

CREATIVITY IN VIRAL ADVERTISING AS A NEW ADVERTISING
STRATEGY




SENA GÜNAY

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CREATIVITY IN VIRAL ADVERTISING AS A NEW ADVERTISING
STRATEGY

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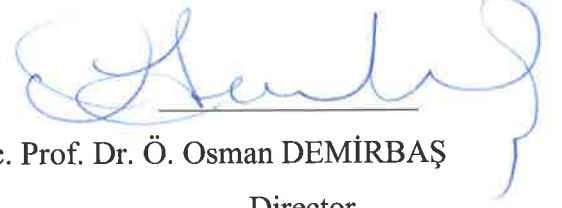


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ABSTRACT
CREATIVITY IN VIRAL ADVERTISING AS A NEW ADVERTISING
STRATEGY

GÜNAY, SENA

Media and Communication Studies

Supervisor: Assoc. Prof. Dr. Yeşim KAPTAN ÖZAKÇA

May 2016

The main purpose of this thesis is to understand the concept of creativity in advertising in the context of viral marketing and viral advertising. Although there is not an agreement or a certain criteria on strategies of creative advertising and its influence on consumers, relying on in depth interviews with advertising practitioners in four advertising agencies, the thesis explores brand's marketing strategies employed by creative practitioners. In the creativity process, advertising practitioners take target audience, company's message, and features of product, into consideration as well as socio-cultural, socio-psychological factors and people's experiences that affect consumers' purchasing preferences. The study also discusses use of traditional media and digital media in comparison regarding the viral advertising and the significance of Word of Mouth Marketing (WOM) which appeared as a result of customers' sharing experiences and pave the way for viral marketing.

Keywords: Creative Advertising, Consumer's Behaviors, Word-of-Mouth Marketing, Viral Marketing, Viral Advertising

ÖZET

YENİ BİR REKLAM STRATEJİSİ OLARAK VİRAL REKLAMDA YARATICILIK

GÜNAY, SENA

Medya ve İletişim Çalışmaları

Tez Yöneticisi: Doçent Doktor Yeşim KAPTAN ÖZAKÇA

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Bu çalışmanın asıl amacı reklamda yaratıcılık kavramını viral pazarlama ve viral reklam bağlamında anlamaktır. Bu tezde reklamcılar arasında belli mutabakat olmasada yaratıcılık kavramı, markaların pazarlama stratejileri, yaratıcı reklamın tüketiciye etkisi dört farklı reklam ajansından reklam yaratıcıları ile yapılan röportajlara dayanarak araştırılmıştır. Yaratıcı süreçte, reklamcılar sosyo kültürel, sosyo psikolojik faktörler ve insanların satın alma tercihlerini etkileyen deneyimlerinin yanısıra hedef kitle, firma mesajı ve ürün özelliklerini göz önünde bulundurur. Bu çalışmada ayrıca geleneksel medya ve dijital medya kullanımının karşılaştırılması, viral reklam ve tüketicilerin paylaşma deneyimi sonucunda viral pazarlamaya yol açan ağızdan ağıza pazarlamanın önemi konuları da ele alınmıştır.

Anahtar Kelimeler: Yaratıcı Reklam, Tüketici Davranışları, Ağızdan Ağıza Pazarlama, Viral Pazarlama, Viral Reklam

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CHAPTER 1

1. INTRODUCTION

The competitive market conditions oblige companies to find ways in order to take attention of the consumers. Moreover everyday people expose several advertising messages in which try to maintain consumer dependency system. Therefore it is vital for brand and companies to create and maintain new sound and new stunning advertising idea. It paves the way to grow profitable identity and maintain brand awareness. Digital advertising, as a creative advertising strategy, creates an advertising discourse that copes with message pollution and thus presents “a personal philosophy of daily life” (Goldman and Papson, 1996, p.3). Creativity became the cornerstone of prospering advertising for both companies and agencies. To put it simply, creative advertising is not only a way in which building up public discourse in order to take attention but also a representation way of culture, life style and social norms. Creativity is a storytelling that penetrate human’s daily life by following social and cultural structure.

Advertising strategy has gone through digital from traditional. In our daily life we can see the slogan ‘think different’ in everywhere. Companies, web sites about personal development, books and so on have been used this ideology. That is certainly described viral advertising aim. Viral, like the spread of virus, can be delivered by word of mouth. Viral advertising presents a product to people that do not know they are being marketed to. Moreover viral strategy gives opportunity to drum up buzz for both product and brand by using interaction with consumers. It is fair to say digital advertising is more intimate and friendly than traditional advertising. There is no limit or fewer limits on topic, editing, music, dialog, production and so

on. It opens a road to company for building pleasant relations with consumers. People do not realize that they are the important part and participator of advertisements and potential consumers of the products.

The main objective of this study is to understand thinking creatively. In this context, the research aims at finding meaning and importance of creativity in viral advertising and the strategies of viral advertising as a new phenomenon in advertising sector. How effective digital media caused by digital revolution on advertising creativity. In addition to that digital media will be compared with traditional media in the context of creative advertising.

2.CREATIVITY AND CREATIVITY IN ADVERTISING

2.1 CREATIVITY

“Is it possible to define ‘creativity’ and discover where it originates so that anyone can then generate creative ideas at will?” (Goldenberg et al., 2009, p.2). “The concept of creativity has its own history, taking an intellectual path that was for two centuries independent of the institutionalization and conceptualization of research” (Kaufman and Stenberg, 2010, p.4). The notion of creativity has been identifying and searching with relation to intelligence, art, skills, behavior for a long time. The other words creativity has always been in human’s life in all fields. Therefore it is one of the most difficult trait to identify something creative or someone creative.

