The Dissertation Committee for Benjamin Neil Wyeth Certifies that this is the approved version of the following dissertation:

Chasing the White Rabbit:

Seeking Clarity and Understanding in Advertising Creativity

Committee:

Michael Mackert, Supervisor

Gary Wilcox

John Murphy

Brad Love

Erin Donovan

Chasing the White Rabbit:

Seeking Clarity and Understanding in Advertising Creativity

by

Benjamin Neil Wyeth, B.S., M.A

Dissertation

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Doctor of Philosophy

The University of Texas at Austin

May 2015

Dedication

This dissertation is dedicated to my wife

and her patience in bearing the lion's share.

To her many lonely battles against laundry and lunches,

kids and cleaning, homework and housework,

all while I was sequestered deep in the belly of the library.

In academic endeavors, order of authorship is often determined

by the expended efforts of those involved.

Jessica, though it's my name that appears on the cover of this dissertation,

your efforts and encouragement are so deeply entwined in the DNA of this document

that it would be folly to consider you as anything but its first author.

This degree is as much yours as it is mine, and probably more so.

Thank you. We made it!

Acknowledgements

They say it takes a village to raise a child. Well, I'm not sure if that is true, but I can say with unwavering certainty that it takes a committee to make a Ph.D. out of a student like me.

I wish to begin by thanking Dr. Mackert, my dissertation chair. I haven't been very successful at fitting into the mold of a traditional doctoral student and I'm sure that acting as my mentor and advisor was somewhat akin to trying to herd a cat. Thank you for being patient with me. You never failed to offer good advice and clear guidance, though I may have failed to follow through on it a time or two…or ten. Thank you for being flexible enough to follow me into new academic waters and for proving to be as adept at navigating through them as you are in all of your other pursuits. Thank you for giving me plenty of time and space to do things in my slow and secluded way, and for being persistent enough to make sure I delivered, more or less on time. I could not have hoped for a better guide through this experience.

To Dr. Wilcox, thank you for keeping me grounded. You may not know it, but on more than one occasion your relaxed and encouraging outlook—so openly and honestly dispensed—eased me off the ledge of anxiety and fear and back into safer territory. Thank you for this, and thank you for always asking about my family. It served as a periodic reminder of the main reason (or five main reasons) why I pursued this degree.

To Dr. Murphy, thank you for joining my team! You may have come into this game a little later than the rest, but you have influenced its outcome in profound ways, especially the next steps in my future. Your ninja-like networking skills opened the doors and greased the way for me to join The Richards Group, and for that, I'm in your debt.

To Dr. Love, thank you for representing everything that is good and right about higher education. For showing me, by example and otherwise, that teaching can be rewarding and important. For never failing to offer guidance and advice so laser-like in its accuracy, timeliness and relevancy that it borders on precognition. Thank you for periodically removing my school/work blinders and reminding me that I am a person with interests and preferences that matter more than any perceived expectations of me, and for asking questions the poked and prodded me into making sure what I was doing was not merely comfortable, but also right.

To Dr. Donovan, thank you for agreeing to serve on my program committee before you really even knew who I was, and for sticking around once you did. Your patience and insight have been invaluable.

To Dr. Cunningham, for taking a chance on me as the Internship Coordinator. I can trace many of the good things that have happened to me in this degree, to my time spent working in the main office.

To the department staff for putting up with me these four long years and for proving to be, time and time again, helpful, patient people.

To my wife and family, thank you for being patient. For being willing to give up your husband and father on more occasions than I care to count, for keeping me grounded, for providing a safe and happy space free from work and academic responsibilities and for patiently teaching and re-teaching me who I am and what I value most in life.

To my parents for bringing me into the world, for teaching me about my place and potential within it, and for believing in my ability to leave my mark upon it.

And finally, I thank God; for being the true author of creativity and for allowing me to test His promise that all things, even dissertations, are possible with His help.

Chasing the White Rabbit:

Seeking Clarity and Understanding in Advertising Creativity

Benjamin Neil Wyeth, Ph.D.

The University of Texas at Austin, 2015

Supervisor: Mike Mackert

Creativity plays a central role in advertising. From the execution of advertising material to the strategy that drives it and the media used to disseminate it, creativity permeates every phase of the advertising process. However, the literature regarding advertising creativity is messy and somewhat fractured. As such, Phase 1 of this dissertation will be a scoping review, designed to bring the clarity and insight afforded by a "high altitude" exploration the topic.

Additionally, advertising—in both construction and delivery—has evolved significantly over the last decade as new technologies and new methods for reaching consumers have become available, but relatively few researchers are examining the way advertising creativity is being taught. As such Phase 2 is a qualitative exploration of creative advertising education in 9 top-ranked advertising schools and portfolio programs. Semi-structured interviews were conducted with creative faculty in these programs and were analyzed using thematic analysis.

Findings and major themes are discussed, as well as limitations of the dissertation and suggestions for future research.

Table of Contents

List of Tables

List of Figures

CHAPTER 1

Introduction

"... year after year we hope that we can get closer to comprehending a subject which has no simple answer. On the other hand, if creativity had any simple answers, who of us would be interested in it?" (Dillon, 1975)

Introduction

Creativity plays a significant role in the practice of advertising. Indeed, Zinkhan (1993) argues, "advertising, as we know it, could not exist with out creativity" (p. 1). From developing a creative strategy, to producing the creative executions, to identifying the most creative media channels to disseminate the finished products, creativity permeates almost every step in the development and distribution of advertising (Reid & Rotfeld, 1976; Zinkhan, 1993).

However, its crucial role in the practice of advertising has not resulted in a proliferation of creativity research (Griffin, 2008). This is likely due, at least in part, to the slippery nature of creativity (Dahlén, Rosengren, & Törn, 2008). Creativity, as a concept, has proven to be difficult to define and quantify. To that end, Precourt (2013) observed, "for decades, we've tried to fit the ever-rounding pegs that are creativity into the neatly squared boxes we use to house all kinds of research. There has yet to be a perfect match, but that's why we keep trying" (Precourt, 2013).

Given the many forms that creativity may take throughout the advertising process, it is hardly surprising that there appears to be a general lack of consensus in the literature regarding its definition, the elements that affect and govern it, or how it can be measured (Dahlén et al., 2008; El-Murad & West, 2003; Koslow, Sasser, & Riordan, 2003; Sasser & Koslow, 2008).

To further complicate matters, creativity, like many other mental processes, is not an observable phenomenon. While it is true that observations can be made while someone is engaged in a "creative" task, this does not necessarily mean the individual is also "being"

creative. The actual moment of creative insight can come at any time and in a variety of circumstances including the late-night cram, a leisurely walk, the shower, during a group meeting, etc. There is unfortunately no way, at least at the present time, to be able to differentiate, in real time, with any form of psychometric method, the difference between creative thinking and other forms of thinking (Griffin & Morrison, 2010).

The waters are further muddied by debates regarding who can be creative. While some argue that creativity is an in-born trait—that individuals possess certain traits that make them more prone to creative habits and lifestyles (Martindale, 1999)—others, say that creativity can be taught, that the ability to be creative is "the rule, rather than the exception" (Ward, Smith, & Fink, 1999). Unfortunately, little research has been conducted concerning how an individual learns to be creative or how creativity is taught in a formal educational setting.

Advertising, in both construction and means of delivery, has evolved significantly over the last several decades as new technologies and new methods for reaching consumers have become available (Ducoffe & Ducoffe, 1990). It seems important, given this rapidly shifting environment, that regular efforts should be made to evaluate current advertising education and to explore how that education is teaching or preparing students to be creative. Like the creativity literature, however, little has been published on the topic in the leading advertising journals, including the Journal of Advertising Education.

In short, there is work to be done in the studying of both the advertising creativity and creativity education domains. This dissertation, then, is an effort to contribute to the clarity and understanding so clearly needed. This dissertation is comprised of two phases:

The first phase of this dissertation is a scoping review (Arksey & O'Malley, 2005) of advertising creativity and is designed to provide a high-altitude look at what is being said,

researched, and taught about advertising creativity. This macro-level view has informed the second phase of the dissertation, which focuses on the way advertising creativity is taught.

The second phase is a qualitative exploration of semi-structured interviews with advertising educators and explores the ways in which creativity is being taught across a variety of educational settings including university programs and portfolio schools.

To begin, a discussion of the relevant history and literature regarding the evolution creativity research, the definition advertising creativity, and the nuances of advertising education are explored. The follow chapters (3 and 4, respectively) outline the methods, report findings and provide a discussion for each of the two phases. The final chapter provides a general summary, discusses limitations, outlines potential opportunities, and offers a brief conclusion.

CHAPTER 2

Literature Review

Advertising Creativity

CREATIVITY IN THE PAST

Anciently, acts of creativity were thought to be partnerships, of a sort, between man and the supernatural (usually in the form of God or gods). For example, the Greeks wrote of nine muses, daughters of Zeus, each with a creative specialty that she would impart to those patrons who sought her particular favor. Indeed, the word inspiration literally means to breath in, to take something from without, and bring it within (Tatarkiewicz, 1980).

Over time, however, the attribution of creative insight shifted from the external and supernatural, to the internal and individual. This transition is most clearly illustrated the etymology of the word genius. In the early writings of the 15th and 16th centuries, a genius was defined as a tutelary spirit attendant on a person. However, as society progressed through the enlightenment period in the late 16th and early 17th centuries, we begin to see the definition of the word changing to the point that in the early 20th century the definition had shifted from an "attendant spirit," to "a person's exceptional natural ability." In those early writings, a creative person was said to have a genius. Now, we say a person is a genius (Gilbert, 2009).

CREATIVITY TODAY

As noted above, this mystical attribution of creativity evolved slowly over the centuries to become more internal and humanistic, but it wasn't until the early 20th century that a scientific study of creativity really began to appear in earnest (Reeves, 2014). This is due, in large part, to the work of J.P Guilford, whose efforts to understand and promote the study of creativity are credited as giving the topic the traction it needed to gain acceptance as a legitimate stream of inquiry (Runco, 2004). In 1950, Guilford delivered an address to the American Psychological

Association, calling for a more vigorous study of creativity. The field has responded accordingly, though somewhat slowly, with a steady increase in academic research regarding creativity and in interest for the spreading across a wide variety of domains (J. P. Guilford, 1950; Runco, 2004). In fact, this fragmentation of creativity research across multiple domains is partially responsible for the variegated patchwork that is the current state of the field, with researchers pushing their individual researches agendas with seemingly little regard or knowledge of advances being made by other researchers (Hennessey & Amabile, 2010; Reeves, 2014).

DEFINING CREATIVITY

When discussing creativity, it becomes immediately necessary to clearly establish which of the many available definitions of creativity are being utilized.

Smith and Yang (2004), provide a summary of several of the conceptualizations that definitions of creativity can take, including unusualness, originality, novelty, elaboration and synthesis, divergence, and imaginativeness (Smith & Yang, 2004).

Of these conceptualizations though, much of the literature relies on defining creativity along two parameters: novelty or originality—the ability to come up with unique ideas—and utility—the ability to come up with useful ideas (Theresa M. Amabile, 1993; Hennessey & Amabile, 2010; Koslow et al., 2003; Ockuly & Richards, 2013; Sasser & Koslow, 2008).

PSYCHOLOGICAL ASPECTS OF CREATIVITY

Much of the research regarding creativity has focused on the process of being creative. This research usually centers around six dominant models or theories of the creative process: step-based models, componential models, the Structure of Intellect model (J. P. Guilford, 1967),

7

the Theory of Multiple Intelligences (Gardner, 1982), Flow Theory (Csikszentmihalyi, 1996), and Implicit Theories of Creativity.

STEP-BASED MODELS

As has been mentioned, the body of research regarding the advertising creative process has moved slowly for a majority of the last 80 years. In 1926, Wallas proposed one of the first codified descriptions of the creative process in his book, The Art of Thought. He outlined a basic, four-step process of creative ideation: Preparation, Incubation, Illumination, and Verification (Wallas, 1926). In response to criticisms regarding the process's straight-forward appearance, he was careful to clarify that the process should not be interpreted in a strictly linear sense, but that it is recursive in nature (Lubart, 2001).

Though seminal, at least in the advertising literature, Wallas' model is not without its critics. Guilford (1950) called on researchers to move beyond Wallas' four-stage model on the grounds that it was too superficial and "tells us almost nothing about the mental processes that actually occur" in the creative process (J. P. Guilford, 1950). However, in the time since Guilford's clarion call for a richer understanding of the creative process, it would appear that a majority of the advertising creative process research deviates only moderately from Wallace's four-step model, usually through insertion of additional steps or through the extensions of those steps (Theresa M. Amabile, 1996; Goleman, Kaufman, & Ray, 1992; Lubart, 2001; Osborn, 1957; Stein, 1974).

That said, some of the more recent literature avoids discussing the specific steps of the creative process by stepping back and focusing instead on outside variables that can affect it. For example, De Deru, Baas and Nijstad (2008) propose a dual path to creativity wherein creative fluency (the ability to create many ideas or insights) or originality (the ability to develop novel

ideas) and propose that both are affected, for better or for worse, by the mood of the participant (De Dreu, Baas, & Nijstad, 2008). Johar, Holbrook and Stern (2001) observed creative pairs employed at an advertising agency to see how the use of myth influenced the teams' creative processes and outcomes(Johar, Holbrook, & Stern, 2001). Chi-yue and Kwan (2010) discuss how an individual's culture has a direct influence on their creative ideation process(Chi-yue & Kwan, 2010). Even in these cases, however, where connections to a step-based process are rarely explicitly made, they contain language and allusions (such as brainstorming, generating ideas, evaluation, etc.) that are highly referential to step-oriented creative process models.

COMPONENTIAL MODELS

While some researchers have stepped back to examine the creative process from a distance, others have focused on the individual engaged in the process. Though not specific to advertising, Amabile (1983) has proposed a Componential Model of Creativity that is easily applied within the advertising context (Theresa M. Amabile, 1983). In her componential model, an individual's task motivation (intrinsic or extrinsic motivation or commitment to the task at hand), domain-relevant skills (the skills needed to accomplish a particular task), and creativity-related skills (the ability to come up with and explore new ideas) work in tandem to influence an individual's ability to be creative or produce creative ideas (Theresa M. Amabile, 1983). However, Lubbart (2001) notes that even Amabile's Componential Model of Creativity should be considered in connection with step-based models as each of the three main components of the model can affect how successfully an individual engages in the various steps of the traditional, step-based creative process (Lubart, 2001).

Like Amabile, Griffin (2008) also focuses at the individual, componential level. However, like Wallas, Griffin also acknowledges a steps-based creative process in his research.

9

Consequently, this dual approach to understanding the creative process resulted in a set of hybrid models that are both componential and quasi step-based in nature: the Performance Model of Advertising Student's Creative Process and the Mastery Model of Advertising Student's Creative Process (Griffin, 2008). In both models, three key processes are identified: Interpretation, or the way students approach the problem at hand; Mindscribing, where students write their thoughts and ideas; and Heuristics, or the individual student's strategy for producing ideas. In both models, these three components are moderated by the student's Orientation (advertising-focused, or idea-focused) (Griffin, 2008).

STRUCTURE OF INTELLECT MODEL

This model, introduced by Guilford (1967), maps out an individual's ability to generate new ideas, a key tenet of creative ideation. He does this by parsing out the structure of one's intellect along three dimensions: contents, operations, and products.

Contents refer to the things a person knows. This dimension includes all of the information, facts and data that our brain stores. The Operations dimension refers to how we use that information. Specifically, this dimension deals with a person's ability to apply the 'contents' of their knowledge across situations and contexts. Lastly, the Product dimension refers to the new knowledge or new ideas that are generated as result of combining dimensions one and two (Griffin & Morrison, 2010; J. P. Guilford, 1967).

THEORY OF MULTIPLE INTELLIGENCES

The idea that there can be different creative domains, as highlighted in Amabile's Componential Model (Theresa M. Amabile, 1983), was a concept introduced and championed by Howard Gardner beginning in 1982. Howard argued that the notion of a "general intelligence"

put forth by early scholars was misleading and that individuals can be intelligent across one or more dimensions (Gardner, 1982, 1983). He initially identified seven domains: musical, mathematical, verbal-symbolic, bodily kinesthetic, spatial, interpersonal, and intrapersonal, though he included the caveat that this list likely did not cover all possible intelligences (Gardner, 1983). To that end, he later added three additional intelligences: naturalistic intelligence, moral intelligence and existential intelligence (Gardner, 1993; Solomon, Powell, & Gardner, 1999).

Advertising Education

Despite a somewhat tenuous beginning, undergraduate education in advertising has become a well-established reality with degree programs, majors and a variety of courses being offered at universities, colleges, community colleges and portfolio schools across the U.S. and, increasingly, around the world. Many of these programs also offer graduate level courses or degrees—usually under the nom de plume of Mass Communication (Gifford & Maggard, 1975). As a natural result of this rise in advertising-related enrollment, there has also been a rise in the number of faculty teaching advertising on a full-time basis, with many more (often in the form of lecturers or adjunct faculty) teaching advertising courses as part of other teaching responsibilities (Mandell, 1975).

While many of these programs and courses have research and scholarly elements embedded within the course work, the bulk of the teaching efforts—especially at the undergraduate level—tend to focus on hand-on, experiential and applied learning (Arum & Roksa, 2011). This focus on applied learning has deep roots in advertising education (Gifford & Maggard, 1975). In a 1984 study, Unger found that of the advertising professors surveyed, more

than 95% offered at least one experiential activity to their students, the most popular being campaign development for actual clients (Unger, 1984). In a 1987 follow-up study, Ramocki found that these hands-on, client-sponsored research projects had a profound positive effect on student learning (Ramocki, 1987).

To that end, West and Simmons (2011) found that as a result of developing a project for a client, students were not only more prepared to do the specific, campaign-oriented work in the industry, but they also learned other aspects of the job much faster, tended to have more confidence and were more familiar with the professional jargon used by their professional counterparts (J. J. West & Simmons, 2011).

This focus on "real-world" learning experiences in advertising education is also heavily reinforced by industry-based advertising recruiters who often stress the need for practical experience (Ducoffe & Ducoffe, 1990; Gaudino, 1988).

However, despite this synchronicity in message regarding hands-on education, the gap between advertising education and the advertising industry remains wide. Gifford & Maggard (1975) pointed out that the relationship between advertising executives and advertising educators tends to oscillate between warm and lukewarm (Gifford & Maggard, 1975).

This disconnect has continued since their time, in part, due to lingering doubts among advertising employers (usually recruiters from large advertising agencies) that students with a general advertising degree may not be adequately prepared to meet the specific job challenges of advertising in the 21st century (Arum & Roksa, 2011). While a college degree is typically required for an entry level position in an advertising agency, some recruiters prefer that candidates have a broad liberal arts education with a well-rounded exposure to courses in

anthropology, literature, history, psychology or related disciplines, rather than being exclusively focused on advertising (Scott & Frontczak, 1996; Spiller, Marold, Markovitz, & Sandler, 2011).

This disconnect is also due to the general trend of dissatisfaction across disciplines expressed by recruiters of all kinds toward recent graduates' abilities in several key areas: oral and written communication; conceptual, creative and strategic thinking/problem solving; professionalism/work ethic; and teamwork/collaboration (Battle, Morimoto, & Reber, 2007; Scott & Frontczak, 1996; Spiller et al., 2011).

In summary, the literature consistently highlights employer demand for (and concerns about) communication abilities, technical skills, productivity, coursework, extracurricular activities and work ethic of recent graduates, but does little to examine whether existing advertising degree programs and course work are actually training students to meet those demands.

ADVERTISING EDUCATION IN UNIVERSITY PROGRAMS

As highlighted in the previous section, advertising educators in university settings face demands to provide adequate training to prepare students to enter the advertising profession, but also face institutional requirements to provide a well-rounded, liberal arts education (Griffin, 2002). Unfortunately, many agency recruiters and executives accuse these degree programs of being inadequate and falling short (Kendrick & Slayden, 1996). To that end, Donnelly (1994) acknowledges, "as long as educational institutions have attempted to offer courses in advertising, practitioners in the field have harbored considerable suspicion regarding the real value of such effort" (Donnelly, 1994).

Despite this perennial debate over the merit of such programs, many universities continue to offer them. Ross and Richards (2014), reported more than 120 such programs in the US (Ross

& Richards, 2014), and enrollment in these programs continues to be high (Donnelly, 1994; Griffin, 2002).

ADVERTISING EDUCATION IN PORTFOLIO SCHOOLS

In response to this perceived stagnation of the university advertising education, trade-oriented schools—often referred to as portfolio schools—have experienced a rise in stature (Griffin, 2002). These portfolio schools do not offer formal degrees, but usually offer diploma or certificate programs that are highly focused on developing and polishing profession-caliber student portfolios and have a strong emphasis on job placement (Simko, 1992). These schools also differ from more traditional programs in that they frequently hire long-respected or awarded creative professionals to teach their courses (Simko, 1992).

This near-exclusive focus on portfolios and the close tie-in to the industry by hiring well-known creative professionals has resulted in a strong bias among agency recruiters and leaders toward portfolio schools. Broyles and Kendrick (1998) report that creative directors consider the caliber of work coming from these portfolio schools to be much higher than the work being produced in university programs (Broyles & Kendrick, 1998).

SPECIALIZATION OF ADVERTISING EDUCATION

In both environments, however, there has been a recent shift toward specialization. These specializations often come in the form of specialties or emphasis areas within the degree program or portfolio sequence, and often include topics such as creative, media planning, account planning, digital strategy or interactive advertising (Griffin, 2002).

CHAPTER 3

Phase 1 – A Scoping Review of Advertising Creativity

Introduction

There is a great deal of variety in the study and definition of advertising creativity (Sasser & Koslow, 2008). In the face of this diversity, it becomes helpful to seek out a broad, "birds-eye view" of the current state of the topic. As such, the first phase of this dissertation is a scoping review of advertising creativity.

As indicated by Arksey and O'Malley (2008), the purpose of a scoping review is to provide a basic mapping of the relevant constructs and concepts for a selected topic by exploring the main sources of information within that topic. Additionally, the accessible and summarized nature of the findings of a scoping review lends itself to being useful for the scholar and practitioner alike (Arksey & O'Malley, 2005).

Typically, a scoping review focuses on relevant sources within the existing body of academic research for the topic (Levac, Colquhoun, & O'Brien, 2010). While the present study has certainly followed that pattern, additional resources—such as academic textbooks and trade press—were also included, in order to provide a scoping review that was reflective of both the theory *and* the practice of advertising.

