message," and it certainly changed the messenger.

The ability for the medium to change the message has also fueled a continued discussion about who is better suited to provide decision-making direction to clients: media or creative specialists (e.g., Crupi 2006; Marquis 2007). Recently, Laura Desmond (Creative Leader 2007) reported, "Clients are turning to media companies to orchestrate and design all of their activities." She felt that was due to the need for content that could allow consumers to see it via multiple formats. Increased media options were coupled with decreased interest in advertising and increased audience cynicism, resulting in changes regarding the execution of ideas.

Increased Audience Cynicism

Although all of the creative leaders agreed that consumers considered advertising an interruption, as time proceeded and the number of messages increased, the audience became even less interested in paying attention to and processing advertisements. Fox (1984) reported that consumers shifted from merely disliking advertising to being indifferent to it. Ironically, this shift occurred as FTC (Federal Trade Commission) regulations and a tighter focus on self-regulation resulted in less deceptive ads (Fox 1984). The challenge for advertisers was that the consumers became more skeptical and less interested in the ads.

Skeptical consumers are more likely to dislike advertising messages, and they often try to avoid them (Obermiller, Spangenberg, and MacLachlan 2005). When consumers are unable to avoid commercial messages, they use their persuasion knowledge to defend against the communications (Friestad and Wright 1994). Persuasion knowledge "includes beliefs about marketers' motives, strategies, and tactics; effectiveness and appropriateness of persuasion tactics; psychological mediators of tactic effectiveness; and ways of coping with persuasion attempts" (Campbell and Kirmani 2000, p. 69) and changes over time with "culturally supplied wisdom on persuasion" (Friestad and Wright 1994, p. 1).

Thus, even though new media properties provided additional outlets for marketers to reach consumers with their message, consumers were more resistant to processing the messages. Two trends that may have helped compensate for lower consumer interest in the advertising messages were the focus on visual presentation and an increased emphasis on connecting emotionally with the consumer through the execution.

The interviews started to reflect a greater emphasis on being visual in the early 1990s. Caroline Jones (Creative Leader

1990) advised creative leaders and marketers to be visual and not to waste words. Frank DeVito (Creative Leader 1991) said that the pace of society changed, which caused people to read and respond differently. In response, “Advertising has reflected these changes by becoming faster, shorter and more visual.” However, the response to the focus on visually stunning ads was that, over time, it was all the same, boring, and unproductive (Larry Postaer, Creative Leader 1994). As the number of visuals increased, they had less impact and made people less likely to read (Hesse and Hesse 2003).

Rotfeld (2002) reported that the emphasis on tactics resulted in ads that were less effective because the ads’ creators forgot that the ad had to inform and persuade the target audience. He argued that attention-getting devices would not get the consumer to be interested in what the advertiser had to say. This was consistent with Politz’s (1975) ideas, which stated that just because attention getting occurs first and is important does not make it the most important part of advertising development. At that time, Politz (1975) blamed attention-getting devices for advertising that resembled a “display of substandard intelligence.”

Heath, Brandt, and Nairn (2006) also argue that relationships may have less to do with what you say and more to do with how you say it, since their research indicates attention can lead to cognitive processing that hurts relationships. On the other hand, simple, direct messages at high levels of exposure may be preferred to creative executions in today’s environment, leading to the popularity of Google Adwords. Adwords, which could be compared to classified advertising, are direct and relevant, but are unlikely to generate an emotional response from the consumer. Important questions remain about whether to pursue emotional connections and how best to develop brand relationships. Brand relationships are important because many brands are using emotional connections between brands and consumers to overcome increased brand parity.

Increased Brand Parity

In the late 1980s, Allen Rosenshine (Creative Leader 1987) reported, “Increasingly, great advertising is the most significant difference between competing brands.” BBDO’s study of 4,200 consumers resulted in the conclusion that there was a “perception of parity between brands. In a world of parity products, advertising has the power to be the significant difference, the tie-breaker, the brand builder and therefore the market-winner.” More recently, Tracy Wong (Creative Leader Finalist 2007) reported, “Parity is widespread.” In the academic literature, Ehrenberg, Barnard, and Scriven (1997) noted that competitive brands did not differ in a big way because it was easy to copy innovations. Ehrenberg, Barnard, and Scriven (1997) suggested advertising was important in this competitive environment because even though the brands are

not too different, consumers select brands based on difference in brand salience. This salience could be created or reinforced using certain types of advertising.