Boden states that “if it is necessary to take dictionary-definition of creation, ‘to bring into being or form out of nothing’; creativity seems to be not only unintelligible but strictly impossible” (2004, p.11). Because there is no rule for creative works or there is no criteria and standards for being creative. Boden believes that “Shakespeare, Bach, Picasso; Newton, Darwin, Babbage; Chanel, the Saatchis, Groucho Marx, the Beatles . . . take your pick. From poets and scientists to advertisers and fashion designers, creativity abounds” (2004, p.1). In this case Tellis suggests that “creative

ideas flourish in an environment of freedom from rules, thus the rules promote conformity and suppress diversity- one of the prerequisites of creativity” (1998, pp.84-85).

Charles Mingus, American jazz double bassist, composer and bandleader, defined creativity in his Jazz organization “Anyone can make the simple complicated. Creativity is making the complicated simple”. Michael Newman indicates creativity in his book “simplicity is the best clutter cutter because, unlike any other creative technique, it never comes at the cost of comprehension” (2003, p.46). Newman indicates “simple is hard to design” (2003, p.51). Mozart likewise accounts “When I am, as it were, completely myself, entirely alone, and of good cheer-say, traveling in a sleep; it is on such occasions that my ideas flow best and most abundantly” (1954, p.34). In this circumstances Goldenberg, Levav, Mazursky and Solomon argued, “Creativity is described as emerging from thin air, or even from apparently complete void “ (2009, p.3).

From science to art anything that made by human may be creative. Creativity calls on cognitive and non-cognitive skills, curiosity, intuition, and enthusiasm. Creative solutions can be created or discovered. Thomas Edison, Marie Curie, Newton, Albert Einstein, Steve Jobs among others created and discovered new ideas then were penetrated them into human’s life. Over the years the ideas have been improving by technology. Therefore it is fair to say innovation and creation have relationship, as well as new, useful, uncommon and unique ideas. Because innovation is the implementation of a new or significantly improved product, service or process that creates value for variety fields of life. The other words innovation and creation are both a discipline and process. The key metric in both creativity and innovation is value creation. Encyclopedia of Creativity (2009) defines creation:

“The process of creation in any field involves progression from emptiness or disarray to the development of tangible order. The primary operative factor for producing tangible order in created

products is articulation. Articulation consists of cognitive, affective, and motivational bringing together and separating at once. The term articulation derives from joining, joint, and to join, and is a word and concept with a double sense. The articulation or joining of an element with another one produces both a coming together and a separation at the same time. This is demonstrated quite clearly in the common use of the word articulate. A person described as articulate or as an articulate speaker is a person who is able to present ideas and words clearly and smoothly. Such a person articulates or joins his words and ideas by bringing them together and keeping them clearly distinct and separate at the same time. In this double sense, the articulation process operates within creative activity. The process involves a constant bringing together and separating, and separating and bringing together, throughout the entire course. This occurs in many different dimensions- conceptual, perceptual, volitional, affective, and physical. Articulation encompasses other types of creative processes. The Janusian process involves articulation of propositional ideas; the homospatial process involves the articulation of mental imagery. The overall articulation process operates throughout creative activity; it includes both processes and also follows after them, leading directly to a creative result” (pp.121-122).

The creative thinking process is defined by Mednick as “the forming of associative elements into new combinations which either meet specified requirements or are in some way useful. The more mutually remote the elements of the new combination, the more creative, the process or solution”. In addition, Mednick suggested that creative solutions to problems could be achieved through the three processes; “serendipity, similarity, and mediation”. With regard to Mednick serendipity is “the requisite associative elements may be evoked contiguously by the contiguous environmental appearance (usually an accidental contiguity) of stimuli which elicit these associative elements”. For instances, the invention

of X-Ray and discoveries of penicillin. Similarity is where “the requisite associative elements may be evoked in contiguity as a result of the similarity of the associative elements or the similarity of the stimuli eliciting these associative elements” such as the use of homonyms in writing. Lastly, mediation is defined as “the requisite associative elements may be evoked in contiguity through the mediation of common elements” (1962, p.221). Furthermore, Mednick suggested an individual who develops a large number of associations so as to solve problems has more probability for producing a creative solution. He epitomized it with an example “an architect who does not know of the existence of a new material can hardly be expected to use it creatively” (1962, p.222).

Creativity is a great motivator in case of feeling good, being satisfied, having courage and fun. Creativity gives hope that there can be a useful and practical idea. George Bernard Shaw argues, “Imagination is the beginning of creation. You imagine what you desire, you will what you imagine and at last you create what you will” (Seggebruch, 2011, p.32). Freud had been searched about the importance of dreams in human’s life for a long time. He believed that dreams have a meaning and can be interpreted. However, “science answers ‘no’: it explains dreaming as a purely physiological process, behind which, accordingly, there is no need to look for sense, meaning or purpose” nonetheless he intensely believed that “dreams are fulfilled wishes” (1997, p.4) that is one of the significant requirement of imagination and creation. In addition to that he observed that:

“There is far less freedom and arbitrariness in mental life, however, than we are inclined to assume—there may even be none at all. What we call chance in the world outside can, as is well known, be resolved into laws. So, too, what we call arbitrariness in the mind rests upon laws, which we are only now beginning dimly to suspect” (p.5).