Method

This review consists of the five stages outlined by Arksey and O'Malley (2005): identifying the research question; finding relevant sources; source selection; charting the data; and collating, summarizing and reporting the results (Arksey & O'Malley, 2005). A brief discussion of each of the stages as they were applied to this study follows.

STAGE 1- IDENTIFYING THE RESEARCH QUESTION

In a scoping review, as with most forms of exploratory research, it is necessary to begin with a research question that is both *broad* enough to ensure that all (or at least a large majority) of the relevant literature and sources can be found and taken up into the study, but also *specific* enough to filter out those sources that may be irrelevant or only tangentially related to the topic and which, if included, may muddy the results (Levac et al., 2010).

To that end, the following research question was used as the starting point for this scoping study:

R1: How is advertising creativity currently being defined and discussed by scholars, practitioners, and educators?

STAGE 2- FINDING RELEVANT SOURCES

The point of a scoping review is to be as comprehensive as possible in identifying those sources that will be most effective in answering the research question. That said, practical decisions must also be made at the outset of the review regarding the balance between breadth, comprehensiveness and feasibility (Levac et al., 2010).

Additionally, because scoping reviews are exploratory, this finding stage is often iterative, requiring multiple refinements to the research question and finding methods in order to find the most relevant material (Arksey & O'Malley, 2005; Davis, Drey, & Gould, 2009; Levac et al., 2010).

Though a process of refinement was necessary for the current study, because of the highly specific nature of the topic being considered (advertising creativity), fewer initial results were returned than in a typical scoping review, and a higher frequency of those results were considered to be relevant to the topic.

Source Selection. This study used a multi-faceted approach to source selection by including trade press and education-oriented materials along with the review of traditional academic research. The selection criteria used for each of those content areas are discussed below.

Academic Research: By virtue of the fact that this study is concerned with *advertising* creativity (and not non-contextualized or general creativity), a majority of the scholarly sources included were advertising-centric academic, peer-reviewed journals. However, in acknowledgement of the fact that advertising journals are not the exclusive outlet for advertising related research, additional journals, including marketing, mass communication, and creativity journals, were included to ensure a thorough search (see table below for a complete list of the journals included.)

The journals included were selected, in part, based on their ranking by SCImago (ISI), an organization that calculates, assigns, and then ranks academic journals according to an impact factor (SCImago, 2013). The top advertising journals and the top marketing journal were selected from this list. The other four journals—Journal of Advertising Education, Mass Communication & Society, Creativity Research Journal, and Visual Arts Research, were selected either because of the journal's prominence in its topic area, or because it represented the main outlet for scholarly research in that domain.

The searches for each of the journals were conducted using one or more of five online databases—Business Source Complete and Academic Search Complete (both divisions of EBSCO Host), Taylor & Francis Online, JSTOR's Complete Current Scholarship Collection and Arts & Sciences VIII (see table below).

18

With the exception of Visual Arts Research, each of the journals selected were housed in a single database. For Visual Arts Research, it was necessary to use two variations of the JSTOR databases to access the full range of available material. Each of these databases were made available through the library at the University of Texas at Austin.

The following table lists the journals that were selected, the databases that were used to access them, and the available date ranges that were searched. It should be acknowledged that of the 9 academic journals included in this scoping review, only three were available from their first issue to the present: the Journal of Advertising, the Journal of Advertising Research, and the Journal of Marketing.

Table 1: Selected Journals

	Journal Title	Database	Available Years of Publication
1.	Journal of Advertising*	Business Source Complete	1972 - Present
2.	Journal of Advertising Research*	Business Source Complete	1965 - Present
3.	International Journal of Advertising	Business Source Complete	2000 - Present
4.	Journal of Advertising Education	Business Source Complete	2011 - Present
5.	Conference Proceedings of the AAA	Business Source Complete	2005 - Present
6.	Journal of Marketing *	Business Source Complete	1936 - Present
7.	Creativity Research Journal	Academic Search Complete	1995 - Present
8.	Mass Communication & Society	Taylor & Francis Online	1998 - Present
9.	Visual Arts Research	JSTOR Arts & Sciences VIII JSTOR Complete Current Scholarship	1982 – 2008 2008- Present

indicates journals searchable from their first published issue to the present

In each database, the terms 'Advertising' plus 'Creativity' were used as the search terms. In order to find the full range of relevant articles, separate queries using these search terms were conducted in the title, key words, subject terms, and abstract fields. Because of the advertising-centric focus of many of these journals, a vast majority of the articles included the word 'advertising,' and many contained at least a passing reference to 'creativity.' As such, searches

using the "all text" field were not used. By limiting it to the search fields named above, only those articles most germane to the study were returned. The following table indicates the number of articles intially gathered from each journal, as well as the number of articles that were either included for use or deemed to be unrelated to the review and thus not included. The next section outlines the inclusion process in greater detail.

Because the date ranges available for searching varied by journal, the number of used articles is also presented as a percent of the total number of available articles, in an attempt (albeit a rough one) to provide a normalized picture of the frequency of advertising cretivity-themed articles within each publication. As indicated, none of the selected results from the respective journals was greater than 2% of the total available articles, with at least half falling below the 1% mark.

Table 2: Article Usage by Journal

	Journal	Returned	Used	Not Used	Jrn. Total	% Jrn. Tot.
1.	Journal of Advertising	74	27	47	1686	1.6%
2.	Journal of Advertising Research	86	13	73	2904	.45%
3.	International Journal of Advertising	33	13	20	721	1.8%
4.	Journal of Advertising Education	5	1	4	69	1.45%
5.	Journal of Marketing	25	3	22	9783	.03%
6.	Creativity Research Journal	5	3	2	801	.37%
7.	Mass Communication & Society	1	1	0	588	.17%
8.	Visual Arts Research	1	0	1	1143	0%
9.	~~AAA Conference Proceedings*~~	~~66~~	~~4~~	~~62~~	~~921~~	~~0%~~
	Totals	**230**	**61**	**169**	**17695**	**.34 %**

*It should be noted at this point that there were four extended abstract from the AAA Conference Procedings that were originally selected for inclusion in the study. However, it was found that each of these four extended abstracts had been published as full articles in various journals at some point after the associated conference, and were already included in the sample from their respective journals. As such, the decision was made to exclude the conference abstracts in favor of the full, peer-reviewd and published articles. Consequently, no articles from

this source were included in the study and their numbers were not included in the calculation of the data in the previous table.

Trade Press: Advertising is a fast-moving industry with rapidly occurring technological shifts and nuanced creative trends. In contrast, scholarly research, by nature, is deliberate and thorough and tends to move at a slower pace. This discrepancy in pacing between practitioner and scholarly advertising publications means that there is a potential disconnect or time lag between the two. In order to address this potential gap and provide a clearer picture of the topic of advertising creativity, two trade publications were also included in this study, Advertising Age and AdWeek, and were chosen based on circulation.

Because both of these outlets exist in two formats—print (published weekly) and web (published continuously)—there was a drastically higher pool of articles for each: 41,520 for Advertising Age, and 69,554 for AdWeek. Similarly, nearly every article in that pool contained the word advertising and at least a passing reference to creativity.

The sorting process was further complicated by the fact that Advertising Age publishes, under its umbrella, a sub-publication titled Creativity. Consequently, a search for the terms "advertising creativity" not only returned results related to the topic, but also every article published in this Creativity sub-publication. As such, a two-step searching process was required for these trade publications, wherein the "advanced search" features on each publication's website were used to filter out irrelevant articles, and then those filtered articles were combed through to create a refined pool from which the final selections were made.

Despite the high number of articles within each of these two publications (41,520 and 69,554, respectively), only a small few were selected for inclusion in this study. This is, in part, a reflection of the differing aims between the trade press and the academic press. Academic

research, by design, is critical in nature, seeking meaning and understanding of a particular topic. The aim of the trade press, in contrast, is to provide news, information and commentary on a particular topic. Thus, even though tens of thousands of articles in both trade publications contained the words "advertising creativity," a vast majority of those uses were of a generic or superficial nature. Very few of those were using the terms in a critical way. The following table reports the circulation, the initial number of returned articles, the refined number of articles, the articles selected from that pool, and the percent of used articles in relation to the number of initial results returned. Like the academic journals discussed above, the percent of articles used in relation to the number of initial results failed to rise above 2%.

Table 3: Selected Trade Press

	Publication Title	Circulation	Returned	Refined	Used	% Returned
1.	Advertising Age	65,133	367	74	5	1.36%
2.	AdWeek	45, 084	190	44	3	1.58%
		Totals	**557**	**118**	**8**	**1.44%**

Education-oriented Materials: A well-rounded review of advertising creativity could not be complete without an examination of the materials used to educate those entering the field. Initially, this review explored educational material in the form of two sources: course syllabi and textbooks.

The advertising programs and portfolio schools that the syllabi were gathered from is the same set of schools used in phase two of this dissertation. A more detailed description of how this list was generated will be had in later sections. For now, it is sufficient to say that the list of included schools was based on two sources: a 2010 article in the Journal of Advertising that ranked advertising schools (Richards, 2010), and ranking of schools based on the number of

awards received by their students in the national Young Ones advertising competition. Creative faculty members from each school were asked to provide a copy of the syllabus for their creative courses.

The syllabi were examined for any references to advertising creativity and also to find which textbooks were being adopted for these creative courses. Upon examination, it became clear that aside from the textbook information, the syllabi themselves provided very little information regarding advertising creativity and, consequently, were not adopted as artifacts in the scoping review.

It should also be noted that a majority of the courses did not require a set textbook, but rather indicated that a selection of articles and book chapters would be assigned throughout the semester. The reasoning behind this decision is, in essence, based on the professors' dissatisfaction with the current available advertising textbooks, arguing that most were too bland, too broad, or too generic to be of much use in a creative advertising course. As such, it was interesting to note that of the three required texts listed, two were not textbooks at all, but trade books. The following table lists the textbook and trade books included in this review.

Table 4: Selected Texbooks

	Publication Title	Author(s)	Type
1.	Creative Strategy in Advertising	Drewniany & Jewler	Textbook
2.	Hey Whipple, Squeeze This	Luke Sullivan	Trade Press
3.	Steal Like an Artist	Austin Kleon	Trade Press

STAGE 3- SOURCE SELECTION

The finding and selecting process in a scoping review is iterative. Where the second stage—finding sources—required revisions that allowed for the most relevant articles to be

included in the initial gathering, stage three—source selection—required the sorting through of the found materials to eliminate those which were not expressly relevant to the current study.

This selection was done by performing a search within each document, using the terms "advertising" and "creativity." It should be clarified that each of the documents examined during this stage already contained these terms, so this search was performed not to find out whether the terms were present, but to carefully read each occurrence of them and make an evaluation as to whether or not to were instructive or relevant to the aims of the scoping review. In a majority of the occurrences, the terms were used in a manner that did not lend insight to the phenomenon. As an example, a 2010 article by Borghini, et al. had multiple occurrences of each of the search terms, but as is illustrated in the following excerpt, the terms were used in a general, non-explanatory way and were thus deemed as not relevant to the study: "The creativity of these forms of material culture easily becomes popular and appreciated by dwellers in public spaces (Borghini, Visconti, Anderson, & Sherry Jr, 2010)."

As in the case of Arksey & O'Malley, the inclusion criteria for source selection were developed post hoc, based on the increased insight that accompanied the increase in familiarity with the sources (Arksey & O'Malley, 2005).

STAGE 4- CHARTING THE DATA

During this stage of the scoping review, the included sources were reviewed in a manner that allowed for the pertinent data to be extracted and compiled. In this case, pertinent data were defined as information that directly related to advertising creativity and which either defined, illustrated or discussed the topic in a meaningful way. This data extraction process was done using the "charting" technique described by Ritchie & Spencer (1994), wherein the researcher

synthesized and interpreted the data by sorting it according to central themes and issues (Ritchie & Spencer, 1994).

To add structure to this process, the researcher followed the example of many others in turning to Pawson's (2002) suggestion that a scoping review chart the following data from each source: author(s), year of publication, and study location or institution; intervention type; study populations; aims of the study; methodology; outcome measures; and important results (Arksey & O'Malley, 2005; Daigneault, 2014; Davis et al., 2009; Landa, Szabo, Le Brun, Owen, & Fletcher, 2010; Levac et al., 2010; Pawson, 2002; Rumrill, Fitzgerald, & Merchant, 2010).

However, because the categories set forth by Pawson (2008) were developed for use in health intervention research, not all were relevant to the current study. As such, a modified version of Pawson's list was used that initially included the following categories: author(s); author's institution; year of publication; journal or source; and source type. Additional categories were added during the charting process as they were encountered in the sources. The final list of categories, in addition to those listed above, included the following, as they relate to advertising creativity: Definitions of; Scope/Impact of; Origins of; Measurement of; and a Miscellaneous category for those items that did not relate to any of the previously listed categories, but were not strong enough to form their own category.

To compile this data, a Google Form—containing an entry field for each of the categories mentioned above—was constructed and used as the main interface for collecting this data from each source. To collect the data, the researcher would open the Google Form in one computer window and one of the articles selected for inclusion in an adjacent window and would go back and forth between the two, reading the articles and copying and pasting or manually typing the relevant information in to the Google Form. All of the information entered into the form was

automatically compiled into a Google Spreadsheet and was analyzed as described in the next section.

As laid out by Arksey and O'Malley, a scoping study is not intended to gauge the *quality* of evidence presented in the sources included in the review, but rather to provide a roadmap to what currently exists "out there" on the topic (Arksey & O'Malley, 2005).

As such, this study provides a "high altitude" view of the current Advertising Creativity landscape. It should be reiterated, however, that this view is limited to the sources described previously and, despite efforts to be as broad and inclusive as possible in the selection and inclusion of those sources, this study is limited to and by that selection.

Findings

To begin, some basic descriptive analyses about the sources will be given, followed by an in-depth look at the categories examined including the definition, scope, origins, measurement and teaching of advertising creativity.

DESCRIPTIVE ANALYSIS OF SOURCES

Article Usage- From the sources selected for this review (listed previously), the total number of available articles was 64,407. Of that number, 71% (45,791) originated in the trade press with the remaining 29% (18,616) coming from scholarly journals.

From that pool, only 853—approximately 1%—were retrieved as potential sources for inclusion. As the chart below illustrates, this initial pool of 853 was refined down to 348 using enhanced searching queries. These 348 remaining articles were thoroughly screened by the

researcher in order to determine whether or not they were relevant enough to be included in the review. A total of 69 articles –8% of the articles initially pulled—were selected for inclusion.

Figure 1: Article Refinement and Usage (N=853)
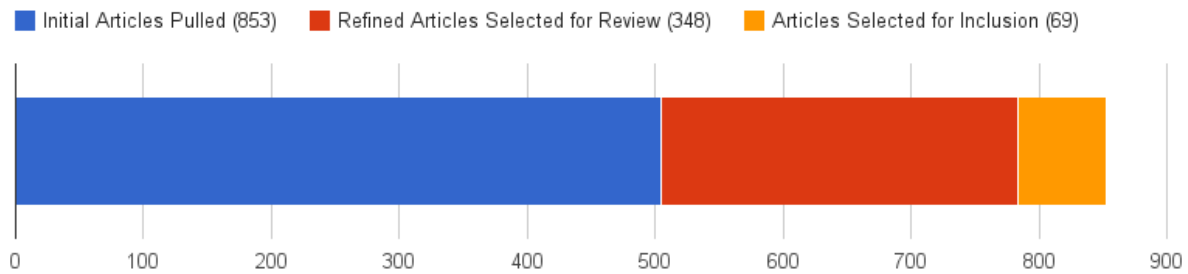
Of the 69 articles selected for inclusion, only 8 were selected from the trade press despite the fact the trade press represented a majority of the total potential articles available for inclusion. This is likely due to the difference in publication aims between the trade press and scholarly journals. The trade press, in many ways, serves as the news vehicle for the industry, and not as an outlet for critical examination of a topic. As such, a majority of the articles published in the trade press serve to inform the trade regarding current events, trends and news. In contrast, scholarly journals exist, almost solely, as the outlet for critical exploration (empirical and theoretical) of the given topic. In short, the discrepancy, though large, is hardly surprising given the differing aims of each publication. To that end, the following chart provides a breakdown of where each of the 69 articles used in this study were published.

Figure 2: Articles by Publication
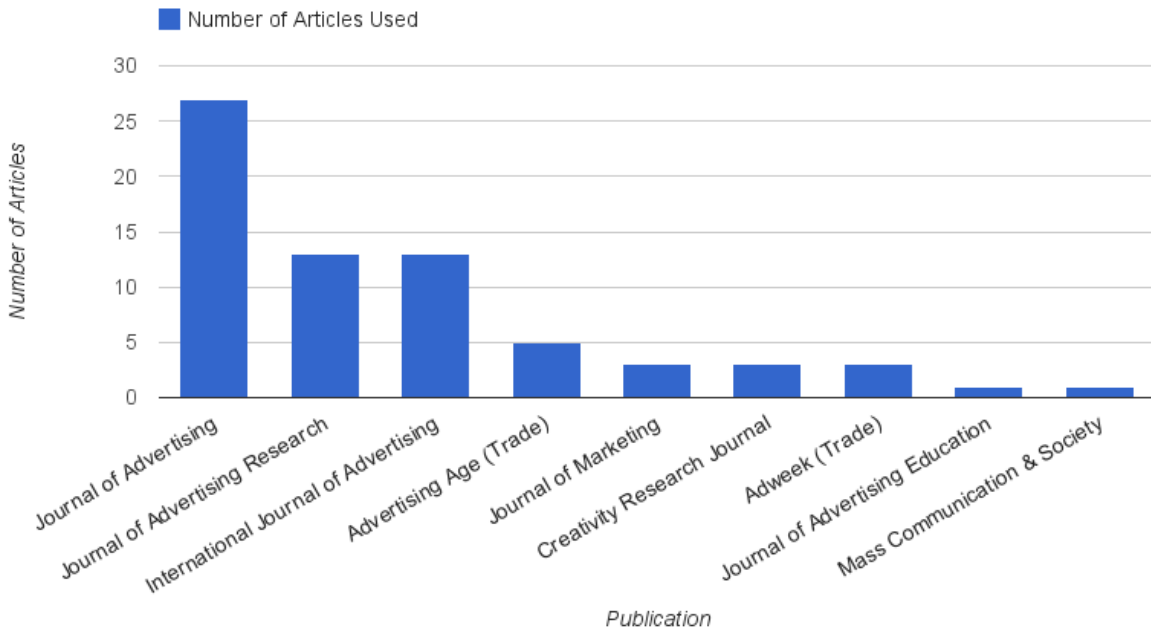
As is illustrated, a majority of the articles (77%) came from the top three advertising-centric academic journals: Journal of Advertising (39%), Journal of Advertising Research (19%), and the International Journal of Advertising (19%). Again, this is hardly surprising considering the nature of these journals.

Articles over time- One of the questions explored in this review was how frequently articles discussing advertising creativity—critically and non-critically—appear over time. As is illustrated in the following chart, discussions of both kinds have increased over time.

Figure 3: Incidents of Articles Discussing Creativity by Decade
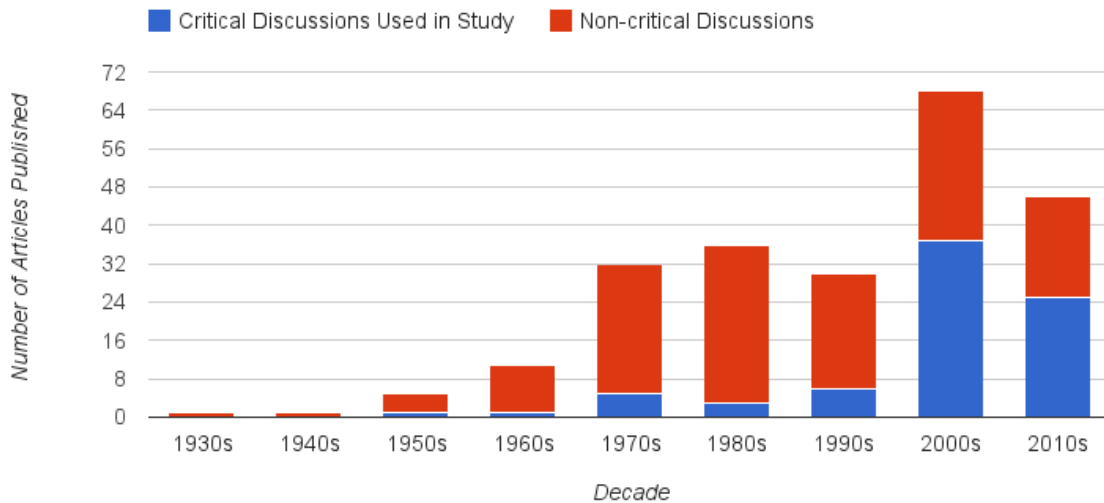
It is interesting to note that while both kinds of discussions have increased, discussions of a critical nature increased significantly beginning in the 2000s. The current decade, only half over, is on track to continue this trend. This increase would seem indicate an increased focus on the subject and an increased desire on the part of academics to explore and understand the phenomenon of advertising creativity.

However, it should also be noted that another potential explanation for this increase is that it exists as a byproduct of the date ranges of each publication that were available to be searched. Only four of the nine journals included in this study were searchable prior to 2000. However, after looking at the specific instances over time within these four journals, the trend of increase decade over decade, is consistent. As such, it is reasonable to assume that the data, as its displayed above, may show a more dramatic increase between the 1990s and the 2000s, but not so dramatic as to render it inaccurate.

Authorship- Of the 69 articles included in this review, there are a total of 98 unique authors including 53 first authors, 34 second authors and 18 third authors. Each author was only counted once, though some had multiple first, second, or third authorships. Several authors stand

out in terms of the number of articles they've produced on the topic of Advertising Creativity.

The following chart shows the top five authors according to their first and total authorship.