Therefore, brand parity gave advertising greater responsibility in an oversaturated environment where advertisements were less likely to break through (Helayne Spivak, Creative Leader 1992). George J. Hill (Creative Leader 1989) claimed that marketers could break through consumer indifference by building an emotional connection with consumers via “powerful imagery and relevant simplicity.” Cheryl Berman (Creative Leader 2001) noted that the goal should not be to simply find buyers, but “instead to create believers—passionate, portable advocates for our clients’ brands.”

Brand advocacy was one of the key trends creative leaders in 2007 identified that will shape the future of advertising. Consumers have technology-enabled feedback mechanisms available 24/7. Davis (2005) reported that because today’s skeptical consumers are more informed and have more touch-points with the brand, the company has to enrich the consumer’s experience with the brand at each touch-point if they want to foster advocacy. Garfield’s interview with Lee Clow also referenced the way more sophisticated consumers decide how they feel about a brand and whether they advocate on the brand’s behalf “by evaluating messages from the product, the stores, the packaging, the internet, and conversations people are having” (2007, p. 4). This shift increased the number of designers on art director/copywriter teams so the product can help tell the story that provides the foundation for a long-term relationship with the consumer (Zammit 2005). This shift also indicated the increased control consumers have over their exposure to and interpretation of brand messages (Zammit 2006).

Next, we discuss the implications for the future of advertising, which are summarized in Table 2. This is in response to the third research question: What forces will impact agency approaches to developing creative advertising in the future?

DISCUSSION

Implications

Creative leaders anticipated that consumers will continue using tools resulting from technology advances to actively cocreate brand meaning and to participate in the development of brand messages and communications. Current leaders also predicted changes to the development and implementation of marketing communications strategies in response to the increased importance of social networking. They noted consumer desire to be engaged in an honest dialogue with brands that share consumer values. Thus, creative leaders recommended that marketers make their brands transparent and deliver consistent messages across the ever-increasing touch-points. They also

TABLE 2
Summary of Key Findings

Stable: Importance of big ideas

Changes	Changes to application of creativity	Recommendations for future
<i>Client interaction changes</i>		
Increased accountability	Less freedom to try new ideas	<ul style="list-style-type: none"> • Stop managing brands quarterly • Develop appropriate guidelines and measures (that reflect new environment)
Increased time pressure	Less time to allow ideas to marinate	<ul style="list-style-type: none"> • Give ideas a chance to marinate • Apply creativity in new arenas that foster consumer participation and advocacy (e.g., social networks and consumer-generated content)
Decreased global boundaries	<ul style="list-style-type: none"> • Create ideas that communicate internationally • Less relationship longevity may lead to less creativity • Less risks taken 	
<i>Audience communication needs changes</i>		
Increased media fragmentation	Creativity increasingly applied to media and media planning	<ul style="list-style-type: none"> • Develop transparent brands • Be consistent across communication and product touch-points • Develop brands that champion consumer values • Foster consumer-brand relationships
Increased audience cynicism	Some advocate direct/less creative/frequently repeated messages	
Increased brand parity	Increased reliance on creative ads to differentiate brands	

suggested that brands champion the values that are important to their target consumers.

New Rules

Technology created a culture of participation and immediacy that made existing rules and formulas less applicable (e.g., Mark Simon, Creative Leader Finalist 2007). In this context, Robin Landa noted that the way we think about consumers, and consumer research, will need to be rethought (Creative Leader Finalist 2007). Susan Battista (Creative Leader Finalist 2007) felt the future of understanding consumers, including the facades they create online, would also be enabled by technology. Al Moffatt (Creative Leader Finalist 2007) suggested agencies need to focus on real-time solutions to clients' business problems instead of simply focusing on making advertisements using old formulas.