That means “copywriters and art directors don’t have to be mentally ill or disturbed in order to be created. Nor do they have to be outstanding

geniuses. Regular people using common neural processes and sound creativity process and techniques may indeed do a good job” (Goldenberg et al., 2009, p.4).

One of the major scholarships in the literature of creativity Paul Torrance was hired by the U.S. Air Force early in the Korean War to develop a training program that would prepare its pilots and crews to survive extreme conditions of deprivation and danger. Torrance reviewed the research literature and studied existing training programs. He also interviewed hundreds of Air Force personnel who had survived such experiences in World War II. In the end, what he found surprised him: the thing that had proved most critical for survival was something that no training program taught: creativity. Torrance found that no matter how much training people had received, when faced with the real thing, they almost invariably had to cope with unexpected situations. Those who survived had combined elements of their training and life experiences to create a completely new survival technique, one they had not been taught (Robinson and Stern, 1997, pp.5-6). Torrance’s study expressed the relation between creativity, unexpected, motivation and life experience. In this context, Amabile likewise argued “social and environmental factors have important role in creative performance” (1983, p.5).

In the light of all the facts mentioned above, creativity is defined “as a novel yet appropriate solution to a problem or response to a situation” (Amabile, 1996; Campbell, 1960; Feldman, Csikszentmihalyi and Gardner, 1994; Runco, 2004). Creativity also “includes the proactive devising, formulating, or framing of problems themselves” (Getzels and Csikszentmihalyi, 1976; Kaufmann, 2003; Runco and Chand, 1994). In addition to that Amabile emphasized on heuristic approach: “a product or response will be judged as creative to the extent that (a) it is both a novel and appropriate, useful, correct or valuable response to the task at hand, and (b) the task is heuristic rather than algorithmic” (1983, p.33).

MacKinnon (1963) believed that the true creativeness fulfills at least three conditions.

“It involves a response that is novel or at least statistically infrequent. But novelty or originality of behavior, while a necessary aspect of creativity, is not sufficient. If a response is to be a part of the creative process, it must to some extent be adaptive to, or of, reality. It must serve to solve a problem, fit a situation, or accomplish some recognizable goal. And, thirdly, true creativity involves a sustaining of the original insight, an evaluation and elaboration of it, a developing of it to the full” (p.25)

MacKinnon added that additional and optional criteria at the symposium (1970) organized by Gustavus Adolphus College in Minnesota; “be an aesthetically pleasing and change radically man's view of the world”.

On the other hand, there is another side of creativity: “negative end” (James at al., 1999; Cropley at al., 2010). James, Clark and Cropanzano (1999), searched positive and negative ends of creativity. They cited Jung, “creative ideas are sets of ideas, action tendencies, symbols, skills, and other mental elements that cluster around an emotional state “(p.213). Arthur Cropley, who is one of the author of *Dark Side of Creativity*, supports Bruner’s (1962) idea; “creativity is the last bastion of the human spirit in an age in which electronic devices are taking over most noncreative functions: It thus marks the boundary between the human being and the intelligent machine”. He adds, “creativity is a principle of nature and that it is, by definition, a universal beneficial force fostering growth and rebuilding in all organic systems” (2010, p.2). Cropley addresses firstly the bright side of creativity, “it cannot be denied that it often leads to beneficial advances in art and literature, science, medicine, engineering, manufacturing, business, and other areas (the bright side)” (p.1). Creativeness can be evaluated in desperate fields of life such as sociology, science, history, design, business, health, art and the like. Painting, photograph or sculpture can be creative, on the other hand, pregnancy test, post-it, google, poets, sunglasses and so on

are creative products. That is the bright side of creativity. Arthur Cropley cited McLaren (1993); James, Clark, & Cropanzano (1999) and Cropley, Kaufman, & Cropley (2008) in order to exemplify negative use of creativity;

“Contrasted the extremely positive view of creativity just spelled out with the facts of its misuse in, for instance (a) advertising, where it is employed to promote the sales of, among other things, unhealthy food or dangerous products, (b) entertainment, where it is used to promote repulsive values, glorify crime, and so on, (c) politics, where it has been used to promote, for instance, racial hatred, or (d) science and technology, where it is applied to developing and building weapons of mass destruction or polluting the environment, (e) business or production, for instance, to evade regulators or to steal competitors’ secrets, (f) social life or at work, for instance, to avoid work, curry favor, gain unfair advantage, or steal from an employer without being detected, (g) crime in general, (h) war, and (i) terrorism. (Cropley et al., 2010, p.3).

Brian Moeran (2014) believes that creativity should be located “not in individuals, but in the material, aesthetic, situational, organizational, symbolic and economics; in short, in the social” (p.21). Novel and useful are widely accepted general identification of creativity. Creativity is the act of turning new, useful, original and imaginative ideas into reality. Creativity is characterized by the ability and insight to comprehend the world in new ways, to find hidden patterns, to make connections between seemingly unrelated phenomena, meet the need and solve the problems. Creativity basically involves two processes; thinking and producing by two ways: bright side and dark side.