Figure 4: First and Total Authorship
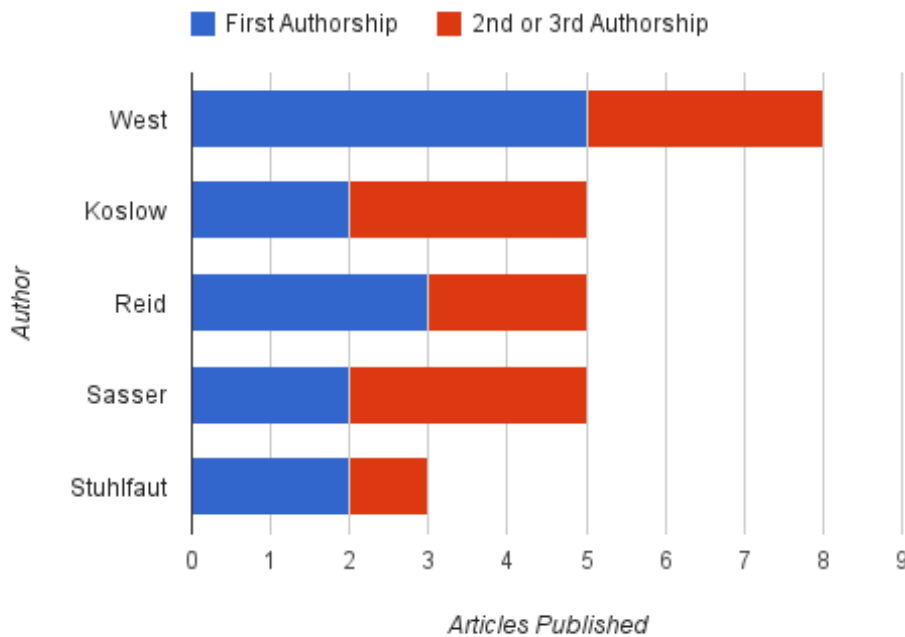
These authors, in addition to publishing articles on advertising creativity more frequently than others, seem to be the thought leaders on the topic, based on the number of times they are cited in the 69 articles included in the study. The following chart illustrates the most frequently cited authors in the sources reviewed. Three of the top five authors in terms of number of publications also appear on the list below.

Figure 5: Total In-text Citations by Author
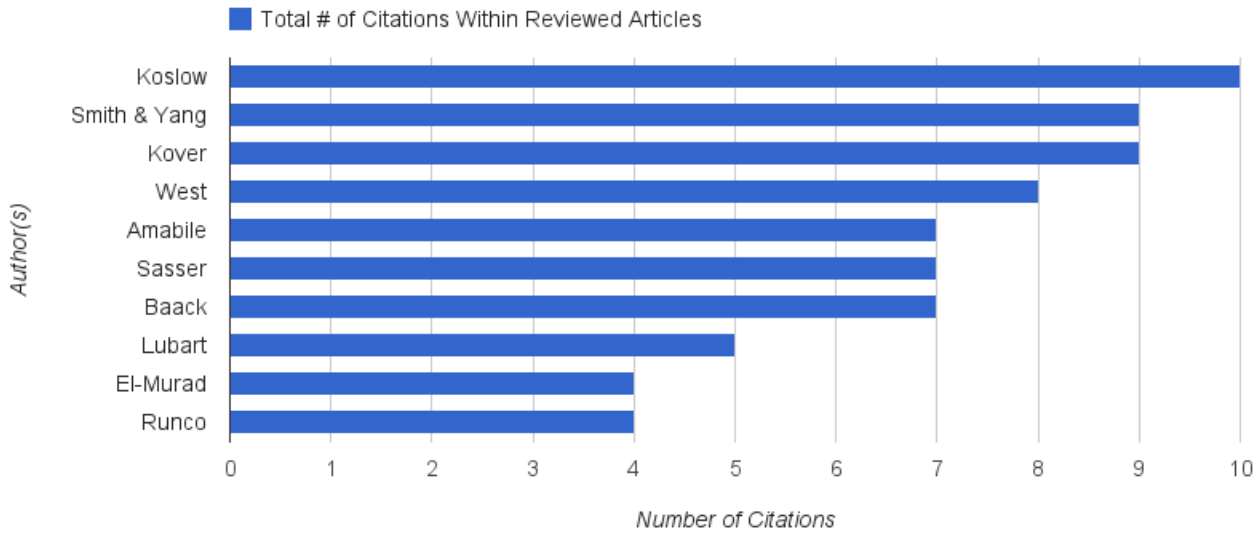
One notable exception to this correlation between the number of times an author has published, and the subsequent number of times they are cited in the reviewed literature is Smith and Yang. Though they have four articles published together, only one was included in this review (Smith & Yang, 2004). However, nine other articles cite them in discussing the definition and scope of advertising creativity. The same is true, though to a lesser extent for El-Murad, who only has one article included in the review, but is cited by four others.

It should also be noted that a number of these authors (Sasser, Koslow, West, Kover, El-Murad) have collaborated and published together, but each instance of authorship and citation has been counted as a separate credit for each author. For instance, Sasser and Koslow have co-authored two papers that were included in this review, in addition to several solo-authored papers and other collaborations. In these instances (as in all others) each author is given their own citation credit. This inevitably inflates each author's credits slightly, but not so much as to seriously skew the data. It should also be acknowledged that there is a slight bias in the data due to self-referencing by the authors. For instance, both West and Koslow have the highest number

of authorships in the articles included in this review. They also appear in the top four most-cited authors. Some of the citations that put them in the top-cited category originate in their own multiple authored papers. However, given that self-referencing is a common phenomenon in academic research, and is the inevitable outcome of a scholar producing a line of inquiry that is related in topic and often cumulative in nature, this bias in the data is not viewed as a significant flaw.

Publications by Institution- As closely related topic to authorship and citation, the relationship between publication and institution was also explored to see if there were interesting patterns or institutions that appear to favor advertising creativity research.

It was found, unsurprisingly, that the institutions affiliated with the top-publishing authors, also made it into the top list of publications by institution. It should also be acknowledged that institutions were penalized, in a manner of speaking, when authors moved. For example, Douglas West, easily the most prolific author in this review, moved locations twice in the course of his authorship, at least relative to the articles included in this review. Consequently, the institutions that he worked at were not given as much credit as those whose authors stayed put. While the data can be broken down in a variety of ways, no immediately interesting patterns were discovered, with the possible exception of the tongue-in-cheek phenomenon that Michigan seems to be the state most friendly to advertising creativity research. The chart below breaks down the number of publications by institution.

Figure 6: Number of Publications by Institution
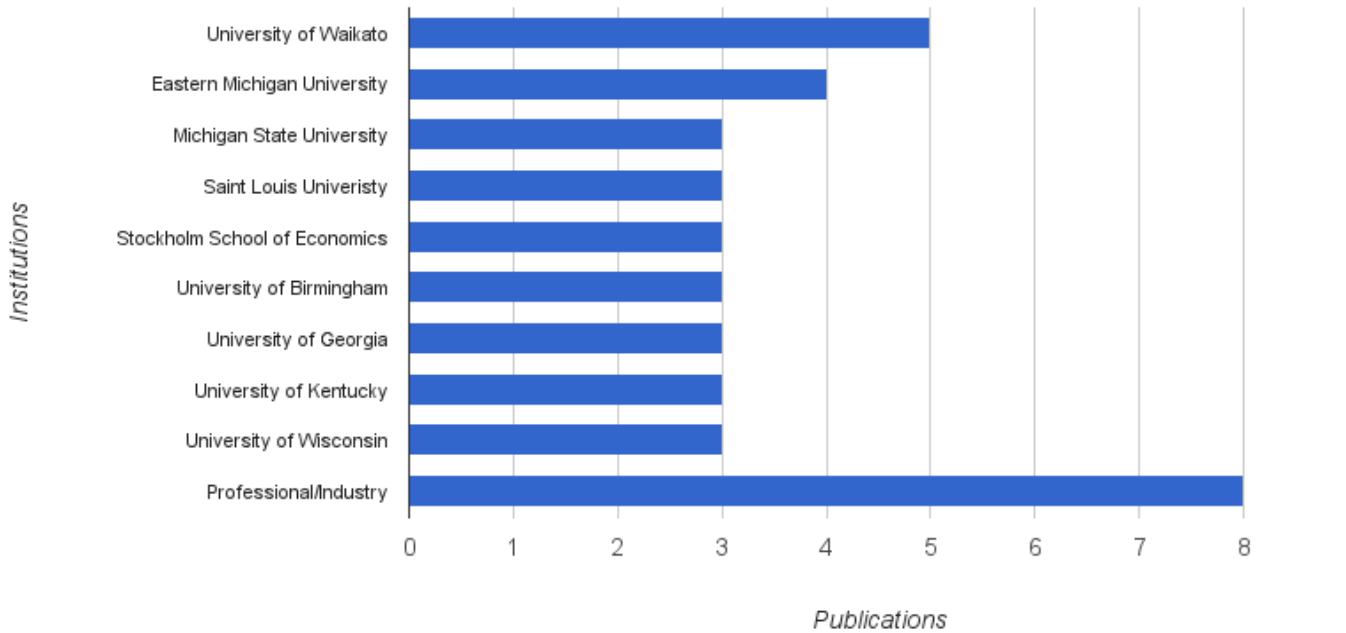
As a point of clarification, the publications listed under Professional/Industry in the last line of the chart above refer to instances where non-academic authors published articles in academic journals, not authors who published in the trade press. These authors were grouped together for purposes of comparison, even though they were affiliated with a variety of different institutions including advertising agencies, media research groups or government entities.

Categories- The last area of analysis to be covered before an in-depth look at the categories uncovered in this review, is the categories themselves. As mentioned previously, there were six categories developed during the charting phase of this scoping review, as they relate to advertising creativity: Definitions of; Scope/Impact of; Origins; Measurement; Teaching; and a last catch-all Miscellaneous category for those that did not fit in one of the previously mentioned categories but did not warrant the creation of a new category.

Figure 7: Number of Occurrences by Category
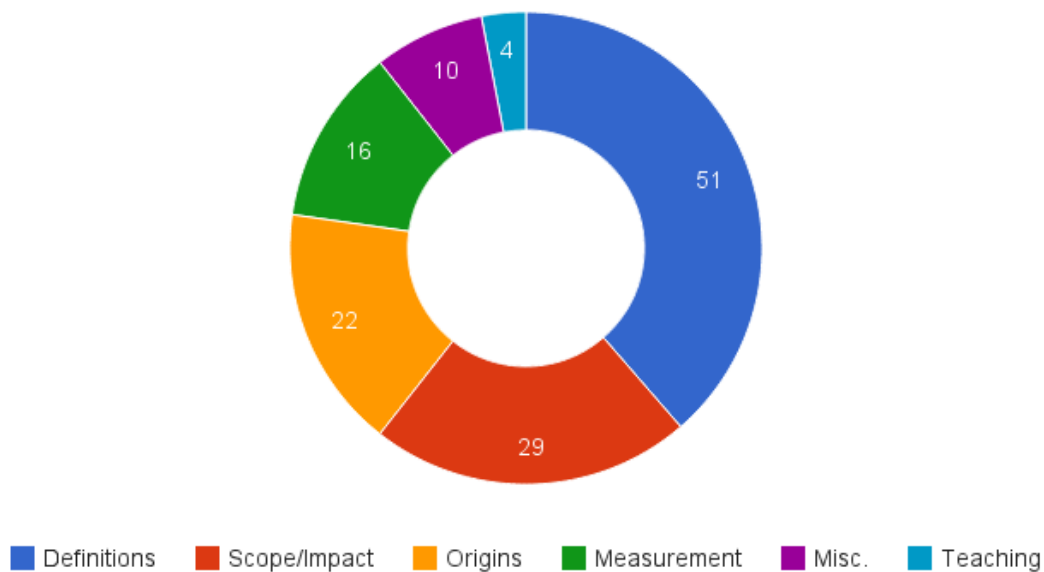
The largest category, by far, was definitions of advertising creativity, with 51 occurrences (39%) throughout the artic reviewed. This was followed by discussions of the scope/impact of advertising creativity, which received 29 hits, or 22% of the overall number of occurrences. The remainder of the categories – origins, 17%; measurement, 12%; miscellany, 8% and teaching, 3%— made up less than half of the occurrences in the review. The most, and possibly least, surprising aspect of this was the small number of discussions about teaching advertising creativity. On one hand, this is not surprising because only one of the sources reviewed deals specifically with education and, consequently, a correspondingly smaller number of education-oriented articles is to be expected. What makes this a surprising finding is that with advertising education on the rise in the US (Arum & Roksa, 2011; Ross & Richards, 2014), and a corresponding increase in studies that deal with education-related topics appearing in the major advertising journals, little of this research deals with teaching or training related to advertising

creativity, commonly hailed as one of the most important aspects of advertising (Chong, 2006;

Zinkhan, 1993). There is clearly room for improvement (Griffin, 2008).

For the remainder of this section, five of the six categories found in this review will be

explained and expanded upon. The only category that will not receive attention at this point is

the Miscellaneous category. As has been mentioned, this category is comprised of 10

occurrences that neither lent themselves fully to an existing category, nor warranted the creation

of a new category. Thus, though interesting in their own right, the lack of consistency in topic or

focus dictates that this category be passed over in the current review. With this exception in

place, the remaining five categories will be discussed in the order mentioned above, moving

from the categories of most occurrence to those of least occurrence.

Definition of Advertising Creativity- Creativity, as a construct, can be difficult to

define (Ewing, Napoli, & West, 2001; White & Smith, 2001). Precourt (2013) succinctly

summarized the dilemma as follows, "For decades, we've all tried to fit the ever-rounding pegs

that are creativity into the neatly squared boxes that we use to house all kinds of research.

There's never been a perfect match, but that's why we keep trying" (Precourt, 2013).

As such, one of the major premises underlying this scoping review was that there would

be little consensus in the literature regarding the definition of advertising creativity. However,

now that the review has been completed, it would appear that the difficulties in defining the

construct are not as widespread, nor the definitions as diverse as originally assumed. In fact, it

would appear that there is a great deal of unity in the literature.

Of the 51occurrences where the definition of creativity in advertising was discussed, 34

of them—or roughly 67%— discussed the definition along the same parameters: novelty and

appropriateness. To this end, Kim , Han & Yoon (2010) explain the typical uses of these two common constructs across a variety of literature:

> Advertising researchers have essentially agreed on what constitutes advertising creativity, namely, an "outside-the-box" and an "inside-the-box" thinking process. Koslow, Sasser, and Riordan (2003, 2006) termed these two components "originality" and "appropriateness," respectively, whereas Smith and Yang (2004) labeled these components "divergence" and "relevance," arguing that a creative ad must deliver the core message in an unexpected, unusual manner (e.g., humor), yet it should still allow the audience to interpret the message within an expected, usual structure (e.g., meaningful connection between the humor and the product). The absence of the former component will result in a plain, uninteresting ad, while the absence of the latter will leave an audience feeling incomplete, as it will fail to generate an "aha" moment of association (Kim, Han, & Yoon, 2010).

To further define these constructs, the following citations elaborate on the idea of novelty or "newness", in terms of advertising creativity:

1. "We speak of creativity in terms of new, unique, and original; of bringing something into existence for the first time; or the "perception of something no one else has ever perceived before" (Andrus, 1968).

2. "Creative advertising makes a relevant connection between the brand and its target audience and presents a selling idea in an unexpected way" (Drewniany & Jewler, 2014).

3. "Creative thought, the production of original, high quality ideas…has long been a principle focus of research on creativity" (Byrne, Shipman, & Mumford, 2010).

4. "When asked to explain advertising creativity, many respondents frequently offered the three constructs of originality, strategy, and artistry as definitions. Of these constructs, the latter two were classified as different kinds of appropriateness. Participants used a variety of descriptions for each of these, with the highest number of offerings for originality (Koslow et al., 2003).

5. "To begin, creative advertisements have been consistently defined, at least in part, as novel and/or original... the inclusion of this feature in any definition or scale of creativity is one of the strongest trends in the literature" (Till & Baack, 2005).

This definition of novelty is relatively straightforward. Appropriateness, however, requires additional explanation. It would appear that in advertising creativity context, appropriateness refers to relevancy and utility of the message:

1. "The advertisement must also be relevant or appropriate…connected…and meaningful…to both the consumer and the agency that created the advertisement (Lehnert, Till, & Ospina, 2014)."

2. "Ideas must be new, unique, and relevant to the product and to the target audience in order to be useful as solutions to marketing communications problems.

3. "[The] point of advertising creativity is to activate the reader…to show not tell" (Hackley & Kover, 2007).

Both constructs, whether labeled as novelty and appropriateness or divergence and utility, are common throughout the literature and form the basis for a majority of the definitions of advertising creativity. Kilgour, Sasser & Koslow (2013) simply summarize the importance and commonality of these constructs this way: "It is widely accepted that some form of the two

components, originality and appropriateness, are central dimensions of creativity" (Kilgour, Sasser, & Koslow, 2013).

The following citations all refer to advertising creativity as a combination of novelty and appropriateness: (Andrus, 1968; Baack, Wilson, & Till, 2008; Blasko & Mokwa, 1986; Burroughs, Dahl, Moreau, Chattopadhyay, & Gorn, 2011; Byrne et al., 2010; El-Murad & West, 2004; Fourquet-Courbet, Courbet, & Vanhuele, 2007; Grow, Roca, & Broyles, 2012; Hairong, Wenyu, Guangping, & Nan, 2008; Heath, Nairn, & Bottomley, 2009; Heiser, Sierra, & Torres, 2008; Hill & Johnson, 2004; Kilgour et al., 2013; Kim et al., 2010; Koslow et al., 2003; Lehnert, Till, & Carlson, 2013; Lehnert et al., 2014; Mattern, Child, Vanhorn, & Gronewold, 2013; Nyilasy & Reid, 2009b; Rosengren & Bondesson, 2014; Rosengren, Dahlén, & Modig, 2013; Rosenshine, 1995; Sasser & Koslow, 2008; Sheinin, Varki, & Ashley, 2011; Smith & Yang, 2004; Stuhlfaut, 2011; Till & Baack, 2005; Vanden Bergh & Stuhlfaut, 2006; D. West, 2008; D. West, Caruana, & Leelapanyalert, 2013).

This relative unity, however, should not be interpreted as unanimity. Additional definitions of advertising creativity (or extensions of the novel/appropriate definition) include: first, a focus on the need for advertising creativity to solve problems; second, creating connections between concepts; third, the existence of parameters and constraints; and fourth, creativity as a distinctly human endeavor.

In the first case, several authors have extended the definition beyond novelty and appropriateness to include the need for advertising creativity to be problem-solving in nature (El-Murad & West, 2003, 2004). Reid et al. (2008) summarized it this way, "For comparative purposes, we define advertising creativity as original and imaginative thought designed to produce goal-directed and problem-solving advertisements and commercials" (Reid, King, &

DeLorme, 1998). West (2007) clarifies, "In the [advertising] business there is a special form of creativity that differs from others, in that originality and novelty have to go hand in hand with the constraints of a problem-solving context. Even more succinctly, Sullivan (2012) emphatically declares, "Creativity in Advertising is problem-solving" (Sullivan, 2012).

Second, as mentioned, many authors choose to define advertising creativity, not as something novel and appropriate, but as the creation of connections between previously unrelated things or ideas (Ewing & West, 2000). Many of these definitions are references to or derivations of the following quote by Leo Burnett, one of the godfathers of advertising, "[advertising creativity is} the art of establishing new and meaningful relationships between previously unrelated things in a manner that is relevant, believable and in good taste" (Burnett, 1961). In addition to those already mentioned, the following citations all define creativity along these parameters established by Leo Burnett: (Andrus, 1968; Blasko & Mokwa, 1986; Drewniany & Jewler, 2014; El-Murad & West, 2003; Ewing et al., 2001; Reid & Rotfeld, 1976; Vanden Bergh & Stuhlfaut, 2006).

The third approach to the definition of advertising creativity within the reviewed articles involves its distinctness from general creativity due to the parameters and constraints that advertising must operate within:

> The process of creativity in advertising is identical with the process of creativity in the more-revered arts and sciences. But it has one frustrating peculiarity. It is creativity on demand, so to speak. Creativity within strict parameters. Creativity with a deadline. It is functional creativity. It is highly disciplined creativity. Where the poet may create to please himself and his loyal claque, the advertising writer must create to please a profit-conscious client and an indifferent public (While, 1972).

Vanden Bergh (2006) continues, "Advertising creativity has been described as the product of balancing logic with irrationality, artistic freedom with constraints of the task, and divergent thinking with convergent thinking." In short, "advertising is problem-solving creativity, constrained by marketing objectives, competition, and the organizational approval hierarchy, among other things" (White & Smith, 2001).

Lastly, several authors define advertising creativity as a distinctly human endeavor. To that end, Dillon (1975) explains:

> Creativity is that terrible experience of staring at a sheet of blank paper and deciding what the hell you are going to put on it. You have gathered as much information as you can. You've attended as many meetings as you can. You have procrastinated for every possible reason. You have a lump of lead in your stomach and considerable doubt in your heart. For, alas, advertising cannot be created by meetings, research or by listening to speakers on creativity. The human mind finally has to pull itself together and actually put something on paper (Dillon, 1975).

This is not to imply, of course, that the humanness of advertising creativity is somehow unique among other creative endeavors. Indeed, "advertising creativity is applied art, but at its best it is comparable to fine art. Advertising helps people shape and define their lives, as does fine art" (Feasley, 1984). It is simply an argument that advertising creativity, like other forms of creativity, "is a function of human ingenuity that exists independent of time and tools" (Rosenshine, 1995).

Scope and Impact of Advertising Creativity- This category is comprised of two separate-but-related ideas: that advertising creativity, as a construct, is a powerful element in

effective advertising (impact), and yet despite this power, it is not widely studied (scope). At first glance, these may seem like two distinct categories, but within the articles selected for this review, these two elements are nearly always presented in tandem. For instance, Kilgour, Sasser and Koslow (2013) argue:

> It is widely assumed that creative advertising has a greater impact than mere exposure, due to creativity's effects on attention, familiarity, and comprehension. However, research into the effects of creativity in advertising has been comprised of a variety of often very different measures, and, subsequently, results are limited and often appear inconsistent (Kilgour et al., 2013).

> Additionally, Kolsow, Sasser and Riordan (2003) point out, "creativity is a mission of the

entire advertising industry, its raison d'etre, but with only a handful of exceptions…researchers know little about it" (Koslow et al., 2003).

Though these two constructs are typically presented in tandem, a deeper understanding of both may be gained by painting richer portrait of both constructs (impact and scope) separately. As such, the following section will focus on defining each construct in isolation.

The following sources elaborate on the construct of the *impact* of advertising creativity:

1. "A 'winning creative idea,' one that stands out from the crowd and is memorable, can have enormous impact on sales" (D. C. West, 1999).

2. "Creativity in advertising…serves to help marketing messages break through clutter and leave a lasting impression in the consumer's mind. Creative ads are able to increase recall with less repetition. The unique and novel components of advertisements enable recall by surprising the viewer and enhancing awareness" (Lehnert et al., 2013).

3. "Creativity is highly prized for its ability to gain attention and to impart information in an entertaining or challenging way" (D. West, 2008)

4. "Research has shown that consumers appreciate creativity in products and services, in employees and in advertising…consumers are able to assess the overall creativity of advertisements and they associate creativity with greater effort" (Modig, Dahlén, & Colliander, 2014).