The pace of change has made it difficult for creative leaders to discover new guidelines, theories, or financial yardsticks to help structure creative thinking. The industry still relies on existing metrics and fails to account for returns. Eric Hirshberg (Creative Leader Finalist 2007) said: "You've heard the saying, 'You can't fill the tire while the car is driving.' Well, we're trying to re-invent the wheel while the car is driving."

New Approaches

Creative leaders also questioned the most effective ways to build brands in light of powerful social networks. Marketers need to

understand how and why people form alliances, as well as how to encourage participation and social networks around brands (e.g., Susan Battista, Creative Leader Finalist 2007; Steve Red, Creative Leader Finalist 2007). Companies are looking for ways to channel the influence consumers are exerting online and seeking ways to collaborate and connect with consumers (Marc Schiller, Creative Leader Finalist 2007). Steve Red said: "We're finding the most successful ideas now invite and demand participation from the audience. People don't mind being advertised to if they've had a say. It creates that Holy Grail of dialogue between the supplier and the buyer."

William Rosen (Creative Leader Finalist 2007) said that consumer control of media and information meant that "only the most engaging and value-creating ideas have a chance of succeeding" because, "The consumer is now truly king. Long live the king." Besides dialogue, another outcome of consumer control is a need for transparency. In the words of David Lubars (Creative Leader 2007), "There can be no wizard behind the curtain anymore." Consumers are more capable of finding out when companies do not live up to their expectations, and they are able to spread the word to other consumers quickly (Atal and Wilson 2007).

Corporate brand structures are also changing in response to scandals and the way that information can be transferred using the Internet (LaForet and Saunders 2005). Thus, companies are trying to communicate the social identity of their brands by allowing consumers to experience it across touch-points (Hesse and Hesse 2003). Consumer participation has also shifted consumers to focus their attention, and perhaps their spending,

on companies that improve life (Jonathan Harries, Creative Leader Finalist 2007). According to Lee Clow, people are evaluating brands based on how they do business—“whether they are ethical or green or whatever the world wants them to be” (Garfield 2007, p. 4).

In this environment, Steve Red said he sees promise for brands that can become champions of what people think is important. “The future will be centered on finding an audience for your brand who genuinely believes that you stand for something they want to be a part of.” Similarly, Sandy Thompson (Creative Leader Finalist 2007) predicted brands that could simplify people’s lives and give them something to fall in love with would be most likely to earn consumer loyalty in the long term.

Summary

Has the importance of developing creative advertisements around big ideas declined in the past 30 years? The way advertising creativity is used to develop and execute ads has changed, but the importance of finding big ideas to bridge the gap between what marketers want to say and what consumers want to hear remains. In this era of participation, advertising content needs to be compelling (Iezzi 2006). Advances in technology that improve targeting, measurement, and production should not completely shift the focus from the pursuit of unexpected ideas that hit “like a dropped baby and make everyone as uncomfortable” (Iezzi 2006, p. 16).

What forces changed agency approaches to developing creative advertising over the past 30 years? The changing business climate increased accountability, shortened timelines, and forced agencies to spread their ideas further and to use ideas to differentiate parity products. These challenges, coupled with a more cynical audience that is harder to reach, increased the importance of advertising creativity.

What forces will impact agency approaches to developing creative advertising in the future? Changes have resulted in new rules and new approaches for engaging consumers. The changes are largely centered around consumer participation. Consumers participate in social networks where they shape the value of the brands, create advertisements, and want to be engaged in a dialogue with the company as brand users. They want the brands they use to reflect their values.

The results provide evidence that marketers could develop stronger brands and connections with consumers if they managed brands with a long-term strategic perspective, using appropriate measures that reflect the current environment. They also suggest time should be allowed so big ideas can marinate. In addition, big ideas should be executed in new

media formats, including social networks and consumer-generated content.