2.2. CREATIVITY IN ADVERTISING

In the beginning of 20th century when the chaos was surrounded all over the world due to First World War’s conditions Edward Bernays invented Public

Relations, a phrase he coined himself. He was nephew of Sigmund Freud who may have invented the Self, full of unspoken dreams and desires. Edward Bernays was the first person that applied Freud's insight about individual in order to manipulate masses. He claimed man was controlled by his irrational desires. Because, according to Freud, people have undetectable desires and thoughts by way of unconscious mind. Moreover Freud's daughter Anna Freud, mentioned her decision in the documentary called *The Century of Self*, followed his father's theory and said dreams are the main road to the unconscious. This is what Edward Bernays needed so as to affect and convince public. He conformed Freud's theory for creating public who could be controlled by dreams and desires. He utilized it not only for politicians but also for advertisers. According to *The Guardian's* news, he shaped the American mind, with clients including Presidents Coolidge, Wilson, Hoover and Eisenhower, as well as Thomas Edison, Caruso, Nijinsky, scores of the largest corporations and many foreign governments. Furthermore, in advertising sector, he was famous and lion consultant among agencies. He packaged the theory and put it on to the market. Suddenly, everyone wanted one. And, of course, no one wanted one that was quite the same as anyone else's. His advertising strategy consists of the hope in something better. The other words advertising gives people hope for better life conditions with happiness. Advertising touches people's feeling somewhere in deep. It is all about happiness and self-esteem.

Jean Baudrillard (1995) focused on "simulacra" in his book, *Simulacra and Simulation*. He defined the distinction between the original (the real) and the image (the representation). In this context, Bernays' one of well-driven project is about the notion of women smokers. In 1928 women could not smoke in public. In fact a woman had been arrested for lighting up on the street in New York. Just like voting, public smoking was a privilege of men. The President of the America, George Washington Hill approached Bernays for solving the problem; Bernays succeed to overcome the old myth (Sachs, 2012, p.68). This is the solution for business, women and society. Women felt better in the light of human rights, equality and social conditions. They

became more self-esteem individuals instead of modest. Herbert Hoover said to advertisers "You have taken over the job of creating desire and have transformed people into constantly moving happiness machines. Machines, which have become the key to economic progress" (Sachs, 2012, p.65).

Edward Bernays and his clients' aim were not only providing to sell the products but also create habit of consumerism as a lifestyle. Calvin Coolidge said "Advertising is the most potent influence in adapting and changing the habits and modes of life, affecting what we eat, what we wear and the work and play of the whole nation" (Sachs, 2012, p.65). That means we are not concerned the product's use-value (Haug, 1986, pp.24-25), however, we are concerned its status value.

In the late 20th century with the peaking of neoliberal policies, advanced capitalist norm and form, globalization, post-modernization we have seen a remarkable social transformation as commodification and the worth of consumerism. Daniel Bell argued,

"There had been a massive transition from an industrial society, focused upon making material goods, to a post-industrial society, where science, innovation, information and services accounted over 50 per cent of the Gross National Product" (cited Tinic, 1997, p.298).

Virtually anything can become a commodity now, and nothing is unaffected by the market's logic and categories of thought. Postmodernism became a catchall phrase for the many cultural transformation of the consumer society. The period changed people's lifestyle and way of thinking, feeling and living in terms of human society consuming. Cultural industries creates popularize and fashion union lifestyle. Producer creates products so as to be solution for social problems, lifestyles, and desire to products. For instance IKEA, in terms of lifestyle, employ range of designers from different part of the world in order to produce useful and needed goods. Goldman and Papson said "consumer ads typically tell stories of success, desire,

happiness, and social fulfillment in the lives of the people who consume the right brands” (1996, p.2).

In advertising sector, for building better connection to consumers, in 1990s they started to use Internet. The use of Internet has been risen everyday. It is common communication way around the world. Advertisers use the technology by using the way of interact so as to communicate, inform and create brand conscious. Coupled with media and Internet create new media. Therefore, it is fair to say; new media network is an interactive process rather than mass media. Social media is exemplified this idea with its phenomenon, especially Facebook, Youtube, Twitter. Social media network serves this possibilities people who are included in the network. The transformation of social structure initiates new form of social organization in society. In this context Castells argues, “Network, as a social forms, are value-free or neutral. They can kill or kiss” (2000, p.16). Advertisers use social media tools via video and image in order to keep interacting alive. Viral advertising is exemplified the ideas of network advertising.

2.2.1. Contextualization of Brands

In point of fact, advertising aims at informing unaware consumer about a product or service so as to create brand awareness in consumer’s mind and a connection with public. Keller defined “brand is simply a set of associations consumers have with a product” and noted “these associations may be our attitudes about the product, the effective reactions on the product invokes, our perceptions of its benefits, as well as knowledge of its quality and performance” (cited in Ulasevich, 2013, p.30). In this perspective, advertising tends to lure consumers to get product or service and create brand awareness in order to get people to be more socially active. In other words advertising seems to be known to conceptualize products good, useful and necessary along with individuals adopting behavior by penetrating people’s ordinary life. According to Keller brand awareness plays an important role in terms of consumer’s decision in three major reasons.

“First, consumer think of the brand when they think about the product; second, effectiveness of the consideration set, even if there are essentially no other brand associations; finally, influence of the formation and strength of brand associations in the brand image” (1993, p.3).

As noted by Newman (2003), “human attention is the principle issue in marketing” (p.43). Newman added, “ a successful brand is well defined as a club, or as a community of its users; the client owns the company, but it’s the customers who co-own the brand” (p.29).