The following citations elaborate upon the scope of advertising creativity as a construct, first in terms of its prominence in the practice of advertising (1-4), and second in the dearth of research focusing on it (5-7):

1. "Creativity is the key, just as it is the essence of advertising" (Preston, 2000)

2. "Creativity, indisputably the least scientific aspect of advertising, is arguably the most important" (Reid et al., 1998).

3. "Creativity is still the fuel running advertising agencies even in this era of emerging interactive media" (Wolfson, 1994).

4. "Creativity is involved in all stages of decision making (especially idea generation); and creativity is especially crucial for marketing decision making and planning. Even the notion of a "unique selling proposition" implies that the decision maker is going to be able to imagine something never before seen under the sun" (Zinkhan, 1993).

5. "In all, advertising creativity research is limited, abstract, and fairly recent suggesting that this advertising dimension deserves additional investigation" (Stone, Besser, & Lewis, 2000).

6. "The small number of studies on creativity is all the more surprising given that advertising positions creativity as one of its key products" (Chong, 2006).

7. "The dearth of literature about advertising creativity has continued, as only 1.6% of the articles in the Journal of Advertising from 1994 through 2005 investigated its process or added to its theory" (Vanden Bergh & Stuhlfaut, 2006).

As is illustrated, the scope and the impact of advertising creativity as distinct-but-related constructs, cannot be understated. Boroughs, Dahl, Moreau, Chattopadhyay and Gorn (2011) poignantly (if somewhat dramatically) summarizes this relationship and discrepancy between the two constructs this way, "Creativity has always been prized in American society, but it's never really been understood. While our creativity scores decline unchecked, the current national strategy for creativity consists of little more than praying for a Greek muse to drop by our houses. The problems we face now, and in the future, simply demand that we do more than just hope for inspiration to strike" (Burroughs et al., 2011).

The following additional sources also discuss the scope and impact of advertising creativity: (Ashley & Oliver, 2010; El-Murad & West, 2004; Hackley & Kover, 2007; Heath et al., 2009; Heiser et al., 2008; Jaffe, 2008; Kim et al., 2010; Mattern et al., 2013; Nyilasy & Reid, 2009b; Romaniuk, 2012; Rosengren & Bondesson, 2014; Smith, Chen, & Yang, 2008; While, 1972).

Origins of Advertising Creativity- There is a fair bit of diversity of thought in the literature when it comes to the origins of advertising creativity, and not just in one context. There are debates regarding its source, with some who argue that creativity stems from an unknown source, supernatural entity or muse:

1. "Ask anybody doing truly creative work, and they'll tell you the truth: They don't know where the good stuff comes from" (Kleon, 2012).

2. "Your muse is sleeping off a drunk behind a dumpster or twitching in a ditch somewhere" (Sullivan, 2012).

3. "Simple, isn't it? Just remember those four steps all the scholars seem agreed on— Preparation, Incubation. Illumination, Verification. Except that nobody can tell you quite how it's done. This has always been—and always will be— the great imponderable in the study of communication" (While, 1972).

While others insist that creativity is not mystical, but rather the direct work of practice and effort, and within the grasp of most:

1. "Most researchers perceive creativity as similar to athletic ability. It is something anyone can display, but some people display it at greater levels" (Mattern et al., 2013).

2. "Creative ideas do not come to individuals miraculously. Rather, they are the product of the individual and the world in which he or she exists" (Vanden Bergh & Stuhlfaut, 2006).

3. "Every normal, healthy human being on the planet is born ready to be creative. Creativity, we believe, is an act of will. If you want to think creatively, you can. If you want to be more creative than you are now, you can be that, too. But if you don't believe you're creative or (worse yet) don't want to try it, don't expect anything much to change" (Griffin & Morrison, 2010).

Another debate centers around the steps one must engage in in order to stimulate creative thinking, ranging from child-like thinking to hard work:

1. "Get away from the computer; get out of the office as a team; socialize together; hash out problems over a beer; be open to being lucky; go see a film or a play and learn how those people solve problems; post your work on the wall and let the entire agency critique it;

and finally, bring passion to every project, and get out of the way if it isn't there" (Nudd, 2013).

2. "You must open your mind and recapture some of the purity and range of imagination of youth. You should allow what excites you, what you're passionate about, to motivate you" (Nudd, 2012).

3. "Creativity does not 'reside' in any single cognitive or personality process, does not occur at any single point in time, does not 'happen' at any particular place, and is not the product of any single individual" (Vanden Bergh & Stuhlfaut, 2006).

4. "The agency creative is not a free-floating artist but is one who works hard to synthesize and apply analysis and knowledge, to develop new and novel creative outcomes" (D. West et al., 2013).

Lastly, another debate focuses on whether or not advertising creativity is really the generation of new material, or if it simply reimagined or repurposed material:

1. "Advertising creativity can be approached as the process of bringing previously unrelated research facts (i.e.. consumer, market and product data) into novel arrangements of associations so that previously unrealized relationships among them become apparent" (Reid, 1977).

2. Advertising always has, and probably always will use others' works as inspiration -- at least some of the time" (Heidelberger, 2012).

3. "What a good artist understands is that nothing comes from nowhere. All creative work builds on what came before. Nothing is completely original. It's right there in the Bible: 'There is nothing new under the sun (Ecclesiastes 1:9)" (Kleon, 2012).

The following sources expand on these debates, as well as highlight other facets surrounding the origins of creativity: (Andrus, 1968; Bernardin et al., 2008; Blasko & Mokwa, 1986; Byrne et al., 2010; El-Murad & West, 2003; Ewing et al., 2001; Griffin, 2008; Hill & Johnson, 2004; Reid & Rotfeld, 1976; Sasser & Koslow, 2012).

Measurement of Advertising Creativity- Creativity, as a construct has proven difficult for researchers to measure (Chong, 2006). To that end, MacDougall (1984) laments, "There is one part of the advertising process that cannot be measured, that can never be reduced to numbers. It is called inspiration. No one knows how it happens. No one knows how much time it needs. But without it, it is impossible to create effective advertising" (MacDougall, 1984). Zinkhan (1993) commiserates by noting, "Precisely because creativity (by its very nature) defies measurement, it is a difficult subject to study via traditional social science research techniques" (Zinkhan, 1993).

However, despite the difficulty involved, researchers have made great strides in developing measurement techniques for this difficult construct, and there are a number of approaches to measuring advertising creativity highlighted in the selected literature. As El-Murad and West (2008) point out, these various approaches to measurement can be grouped into two broad categories: psychometric tests, which focus on individuals and creative abilities; and expert opinions, which focus on creative products (El-Murad & West, 2004). These two divisions provide a natural and convenient set of parameters in which to discuss the measurement of advertising creativity. Each of these approaches will be discussed below.

Psychometric Measurement- As has been mentioned, this type of measurement focuses on the individual and their ability to be creative. El-Murad and West (2008) highlight the fact that many of these psychometric tests—including the Remote Associates Test and the Torrance

Test of Creative Thinking—originated from with Guilford's "Structure of Intellect" test, and focus on testing divergent thinking (El-Murad & West, 2004). They go on to indicate, however, that many critics have attacked these tests for their failure to be predictive of creative behavior and for their inability to test for other aspects of creativity (such as visual creativity) (El-Murad & West, 2004). Zinkhan (1993) adds a further critique, pointing out that caution must be exercised in the use of these types of measurement techniques: "Consider the inherent problems associated with a "test for creativity," where someone has determined (ahead of time) what the correct answers should be. It is not necessarily easy to judge creativity; and the process of creativity remains somewhat of a mystery" (Zinkhan, 1993).

Expert Opinions- Because of the critiques aimed at the psychometric tests of creativity, many scholars use expert opinions as the foundation for measuring creativity (Precourt, 2013). Reid and Rotfeld (1976) developed the "Expert Opinion Creative Ability Profile Scale" which uses a defined set of scales to measure an individual's creative ability as judged by an expert (Reid & Rotfeld, 1976).

Amabile (1982) bypassed the complexities surrounding the definition and measurement of creativity by developing the "Consensual Assessment Technique" (Teresa M. Amabile, 1982; El-Murad & West, 2004). This test was based upon Amabile's premise that it was futile to try and establish simple and objective measures with which to evaluate a creative product or a creative individual. By seeking "consensus" among the experts, she argues, the creativity of the product and, by extension, the person who created it, can be measured (Teresa M. Amabile, 1982; El-Murad & West, 2004). However, Precourt (2013) again reminds that:

> …because creative awards are determined by juried panels of creative directors, there
>
> may be an inherent bias based upon their industry view. The originality bias contained in

award-winning advertisements may limit their usefulness as proxy measures of creativity. Although the originality aspect of creativity is reflected, strategy and appropriateness are not adequately, nor proportionately, considered. Judging creativity is a difficult process, even for the most expert judges" (Precourt, 2013).

Ultimately, the measurement of advertising creativity is the category in this review where there is the most room for advancement as a stream of inquiry. Though progress has been made over the last several decades, no one method for measuring creativity stands out among the literature as being the best or most accurate approach. Indeed, many authors indicate that the dilemma facing scholars is a deep one:

1. "Advertising creativity is a relative state that is especially subject to the "eye-of-the-beholder" phenomenon. Ads judged original and imaginative by the consuming public, fellow advertising creatives, or media critics may not be deemed creative by corporate marketing managers, client advertising directors, agency account executives, or other marketing specialists" (Reid et al., 1998).

2. "By its very nature creativity can never be reduced to a replicable formula" (Bernardin et al., 2008).

3. "Differences in creativity have been found between practitioners- who judged the creativity of ads based on originality, relevance and goal orientation - and consumers, who use executional elements" (Drewniany & Jewler, 2014).

4. "Probably no aspect of the advertising business has proven so resistant to quantitative analysis as the creative function" (Fletcher & Zeigler, 1978).

5.   "Although creativity is an important component of advertising effectiveness,

much remains undiscovered regarding the mechanisms through which

creativity influences consumer responses" (Nudd, 2013).

Rosengren, Dahlen and Modig (2013) summarizes the measurement dilemma this way: "Ultimately, creative work and creative understanding take place within the milieu of the context and cannot [be measured] in isolation" (Rosengren et al., 2013).

Additional sources that discuss the complexities surrounding the measurement of creativity include the following: (Heiser et al., 2008; Hill & Johnson, 2004; Koslow et al., 2003; Modig et al., 2014; Nudd, 2013; Reid et al., 1998; White & Smith, 2001).

Teaching Advertising Creativity- As has been mentioned, the fact that this is the smallest category is simultaneously both expected and surprising. The increase in advertising creativity research, as well as advertising education research has extended to the space where these two topics intersect: teaching creativity.

Hackley (2007) speaks of a common thread found in Phase 2 of this dissertation, namely, that when it comes to creativity, "you can teach technique, but you can't teach sensibility" (Hackley & Kover, 2007). In other words, when it comes to advertising creativity there are two components: tangible skills or techniques associated with the particular creative act (painting skills, software proficiency, etc.), and soft skills usually in the form of creative sensibilities (creative judgment, taste, etc.).

Kleon (2012) elaborates on this concept, and instructs that creative typically acquire these soft skills through the act of imitating those who already have a developed sensibility: "Nobody is born with a style or a voice. We don't come out of the womb knowing who we are. In the beginning, we learn by pretending to be our heroes. We learn by copying" (Kleon, 2012).

Hill and Johnson (2004) acknowledge that not everybody starts out in possession of this sensibility, but hints that it may be acquired with time, "[Creativity] may be understood as an individual psychological difference between individuals, perhaps innate but possibly also amenable to training" (Hill & Johnson, 2004).

And finally, Mattern (2013), levels a common complaint (also discussed in greater detail in Phase 2 of this dissertation), that any creative sensibilities we are born with come under fire in the education process. "The educational system in America has been accused of inhibiting creativity rather than nurturing it, of teaching orthodoxy rather than creativity... Research from the past 30 years has repeatedly found that teachers tend to dislike students who show signs of a creative personality, such as being free-spirited, impulsive and nonconformist..." (Mattern et al., 2013). In short, the current educational climate is neither conducive towards nor incentivized for the rewarding of creative behavior or traits.

Discussion

This review set out to provide a broad, "high-altitude" examination of advertising creativity by examining the academic literature, trade press and educational materials. In doing so, five major categories, relative to advertising creativity, were found. While the definitions of these categories, along with supporting citations from the articles included in this review were supplied in the previous section, it seems prudent (given the amount of material presented) to provide a brief summary and elaboration of those categories here in the discussion. Some limited suggestions for future research will also be included.

DEFINITION OF ADVERTISING CREATIVITY- To reiterate, one of the major premises underlying this scoping review was that the literature would show little consensus in the

definition of advertising creativity. This premise was based on a variety of factors including frequent statements in the literature regarding the difficulty of defining advertising creativity as a construct. For example:

1. "Creativity has no generally accepted definition" (White & Smith, 2001).

2. "Advertising creativity is an elusive concept to define" (Ewing et al., 2001).

3. Advertising creativity is "something that denies regularity, uniformity, or formula. Creativity is described as something 'unexpected'" (Nyilasy & Reid, 2009a).

4. "For decades, we've all tried to fit the ever-rounding pegs that are creativity into the neatly squared boxes that we use to house all kinds of research. There's never been a perfect match, but that's why we keep trying" (Precourt, 2013).

Additionally, Sasser and Koslow contributed a 2008 article—"Desperately Seeking Advertising Creativity"—to the special creativity-centric issue of the Journal of Advertising. In addition to the pleading nature of the title, the article went on to state:

Advertising creativity scholars are collectively developing new research methodologies and approaches, but workable frameworks have been challenging and sparse. This explains the highly interdisciplinary undulating nature of creativity research (Sasser & Koslow, 2008).

They further elaborated:

A second challenge for researchers is making sense of the literature regarding creativity research in advertising. Because there are no consistent guidelines, researchers often overlook or neglect historical precedent. Unfortunately, it is the very lack of such guidelines that makes it even more critical to understand interdisciplinary contributions and incorporate such achievements.

It was within the context of these citations, and many more like them, that the assumed

lack of cohesion within the literature was derived. However, now that the review has been

completed, it is clear that the definitions of advertising creativity are not as diverse as originally

assumed. In fact, it would appear that there is a great deal of unity in the literature. Indeed, most

articles defined advertising creativity along two dimensions: novelty and appropriateness.

Surprisingly, the researcher found a near-equally large collection of statements alluding

to this cohesion among scholars regarding the above definition of creativity. For example:

1.   In the past decade, a generally agreed on definition of creativity has emerged,

       where creative advertisements are defined as being highly unique (also referred

       to as divergent or novel) and highly relevant (also referred to as meaningful and

       related to the concept of involvement) (Baack et al., 2008).

2.   Advertising researchers have essentially agreed on what constitutes advertising

       creativity, namely, an "outside-the-box" and an "inside-the-box" thinking

       process (Kim et al., 2010).

3.   Creativity is commonly defined as the production of something that is both

       original and useful (Burroughs et al., 2011).

It is possible that the researcher's incorrect assumption that there would be little cohesion

in the definition of advertising creativity was, in part, the product of confirmation bias. However,

this view was also likely a by-product of the differing definitions that do exist in the literature.

As a reminder, though a majority of the articles defined advertising creativity as novelty

and appropriateness (or some variation of thereof), this was not the only definition present. Many

definitions focused on the need for advertising creativity to be problem-solving in nature, while a

number of others echoed Leo Burnett's definition of it as the creation of connections between

previously unconnected things or ideas. Some argued that advertising creativity could be differentiated from other forms of creativity because it must operate within a set of constraints or parameters, while others emphasized the humanness of it. In other words, though there is a strong trend toward cohesion in the reviewed articles, the definition advertising creativity remains somewhat cloudy.

It should be noted here, though, that this diversity of definitions should not be considered a weakness in the literature. In fact, the opposite is likely true. The phenomenon of advertising creativity is sufficiently broad and far-reaching to support, even require, a diversity of definitions. Indeed, the fact that a vast majority of the articles reviewed (67%) define advertising creativity along similar parameters is an indicator of the limited nature of the research being conducted on this front. Each of the five approaches to the definition of advertising creativity discussed in this review, though they focus on or emphasize different aspects, are accurate in their description of the phenomenon, and are worthy of scholarly pursuit.

SCOPE AND IMPACT OF ADVERTISING CREATIVITY- The need for additional research, discussed above, was also highlighted in this category, which focused on the discrepancy between the impact of advertising creativity (widely regarded as essential to the study and practice of advertising), and the limited degree to which it is being researched. Of the 17,695 scholarly articles published in the journals included in this review, only 348 (just under 2%) referred in some way to advertising creativity. However, a majority of those articles only mention advertising creativity in passing. In reality, only 61 articles (.34%) of the more than 17,000 published, critically explored advertising creativity in some way. While it is not the intent of this review to argue that advertising creativity research should be one of the major research streams in scholarly advertising pursuits, this discrepancy between the impact of advertising

creativity and the scope with which it has been taken up in to the current research leaves little room for doubt: there is significant room for improvement.

ORIGINS OF ADVERTISING CREATIVITY- One such potential research stream involves where advertising creativity comes from, and whether or not it is the product of nature (an inborn trait) or the result of nurture (training). The literature included in this review is somewhat divided in this question. Many articles begin with the same premise, namely that creativity is something we are born with, but then divide into two schools of thought on the matter: On one side, it is argued that all humans are born with the ability to be creative, though some may possess it in greater quantities. While on the other side, it is argued that while it is something that qualifies as an inborn trait, only some people are born with that trait. Both sides of the schism, however, seem to largely agree that some level of creativity can be bestowed or enhanced through training.

This question of where creativity comes from is ripe for additional exploration and research. To that end, the second phase of this dissertation addresses the part of the question that both sides seem to agree on; that training (or education) helps.

MEASUREMENT OF ADVERTISING CREATIVITY- The measurement of creativity, as expressed in the sources included this review, is also divided into two categories. The first is closely related to the above discussion of where creativity comes from, and highlights the small-but-growing body of research exploring the psychometric measurement of an individual's creativity.

The second category, largely unrelated to the first, deals with the measurement of creative products and focuses on the use of expert opinions. The literature indicates that though there is some discrepancy regarding the efficacy of using expert opinion to measure creativity, it is a widely adopted practice.

Like other categories described in this review, there is no single approach to the measurement of advertising creativity that seems to be touted as the dominant paradigm or that is held up as the most effective method or approach. This reiterates the fact that the advertising creativity research is currently too narrow and limited, further highlighting and confirming the need for additional research.

TEACHING ADVERTISING CREATIVITY- However, there is no category where this need for additional research was made more apparent than in Teaching Advertising Creativity. Despite the fact that so many articles within the *Origin* category made the argument that creativity training was an effective way to induce or enhance creativity, only four of the 61articles included in this review directly addressed advertising education. This is lack of education-focused research is disheartening, considering the proliferation of advertising programs across the U.S. and the rising rate of enrollment within those programs. It is against this backdrop of scant education research that Phase 2 of this dissertation begins.

CHAPTER 4

Phase 2 – Advertising Creativity Education:
Depth Interviews with Educators at Top-Ranked Advertising
Programs

Introduction

In the first phase of this dissertation, a high-altitude view of advertising creativity was provided. One of the surprising findings of this review was the small amount of literature regarding the education of advertising creativity. Advertising creativity takes on a unique shape in an educational context because students must be taught to balance a freedom from inhibition and openness of thought and imagination with defined campaign parameters and utilitarian measures of effectiveness (Ockuly & Richards, 2013). How is this done? How do educators help students learn to embrace both freedom and constraint?

These are important questions, and yet little has been published on the topic in the leading advertising journals. Of those that have been published, many were published prior to 1996 (Deckinger, Brink, Katzenstein, & Primavera, 1989; Ducoffe & Ducoffe, 1990; Gifford & Maggard, 1975; Reid, 1977; Scott & Frontczak, 1996; Simko, 1992). This is particularly troubling because, advertising, in both construction and delivery, has evolved significantly over the last several decades(Ducoffe & Ducoffe, 1990). The rapidly evolving media landscape has drastically altered the world of advertising. While these early studies remain useful in their own right, when one considers that most of them were conducted in a media landscape radically different from the modern era, not to mention the fact that many predate the invention and subsequent widespread adoption of the Internet, it becomes clear how inadequate the advertising creativity education research is. It is anemic, at best, and limited in the degree to which it can help guide advertising educators today. It seems important, given this rapidly shifting environment, that regular efforts should be made to evaluate current advertising education, especially creativity training.

As such, this phase of the dissertation is a qualitative exploration of the way 14 advertising educators at top-ranked advertising programs teach and train new 'creatives' to become just that, creative. In addition, this phase also compares the way these educators define and discuss creativity with the findings of the scoping review in Phase 1 of this dissertation.

Methods

For this phase, qualitative, in-depth interviews were conducted with 14 educators at the top ranked advertising schools in the U.S. Weiss (1994) and others have made the case for qualitative interview research by pointing out that it is an ideal method for gaining an insider-level of understanding of the topic. They further indicate that interviews are a good way to understand the way that respondents interpret and understand the subject (Lincoln & Guba, 1985; Lofland & Lofland, 1995; Robbs & Broyles, 2012; Weiss, 1994). As such, using educators' first-hand descriptions of their approach to and experiences with advertising creativity education has yielded a level of rich detail and information regarding the phenomenon that a quantitative approach would likely not have been able to capture.

It should be acknowledged however, that qualitative interviews are not without limitations. Because interviews are essentially composed of retrospective accounts, they are thus susceptible to being incomplete or inaccurate. However, as Griffin (2002) points out, appropriate research design and well written questions that allow the participant freedom in recalling and answering, will aid the researcher and the respondent in achieving an accurate and complete account (Griffin, 2002). Another difficulty faced in interview-based studies is that the researcher may potentially have too large an effect on the participants, thus coloring their responses. Donovan, Miller and Goldsmith (2014) acknowledge this, but counter that "the researcher brings

to the interview an interest in particular topics or aspects of participant… however, she remains open to seeing phenomena in new ways and allowing the research to proceed in unexpected directions" (Donovan, Miller, & Goldsmith, 2014). Thus, despite potential drawbacks, interview research can lay a strong foundation for future empirical research by identifying potential variables and frameworks (Donovan et al., 2014; Griffin, 2002; Weiss, 1994).