Limitations and Future Research

Using the existing interviews allowed us to analyze direct quotes from 120 creative leaders from a cross section of the past 30 years. The knowledge gained may have been enhanced if we conducted the interviews ourselves, however. The interviews were quotes from the creative leaders, but some information from the interviews may have been edited in some cases. In addition, because each creative leader was interviewed one time, we were not able to compare their individual ideas about the development of creativity at different time points. So while this paper extends the work of Reid, King, and DeLorme (1998), future research could include depth interviews with current creative leaders and follow-up interviews with creative leaders who commented on the state of creativity in an earlier time period.

The insights gained regarding forces that will affect the development of creative advertising in the future yield important research questions for future inquiry. Consumer research can provide critical support and insights to marketing decision makers and creative leaders as they navigate the new environment. In addition, consumer researchers should look for ways to review each others’ findings in a format where the findings can be shared immediately and made available to benefit practitioners who are operating in compressed time frames.

One example where consumer research may be applied is the way consumer participation in branded environments affects perceptual processing. Consumers are more involved, and brands are inviting their participation in brand experiences instead of interrupting their lives and forcing the experience on the consumer. This allows consumers to engage with brands on their own terms. Ellis (2007) described the shift from a “masculine” tradition of targeting, capturing, and penetrating to a “feminine” approach of attracting, listening, and involving. Given the prevalence of these efforts, understanding the effects is an important direction for future research.

CONCLUSION

The current paper reconstructs what creative leaders spanning three decades thought about the creative process during their time period, and links their perspectives with the perspectives of other creative leaders. The main conclusion is that despite changes over the past 30 years, big ideas remain at the heart of the development of marketing communications. As William Bernbach, chairman and CEO of Doyle Dane Bernbach, said when he introduced Young’s book from the 1940s: “Mr. Young writes about the creative spark, the ideas, which bring spirit and life to an advertisement. Nothing is more important

to the practice of our craft" (Young 2003, p. xiii). This sentiment was echoed more recently by Creative Leaders across the past 30 years, including Tracy Wong (Creative Leader Finalist 2007). Wong succinctly stated: "In this time of screaming technological advances, I find that what is considered old and near death is also what will never be replaced by technology. Mainly that is good old fashioned creativity. Creativity in all things—whether it's an advertising idea or a new product—cannot be produced through software. Someone must think of it. The future depends on creativity."