In this respect it should be emphasized on consumerism. Consumerism is a social and economic order encourages the adaption of changing cultural associations and of purchasing goods and services in ever increasing amounts. Within the sociological literature this process is called “consumer society” or “postmodern culture” (among others, Baudrillard, 1988; Harvey, 1989; Featherstone, 1991). Sociologist Andrew Wernick points out “it was central to a new phase in the rise of a ‘promotional culture’, in which more and more areas of life were dominated by the logic of promotion and associated process of commodification” (cited in Sean Nixon, 2003, p.3). Consumerism is a concept that decision makers inform consumers, thus consumer society is a lifestyle goal of satisfying needs and getting pleasure by using of products and services. The significant feature of consumer society is to gather people around the feeling of happiness as being consumers and satisfy what gives life interest and meaning. Edward Bernays (1961) indicates, in his book *Crystallizing Public Opinion*, “the mental equipment of the average individuals consists of a mass judgments on most of the subjects which touch his daily physical or mental life” (p.62). Individual’s actions are influenced by social implications of public’s thoughts, behaviours and attitudes. Bernays called it “uniformity of opinion” (p.69) that creates common public mind. Brands’ basic goal is to provide surrounding the information about brand equity in order to build lifestyle. The flow of information (Appadurai, 1996, claims it brings about

five scapes; “ethnoscape, ideoscape, mediascape, technoscape, finanscape”) refers to the technological development, cause to create new public sphere that, according to Habermas’ approach (1991) of public sphere, serve discussing platform composing of individuals in public communities. By evaluating the approach upon brand, by using media, advertisements create mutually interactive process between brand and public and in the end brand raises as a need of people’s ordinary life conditions.

In a nutshell, brand needs public attention and participation in order to build connection with consumers and construct consumers’ awareness on brand equity. Therefore advertising is the most effective way to attain it.

2.2.2. Contextualization of Creative Advertising

Is it necessary that everything should be creative in order to be sold? For instance, in the art exhibition, there exist various creative paintings that are pleasing but not sufficient to make people feel possessing each of them. Creativity entertains people but it may not be effective trigger to sales in all fields. Creativity in art is far more different from creativity in advertising. “Artistic creativity depends on individuals and spontaneity; thus, creativity increases when individuals find ways to express themselves freely” (Kaufman et al. 2010, p.339). On the other hand creativity in advertising addresses mass instead of individual and express brand itself. Meanwhile, according to Goldman and Papson, “consumer ads usually invite viewers into fantasies of individualism, although the promise of individualism is likely premised on conformity of consumption preferences” (1998, p.2). The other words creative advertising aims at creating common individual fantasies in the public. In this context, for meaning of advertising, creativity is much more about sales strategy; nevertheless creativity triggers sales depending on the category of the product and the target group. For instance, in the luxury sector, such as Victoria Secret, Chanel, Prada, no matter how creative advertising they make, only consumer who can afford, buy it. On the other hand, if toy advertising is entertaining and creative, kids will

definitely be attracted to the product in a toy store or insist on possessing it to their family. Rosser Reeves explain the importance of advertising;

“In one room, put all the people who do not know your current advertising. They do not remember what it said; they do not recall having seen it, read it, or heard it; their minds, as far as your advertising is concerned, are complete blanks. Now, walk into this room and interview these people. Find out how many are using your product. Let us say that 5 out of every 100 people who do not know your advertising (or 5%) are customers” (1970, p.6).

People are exposed to advertising in all parts of the everyday life. Advertisements assault incessantly from television, radio, billboard, magazine, newspaper and Internet. Advertising gives the pave that brands are the associations that individuals hold for good and valuable life that embody adopting behaviours.

Stephen Leacock indicated “advertising may be described as the science of arresting human intelligence long enough to get money from it. This is why high creativity is so important to a brand’s advertising” (cited in Newman, 2003, p.44). Newman cited in Robert Heath, in his book Law Involvement Theory, “that high creativity strengthens the brain’s mental link between concrete associations (images, emotions, etc.) and the brand” (p 44). In accordance with Keller, brand associations can be classified into three major categories of increasing scope; “attributes, benefits, and attitudes”;

“Attributes, he defines, “what a consumer thinks the product or service is or has and what is involved with its purchase or consumption”. Benefits, “what consumers think the product or service can do for them”. Attitudes, “consumers overall evaluations of a brand” (1993, p.4).

Consumers tend to believe the brand has benefits and opportunities that satisfy their needs and reach them to good and valuable life.

In commercial space, great ideas get talked about, change behaviour and attitude and in the end raise brands. A great idea, which means creativity in advertising, gives opportunities to build effective communication between brand and consumer. Newman indicates;

“ A good idea, even with more research and analysis, or more time and a bigger budget, won't transform into a great idea. Great comes from somewhere with a different set of values and emotions. The response to good is to analyze and try to make certain it was actually good; the response to great, says former Saatchi & Saatchi New Zealand creative director, Kim Thorb, is: I don't care how you did it, I just want more” (2003, pp. 66-67).

Jef I. Richards, the American professor, reflects, “Creative without strategy is called art. Creative with strategy is called advertising” (cited in Girgis, 2012, p.71). Psychological theories can enlighten why people consume unnecessary products or personalise the brand with their life. For instance, “one of the most effective brand icons of all time is the Marlboro cowboy, which associates the cigarette brand with Western ideals of independence” (Runco and Pritzker, 1999, p.24). The icon of cowboy man symbolizes strong and independent man and also smoking Marlboro is privilege. Because irrelevant objects that carry emotional icons may become very strong when people want to see how to be seen by others or how to show themselves to others. Another example, Nike's swoosh is the most recognizable brand icon along with the slogan “Just do it”. Goldman and Papson (1998) indicate “Nike advertising is no longer about selling shoes but about keeping the swoosh highly visible and highly valued” (p.2). The slogan emphasizes sports culture and says us do it for ourselves. By using famous sportsman, such as Michael Jordan, in the advertising, brand strength its awareness, meaning and power of persuasion. Moreover this is also exemplified to Newman's expression of great idea. In this point, Poster says “if we consume the product as product, we consume its meaning through advertising” (2002, p.10). The other example, it is not secret that

sex is used to sell everything from cars to cosmetics and moreover, it is used in cartoons, movie and game. Poster believes “advertising tells us: Buy this, for it is like nothing else!” (The meat of the elite, the cigarette of the happy few etc.); but also: "Buy this because everyone else is using it!" (2002, p.11). Baudrillard emphasized on “the philosophy of self-fulfillment” (Poster, 2002, p.12) that people actualize themselves in consumption. He explained the transformation of advertising from a commercial practice to a theory of the praxis of consumption with these two points:

1. “Consumer society (objects, products, advertising), for the first time in history, offers the individual the opportunity for total fulfillment and liberation,

2. The system of consumption constitutes an authentic language, a new culture, when pure and simple consumption is transformed into a means of individual and collective expression. Thus, a ‘new humanism’ of consumption is opposed to the ‘nihilism’ of consumption” (Poster, 2002, p.12).

The act of buying provides to consumers freely to enjoy life and satisfy their choice, which surround themselves with products that make them happy. Meanwhile creative advertisement makes people feel desiring to possess products and adopt them as a part of their routine life.

2.3. THE PSYCHOLOGY OF PERSUASION

2.3.1. The Context of Persuasion in Consumption

Why do consumers want what they want? Why do they buy what they buy? Maslow’s hierarchy of needs list emphasizes on;

1. Physiological needs, such as hunger and thirst.
2. Safety needs, for security and protection.
3. The belonging and love needs.

4. The esteem needs, for self-esteem, recognition, and status.

5. Self-actualization needs, for self-development and realization (1970, pp. 35-47).

Psychological theories of motivation can shed light on why people desire to buy things and satisfy getting them. Ernest Dichter, eminent psychologist, argued that in his motivational research “stable citizen worked off his frustrations by spending money to gratify his desires. And of course, a stable citizen, harmlessly working off his dangerous drives by shopping, was the foundation of a stable world” (Sachs, 2012, p.87).

“Consumers take many forms, ranging from a 6-year-old child pleading with her mother for wine gums to an executive in a large corporation deciding on an extremely expensive computer system. The items that are consumed can include anything from tinned beans to a massage, democracy, rap music, and even other people (the images of rock stars, for example). Needs and desires to be satisfied range from hunger and thirst to love, status or even spiritual fulfillment”(Solomon at al., 2006, p.6).

In this context, an attitude as a key factor of persuasion is the filter to which every product and service is scrutinized. In other words attitudes are a learned predisposition to select, buy, have, use or dispose of products, services, ideas or experiences to satisfy needs and desires. Susan Fournier (1998) argues 4 factors for the relationship between person and products:

- Self-concept attachment; the product helps to establish the user’s identity.
- Nostalgic attachment; the product serves as a link with a past self.
- Interdependence; the product is a part of the user’s daily routine.
- Love; the product elicits bonds of warmth, passion or other strong emotion (p.73).

Solomon et al. discussed in their book about marketers whether they create artificial needs. They evaluate needs in terms of social environments.

“Beyond the level of banality, needs are always formed by the social environment. Thus, in a sense, needs are always ‘artificial’ because we are interested in needs only in their social form. Alternatively, needs are never artificial because they are always ‘real’ to the people who feel them. ‘Needs’ are something we are socialized to have” (1998, p.21).

They conclude that this is the process of “the socialization of people in contemporary society and thus to the establishment of the social system of needs” (1998, p.22). Consumers as a “chooser” (Solomon et al., 1998, p.6) select and purchase product that is because product is always relative to a given population of product. That is to say consumerism paves the way of new life form, social status, environmental standards through several consumption activities with an emphasis on emotional and symbolic meanings. It forms people’s identities and subcultures. Twitchell indicates “the one unambiguous result of modern capitalism, of the industrial revolution, and of marketing . . . is: In the way we live now, you are not what you make. You are what you consume” (2002, p. 1). This is not just shopaholic, but a contemporary society.

2.3.1.1. Social Learning Theory

Social learning theory focuses on the learning that takes place in a social context. It considers that people learn from their interactions with others via observation. Bandura indicates we are not equipped with inborn repertoires of behaviour. Biological factors play a role in the acquisition process; on the other hand, direct experience or observation is vitally important in behavioral process in people’s entire life (1977, p.16). Moreover, Bandura (1963) points out social learning theory is a cognitive process and learning also occurs through the observation of rewards and punishments. According to Bandura (1977) social learning theory involves observational learning,

imitation and modeling. In addition to that, he clarifies, observational learning is governed by four component processes; attention, retention, reproduction and motivation.

1.Attention: The person must first pay attention to the model.

Attention is impacted by characteristics of the observer and characteristics of the behavior or event. For instance, if we regard something like ourselves we will realize immediately.

2.Retention: The person who observe must be able to remember features of the behaviour. It relies on imaginal and verbal representation system that transform into memory codes serve as guides for performance

3.Motor Reproduction: The observer must be able to replicate the action in accordance with the model. Behavioral reproduction is achieved by organize responses that are selected and organized at the cognitive level.

4.Motivation: Learners must want to demonstrate their learning and decision for reproduction. It is adoption process that modeled behaviour results from outcome people value (1977, pp. 27-29).