RESEARCH SAMPLE

The advertising programs and portfolio schools that the educators were selected from is the same set of schools used in Phase One of this dissertation. The final list of schools selected for this study was compiled from two separate sources. The first source was a 2010 article in the Journal of Advertising that ranked the top advertising schools in the US (Richards, 2010). This list, though thorough, was broad in the categories and factors used to rank the schools, with creativity being only a minor portion. It consequently limited in the number of portfolio schools it included. Because this dissertation focuses entirely on advertising creativity education, and because portfolio schools are one of the common entry points for a career in creative advertising, an additional source—one that focused on creativity—was sought to supplement and round out the Richards article. It was decided that an ideal source for creativity-focused rankings would be the winners of The One Club's Young Ones awards.

The One Club, one of the largest professional advertising organizations in the US and abroad, sponsors The Young Ones, a student advertising competition each spring. Students from across the world are provided with a creative brief and are encouraged to create and submit their very best advertising and design work. A panel of advertising professionals then judges this work and awards are given to the most outstanding work, in the form of Pencils (Gold, Silver and Bronze). In order to develop a complimentary list of the schools to supplement the Richards

(2010) list, Pencil winners for the last five years (2010-2014) were compiled and tabulated. In cases where two schools received the same number of awards, the awards were weighted as follows: gold=3, silver=2, and bronze=1 and then tabulated again to break the tie. For the purposes of this study, only schools in the U.S. were included. The top four schools from each list—Richards (2010) and the Young Ones Winners—were selected for inclusion in this dissertation. However, as the researcher sorted the included schools by their focus, it was found that the list included three traditional degree programs, three hybrid programs (programs which offer strong creative tracks *and* baccalaureate degrees), but only two portfolio schools.

In order to have equal representation in each of the categories (Traditional, Hybrid, and Portfolio), the researcher asked, as part of the interview, five different creative faculty from schools on the included list to provide the top three portfolio programs in the U.S. Without fail, their lists were comprised of Miami Ad School (already included), Creative Circus (already included), and the Portfolio Center. As such, the Portfolio Center was included as the third school in the Portfolio School category. Clearly, this is a purposive sample, constructed to include the "full range of multiple realities" in advertising education (Lincoln & Guba, 1985). The table below lists each of the schools included, their type, and which source they were included from.

Table 5: Selected Institutions

School Type		Name of School	Inclusion Source
Traditional Program	1.	University of Colorado - Boulder	Young Ones Winners
	2.	Michigan State University	Richards (2010)
	3.	University of Illinois at Urbana-Champaign	Richards (2010)
Hybrid Program	4.	School of Visual Arts - NYC	Young Ones Winners
	5.	University of Texas at Austin	Richards (2010)
	6.	Virginia Commonwealth University	Richards (2010)
Portfolio School	7.	Creative Circus	Young Ones Winners
	8.	Miami Ad School	Young Ones Winners
	9.	Portfolio Center	Faculty Interviews

In order to select the participants from each of these organizations, the researcher contacted the department chair or program director at each location to solicit their recommendations for two faculty members from their respective programs that were most closely aligned with or most able to speak to the topic of advertising creativity.

Based on these recommendations, the researcher emailed the faculty, inviting them to participate in the study and informing them of its purpose and procedures. Of the 18 faculty recommended, 17 replied favorably but, due to scheduling conflicts or loss of interest, only 14 participants were interviewed and recorded.

Each of the nine included schools were represented in the final interviews, though four of them only had one participant each, while the remaining five had two each. The participants held a variety of positions in their respective institutions from Lecturer to Department Head, and varying years of teaching experience ranging from 1 to 25 years. The participants were evenly spilt in terms of their area of specialty with 7 Copywriters and 7 Art Director/Designers (see table below). Each school type was also represented.

Table 6: Participant Background

	Position or Title	Years of Teaching	Area of Specialty	School Type
1.	Lecturer	1	Copywriter	Traditional
2.	Assistant Professor	7	AD/Design	Traditional
3.	Assistant Professor	9	AD/Design	Traditional
4.	Director	16	Copywriter	Portfolio
5.	Lecturer	4	Copywriter	Hybrid
6.	Assistant Professor	1	Copywriter	Hybrid
7.	Lecturer	14	Copywriter	Traditional
8.	Dept. Head	25	AD/Design	Portfolio
9.	Lecturer	7	AD/Design	Portfolio
10.	Professor	23	AD/Design	Traditional
11.	Associate Professor	11	AD/Design	Hybrid
12.	Dept. Head	4	AD/Design	Portfolio
13.	Director	3	Copywriter	Portfolio
14.	Lecturer	19	Copywriter	Hybrid

With only two exceptions, each of the participants had significant agency experience. The
two who did not, had comparable experience in their own craft, just not in an advertising agency
setting.

RESEARCH DESIGN

Participation in this study consisted of in-depth, semi-structured interviews over the
phone with the participants. Interviews typically lasted 45-60 minutes, with a small handful
lasting longer. All interviews were recorded, and then transcribed using a professional
transcription service. In the interviews, respondents were asked a series of questions about their
work background, their views on advertising creativity, and their thoughts and experiences
teaching or inspiring it in their students. See Appendix A for the interview guide used in the
interviews. The interviews sought to answer the following research questions:

R2: How do Educators Define Creativity?

R3: Can Advertising Creativity be taught, and if so, how?

R4: What are the most common approaches to teaching advertising creativity?

R5: What challenges do they face in trying to teach creativity?

Results

As explained, these respondents represent a range of backgrounds, teaching environments and teaching experience. And yet, despite these differences, there were significant similarities in their responses. For ease of discussion, the major themes found in this study are grouped by topic and these topics can be grouped into three main, broad categories. The first category—The Phenomenon of Advertising Creativity—focuses on how respondents define, identify and measure creativity. The second and largest category—Teaching Advertising Creativity—focuses on the respondents' beliefs, approaches and challenges of teaching advertising creativity. The final section—Teachers on Teaching—is a small section in which respondents engage in meta-reflection about teaching and about the teaching environment.

The following table shows each category, its topics, and the major themes within each topic that will be explored in this section. The following section will move through each category by discussing the included topics and the attendant themes.

Table 7: Categories, Themes, and Topics

Category	Topics	Themes
The Phenomenon of Advertising Creativity	The Definition of Creativity	Novel Connections
		Creative Inputs
	The Origins of Creativity	The Creative Habit
		Patterns and Connections
		Nature or Nurture
	Identifying and Measuring Creativity	You know it When you See it
		Creativity has Impact
		Creativity is Appropriate
		Creativity and Effectiveness
		Creative Standards in the Industry
		Creativity is Subjective
Teaching Advertising Creativity	Can Creativity be Taught?	Nature or Nurture- Round 2
	How is Creativity Taught?	Teaching Best Practices
		Specific Projects
		The Importance of the Critique
	Challenges in Teaching Creativity	Apathy
		Ego
		Ability
		Education
		Fear
	Important Lessons About Creativity	Creativity is Work
		Creativity is a Lifestyle
		Creativity Requires Courage
		Creativity Requires Honesty and Humility
Teachers on Teaching	Does Education work?	The Evolving Student
	Teaching Students	Focus on the Big Picture
		Beyond the Agency
	The Teaching Environment	Systemic Issues

THE PHENOMENON OF ADVERTISING CREATIVITY

Before asking how the respondents approached the teaching of advertising creativity, it was important to establish a baseline of thought regarding their perspectives on and definition of the phenomenon, thereby creating a lens of context through which to view their responses. As such, this first category asked respondents to define creativity, asked them where it comes from, how they identify it and how it can be measured.

The Definition of Creativity

When participants were asked how they defined advertising creativity, the question was typically met with silence. This pregnant pause was usually followed by an exclamation of dismay at having to tackle such a broad question, followed by an noncommittal statement like "I think that's the long-standing mystery, isn't it?" or, more simply, "you can't define it." However, at the conclusion of this ritual of evasion, most respondents were able to offer clear and eloquent definitions of the phenomenon.

The scoping review in Phase 1 of this dissertation also explored the definition of advertising creativity, and it was both interesting and gratifying to see how many of the respondent's definitions echoed or mirrored the definitions in the literature. Both highlight the importance of novelty and originality, of forming new connections, and of appropriateness.

Novel Connections: In defining creativity, most respondents discussed the need for novelty in the creative act, as well as the forming of new connections in the mind of the consumer. Some highlighted it simply, "To me, Creativity is something that is original and smart," or, "I guess it's telling people something that they may know already, but in a way that is exciting and new," or "it's the connection of two previously thought unconnected items. It's when two things exist separately in the world that you would have never put together." Others provided more elaborate answers:

> Creativity is making things that are both original and meaningful. Original in that you're doing things that haven't been done before. It doesn't have to be a hundred percent brand new, but some aspect of it should be something that hasn't existed before. And in terms of things that are meaningful, sure, creativity can be applied to things that are very trivial, but the best creative works are things that actually have a meaningful impact on people.

One respondent clarified that novelty rarely means something never seen before, but rather that novelty is making "connections across categories. There're really aren't many new ideas. I think that most of the time it's just a remix, you're just making new connections." Another respondent succinctly summarized the definition creativity as follows, "If it's new (which includes unique and original) it creates a benefit or solves a problem, then it's creative."

Creative Inputs: In addition to the importance of novelty and new connections, respondents also indicated that creativity requires the constant input of information into the mind of the individual. One participant explained the idea as "being a sponge, soaking in the world around you." This accretion of creative inputs provides the creative individual a vast bank of resources from which to draw on when they are seeking to make the novel connections spoken of previously:

> I am a firm believer that everything you have ever seen in your life: read, researched, put your fingers, on is somewhere in your brain. And what we do as creatives, I think, is simply go and in and make these connections. You walk around with your hands open, waiting for something, willing to let something fall in your lap, then allowing those things knock around inside your head for a little bit, waiting to see what pops, what connects.

Another participant summarized it this way, "You train a lot, you fill your brain with information, so when the time comes it's easy for you to connect the dots and think creatively."

Trying to define creativity can be daunting, as expressed by one participant, "Creativity is a number of things. It's a quality that people have. It's a product they create. It's a process that people follow. It's all those things; and probably a million other things, too." However, it is clear

that educators feel that making novel connections through the accrual of creative inputs are important facets that help to creativity.

The Origins of Creativity

When asked where creativity comes from, participants highlighted three main topics: Habits, Patterns and Connections, and a rather large debate regarding whether or not creativity is the product of nature or nurture. Though Phase 1 of this dissertation also addressed the origins of creativity, there was little crossover in themes.

The Creative Habit- Respondents indicated that for many, the act of being creative is something that can be come second nature, a habit: "Once you know how to play, it's like riding your bike, you never forget. Yes, you have to practice doing this; you have to try different ways of thinking of things. But once you have the habit down, the options for moving from there are endless." Indeed, many spoke of it as a habit that is impossible to turn off, once it's acquired. "I envy people who don't have to be creative for work, because they can leave work behind at the end of the day. For a creative, it's a habit, you can't shut it off. Things are always there, percolating, simmering on the back burner of your brain. It's always on." In an almost lamenting tone, one participant exclaimed, "Once you're plugged in, it's not that you can't come up with any ideas, it's a matter of having to choose which five do I start working on and when do I stop?"

Like most habits, though, failure to maintain them usually results in the loss of the habit: Creativity is like a muscle. If you use it every day, if you're working out, stretching it, keeping it active, it will be ready to respond when you need it to. But if you let too much time go by with out using it, with out engaging it in some sort of creative endeavor, it'll atrophy; it'll just waste away and then you have to begin the process all over again.

For most respondents, this habit is acquired through everyday rituals such as doing the crossword puzzle, keeping a notebook and pen on the bedside table, answering a set of predefined open-ended questions or talking a walk through a park while pondering a creative problem. One respondent spoke of the impact that this habit has on developing creative ideas:

> There is a sunroom on the east side of my house and whenever I start a new project or feel stuck, like just in a rut, I get a cup of coffee and I just go in that room and face the window and sit and watch the sun rise. I've done this for long, it's almost like my brain is trained. It knows that when I enter that space in the morning and I'm watching the sun rise, it's like Pavlov's dogs or something, my brain says, 'okay, were sitting here watching the sun rise, it's time for me to go to work and come up with something great.'

In short, respondents acknowledge that creativity can come from many places, but one of the best ways to ensure its appearance is to develop a habit of creative exercise.

Patterns and Connections- In addition to creative habits, participants often indicated that creativity originates from our ability to observe patterns in the world around us and make connections: "I think it comes from the human brain's ability to see patterns and see what stands out and connect things that maybe haven't been connected before."

This is hardly a surprising conclusion, given how prominently creative inputs and establishing novel connections featured in their definition of creativity. In fact, many of their thoughts about the origins of creativity echoed the sentiments of its definition:

> I think it comes from experience. It comes from being open to things. You don't have to be creatively experienced. You have to be a lens. You have to be a sponge and be a lens. You have to look at everything out there, absorb it, and store it. One day, something in the back of your head goes, "Hey, remember that thing you socked away? "Now, put it

over here with this other thing. See how neat that is? They connect." It's the experience and the openness and letting it happen.

Another participant phrased it this way, "I think the only proven way to be a better creator, better at being creative, is to just get more information in your brain, because the more files and stuff you have to dip around in and the more information in there, the more ideas your going to be able to come up with and the smarter they're going to be."

Nature or Nurture- As alluded to earlier, the discussion of the origins of creativity led to a reiteration of the Nature vs. Nurture debate, so widely discussed across a number of contexts. In the discussion of creativity, there were two clear camps: one that felt that creativity is a characteristic shared by all people, though to varying degrees, and some who felt that are born with it while others are not.

In the first camp, comments like, "I think we're born with it. I think we're born with it from day one. I think we're born as curious people. I think everyone has it from the beginning," were commonplace. One participant traced this ability back to our early progenitors:

I think that we're all born creative. I think that it is a natural thing that humans are born with. I mean cavemen started it, like 'how do I take down that mastodon?' They had to problem solve in some pretty interesting, resourceful ways. Primitive now, but it still happens.

Though these respondents were sure that creativity is an integral part of the human makeup, they were quick to point out that not everyone posses equal amount of it. One respondent summarized it this way:

We all have the ability to be creative, but some have more of it than others. I can teach you to dance, but you may never be Baryshnikov. There's a point where we transcend

what we can learn. I think some people can work their whole lives, processing, learning and growing, and they may or may not ever get there. Some people don't require quite as much, and they will get there.

But not all were as confident. Some felt that creativity is not a common trait in all humans, "There's definitely some spark ... some people have it, and some don't." Another put it this way, "I know it's a cold answer, but I think that some people don't have it in them to go that far. They'll spend a lot of time practicing and getting to their ceiling, getting to the best version of the work they can be, but sometimes that's still just so-so."

Unsurprisingly, both camps of educators stressed the importance of creativity education, regardless of ability level. Those who felt that humans are born creative, acknowledged the power and limits of education, "I think it's definitely in your blood, but I could teach any smart, educated person how to become a decent designer or just a creative thinker, but I think that there's a certain kind of person who knows how to do more with that push." Those who felt that some have it and some don't spoke of education this way, "At the end of the day, I really do believe that there's something inside of us that has to be there already, that all I can really do is unlock the creativity, or do my best to help somebody unlock the creativity that's already within them. I do not think that I can plant creativity into someone that doesn't want to nurture it."

But regardless of which side of the Nature vs. Nurture argument they were on, they all agreed that education is crucial to the development of creativity, "If your a smart, intelligent, open-minded person who's willing to learn new ideas, I think that you've got a shot at it, even if you were not the artsy-fartsy weirdo kid." Another summarized the issue as follows:

70

Somebody who's willing to work hard and try hard can do just as well as someone you might deem talented They might not be faster at it, but I'm not sure speed should have anything to do with intelligence or creativity.

Whether you're born with creative ability or not, the participants all agreed that creative education or training can raise one's ability levels, and that developing creative habits will allow individuals to see patterns in the world around them, and help them to find and make novel connections more easily.

Identifying and Measuring Creativity

Because advertising educators are responsible for the creativity training of their students, understanding how they identify creativity and how they measure it, is an important facet of understanding advertising creativity in an education context.

You Know It When You See It- When asked how they know when something is creative, many echoed the recent Supreme Court ruling on the identification of pornography, "You know it when you see it."

When pressed to elaborate, one participant related the following experience:

For five years, I was poetry editor for a magazine. I would get stacks of poems that I had to go through. A lot of those were proficiently written. I could tell this person had studied poetry. They were proficient but they didn't move me. I didn't feel changed. I didn't cry. I didn't go, "Oh my God! I wish I'd written that." They were just proficient poems. Those people lack something. The spark, maybe, or the honesty, or something true. Then, there were the poems that I read that were not only beautifully written, where you knew the person understood the craft of it, but they have that thing, that spark, that made me a

different person after I read it. It changed the way I thought or the way I felt, even if only momentarily. You just know it when you see it. You feel it.

Creativity has Impact- Along these lines, many of the participants indicated that they way they were able to identify creativity was by the impact that it has on those who see it: "It has to have more than just a beautiful package. It has to do more than just sound pretty. Frankly, it has to do more than communicate its message. It has to do it in a way that brings someone up short at the moment they experience it." Another participant phrased it this way, "Creativity is the expression of something ordinary in an extraordinary way. It's something that you don't see coming. If you could hit somebody with a new idea in a manner that they didn't expect, then you've begun something creative."

One participant summarized it this way:

When it feels like it's rooted in a human truth, when it elicits a real reaction, that's when you know it's creative. Whether it makes you laugh, makes you think, whether it's introspective or it's enlightening. I think, whatever it is, if it's rooted in something that's human and true, then I know it's creative because it doesn't feel manufactured and it doesn't feel forced. It comes from a genuine place. And it has an emotional impact on you.

Interestingly, many respondents referred to a second feeling that surfaced when viewing identifying something creative. They referenced a sort of "creative envy" as a threshold for identifying creativity. For many, it was some variation of, "I'm just like, 'Oh, that's brilliant'" or "Oh, I wish I'd thought of that," or "Oh my God! Why didn't I think of that?" In short, whether it's awe, emotion, or envy, the impact on the viewer appears to be a key tenet in the identification of creativity.

Creativity is Appropriate- The theme of appropriateness, which also surfaced in the scoping review in Phase 1, centers around the idea that advertising, though a creative effort has the added burden of needing to be appropriate to a given situation. As a result, one of the way participants discussed identifying creativity was by identifying whether or not it was appropriate for the strategy or market, and whether it "solves the problem in a way that makes perfect sense for the viewer." When asked to elaborate on this idea, one participant shared the following:

> I don't judge things just on how creative is it, but on how good it is at achieving the goal of the brand. If the goal of the brand is to spread awareness, to get people talking and to get people excited, then something that's purely creative might be great. If it ends up attracting attention for the wrong reason, like people love the ad but they forget who it's for, then it might be creative, but it's not necessarily successful. I rarely judge things in a vacuum, based on just how creative they are. It's almost more like how successful are they in doing what they're supposed to do. That's one of the true tests of creativity; not just being clever, but being smart for the brand or for the product of for the client.

Creativity is Effective- In a twin-truth to the need for advertising creativity to be appropriate, respondents also discussed the need for it to be effective. "Creative advertising is, after all, a marketing tool. Our work as art directors and copywriters inside of any ad agency or any marketing firm of any sort is to use our talents to move the needle for the client." This idea of "moving the needle," a euphemism for effectiveness in terms of campaign objectives (awareness, sales, interest, etc.), surfaced again and again. It is clear that effectiveness is a key element in identifying creativity within the advertising context:

> If we're being as creative as we can, we can't lose sight of the fact that our creativity within the advertising world, at the end of the day, actually does get measured. For

instance, you might produce everybody's favorite Super Bowl commercial, but if it's not moving the needle for your client, then I'm not certain exactly who've you served. Sure, you may have served culture by putting out a wonderful message that everybody talks about the next day at the water cooler, but have you really solved the marketing problem that you were handed in the first place? If not, was what you produced really creative?

Creative Standards in the Industry- Along these lines of appropriateness and effectiveness, participants indicated that one of the most common methods used for identifying creativity in advertising is through the lens of industry standards. "I think there are standards of excellence out there. And we have bodies that confirm that. Whether it's a group of jurors in an awards show, or an editor when they choose what it is that they are going to show in a book, all of those, pretty much, are setting some kind of benchmarks."

Another participant spoke of creativity awards as benchmarks in this way,

There are awards for just about everything: Cannes for overall quality, Pencils for creativity, Effys for effectiveness, Webbys for influence online, the list goes on. All of these awards shows and outlets serve to set a sort of standard in the industry. It may not be an objective standard, but it's a way, at least, to set up some sort of at least a minimum threshold.

In short, these juried contests and awards shows help to create a somewhat normalized standard against which other creative works can be compared.

Creativity is Subjective- However, many participants were quick to acknowledge that the identification and measurement of creativity is a subjective process, even with the aid of industry standards or benchmarks. "You can establish criteria and metrics, and then you can measure it against those, but I don't know that you'll ever fully find an objective way to say 'this is more

creative than that.'" Another acknowledged their perennial dilemma between subjectivity and needing to identify and measure creativity in their students' work:

> As an educator, I have to measure creativity all the time. I set up rubrics and try and give clear direction to my students, all in an attempt to objectively measure their work. But that doesn't mean that it's a valid measurement. At the end of the day, it's still me, with all of my personal preferences and biases, that has to look at their work and say, 'this is more creative, and this is less creative.'

TEACHING ADVERTISING CREATIVITY

Now that the context of advertising creativity has been established, at least in terms of this study and these participants, the foundation is laid for a discussion of the ways that advertising creativity is taught. To begin this discussion, the researcher sought to establish a baseline of thought by asking the participants whether they felt advertising creativity *could* be taught. This discussion paved the way for conversations about how creativity is taught, challenges they faced in helping their students learn to nurture their own creativity, important lessons about learning to be creative, and whether or not they felt that creativity education works.

Can Creativity Be Taught: Nature or Nurture- Round 2

Unsurprisingly, this discussion mirrors, in many ways, the respondents view on whether creativity is nature or nurtured. The question of whether creativity can be taught was posed in such a way that the participants were forced to divide into two camps: yes or no. It also comes as no surprise that, as educators, a large majority of them feel that yes, indeed, creativity can be taught.

Yes, Creativity Can be Taught- Most of the participants agreed that creativity is a teachable phenomenon. "Anything can be taught. We're adaptable beings. We can form new wrinkles; make new connections in our brain. It's like Twyla Tharp says, 'There's no natural born creatives, just like there's no natural born heart surgeons.'" Another participant phrased it this way:

> It's a mental exercise. We have the ability to not only teach people how to do that exercise, just like if we were teaching people how to shoot free throws, we can teach them the steps that tend to lead to more creative output. We can create the environment for creative expression. Inspiring students and positive environments where they feel comfortable speaking out and expressing themselves in whatever way that they want to.