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APPENDIX

Creative Leader Interviews Included in the Analysis

Year	Name	Title	Company
1977	Carl Ally	Founder	Carl Ally Inc.
1977	Peter Geer	Creative Leader	Geer DuBois Inc.
1977	Reva Korda	Creative Head	Ogilvy & Mather
1977	Bill Marsteller	Founder	Burston-Marsteller
1977	Ed McCabe	Founder	Scali, McCabe, Sloves Inc.
1977	Jim Nelson	President	Hoefler, Dietrich + Brown
1977	Jerry Siano	Creative Leader	Ayers
1978	John Caples	Vice President	Batten, Barton, Durstine
1978	Bob Gage	Art Director	Doyle Dane Bernbach
1978	Al Hampel	Creative Leader	Benton & Bowles
1978	John O'Toole	President	Foote, Cone & Belding
1978	Phyllis Robinson	Copy Chief	Doyle Dane Bernbach
1979	Lois Korey	Executive Vice President and Creative Director	Needham Harper & Steers Advertising
1979	Burt Manning	Vice Chairman	J. Walter Thompson
1979	Robert Stone	Cofounder and Chairman	Stone & Adler
1980	Jerry Della Femina	Founder	Della Femina, Travisano & Partners
1980	David McCall	Chairman	McCaffrey and McCall, Inc.
1981	Gene Federico	Cofounder	Lord, Geller, Federico, Einstein
1981	Mike Sloan	Founder	Mike Sloan Inc.
1982	Ron Anderson	Executive Vice President and Executive Creative Director/Midwest	Bozell & Jacobs
1982	Gabe Massimi	Founder	Boase Massimi Pollit
1982	William Maynard	Executive Vice President and Managing Director of Creative Services	Ted Bates
1982	Hal Newsom	President and Creative Director	Cole & Weber
1983	Bill Backer	Cofounder and President	Backer & Spielvogel
1983	Amil Gargano	President and Chief Executive	Ally & Gargano
1983	Helmut Krone	Executive Vice President and Creative Director	Doyle Dane Bernbach
1984	Stan Richards	Founder	The Richards Group
1985	Jay Chiat	Cofounder and Leader	Chiat/Day
1985	Shepard Kurnit	Chairman	Epstein, Raboy Advertising
1986	James J. Johnston	Chairman and Cofounder	Jim Johnston Advertising and the Johnston & Johnston Group
1986	Hal Riney	Founder and Creative Leader	Hal Riney & Partners
1987	Paul Keye	Cofounder and Creative Leader	keye/donna/Pearlstein
1987	Tom McElligott	Founder and Creative Leader	Fallon McElligott
1987	Allen Rosenshine	Chairman and Chief Executive Officer	BBDO Worldwide Inc.
1988	Sean Fitzpatrick	Vice Chairman and Chief Creative Officer	McCann-Erickson, North America
1988	Charles C. "Chick" McKinney	Founder and Creative Leader	McKinney & Silver
1988	Mary Moore	President and Creative Director	HBM/Creamer
1989	Ralph Ammirati	Founder, Cochairman, and Creative Director	Ammirati & Puris
1989	Allan Beaver	Creative Director	Levine, Huntley, Schmidt & Beaver
1989	Phil Dusenberry	Chairman and Chief Executive Officer	BBDO New York
1989	George J. Hill III	Chairman and Creative Leader	Hill, Holliday, Connors, Cosmopolos
1989	Harry M. Jacobs, Jr.	Chairman and Creative Leader	The Martin Agency
1989	Keith Reinhard	Chairman, Chief Executive Officer, and Creative Leader	DDB Needham (Doyle Dane Bernbach and Needham, Harper & Steers merged)
1989	Virgil Shutze	Cofounder and Creative Leader	HutchesonShutze
1990	David Abbott	Chairman and Creative Director	Abbott Mead Vickers/SMS Ltd.
1990	Ian Batey	Founder and Leader	Batey Ads Ltd.
1990	Tony Brignull	Executive Creative Director and Joint Deputy Chairman	D'Arcy Masius Benton & Bowles (DMB&B)