An important factor in social learning theory is reciprocal determinism. This notion states that insofar as an individual's behavior is influenced by the environment, the environment is also influenced by the individual's behavior (Bandura, 1977).

2.3.1.2. Social Cognitive Theory

Human functioning can be directly related to observing others within the context of social interactions, experiences, and environment. With regard to Bandura (1986), people do not learn new behaviors merely by trying them and either succeeding or failing; but rather, the survival of humanity is based on the replication of the actions of others. Bandura (1986) depicts individuals possess a self-system that enables them to control over their thoughts, feelings, and actions. That means human's cognitive and affective

structure includes encoding symbols (verbal, visual and so on), learning from others, interpreting actions, regulating own behaviour and proceeding to own selected way. “The striving for control over life circumstances permeates almost everything people do because it can secure them innumerable personal and social benefits” (Bandura, 1997, p.1). He (1986), additionally, argued that human behavior is caused by personal (in the form of cognition, affect, and biological events), behavioral, and environmental influences. Because personal agency is rooted sociocultural norms and values, then generate influences into action. He focuses on self-efficacy influences expected outcomes of behavior, but not vice versa (1986). Human is independent for taking decision. On the other hand, no one born with experience or knowledge. We have to learn. In the course of learning process, people observe other people, evaluate value expression of actions, use their experience and in the end construct personal agency.

2.3.1.3. Classical Conditioning

“The process of using an established relationship between one stimulus (music) and response (pleasant feelings) to bring about the learning of the same response (pleasant feelings) to a different stimulus (the brand) is called classical conditioning” (Hawkins and Mothersbaugh, 2010, pp.327-328). This is achieved by repeated pairings of the neutral stimulus with the potent stimulus. That is to say, in ad music, jingle and slogan are mostly used as a powerful factor in order to generate emotional feelings between consumers and products or brands. If someone likes the music the product may seem to be attractive and inviting also, make someone feel good in terms of her/his lifestyle and consumption habits. The other word, everything from dialog to feelings was simply patterns of stimulus and response.

2.3.1.4. Operant Conditioning

“Operant conditioning (or instrumental learning) involves rewarding desirable behaviors such as brand purchases with a positive outcome that serves to reinforce the behavior” (Motes and A. G. Woodside, 2001 cited Hawkins and Mothersbaugh, 2010, p.328). The other word, the strength of a behavior is modified by its consequences, such as reward or punishment. Skinner argues, “according to the philosophy of hedonism, people act to achieve pleasure and escape from or avoid pain, and the effects referred to in Edward L. Thorndike’s famous Law of Effect were feelings: ‘satisfying’ or ‘annoying’. The verb ‘to like’ is a synonym of ‘to be pleased with’; we say “If you like” and “If you please” more or less interchangeably” (Skinner, 1976, p.79). Thorndike (1898), is the first extensively study on operant conditioning, generalized findings about conditioning in his law of effect, which remarks that behaviors followed by satisfying consequences are in tendency to be repeated and those that produce unpleasant consequences are less likely to be repeated.

2.3.1.5. Gestalt Theory

Kurt Koffka (1936), along with Max Wertheimer and Wolfgang Kohler established Gestalt psychology, argued the whole is other than the sum of the parts. The theory is about the organization of cognitive processes emphasizing on perception that regulate complex interactions among various stimuli. The other words, it is the capability of our brain to produce whole forms, specially regarding the visual recognition of global figures instead of just collections of simpler and unrelated elements (points, lines, curves...). In the past people use productions that naturally presented them. But, nowadays, people can think, observe, use scientific knowledge and experience in order to manage actions. That is to say people evaluate the consequences of events or actions by thinking as a whole instead of the part of events or actions.

Figure and ground is the most important concept of perception in Gestalt theory. Figures and grounds draw "emergence, prioritizing and satiation of needs . . . and is the basic perceptual principle of making the wholes of human needs or experiences meaningful" (Clarkson, 2000, p. 6). Stevenson describes,

"Gestalt principles of perceptual organization inform us in how we form perceptions and therefore in how we make meaning based on our existing knowledge and way of making meaning from experience, unless we are able to witness our own process" (Rothwell et al. 2010. p.562).

Stevenson clarifies five principles of gestalt theory;

"*The Principle of Similarity* suggests that items that are similar tend to be grouped together regardless of whether or not the similarity or relationship actually exists. In the image below, most people see vertical columns of circles and squares".

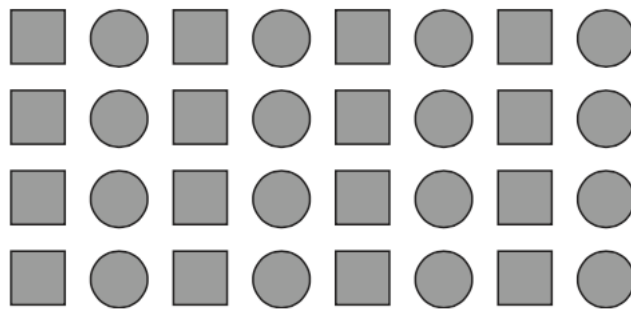


Figure 1

(Rothwell, W.J. et al. 2010, p.562)

"*The Principle of Pragnanz (simplicity and conciseness)* suggests that our sense of reality is organized to the simplest form possible by eliminating what is unfamiliar or does not seem to be useful. Hence, we filter a lot of data that could change how we experience

and therefore perceive and make meaning. For example, in the figure below, we typically see a series of circles instead of the many geometric figures”.