> Some participants highlighted specific ways that it can be taught: "I think that it can be demonstrated. I think that there are really good habits that you can teach them to develop, like write-a-hundred-lines, or walk around the block if you're getting stuck, or take a shower or whatever." Others added, "I try to teach keeping an open mind, being curious about the world," and " I try to teach them how to collect insights in a way that they can use them later; best practices; even some hands-on things like how to draw, how to write better, how to communicate your thinking. Pretty much anybody can learn to do those things and they'll be more creative."

Others, though firm in their belief that creativity can be taught, were more cautious about the outcome of that teaching. For instance, one respondent indicated, "I think you can teach someone to become more creative. I think you can teach someone to harness their creativity better and to be more open, more susceptible to new ideas, but I also think that there are some people that I've encountered where there's just no opening of that door." Another respondent

expressed a similar sentiment, "It can be taught if people want to be taught. I don't think anything can be taught if people don't want to learn it."

No, Creativity Cannot be Taught- Those who dissented, though fewer in number, were equally as firm as those in the "yes" camp:

I don't feel like creativity can be taught. You either have the talent for what it is you're trying to do, or you don't. If you come in here wanting be a designer and you don't have the talent for that, or the real spark for that, it's not to say you're not a creative person, but you're really putting your eggs in the wrong basket.

Another put it this way, "Look, I'm going to be totally honest. There are some people that you just cannot teach creativity to. They simply don't have it. This also means, though, that there are some people that you cannot *not* teach creativity to. They're going to have it no matter what you do." For some, it was clearly a personal dilemma to say no. When asked to elaborate on their hesitation to say no, one respondent described their struggle this way:

I really want to say yes. I really want to believe that it can be taught; I'm a teacher for Christ's sake! But if I'm being honest with you and myself, I have to say no. I want to say yes because I want to believe that there's nothing that's irreversible. But I have to say no, because I think from my experience, the vast majority of the kids come to classes and you can see, little by little, that they've either got something going or they don't. And for those that don't have something going, you say, 'Well, they're searching. They're very young. Maybe this is not their cup

How is Creativity Taught?

Regardless of whether they felt that creativity that can be taught or not, they all agreed that education can make a difference. When asked how they teach their students to nurture their

own creativity, three main themes emerged: Teaching Best Practices, Examples of specific projects or assignments used to teach creativity, and the importance of the Critique as a tool for teaching creativity.

Teaching Best Practices- Many of these best practices share a close connection to the way the participants view the origins of creativity from an earlier section, specifically the importance of creative inputs. For example, the idea of keeping a notebook by the bed, discussed earlier, also made an appearance here, as well:

> I also talk about some practices that are good: the idea of keep a notebook by your so that you can write down ideas when you get them; collecting creative resources while you're browsing online; just finding a way to save or hold on to things when they seem interesting. This way you can revisit it later on when you're working on something and you all of a sudden have all these things you haven't looked at in a while, but they all spark some thinking and can lead you into new creative directions.

Another commonality comes in the form the importance of creative in-puts: "It's just observing things, keeping an open eye, an open mind about everything. Talk to people. Listen to what they have to say. Try to understand. Be curious enough to understand why they feel the way they do" or "I tell them to just go outside, sit at a sidewalk café, drink some beer and look at what's going on around you. Watch some trash TV and read some magazine. Just pay attention to your lives."

When asked to elaborate on why these creative in-puts are important, one respondent explained,

> One of the first things I tell them, in the very first class on the very first day, is that I expect them to pay attention to their lives. Everything. When they're walking around. I

want them to see things and to listen to things. I tell them when they're at a restaurant, eavesdrop on the table next to you. Those little snippets of conversation you hear will be useful. Pay attention to people who are not like you. Watch what they're doing, their mannerisms, and how they talk. All of this will add depth to your perspective. It will teach you empathy and that empathy is crucial when you're trying to create something that resonates with a group of people who are not you, who do not belong to your demographic. If you can build up a large reserve of experiences and insights, you can draw them and create something meaning in almost any circumstance.

Examples of Specific Assignments- When asked to provide examples of assignments or projects that they use to help nurture creativity in their students, most respondents spoke of the importance of helping students move beyond their "first ideas" by leading them through multiple steps of a creative process:

Most of the time our first ideas are not our best, but they're the ones we hold onto the hardest. So I try to hold their hands, in a way, through a few assignments to show them that creativity is a process of refinement, of moving beyond first ideas, and second, and third, and however many it takes to get to the really good stuff.

Though each of the specific examples shared were different in their approach or specific application, they all shared this common motivation and objective. The following example is typical of those shared by the respondents:

I do a project called "Exhausting Your Resources." As a class, we decide on a brand that everybody knows inside and out, and is really familiar with. It's usually something huge, like Taco Bell or Coke or something like that. We write down on the chalkboard every single thing that comes to our minds about that brand. I mean, everything. We do this for

about 45 minutes and when we get to the end, the students have gone all glossy-eyed, you know, they're mentally beat. We've covered everything from the most basic thing to the most insightful, strategic thing. Then I say, "Great. Now, look at this wall. I want you to make one ad that doesn't mention any of these things." Everybody starts looking at me like I'm crazy. They start to panic and worry about how in the world they're going to be able to say something that we haven't already said. But it works. Every time, at least 7 out of 10 people will have something that's completely fresh.

The Importance of the Critique- One of the other common threads in the way participants help to nurture creativity in their students is the in-class critique. Many declared that "peer critique is big in what we do here," or "I want to say that critique is at the center of what I do."

Critique is important as a teaching tool because "it's an opportunity to move the conversation from ambiguous principles, to concrete examples." "Lecturing is fine for providing information, but nothing really makes the material sink in and become second nature to the students as quickly as our in-class critiques." One participant illustrated the idea this way, "Did you learn to ride your two-wheel bike by listening to Grandma lecturing you or by reading about it? No. You didn't see pictures. You did it. You have to jump in and do it! Then, when you've tried and fallen, the instruction about good technique can be inserted. And now, suddenly it means more."

Many also indicated that the students experience a learning curve in figuring out how to approach and engage in critique. Initially, the educators have to take the lead in the discussions, illustrating how to give good feedback. Then, the educator transfers this responsibility to the

student. "I have to remind my students that it is not my job to be the hired killer. That's their responsibility."

Respondents also discussed the importance of teaching their students how to give good feedback. "So often, the students will just say something arbitrary like, 'that looks really good… I like the colors you used.' Well just telling someone that you like something doesn't really tell them anything." They also emphasized the importance of teaching the students to be honest in their feedback, "I have to remind them that if they have seen the work of another student and haven't been honest about it, they've done them a disservice and they've lied. They haven't helped anybody."

This honesty in critique can be tricky, though, because "it isn't just about the work, there's a person standing there next to the work, and students start out afraid of hurting each others feelings." Educators have to remind "the students that are critiqued that it's not about them. It's about the work that's hanging on the wall." "Just because a campaign fails, it doesn't make them a bad person. Just because a campaign's executed wonderfully doesn't make them a good person. It's not about the person at all, it's just about the work."

Respondents also spoke to the importance of the critique as a means of preparing students for life in an agency. "When you get in the agency, you have to present it to your team, your creative director, and ultimately to the client. You have to learn how to receive feedback, but also how to defend your work."

In terms of both nurturing creativity and preparing students to be successful in the workplace, it's clear that respondents place significant value in the efficacy and importance of in-class critiques.

Challenges in Teaching Creativity

When discussing the ways that they teach creativity, the respondents highlighted five challenges that they face in helping students learn to tap into and nurture their own creativity: Apathy, Ego, Ability, Education, and Fear.

Apathy- This challenge is relatively self-explanatory. Those who have been teaching for many years indicate that apathy among students "is a much bigger problem with these millennials than it was with the students who preceded them." But some see the problem as contextual issue as much as it is a generational issue:

> The biggest challenge honestly is getting them to care. This is one of the problems I especially have with freshmen and sophomores. Understanding the context of this, many of these students are away from home for the first time. They're discovering alcohol and sex for the first time; they are super-distracted. Getting them to care about my class, even though I feel like it's very important, I don't know what's going on in their lives at that time. I think it's really getting them to care about it that is hard.

Ego: In stark contrast to apathy, many respondents spoke to the challenge of trying to minimize or overcome the "over-active, entitled ego" of their students. "The biggest obstacle is people being convinced that they know how to do it already." Another respondent they try to stress the point to their students that "even though I've been in the business a long time, half the time I think I don't know how to do it as well as half the people whose work I admire. There simply isn't room for ego." When asked why they thought ego was such a challenge, one respondent elaborated:

> One of the hardest challenges is that a lot of them heard their whole lives up until now that they're so creative and they're so great and they have such great talent. Convincing

them that they aren't as great as they've been told that they are and that they need to listen to me and learn a little bit can be a real challenge.

Ability- For those students who are motivated, and who are willing to lay their ego aside, another obstacle to learning creativity comes in the form of simply accruing the skills needed. "It's a challenge to get folks to be able to design what they see in their heads. That's really difficult because you run it to a range of skill sets when it comes to the Adobe Suite." This variability in skill level, as well as the difficulty in learning new software programs can be a large stumbling block for students. "We try to help them and teach them the best we can, but it's challenging. For many of these students, sometimes 'good enough' is going to be the best they can do."

To this end, one participant explained:

It's a classic bell curve. There's typically twenty percent of the students that are going to be rock stars no matter what, and about twenty percent of students that, no matter how hard you try to teach them the skills, it's just really hard to get some traction. But it's that mass in the middle, that 60% that if I'm doing my job, I can sway them in the right direction."

Education- Despite the prevalence and difficulties of the aforementioned challenges, there is one that weighed more heavily on the mind of the participants. In near unanimity, the respondents levied harsh criticisms at the current model of education in the U.S., deriding it as "the creativity killer" and labeling it as "anti-creativity training." "I have people that are used to following the same pattern of learning that we've developed in the United States, which is, in a lot of ways, testing and rote memorization, which is a terrible way to have to learn or be creative.

It's very difficult to tell people that there is no real right answer." One participant explained it this way:

> More and more, what we observe is that students are coming with an education that has been increasingly linear from very early on. So, in a way, if somebody wants to learn to be creative, you have to spend a great deal of effort and time in helping them unlearn everything they've learned in school in order to help them find out who they are and find their own voice.

> In essence, participants likened the way students are educated in the U.S. to a plant: "I think there's a period of aridity, a long lack of watering, where our creativity withers. We're trained to take multiple-choice tests, to give the right answer rather than give an answer that's bizarre or original. We have to re-nurture that creative plant. We have to water it. Slowly, for most, it can come back and flourish."

> *Fear-* For many of the participants, this model of education— and its focus on wrote memorization and emphasis on being correct instead of being creative—has "cultivated a spirit of fear of failure among students." This fear is a major obstacle in helping students unleash their creative potential. "The biggest barrier I face is having to disarm the fear within the student, so that they can then unlock everything else that is in there."

> Fear also prevents students from exploring ideas to their full extent. As has been mentioned, the first round of a student's ideas are rarely their best ideas, but the "internal self-editor, which is everyone's problem, makes them afraid of looking dumb." One participant explained how this fear of failure could stymie the student's creative process:

> You don't want to fail. You don't want people to think that you're not getting it. You don't want to bring that half-baked idea that you're not quite sure about because it's a half-

baked idea. One of the biggest challenges I deal with is trying to get people to stop limiting what they bring; to stop getting halfway down a thought and saying, "No, this is dumb," and then dismissing it out-of-hand. You can't do just dismiss something because you don't know where that half-baked idea might lead. Maybe it is dumb right now, but if you show it to someone, it might be that little spark that helps them think of something else that leads to something else, and then leads to something bigger. You can't just dismiss things. But we do it because we're afraid.

Once the fear is gone, participants agree that, "you can get them to go way out there to the very end of the branch and jump up and down and see what happens. That experimentation, that willingness to take risks, that's where a lot of the magic can happen." Many respondents emphasized them importance of helping students understand "that failure is a big thing in this business and that it's okay to embrace it. We have to let them know that failure is very much a part of creativity and innovation."

Important Lessons About Creativity

In response the many challenges that educators face in teaching advertising creativity, participants were asked what lessons about creativity were the most important for their students to learn and internalize. Impressively, without any prompting or guidance from the researcher, the participants generated a list of four main themes—Creativity is Work, Creativity is a Lifestyle, Creativity Requires Courage, and Creativity Requires Honesty and Humility—that addresses, almost point for point, each of the challenges mentioned in the previous section.

Creativity is Work- In response to the challenge of apathy, many of the participants stressed the importance of understanding that creativity is work. "You can't just check a bunch of boxes and have that be the equation to equal success. You have to put in the time, the effort and

the bullheadedness. You have to just do it. If you're not willing to put in the effort, if you're not willing to fail again and again and then get back up and keep going, than you're never going to succeed." In exasperation, one participant exclaimed:

Just give a shit, you know? That's really important to me. Just care. Just care enough to do whatever it is you have to do. If it's something as simple as going out of your way to learning a new computer program, because you could feel that it could benefit you, then learn the program. If it's making sure that you spend an hour a day on advertising blogs because you feel like it's necessary to keep up with what's going on in the world, then spend the time. If it's putting your creative reputation on the line to defend an idea that you know in your heart is going to work, then risk it all. You just have to do it. You have to care enough to do it.

Many respondents agreed that "taking action is the antidote for apathy." "In this business, apathy is death. If you really want to be creative, you have to do something with your work." One respondent succinctly summarized it this way, "As we say around here, the idea must ship. You have to produce."

Creativity Requires Humility and Honesty- In response to the challenge of combatting ego, respondents explain that, "you have to get out of the way. In the fight between your ego and your ideas, there can only be one winner." One participant further reminds that, "creativity is a gift and you should never feel entitled to it. You are lucky when you have an idea, and you need to nurture it, you need to share it. No egos, no seniority."

They further caution their students to remember that their abilities, while special and unique to some degree, are not exclusively theirs:

Remember to appreciate how smart other people can be when they're put on the spot creatively. You don't want to forget what people can do. When you're stuck in a job, sometimes it's easy to start feeling like you're the only person who can get things done right or who come through on stuff. You've got to be a little humble and say to yourself, "There are a lot of people who can do this, so I've just got to do it better than they do."

Creativity is a Lifestyle- To address the challenge of weakness of education or lack of proficiency in the necessary skills, the participants focused on embracing creativity as a lifestyle. "Stay open-minded, really, and be a sponge as you live your life. All those things, all that input, every place, every stimulant leads to creativity or feeds it." One participant further explained, "If you don't practice creativity as a lifestyle, it dies. You need to be creative in every part of your life, not just when you walk into a room to make an ad." Respondents cautioned that developing a creative lifestyle is likely a major contributing factor to workplace success: "I try to get all my students to understand that when you start your first job, that's the beginning of your next stage of learning. Any student that thinks they're done learning, when they start their first job, is probably not going to get very far.

Creativity Requires Courage- Because fear of failure and fear of exploring are such significant defeaters of creativity, respondents stressed the importance of developing a strong sense of courage. "You cannot be afraid. You have to be courageous. You cannot be scared to try something new. It is in the new and unexplored that the magic happens." They further emphasized, "You can't worry about what other people think, you just have to put it all out there. Big risks can be scary, but they're the only way to find big rewards." One participant spoke of the importance of courage this way:

Fail big. You've got to be willing to stick your neck out there and fail huge. You have to

be willing to fall flat on your face over and over again because one of these times you

won't fall, and you'll make such a leap forward that it's all of those failures will seem like

a small price to pay. Even big failures can lead to successes. You want to fail big.

<center>TEACHERS ON TEACHING</center>

In the previous section, the specifics of how the participants approach creativity

education including the challenges they face were discussed. In this next section, respondents

were asked to engage in some meta-reflections on the act of teaching creativity. These reflections

lead to the generation of two main topics: Advice to teachers who teach creative advertising

courses, and a discussion of systemic issues in advertising programs.

Does Creativity Education Actually Work

After discussing the challenges of teaching creativity and the important lessons that they

try to instill in their students, the research asked the participants if they felt these lessons were

actually sinking in, if they thought that their efforts to teach creativity were working. While

many acknowledged that this could sometimes be difficult to gauge, they have seen a distinct

evolution between students who are early on in their education and students who are approaching

its completion.

The Evolving Student: Griffin (2008) found that there is a difference in the approach to

creative problem solving between novice students and advanced students (Griffin, 2008). The

participants echoed this finding. "In the beginning, they're scared. They're afraid they're not

going to be able to do the work. There's this sense that somebody made a mistake by letting them

in. With time, education and experience, a lot of that fear is replaced with confidence." Another

<center>88</center>

participant put it this way," In the beginning, they're all so nervous and freaked out because it's new, different, and they've never done it before. I see them chill out a lot as they move forward through the program."

Another participant explained that there is a breadth of vision that comes with increased knowledge and education, "I think one of the major differences is that early on they understand pieces, but they can't bring them together into a coherent whole. Over time they hopefully learn how to bring it all together and see the big picture."

When asked why this evolution of thought mattered in creativity, one respondent provided the following elaboration:

Students who are further along in their education and experience understand that creativity doesn't just start with a blank sheet of paper and randomly throwing out ideas during a brainstorm. There's a foundation that goes in before. People that are new, they just want to jump right in. If your first step is like, "Let's brainstorm ideas," then you've jumped three steps too far; you're not there yet. Now you're just throwing darts in the dark. It's time to scale it back; get properly situated before you start coming up with ideas. Otherwise, you're coming up with ideas for the wrong things.

In short, creativity education, at least in the terms and contexts outlined here, appears to have a positive effect on advertising students' abilities to be successful in creative endeavors.

Teaching Students Creativity

In this section, the researcher asked participants to think broadly about advertising education in the U.S. and asked them to identify some insights or advice that they felt would be useful to share with advertising educators. This exercise lead to the discussion of two main themes: Focusing on the Big Picture, and looking Beyond the Agency.

Focusing on the Big Picture- In the previous section, student-facing advice about the lessons of creativity was sought and discussed. In this section the researcher inquired what educator-facing advice participants would like to offer. To that end, they repeatedly emphasized the importance of teaching students about "the big picture" and helping them understand creativity in the broader context of advertising and integrated marketing communications. "Teach a better understanding of how all the pieces fit together – campaigns today are comprised of many different media that can amplify one another, but only if they flow in a natural way."

Participants also urged educators to "hone students' critical-thinking skills and help provide them with tools that are adaptable to many different situations and media. The industry is evolving so quickly, our graduates will be aiming for a moving target, so we need to teach versatility." To that end, many emphasized the importance of experiential learning:

> I think that people learn interactively much better than they do passively. Hands-on stuff is better than lectures and books. I love a quote by Huckabee which is, "You can't learn to fish by reading a book on fishing. At some point you need to put a worm on a hook and throw it in the water."

Lastly, respondents repeatedly spoke of the need to not just *teach* students, but also *inspire* them: "Focus on inspiring your students. Don't focus on teaching them. If you inspire them they will *want* to learn. You have a cool job. Don't drown it in lectures about art direction, because you're going to kill whatever fires were in naturally in your students." Another urged educators to focus on inspiring their students this way:

> Inspire your students. Inspire them: To push beyond their preconceived limited potential. To explore beyond their comfort zone. To continue beyond their normal time to stop. To

find the fun in making cool stuff. To find pleasure in the process toward celebrating

success together.

Beyond the Agency- In a similar manner to teaching the "big picture," respondents

encouraged educators to help their students look beyond the traditional agency:

Break students from being solely focused on the image of the traditional "large

advertising agency." They think of Leo/Ogilvy/DDB/ and maybe a handful of others, and

that's it. Really, though, they need to know the broader picture of jobs and engagements

out there – Many of them are just as likely to work in a digital shop, or a branding firm,

or a design firm, or an innovation firm, or client side, or be a CMO for a startup/app, etc.,

and they need to know those places exist and that each has their own unique processes

and cultures.

Another respondent phrased it this way: "Expose them to as many different segments of

the communications industry as possible. The students we put out should have backgrounds for

far more jobs than working in a traditional advertising agency. With this knowledge, they will be

far better prepared to match their talents and passions with a skills required for a wider variety of

possible jobs."

Additionally, participants asked creativity educators to "get them out of the

classroom: get them visiting agencies, in-house ad departments, printing companies, photo

shoots, design studios, one-person marketing departments for non-profits, and media sales reps.

It's helpful for students to be able to picture themselves working in those places (or not)."

The Teaching Environment

This final section focuses on the systemic issues and challenges that participants

perceive in the teaching environments where they work and in the field as a whole. Many of their

concerns speak to deeper issues in the current state of higher education in the U.S., but are still relevant to the present discussion and, as such, have been included here.

Systemic Issues- As indicated, many of these issues are not isolated to advertising creativity education and focus along several lines: tenure, relevancy, industry antipathy, and lack of discussion.

Tenure- There is mild unrest in higher education on the topic of tenure, so it is unsurprising that it was also on the minds of the participants. As a reminder, these participants represent a range of position (Lecturer to Full Professor, to Department Chair or Program Director). Surprisingly, it was those with tenure who were most outspoken of the tenure process. The comments center around the way universities establish criteria for tenure the following statement from a full professor is indicative of the general sentiment on the topic:

> I'm not very happy about tenure anymore. I've been a tenured professor for a long time, but I would really rather have a conversation that says "here are the things we agree I'm going to do this year," and then at the end of the year we go, "Did you do it?" Rather than, you know, the mythical (and imbalanced) thresholds for teaching, service, and the research at most major universities. We all know that teaching will only hurt you. Service is this thing where we do just enough to look like we care, and a bulk of your value is judged by the tally of (largely irrelevant) articles that you've produced. It's a system that just doesn't make very much sense in the modern world in general, and especially not in advertising.

Relevancy of Advertising Education- Statements such as, "I think that the major problem in education is that it's not very relevant anymore. It's not needed. It doesn't get you a job, or at least a job that you can count on," were relatively uncommon. Many participants felt that, "The

current education model is clearly broken, and it needs to adapt. But nobody wants to do that. No one is willing to take the risks to try something new. So instead we're all just stagnating."

Industry Antithesis- Some of this loss of relevancy was blamed on the lack of interest in collaboration from both sides of the industry/academy coin. "I think that there's a lot of people teaching that haven't talked to somebody in the industry for years, and frankly have no interest in it. They need to expose themselves beyond the Journal of Advertising and the Journal of Advertising Research" Conversely, some stated "I think those of us with a professional background need to expose ourselves more to those journals." In short, "There's very little crossover right now and there should be more of it."