Year	Name	Title	Company
1990	Mike Chu	Chairman and Executive Creative Director	The Ball Partnership
1990	Marie-Catherine Dupuy	Cofounder and Creative Director	BDDP
1990	Caroline Jones	Founder, Chairman, and Creative Leader	Caroline Jones
1990	Tom Monahan	Founder	Monahan Lubars & Partners
1990	Kevin O'Neill	Creative Director	Lord Einstein O'Neill & Partners
1990	Soji George Tanaka	Deputy Director, Corporate Identity Operations	Dentsu
1991	Stavros (Steve) Cosmopoulos	Chairman of the Board	Cosmopulos, Crowley & Daly
1991	Frank DeVito	Chief Creative Officer, President	America's Zone; Lintas: New York
1991	Rick Fizdale	President and Chief Creative Officer	Leo Burnett Company, Inc.
1991	Steve Hayden	Chairman and Chief Creative Officer	BBDO West
1991	John Hegarty	Founding Partner	Bartle Bogle Hegarty
1992	Ron Berger	Partner and Creative Director	Messner Vetere Berger Carey Schmetterer
1992	Jeff Goodby	Cofounder, Copywriter, and Co-Creative Director	Goodby, Berlin & Silverstein
1992	Bill Hamilton	Executive Vice President/Creative Head	Ogilvy & Mather, New York
1992	Steve Kopcha	Deputy Managing and Chief Creative Officer	D'Arcy Masius Benton & Bowles/ Bloomfield Hills, Michigan
1992	Paul Silverman	Chief Creative Officer and Creative Director	Mullen Advertising
1992	Helayne Spivak	Executive Creative Director	Young & Rubicam
1993	Norman Berry	Executive Vice President and Creative Director	Ogilvy & Mather
1993	Rick Boyko	Chief Creative Officer	Ogilvy & Mather North America
1993	Tom Corder	Cochairman and Creative Director	Team One Advertising (Saatchi + Saatchi unit)
1993	Tim Delaney	Founder and Creative Head	Leagas-Delaney
1993	Susan Gillette	President	DDB Needham
1993	Diane Rothschild	President	Grace & Rothschild
1993	Steve Trygg	Creative Leader	Anderson & Lembke
1993	Bill Westbrook	President and Creative Leader	Fallon McElligott
1994	Pat Cunningham	Vice Chairman and Chief Creative Officer	Ayers
1994	George Lois	Founder	Lois/USA
1994	Bill Ludwig	Executive Vice President, Creative Director	Lintas Campbell-Ewald
1994	Parry Merkley	President and Creative Leader	Merkley Newman Harty
1994	Larry Postaeer	Cofounder and Creative Leader	Rubin Postaer
1994	Ralph Rydholm	Chief Executive Officer, Chairman, and Chief Creative Officer	Tatham EURO RSCG
1995	Jack Avrett	Leader	Avrett, Free & Ginsberg
1995	John Ferrell	Leader	FERRELLCALVILLO
1995	Dick Lord	Chairman and Chief Executive Officer	Lord, Dentsu & Partners
1995	Ted Sann	Creative Leader	BBDO
1995	Jay Schulberg	Chief Creative Officer	Bozell Worldwide
1997	Ted Bell	Vice Chairman and Worldwide Creative Director	Young & Rubicam
1997	Lee Clow	Chairman and Chief Creative Officer	TBWA Chiat/Day
1997	Tony DeGregorio	President and Chief Creative Executive	Publicis/Bloom
1997	Donny Deutsch	President	Deutsch Inc.
1997	Mike Hughes	President and Chief Creative Officer	The Martin Agency
1997	Bill Lane	Creative Director and Partner	McCaffery Ratner Gottlieb & Lane
1998	Lee Garfinkel	Chairman and Chief Creative Officer	Lowe & Partners/SMS
1999	Nina DiSesa	Chairman and Chief Creative Officer	McCann New York
2000	Ron Lawner	Managing Partner and Chief Creative Officer	Arnold Communications
2000	Tom Messner	Founder	Messner Vetere Berger McNamee Schmetterer Euro/RSCG
2001	Cheryl Berman	Chairman and Chief Creative Officer	Leo Burnett USA
2007	Alex Bogusky	Executive Creative Director, Partner	Crispin Porter + Bogusky
2007	Lars Bastholm	Executive Creative Director	AKQA New York
2007	Laura Desmond	Chief Executive Officer	Starcom MediaVest Group, The Americas
2007	David Lubars	Chief Executive Officer and Chief Creative Officer	BBDO

(continues)

APPENDIX (continued)

2007 Creative Leader Finalists Included in the Analysis

Name	Title	Company
Susan Battista	President	Topic 101
Mark Beeching	Executive Vice President and Chief Creative Officer	Digitas
Tony Bucci	Chairman and Chief Executive Officer	MARC
Richard Coad	Executive Creative Director	MDB Communications
Fred Davis III	Chairman	Strategic Perception Inc.
Todd Grant	Executive Creative Director	Cole & Weber United
Jonathan Harries	Global Creative Director	Draft FCB
Eric Hirshberg	President, Chief Creative Officer	Deutsch Los Angeles
Robin Landa	Distinguished Professor of Advertising	Kean University
Josh Linkner	Chief Executive Officer and Founder	ePrize
Al Moffatt	President and Chief Executive Officer	Worldwide Partners, Inc.
Josh Rabinowitz	SVP/Director of Music	Grey Worldwide
Steve Red	President and Chief Creative Officer	Red Tettemer
Chris Robb	Chief Creative Officer	PUSH
William Rosen	Chief Creative Officer	Arc Worldwide
David Sable	Vice Chairman, Chief Operating Officer	Wunderman
Marc Schiller	Chief Executive Officer and Founder	Electric Artists
Mark Simon	Executive Vice President and Executive Creative Director	Campbell-Ewald
Sandy Thompson	Global Planning Director	Saatchi & Saatchi
David Verklin	Chief Executive Officer	Carat Americas
Tracy Wong	Chairman and Creative Director	WONGDOODY

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