Lack of Discussion- The final area of discontent centered on the lack of discussion about creativity education and the department, college, or university level. One participant summarized the topic this way:

> This discussion should not just happen when someone call us for an interview. Though that's probably better than nothing. This is a discussion that we should be having amongst us in the department on a recurring basis. We just don't have these discussions. It's amazing how little we discuss these things. We just don't. We get together, but faculty meetings are dreadful because they're always about announcements and policies, and important administrative things, but they don't have a whole lot to do with the underpinnings of education. We should be talking about these issues in the open.

In summary, the participants felt that many of the challenges and complex issues currently facing higher education as a whole, are also being felt down and the local level, across state, department, and program lines.

It should be noted, however, that the portfolio schools were notably absent from this last discussion. As private, for-profit institutions, many do not face the legislative, land grant, or accreditation pressures experienced by their public counterparts.

Discussion

To provide context and clarity to the findings discussed in the previous section, it seems pertinent to discuss some of the differences and similarities between the nine schools included in this study that arose during the interviews. This discussion will be followed by a short reiteration of the findings as they relate to the research questions in this study.

SIMILARITIES AND DIFFERENCES- To begin, it should be noted that despite the fact that the schools included are all advertising-centric, each has a distinct mission and approach to their advertising education and differ widely in the size and scope of that education. This difference is illustrated most starkly between the portfolio schools and those programs housed within universities (including both the Traditional and Hybrid categories).

The portfolio schools have benefit of offering a limited, but laser-like focus to their education, namely the building and refining of advertising portfolios. In contrast, programs embedded within institutions of higher education are able to offer a broader, liberal arts-based education but are thus subject to the associated accreditation requirements of such programs. Consequently, the breadth of advertising topics that these academic programs are able to offer, though arguably beneficial, typically comes at the expense of the depth and specialization that can be achieved at a portfolio school.

Additionally, many of these advertising programs are embedded within larger, broader mass communication departments, and as such, are not specific degrees or majors even, but are

often simply emphasis areas within the broader degree. This setup further restricts the number of courses these programs are able to offer.

A related difference between these programs is their institutional status. Most portfolio schools (including all of those in this study) are private institutions and, as such, are able to establish their own governances and policies. However, this also means that they are responsible for generating their own revenue. This is typically done through high tuition fees for their students.

In contrast, a majority of academic programs are public, state-managed institutions. These public programs are beholden to policies and legislation from their state and local governments. However, in return for adherence to these regulations, the programs are given state and federal funding. This funding subsidizes, in many ways, the cost of enrollment for the student. In short, a portfolio school is able to offer a highly specific education, but at considerable cost to the student, while an academic program offers a broad, more general education, but at considerable savings to the student.

An additional interesting resulting from the different institution statuses of the programs was manifested in the discussions regarding systemic issues faced by advertising educators. None of the educators from portfolio schools discussed systemic issues, as a challenge or otherwise, but every single educator at an academic institution highlighted these issues as a challenge they face. This is likely due to the policies, regulations and legislation that public institutions are beholden to.

An additional striking difference between the two types of programs (portfolio schools and academic programs) is in the make up of their respective student bodies. Students that enroll in portfolio schools have typically already completed an undergraduate degree and are either

looking for an opportunity to enhance their portfolio *before* entering the workforce, or have *already* entered the workforce but find themselves underemployed and are looking for an opportunity to improve their employment. In contrast, students enrolled in an undergraduate program have clearly not yet received a degree and are, on many levels, novices in their chosen field.

These differences in program scope, institutional designation and student body have clear implications for the kinds of education that each type of program is able to offer. However, despite these differences, there is a great deal of commonalities between the programs.

For instance, every educator included in this study, regardless of his or her program type, emphasized the important role that hands-on, experiential, project-based learning plays in advertising creativity education. Though they differed in the specific assignments or project used to create this learning environment, they universally lauded its value and merit in training future advertising creatives.

A related similarity is the unanimous incorporation of the classroom/peer critique as a tool for deepening students' understanding of the principles and practice of creative advertising. It was clear in the interviews that the current, reigning paradigm in advertising education, across all institution types, places a large emphasis and high value on the practice of peer critiques.

Another similarity between the program types was in the discussion of the challenges faced by advertising educators. It would seem that apathy, ego, student ability levels, the anti-creativity education of public schools, and student fear are universal challenges faced by advertising educators, regardless of program type.

Unsurprisingly, the similarity in challenges faced, resulted in a subsequent similarity in the discussion of those lessons that educators felt were most important for their students to learn.

Educators at both institution types spoke of the importance of treating creativity as work and as a lifestyle, and of the importance of courage, humility, and honesty in creativity.

The differences and similarities discussed here and in the findings provide some tangible implications for advertising educators. Specifically, they highlight the importance of seeing the bigger picture of advertising education through understanding the scope of one's program, the institution that houses it, and the make up of the student population enrolled in it. Doing so will allow the educator to tailor an educational experience best suited to that particular configuration.

Additionally, it emphasizes the important for creating a hands-on, experiential learning environment through the development and use of projects and through peer-critiques. Lastly, it acknowledges that there are widespread challenges to teaching advertising creativity. Initiating an open dialogue between colleagues and institutions will likely reveal the commonality of these challenges and bring to light those lessons and approaches best suited to combat and overcome those challenges.

RESEARCH QUESTIONS- In seeking to find answers to the research question, a number of categories, topics and themes were extracted and refined from the in-depth interviews with advertising faculty at the top ranked U.S. advertising programs.

In regards to the definition of creativity (R2), it was found that educators define creativity along many of the same parameters outlined in the scoping review in Phase 1, namely: novelty and appropriateness. This is significant in that it would suggest that there is at least some connection or transference of ideas between the academic literature and the practical education of advertising creativity.

This may be due, at least in part, to advertising textbooks, which serve as a sort of bridge between scholars, educators, students, and practitioners. As textbooks are influenced by

academic research, those influences are passed from the educator on to the students who, typically, become the next generation of practitioners. In this way, there is a slow and steady "trickle out" effect.

Some similarities between the ways that educators view the origins of creativity and the scoping review, as well as the way in which creativity is identified and measured were also discovered, further reinforcing the idea that the wall that separates the study and the practice of advertising creativity education and is more permeable than often assumed.

However, as is often the case between quantitative and qualitative research outcomes, the in-depth interviews provided additional layers of detail and meaning that the scoping view was simply unable to detect. For instance, the prevalence of the Nature or Nurture debate in advertising creativity education (are we born creative or are we taught to be creative), briefly discussed in the scoping review, found reinforcement and elaboration throughout multiple instances and across several categories in these interviews.

To that end, this analysis spent a considerable amount of time discussing and exploring the ways in which creativity is taught (R3). In this discussion, a striking symmetry was found between the challenges (R5) that educators face, and the lessons they want their students to learn. The efficacy of creativity education was also reinforced in the discussion of the evolution between students early in their education and students who are nearing completion of it. In this discussion, the participants highlighted the essential nature of experiential learning and of the explicit value of incorporating in-class critiques as a valuable way to teach and illustrate principles of creativity (R4).

Lastly, this Phase highlighted some of the systemic issues that creativity educators must overcome in seeking to adequately prepare students to enter the workforce and be successful

(R5). Specifically, the importance of encouraging students to look for additional opportunities beyond the traditional agency roles and silos, and the importance of helping students understand creativity through the lens of a "big picture" perspective were emphasized.

CHAPTER 5

**Dissertation Summary, Limitations, Future Research and
Conclusions**

Dissertation Summary

As emphasized throughout this dissertation, creativity plays a significant role in the practice of advertising (Reid & Rotfeld, 1976; Sasser & Koslow, 2008; Zinkhan, 1993). However, its crucial role in the practice of advertising has not resulted in a proliferation of creativity research (Griffin, 2008).

In a similar way, creativity education research is equally anemic and outmoded, despite the fact that advertising, in both construction and delivery, has evolved significantly over the last several decades (Ducoffe & Ducoffe, 1990).

It is against this backdrop of ambiguity and relative scarcity that this dissertation was conducted. As indicated by the title, this dissertation sought greater clarity and understanding of advertising creativity as a phenomenon, and explored the way the basic tenants of creativity have taken up, practiced and taught in the realm of creativity education. There were several surprising correlations and a few notable differences between the two studies.

In the first place, despite the mixed way scholars seem to write about the state of the creativity literature (Götz, 1981; Koslow et al., 2003; Lehnert et al., 2014; O'Donohoe, 2013; Sasser & Koslow, 2008), there is s significant degree of harmony in the way advertising creativity is defined. The key parameters of Novelty and Appropriateness represented a majority of the definitions found in the articles examined in Phase 1. This unity in the definition is both encouraging and discouraging. It is encouraging that scholars are trending toward cohesion in their attempts to define so complex a phenomenon. And yet, as a twin truth, this cohesion would also suggest that the study of advertising creativity is becoming increasingly siloed, and that new definitions are potentially not being generated or explored. In illustration of this, many of the faculty respondents in Phase 2 defined creativity not in terms of novelty and appropriateness, but

in terms of creating novel connections between previously unrelated things or ideas. While this definition was also present in the findings of Phase 1, it was to a lesser extent. In other words, the academic sources in Phase 1 shared a largely common definition of advertising creativity (novelty and appropriateness), while those who are engaged in the teaching of advertising creativity held a related-but different definition of the terms (new connections). Both definitions were present in each phase, but each phase differed in which definition represented the majority. These similar-but-different perspectives would suggest that additional efforts should be made to seek out and expand upon the many potential definitions of advertising creativity.

In spite of this mild discrepancy, the presence of both of these definitions among both groups (scholars and educators) is, in many ways, encouraging news as it would seem to signal that the foundational, critical research in this area has been relatively successful, at least in identifying two ways in which advertising creativity can be defined, and that these definitions are ready for the rigors of empirical testing. It may also suggest the presence of less formidable barriers between the academy and the practice of advertising creativity than traditionally assumed.

Another, somewhat ironic similarity between Phase 1 and Phase 2, was the way in which they both uniformly highlighted the non-uniformity of the viewpoints regarding the origins of advertising creativity. The debate between nature and nurture was a dominant theme in the literature examined in Phase 1 and in the interviews with faculty from Phase 2. In both cases, there were proponents of the view that creativity is an inherent, in-born trait manifested in all humans; as well as proponents espousing the view that creativity is an attribute acquired through the accretion of skills and experience. Though this study has made strides in elaborating and giving a voice to the various viewpoints present in the debate, little is accomplished in terms of

settling the arguments one way or another, if indeed, such a settling is possible. In either case, the duality of views found in both phases of this dissertation would indicate that the topic is ripe for additional research that explores where advertising creativity comes from.

When it comes to measuring creativity, the two phases share a few common threads, but largely operate on two different paradigms: Measuring the person or products and measuring the effectiveness of the outcomes.

In the first case, the scoping review focused on two approaches to the measurement of creativity: The first approach focused on the quantifiable measurement of the creative ability of an *individual* through various psychometric tests such as the Torrance Test for Creative Thinking or the Remote Associates Test. Detractors of these tests protest that when one's creativity is being evaluated based on a predetermined list of "right" answers, the results are arguably suspect. The second approach focused on the use of expert opinions to evaluate the creativity of *products*. Though this is a widely used practice, the literature points out that it is a highly subjective process and experts may not always produce consistent evaluations of creativity. However, the literature also makes the case that, although limited and potentially flawed, these are the best current means to quantifiably evaluate and measure creativity.

In contrast to this approach to the measurement of advertising creativity in the literature, the educators in Phase 2 focus on the quantifiable measurement of creative *outcomes* through the examination of how much a campaign or product "moved the needle" for the client in terms of sales, interest, etc. In other words, where Phase 1 focused on the individual or the product, Phase 2 focused on effectiveness. Participants varied in how much of the effectiveness could be attributed to creativity, but generally agreed that creativity had a positive influence on effectiveness.

An additional area of similarity and connection between the two phases is in the discussion of the Impact of advertising creativity. Both highlight the powerful ways that creativity can impact viewers, though each approaches the topic from a different vantage point.

Phase 1 uses the discussion to illustrate the incongruity between the impact (importance) of advertising and its scope (or prevalence) in the literature. In that vein, many articles present the tandem truths that creativity, so important to the *production* of advertising, is too rarely explored critically in the research. In contrast, Phase 2 discusses impact as a means for the identification of advertising creativity by educators. In these discussions, participants would say they knew when something was creative by its "wow-factor" or by how strongly it made them feel, "I wish I would have thought of that."

Beyond these similarities, there is little additional crossover between the two phases. But this is not to say that the two are unrelated. Indeed, Phase 1, with its explication of what advertising creativity is, where it comes from, and how it's measured provides the context through which to view Phase 2. By providing definitions, highlighting debates and otherwise explicating advertising creativity, Phase 1 offers a frame of reference to compare the findings of Phase 2 and allows an exploration of which aspects of creativity have been taken up and adopted by educators, and which elements remain only in the literature.

Additionally, Phase 1 highlights the dearth of research that focuses creativity education (only 4 articles out of a potential 69), thus providing ample justification for the critical, qualitative study of the phenomenon adopted in Phase 2.

Limitations

Each phase possesses its own set of limitations. These limitations are discussed below:

PHASE 1 is limited in its selection of sources adopted by the scoping review. As previously indicated, the adoption of sources was based on comprehensiveness in identifying those sources that were most effective in answering the research question with practical decisions must also be made at the outset of the review regarding the balance between breadth, comprehensiveness and feasibility (Levac et al., 2010). In short, while significant efforts were made to be thorough and inclusive in source selection and inclusion, and general inferences may safely be made, the findings of Phase 1 are a reflection of the sources included, and not of all creativity research.

PHASE 2 is subject to the limitations inherent in all qualitative research. Specifically, the purposive nature and small size of the sample limit the generalization of the findings to the population studied. However, the sample was constructed in a manner that covered a wide range of institutions, experience levels, and positions held, so that, to the extent possible, some tentative inferences may be made about the broader education environment. Though objectivity was sought, the findings are also limited by the potential effects of the researcher during the interviews, and by potential biases of the researcher taken up into the analysis of the interviews.

Future Research

These studies were designed to address inadequacies in the literature regarding advertising creativity (Phase 1) and creativity education (Phase2). As mentioned, the critical/qualitative nature of both Phases provides a foundation and framework for additional research.

PHASE 1: The most logical extension of Phase 1 is to broaden the selection of sources to include more scholarly journals, more trade press, and a wider range of education material in order to make the study more inclusive.

PHASE 2: In a similar manner, by extending Phase 2 to include creative faculty at additional schools from both the Richards (2010) article and the Young Ones winners, additional perspectives and insights regarding creativity education could be found.

Additionally, conducting a similar study with faculty located at schools outside the U.S. would potentially yield interesting insights regarding the influence of culture on creativity education.

This study focused on creativity education from an educator's point of view. Additional value would be gained by seeking out both student and practitioner's views of creativity education.

With the insights gained regarding the identification and measurement of creativity, empirical research testing the efficacy of teacher evaluations of student creativity is also feasible.

Additionally, the insights drawn from the discussion of the systemic challenges that educators face in the teaching environment feel like an interesting, and timely direction to focus future research efforts, both qualitative and quantitative, in the future.

The educators in this study provided a number of suggestions and important lessons regarding the teaching of creativity. Various empirical methods to test the efficacy of these lessons are another potential direction for future research.

This last point is less about a specific topic for future research, than it is a suggestion or call to action to improve collaboration between the industry and the academy on future research endeavors. While the gulf between the two sides waxes and wanes, there are a large number of

potential touch-points where this interface could be mutually beneficial. However, it requires effort and accommodation on behalf of both sides, and such collaboration is unfortunately rare in this field.

Conclusions

Advertising, in both construction and means of delivery, has evolved significantly over the last several decades as new technologies and new methods for reaching consumers have become available (Ducoffe & Ducoffe, 1990). Given this rapidly shifting environment, regular efforts to evaluate current advertising literature and creativity education are more important than ever before. However, the advertising creativity literature, including that focused on education, remains uncomprehendingly light. This is especially frustrating when the importance of creativity in the advertising process is considered.

In short, there is clearly much work to be done in the studying of both the advertising creativity and creativity education domains. This dissertation, then, was an effort to contribute substance and insight in these areas.

The findings of these studies offer, at least part, the clarity and understanding of advertising creativity sought after. Phase 1 provides insights into the strength and weaknesses in the current advertising literature, and highlights areas where additional work is needed. This is especially true within the category of advertising creativity education.

Phase 2 addresses this potential gap in the literature by providing a multitude of insights into the way advertising creativity is currently taught. It also highlights areas where additional research would be beneficial.

Though the subject of advertising creativity is rife with challenges and difficulties, the pursuit of clarity and understanding is rewarding. "Year after year we hope that we can get closer to comprehending a subject which has no simple answer. On the other hand, if creativity had any simple answers, who of us would be interested in it?" (Dillon, 1975).

APPENDIX A

Interview Guide

Phone/Internet Interview Guide

Each person will be given a general introduction to what the study is about: exploring advertising creativity and the way it's taught in some of the top-ranked advertising programs. They will also be read the Oral Consent script. After this, the researcher will begin the interview by collecting some general background information as follows:

1. What is your current position?
   - Tell me a little bit about your background?
   - Your area of specialty (Art director? Copywriter? Etc.)?

   - How long have you been in your present position?
   - What kind of courses do you teach?
   - Do you have a specific book/textbook that you use in your classes? What do you have your students read?

   - Talk to me for a minute about your creative process. What does it look like?
   - What do you do when facing a dilemma that requires creative problem solving?

Following this introductory discussion, the interviewer will then ask a few questions regarding advertising creativity. In order to understand their perspective regarding how creativity is taught, it is important to understand their views on what it is. To do so, the interviewer will transition to this new topic as follows:

2. For this next section, I wanted to talk about creativity in general, what it is, where it comes from, etc.
   - For starters, how do you define creativity?
   - Where does it come from?

   - How do you know if something is creative?
   - Can it be measured? Why or why not?
     - i. How?
     - ii. What about creative award shows? Why is there such discrepancy in what is judged as being creative?
   - What factors, experiences, etc. in your life have helped to shape this view of creativity?
     - i. Can you provide some specific examples or experiences?

Following this discussion, the interviewer will begin the next round of questions dealing with the way advertising creativity is taught, both by the participant, and at the participant's organization. The questions in this section will focus on the way the participant talks about, encourages and builds creativity in their students, as follows:

3. Now I want to turn the discussion to the way creativity is taught.
   - To begin, do you feel that creativity CAN be taught?
       i. Why or why not?
       ii. If yes, move to next question
       iii. If not, ask what it is they do, then? What is their role?
   - Some people say that people are born creative; others say that people can learn become creative. What side of the fence do you land on?
       i. Why?

   - What are some of the things that you do to help your students learn to be creative?
       i. Can you think of a specific example or project that you use?
   - Is this an approach unique to the courses you teach or is it a common approach at (insert school name)?

4. What are some of the biggest challenges you face in helping students learn how to nurture their own creativity?
   - What do you think is the most important lesson your students can learn about creativity?
   - What do you say to students who say or feel that they aren't creative?
       i. Have you ever had a student who just wasn't able to get it? What do you think was holding them back?
       ii. What about students who come in to a class confident that they are creative, but it becomes apparent that they're not as creative as they think they are? How do you help them see beyond?

5. Let's talk for a minute about the kind of work environment these students are going to be entering. What does that typically look like?
   - How prepared, in general, do you think they are to be creatively successful in those environments?
   - What do you think advertising educators need to

6. Do you see a difference in the approach to creativity between students that are early on in their education versus students who are close to the end?
   - Why do you think that is?
   - Can you think of any specific examples?

7. Do you have any closing thoughts or things that we either didn't cover that you'd like to, or that you've thought of during our discussion?

Additional questions developed during any previous interviews may be included in this portion of the interview.

The interviewer will then thank the participant for their time and end the interview.

APPENDIX B

Oral Consent Script

Verbal Informed Consent Script

You are being invited to participate in a study to investigate how advertising creativity is taught in classroom settings. Researchers at The University of Texas at Austin will perform the research study.

Participation in this study is completely voluntary, *though you must be 18 or older to participate in this study.* Your decision to participate or not participate will in no way affect your employment. You may refuse to answer any questions you do not feel comfortable answering, and you may leave the study at any time.

If you decide to take part in this study, you will be asked to consent to the following: You will be asked to participate in an interview over the phone, or via the Internet. The interview should last for 45-60 minutes. With your permission, the researcher will audio record the interview in order to make sure your opinions and responses are recorded accurately. Everything you say will remain confidential with only the investigator and having access to the data collected for this project; no personally identifiable information will be collected.

Once the recordings have been transcribed, they will be destroyed. The researcher will maintain the de-identified transcripts from the interviews for a maximum of three years after publication of the findings. At the end of this term, the files will be destroyed.

There are minimal risks to participating in the study.

If you have any particular questions about this study, please contact the investigator, Ben Wyeth, M.A., at 512-471-1101. If you have questions or concerns regarding your rights as a study participant, or are unhappy at any time with any part of this study, you may contact – anonymously, if you wish – the Office of Research Support at 512-471-8871 or email ors@uts.cc.utexas.edu.

Do you have any questions? If you have additional questions later, you may ask them at any point.

You have been informed about this study's purpose and procedures. You have been given the opportunity to ask questions before you participate, and you have been told that you can ask other questions at any time. If you agree to participate in this interview and be audio recorded, please respond 'I agree' at this time. If you do not agree to participate or do not wish to be recorded, you may indicate so at this time by stating 'I do NOT agree.'

Thank you.

APPENDIX C

Email Recruitment Scripts

Department Chair Recruitment Email Recruitment Script

Department Chairs/Directors of the programs mentioned previously will be sent an email explaining the research study and seeking their guidance in selecting the appropriate faculty members for recruitment, similar to the following sample:

Hello! My name is (Insert Name) and I am a Ph.D. candidate in the Department of Advertising and Public Relations at the University of Texas.

I am currently researching how advertising creativity is taught at some of the top-ranked programs and schools (of which you are one), and I'm wondering if you may be able to help provide some guidance.

Because this study is exploring the way advertising creativity is taught, I was wondering if you would be able to suggest one or two members of your faculty that either focus on this topic in their courses, or who would best be able to speak to the topic?

Based on your recommendations, I will personally reach out to the faculty members to invite them to participate in the study.

Of course, their participation in the study would be completely voluntary and would simply consist of an interview over the phone or via the Internet.

If you have any particular questions about this study, please contact the investigator, Ben Wyeth, M.A., at 512-402-2021.

If you have questions or concerns regarding this study, you may contact – anonymously, if you wish – the University of Texas at Austin's Office of Research Support at 512-471-8871.

Sincerely,
(Insert Name)

Faculty Recruitment - Sample Email Recruitment Script

Based on the recommendations of Department Chairs/Directors of the programs mentioned previously, faculty members will be sent an email explaining the research study and inviting them to participate, similar to the following sample:

Hello! My name is (Insert Name) and I am a Ph.D. candidate in the Department of Advertising and Public Relations at the University of Texas.

I am currently researching how advertising creativity is taught at some of the top-ranked programs and schools (of which you are one), and you have been identified as an individual who either focuses on advertising creativity in your courses, or who is particularly suited to discuss the topic of teaching advertising creativity.

Your participation in this study would be completely voluntary and would simply consist of an interview over the phone or via the Internet.

If you have any particular questions about this study, please contact the investigator, Ben Wyeth, M.A., at 512-402-2021.

If you have questions or concerns regarding this study, or concerns regarding your rights as a study participant, you may contact – anonymously, if you wish – the University of Texas at Austin's Office of Research Support at 512-471-8871.

Sincerely,
(Insert Name)

REFERENCES

Amabile, T. M. (1982). Social psychology of creativity: A consensual assessment technique. *Journal of Personality and Social Psychology, 43*(5), 997-1013. doi: 10.1037/0022-3514.43.5.997

Amabile, T. M. (1983). The social psychology of creativity: A componential conceptualization. *Journal of Personality and Social Psychology, 45*(2), 357-376.

Amabile, T. M. (1993). What Does a Theory of Creativity Require? *Psychological Inquiry, 4*(2), 179-237.

Amabile, T. M. (1996). *Creativity in Context*. Boulder, CO: Westview.

Andrus, R. R. (1968). Creativity: A Function for Computers or Executives? *Journal of Marketing, 32*(2), 1-7.

Arksey, H., & O'Malley, L. (2005). Scoping Studies: Towards a Methodological Framework. *International Journal of Social Research Methodology, 8*(1), 19-32.

Arum, R., & Roksa, J. (2011). *Academically Adrift: Limited Learning on College Campuses*. Chicago: University of Chicago Press.

Ashley, C., & Oliver, J. D. (2010). Creative Leaders. *Journal of Advertising, 39*(1), 115-130.

Baack, D. W., Wilson, R. T., & Till, B. D. (2008). Creativity And Memory Effects. *Journal of Advertising, 37*(4), 85-94.

Battle, T. A., Morimoto, M., & Reber, B. H. (2007). Considerations for Integrated Marketing Communications Education: The Needs
and Expectations from the Communications Workplace. *Journal of Advertising Education, 11*(2), 32-48.

Bernardin, T., Kemp-Robertson, P., Stewart, D. W., Cheng, Y., Wan, H., Rossiter, J. R., . . . Fukawa, N. (2008). Envisioning the Future of Advertising Creativity Research: Alternative Perspectives. *Journal of Advertising, 37*(4), 131-150.

Blasko, V. J., & Mokwa, M. P. (1986). Creativity In Advertising: A Janusian Perspective. *Journal of Advertising, 15*(4), 43-72.

Borghini, S., Visconti, L. M., Anderson, L., & Sherry Jr, J. F. (2010). Symbiotic Postures Of Commercial Advertising And Street Art. *Journal of Advertising, 39*(3), 113-126. doi: DOI 10.2753/JOA0091-3367390308

Broyles, S., & Kendrick, A. (1998). *Wanted: "Highly Motivated, Concept-Driven Stars"--Hiring Preferences of Top U.S. Creative Directors*. Paper presented at the Southwest Symposium of the Southwest Education Council for Journalism and Mass Communication, El Paso, TX.

Burnett, L. (1961). *Communications of An Advertising Man*. Chicago: Leo Burnett Company.

Burroughs, J. E., Dahl, D. W., Moreau, C. P., Chattopadhyay, A., & Gorn, G. J. (2011). Facilitating and Rewarding Creativity During New Product Development. *Journal of Marketing, 75*(4), 53-67. doi: 10.1509/jmkg.75.4.53

Byrne, C. L., Shipman, A. S., & Mumford, M. D. (2010). The Effects of Forecasting on Creative Problem-Solving: An Experimental Study. *Creativity Research Journal, 22*(2), 119-138. doi: 10.1080/10400419.2010.481482

Chi-yue, C., & Kwan, L. Y. Y. (2010). Culture and Creativity: A Process Model C-Y. Chiu and L. Y-Y. Kwan Culture and Creativity. *Management & Organization Review, 6*(3), 447-461.

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

Csikszentmihalyi, M. (1996). *Creativity: Flow and Psychology of Discovery and Invention*. New York, NY: Harper Collins.

Dahlén, M., Rosengren, S., & Törn, F. (2008). Advertising Creativity Matters. *Journal of Advertising Research, 48*(3), 392-403.

Daigneault, P.-M. (2014). Taking stock of four decades of quantitative research on stakeholder participation and evaluation use: A systematic map. *Evaluation & Program Planning, 45*, 171-181.

Davis, K., Drey, N., & Gould, D. (2009). What are scoping studies? A review of the nursing literature. *International Journal of Nursing Studies, 46*(10), 1386-1400.

De Dreu, C. K. W., Baas, M., & Nijstad, B. A. (2008). Hedonic tone and activation level in the mood-creativity link: Toward a dual pathway to creativity model. *Journal of Personality and Social Psychology, 94*(5), 739-756.

Deckinger, E. L., Brink, J. M., Katzenstein, H., & Primavera, L. H. (1989). How Can Advertising Teachers Better Prepare Students For Entry-Level Advertising Agency Jobs? *Journal of Advertising Research, 29*(6), 37-46.

Dillon, T. (1975). The Triumph of Creativity Over Communication. *Journal of Advertising, 4*, 15-10.

Donnelly, W. J. (1994). How to Get Entry-Level Employment at the Top 100 Advertising Agencies. *Journalism Educator, 49*(3), 51-55.

Donovan, E. E., Miller, L. E., & Goldsmith, D. J. (2014). "Tell Me About a Time When:" Studying Health Communication Through In-Depth Interviews

. In B. B. Whaley (Ed.), *Research Methods in Health Communication: Principles and Application* (pp. 21-40). New York, NY: Routledge.

Drewniany, B., & Jewler, J. (2014). *Creative Strategy In Advertising* (11th ed.). Boston, MA: Wadsworth, Cengage Learning.

Ducoffe, R. H., & Ducoffe, S. J. (1990). Tips from Top Advertising Executives: Implications for Advertising Education. *Journal of Marketing Education, 12*(1), 52.

El-Murad, J., & West, D. C. (2003). Risk and Creativity in Advertising. *Journal of Marketing Management, 19*(5/6), 657-673.

El-Murad, J., & West, D. C. (2004). The Definition and Measurement of Creativity: What Do We Know? *Journal of Advertising Research, 44*(2), 188-201.

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

Ewing, M. T., & West, D. C. (2000). Advertising knowledge management: strategies and implications. *International Journal of Advertising, 19*(2), 225-243.

Feasley, F. G. (1984). Television Commercials: The "Unpopular Art". *Journal of Advertising, 13*(1), 4-10.

Fletcher, A. D., & Zeigler, S. K. (1978). Creative Strategy and Magazine Ad Readership. *Journal of Advertising Research, 18*(1), 29.

Fourquet-Courbet, M.-P., Courbet, D., & Vanhuele, M. (2007). How Web Banner Designers Work: The Role of Internal Dialogues, Self-Evaluations, and Implicit Communication Theories. *Journal of Advertising Research, 47*(2), 183-192. doi: 10.2501/S0021849907070213

Gardner, H. (1982). *Art, Mind, and Brain*. New York, NY: Basic Books.

Gardner, H. (1983). *Frames of Mind*. New York, NY: Basic Books.

Gardner, H. (1993). *Creative Minds*. New York, NY: Basic Books.

Gaudino, J. (1988). *Grass-Roots and Inter-Disciplinarian: A Study of Advertising Agency Recruiters' Perceptions of the Value of Undergraduate Advertising Education*. Paper presented at the Proceedings of the American Academy of Advertising.

Gifford, J. B., & Maggard, J. P. (1975). Top Agency Executives' Attitudes Toward Academic Preparation for Careers in the Advertising Profession in 1975. *Journal of Advertising, 4*(4), 9-14.

Gilbert, E. (Producer). (2009). Elizabeth Gilbert: Your Elusie Creative Genius. Retrieved from http://www.ted.com/talks/elizabeth_gilbert_on_genius?language=en

Goleman, D., Kaufman, P., & Ray, M. (1992). *The Creative Spirit*. New York, NY: Plume.

Götz, I. L. (1981). On Defining Creativity. *The Journal of Aesthetics and Art Criticism, 39*(3), 297-301.

Griffin, W. G. (2002). *Beyond Implicit Theory: An Investigation of the Creative Process of Advertising Students Enrolled in Creative Programs*. Dissertation. Advertising. The University of Texas at Austin.

Griffin, W. G. (2008). From Performance to Mastery: Developmental Models of the Creative Process. *Journal of Advertising, 37*(4), 95-108.

Griffin, W. G., & Morrison, D. (2010). *The Creative Process Illsutrated (How Advertising's Big Ideas are Born)* (A. S. Owen Ed.). Cincinnati, OH: HOW Books.

Grow, J., Roca, D., & Broyles, S. J. (2012). Vanishing acts. *International Journal of Advertising, 31*(3), 657-679. doi: 10.2501/IJA-31-3-657-679

Guilford, J. P. (1950). Creativity. *American Psychologist, 5*(9), 444-454.

Guilford, J. P. (1967). *The Nature of Human Intelligence*. New York, NY: McGraw-Hill.

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

Hairong, L., Wenyu, D., Guangping, W., & Nan, Z. (2008). The Effect Of Agency Creativity On Campaign Outcomes. *Journal of Advertising, 37*(4), 109-120.

Heath, R. G., Nairn, A. C., & Bottomley, P. A. (2009). How Effective is Creativity? *Journal of Advertising Research, 49*(4), 450-463.

Heidelberger, B. (2012, July 26, 2012). Is the Internet Killing Advertising Creativity? It's Legal to Share an Idea, but Not the Way It's Creatively Expressed. *Advertising Age*.

Heiser, R. S., Sierra, J. J., & Torres, I. M. (2008). Creativity Via Cartoon Spokespeople In Print Ads. *Journal of Advertising, 37*(4), 75-84.

Hennessey, B. A., & Amabile, T. M. (2010). Creativity. *Annual Review of Psychology, 61*(1), 569-598.

Hill, R., & Johnson, L. W. (2004). Understanding creative service: a qualitative study of the advertising problem delineation, communication and response (APDCR) process. *International Journal of Advertising, 23*(3), 285-307.

Jaffe, J. (2008, APril 14, 2008). Is It Time to Phase Out the Creative Function? *AdWeek*.

Johar, G. V., Holbrook, M. B., & Stern, B. B. (2001). The Role of Myth in Creative Advertising Design: Theory, Process and Outcome. (cover story). *Journal of Advertising, 30*(2), 1-25.

Kendrick, A., & Slayden, D. (1996). Real worlds and ivory towers: A survey of top creative directors. *Journalism & Mass Communication Educator, 51*(2), 63-74.

Kilgour, M., Sasser, S., & Koslow, S. (2013). Creativity Awards: Great Expectations? *Creativity Research Journal, 25*(2), 163-171.

Kim, B. H., Han, S., & Yoon, S. (2010). Advertising Creativity In Korea. *Journal of Advertising, 39*(2), 93-108.

Kleon, A. (2012). *Steal Like an Artist*. New York, NY: Workman Publishing Company.

Koslow, S., Sasser, S. L., & Riordan, E. A. (2003). What Is Creative to Whom and Why? Perceptions in Advertising Agencies. *Journal of Advertising Research, 43*(1), 96-110.

Landa, A. H., Szabo, I., Le Brun, L., Owen, I., & Fletcher, G. (2010). Evidence Based Scoping Reviews. *Proceedings of the European Conference on Information Management & Evaluation*, 126-134.

Lehnert, K., Till, B. D., & Carlson, B. D. (2013). Advertising creativity and repetition. *International Journal of Advertising, 32*(2), 211-231. doi: 10.2501/IJA-32-2-211-231

Lehnert, K., Till, B. D., & Ospina, J. M. (2014). Advertising Creativity: The Role of Divergence Versus Meaningfulness. *Journal of Advertising, 43*(3), 274-285. doi: 10.1080/00913367.2013.851630

Levac, D., Colquhoun, H., & O'Brien, K. K. (2010). Scoping studies: advancing the methodology. *Implementation Science, 5*, 69-77. doi: 10.1186/1748-5908-5-69

Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic Inquiry*. Newbury Park, CA: Sage.

Lofland, J., & Lofland, L. (1995). *Analyzing Social Settings: a Guide to Qualitative Observation and Anlysis*. Belmont, CA: Wadsworth.

Lubart, T. I. (2001). Models of the Creative Process: Past, Present and Future. *Creativity Research Journal, 13*(3/4), 295-308.

MacDougall, M. D. (1984). Try To Make Us Smart Before You Call Us Stupid. *Journal of Advertising Research, 24*, I-9.

Mandell, M. (1975). A Forum For Issues In Advertising Education. *Journal of Advertising, 4*(4), 7-48.

Martindale, C. (1999). Biological Bases of Creativity. In R. J. Sternberg (Ed.), *Handbook of Creativity*. New York, NY: Cambridge.

Mattern, J. L., Child, J. T., Vanhorn, S. B., & Gronewold, K. L. (2013). Matching Creativity Perceptions and Capabilities: Exploring the Impact of Feedback Messages. *Journal of Advertising Education, 17*(1), 13-25.

Modig, E., Dahlén, M., & Colliander, J. (2014). Consumer-perceived signals of 'creative' versus 'efficient' advertising. *International Journal of Advertising, 33*(1), 137-154. doi: 10.2501/IJA-33-1-137-154

Nudd, T. (2012, June 18, 2012). Caine Monroy of Caine's Arcade Wants You to Be a Kid Again What can a 9-year-old boy teach you about creativity? *AdWeek*.

Nudd, T. (2013, September 25, 2013). Genius or Process? How Top Creative Directors Come Up With Great Ideas Strategies for making magic. *AdWeek*.

Nyilasy, G., & Reid, L. N. (2009a). Agency Practitioner Theories Of How Advertising Works. *Journal of Advertising, 38*(3), 81-96.

Nyilasy, G., & Reid, L. N. (2009b). Agency practitioners' meta-theories of advertising. *International Journal of Advertising, 28*(4), 639-668.

O'Donohoe, D. (2013). Creativity and Advertising. *International Journal of Advertising, 32*(3), 468-470. doi: 10.2501/IJa-32-3-468-470

Ockuly, M. D., & Richards, R. (2013). Loving or Fearing Creativity? It's all in the Definition. *NeuroQuantology, 11*(2), 256-262.

Osborn, A. F. (1957). *Applied Imagination*. New York, NY: Scribners.

Pawson, R. (2002). Evidence-based Policy: In Search of a Method. *Evaluation, 8*(2), 157-181.

Precourt, G. (2013). What We Know About Creativity. *Journal of Advertising Research, 53*(3), 238-239. doi: 10.2501/JAR-53-3-238-239

Preston, C. (2000). The Problem with Micro-Marketing. *Journal of Advertising Research, 40*(4), 55-58.

Ramocki, S. P. (1987). Measured Effectiveness of Client-Sponsored Consulting Projects in the Marketing Research Course. *Journal of Marketing Education, 9*(1), 24.

Reeves, W. R. (2014). *Creativity as Learned Skill: The Role of Deliberate Practice in the Development of Creativity*. Dissertation. The University of Texas at Austin. Austin, TX.

Reid, L. N. (1977). Are Advertising Educators Good Judges of Creative Talent? *Journal of Advertising, 6*(3), 41-43.

Reid, L. N., King, K. W., & DeLorme, D. E. (1998). Top-Level Agency Creatives Look at Advertising Creativity Then and Now. *Journal of Advertising, 27*(2), 1-16.

Reid, L. N., & Rotfeld, H. J. (1976). Toward an Associative Model of Advertising Creativity. *Journal of Advertising, 5*(4), 24-19.

Richards, J. (2010). Invited Commentary: A Wide-Angle View of Advertising Education. *Journal of Advertising Education, 14*(2).

Ritchie, J., & Spencer, L. (1994). Qualitative Data Analysis for Applied Policy Research. In M. Huberman & M. Miles (Eds.), *The Qualitative Researcher's Companion*. Thousand Oaks, California: Sage.

Robbs, B., & Broyles, S. J. (2012). Learning from the Best: A Study of the Growth, Goals and Methods of Exemplary Teachers. *Journal of Advertising Education, 16*(2), 5-14.

Romaniuk, J. (2012). Lifting the Productivity of TV Advertising. *Journal of Advertising Research, 52*(2), 146-148. doi: 10.2501/JAR-52-2-146-148

Rosengren, S., & Bondesson, N. (2014). Consumer advertising as a signal of employer attractiveness. *International Journal of Advertising, 33*(2), 253-269. doi: 10.2501/IJA-33-2-253-269

Rosengren, S., Dahlén, M., & Modig, E. (2013). Think Outside the Ad: Can Advertising Creativity Benefit More Than the Advertiser? *Journal of Advertising, 42*(4), 320-330. doi: 10.1080/00913367.2013.795122

Rosenshine, A. (1995, March 20, 1995). Advertising's Demise Greatly Exaggerated The Tools Have Changed, But Creative Inspiration Will Always Be Needed. *Advertising Age*.

Ross, B. I., & Richards, J. I. (2014). Where Shall I Go To Study Advertising and Public Relations? (48 ed.). Lubbock, TX.

Rumrill, P. D., Fitzgerald, S. M., & Merchant, W. R. (2010). Using scoping literature reviews as a means of understanding and interpreting existing literature. *Work, 35*(3), 399-404. doi: 10.3233/WOR-2010-0998

Runco, M. A. (2004). Creativity. *Annual Review of Psychology, 55*(1), 657-687. doi: 10.1146/annurev.psych.55.090902.141502

Sasser, S. L., & Koslow, S. (2008). Desperately Seeking Advertising Creativity. *Journal of Advertising, 37*(4), 5-19.

Sasser, S. L., & Koslow, S. (2012). Passion, Expertise, Politics, and Support. *Journal of Advertising, 41*(3), 5-18.

SCImago. (2013). SJR — SCImago Journal & Country Rank. Retrieved November 11, 2014,

   from http://www.scimagojr.com

Scott, J. D., & Frontczak, N. T. (1996). AD Executives Grade New Grads: The Final Exam That

   Counts. *Journal of Advertising Research, 36*(2), 40-47.

Sheinin, D. A., Varki, S., & Ashley, C. (2011). The Differential Effect Of Ad Novelty And

   Message Usefulness On Brand Judgments. *Journal of Advertising, 40*(3), 5-17.

Simko, A. (1992, June 1). School's In. *Advertising Age, 63,* 17-20.

Smith, R. E., Chen, J., & Yang, X. (2008). The Impact Of Advertising Creativity On The

   Hierarchy Of Effects. *Journal of Advertising, 37*(4), 47-61.

Smith, R. E., & Yang, X. (2004). Toward a General Theory of Creativity in Advertising:

   Examining the Role of Divergence. *Marketing Theory, 4*(1/2), 31-58.

Solomon, B., Powell, K., & Gardner, H. (1999). Multiple Intelligences. In M. Runco & S.

   Pritzker (Eds.), *Encyclopedia of Creativity* (Vol. 2, pp. 273-283). San Diego, CA:

   Academic Press.

Spiller, L. D., Marold, D. W., Markovitz, H., & Sandler, D. (2011). 50 ways to enhance student

   career success in and out of advertising and marketing classrooms. *Journal of Advertising*

   Education, 15(1), 65-72.

Stein, M. I. (1974). *Stimulating Creativity, Vol. 1*. New York, NY: Academic Press.

Stone, G., Besser, D., & Lewis, L. E. (2000). Recall, Liking, and Creativity in TV Commercials:

   A New Approach. *Journal of Advertising Research, 40*(3), 7-18.

Stuhlfaut, M. W. (2011). The creative code: An organisational influence on the creative process in advertising. *International Journal of Advertising, 30*(2), 283-304. doi: 10.2501/IJA-30-2-283-304

Sullivan, L. (2012). *Hey, Whipple, Squeeze This: A Classic Guide to Creating Great Ads* (4th ed.). Hoboken, New Jersey: Wiley & Sons.

Tatarkiewicz, W. (1980). *A history of six ideas: an essay in aesthetics*. Boston, MA: Kluwer Academic Publishers.

Till, B. D., & Baack, D. W. (2005). Recall And Persuasion: Does Creative Advertising Matter? *Journal of Advertising, 34*(3), 47-57.

Unger, L. (1984). *A Survey of Experiential Activities in Advertising Education*. Paper presented at the Proceedings of the American Academy of Advertising, University of Nebraska.

Vanden Bergh, B., & Stuhlfaut, M. (2006). Is Advertising Creativity Primarily an Individual or a Social Process? *Mass Communication & Society, 9*(4), 373-397. doi: 10.1207/s15327825mcs0904_1

Wallas, G. (1926). *The Art of Through*. New York, NY: Harcourt Brace.

Ward, T. B., Smith, S. M., & Fink, R. A. (1999). Creative Cognition. In R. J. Sternberg (Ed.), *Handbook of Creativity*. New York, NY: Cambridge.

Weiss, R. S. (1994). *Learning From Strangers: The Art and Method of Qualitative Interview Studies*. New York, NY: The Free Press.

West, D. (2008). Editorial. *International Journal of Advertising, 27*, 489-490.

West, D., Caruana, A., & Leelapanyalert, K. (2013). Judging Creativity in Advertising at Award Shows. *Journal of Advertising Research, 53*(3), 324-338. doi: 10.2501/JAR-53-3-324-338

West, D. C. (1999). 360° of Creative Risk. *Journal of Advertising Research, 39*(1), 39-50.

West, J. J., & Simmons, D. (2011). Giving Students the Competitive Edge: Selecting Clients for Client-Based Projects. *Journal of Advertising Education, 15*(2), 40-47.

While, G. E. (1972). Creativity: The x Factor in Advertising Theory. *Journal of Advertising, 1*(1), 28-32.

White, A., & Smith, B. L. (2001). Assessing Advertising Creativity Using the Creative Product Semantic Scale. *Journal of Advertising Research, 41*(6), 27-34.

Wolfson, G. (1994, June 27, 1994). Interactive Media's Driving Force If Technology Is The Engine, Advertising Creativity Will Be The Gasoline. *Advertising Age*.

Zinkhan, G. M. (1993). From the Editor: Creativity in Advertising. *Journal of Advertising, 22*, 1-3.