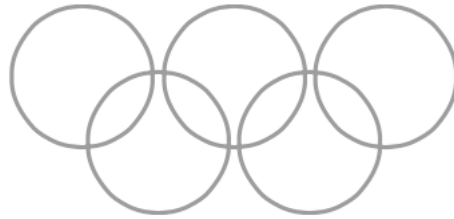


Figure 2

(Rothwell, W.J. et al. 2010, p.563)

“The Principle of Proximity (contiguous) suggests that objects near each other tend to be grouped together, regardless of whether they are related. Hence, the solid circles to the right tend to be grouped into two groups, one comprised of two vertical columns and the other of two horizontal rows, when in fact, we do not know the relationship unless we explore more data”.

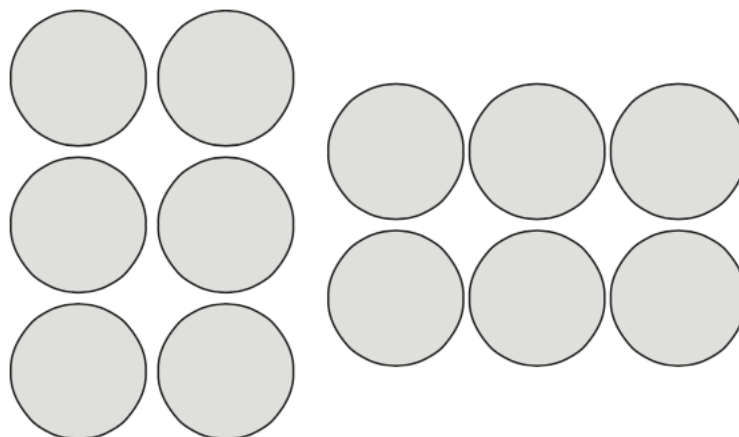


Figure 3

(Rothwell, W.J. at.al. 2010, p.563)

“*The Principle of Continuity* indicates lines are seen as following the smoothest path, which suggests that we tend to develop lines of thought by following preconceived meaning making. Visually, this occurs when we see a trend of motion and decide to follow one trend that is upward or to follow the other trend that is downward in the image below”.

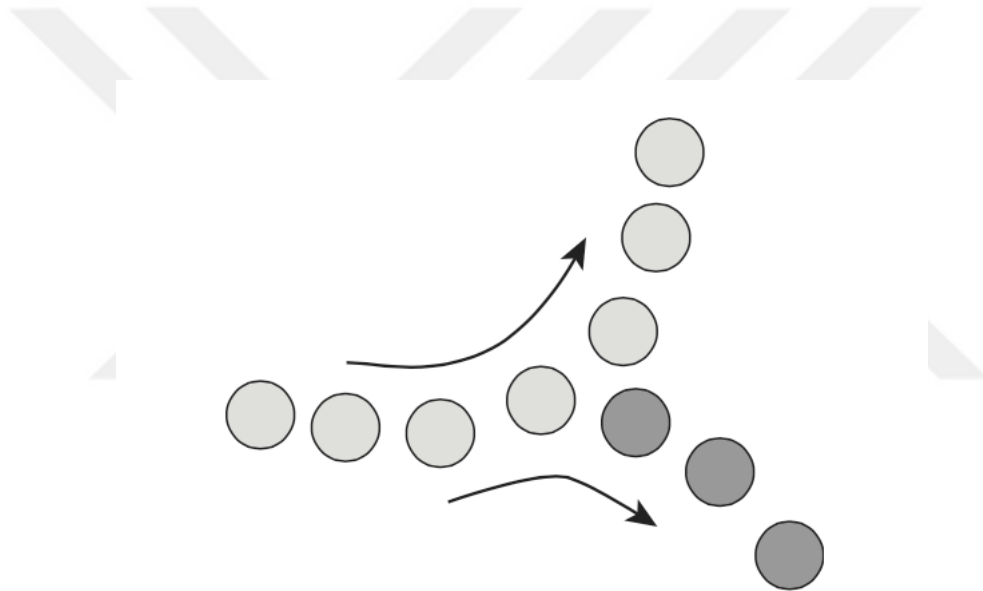


Figure 4

(Rothwell, W.J. at.al. 2010, p.563)

“*The Principle of Closure* suggests that objects grouped together are seen as a whole, such that things are grouped together to complete a whole that might not exist. We fill in the gaps. For example, in the image above, there are no triangles or circles, yet our minds fill in the missing information to create familiar shapes and images” (2010, pp.562-564).

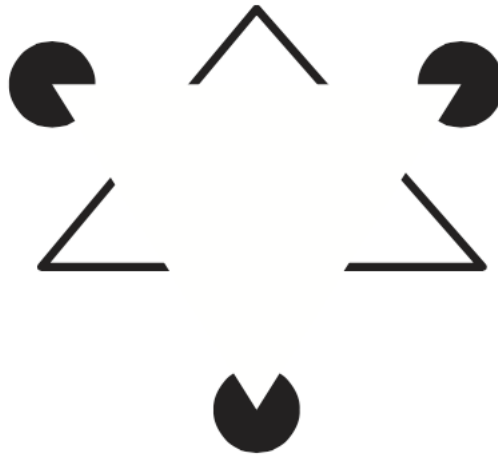


Figure 5

(Rothwell, W.J. et al. 2010, p.564)

In this context, Beisser argues;

“Change does not take place by trying coercion, or persuasion, or by insight, interpretation, or any other such means. Rather, change can occur when the (client) abandons, at least for the moment, what he (or she) would like to become and attempts to be what he (or she) is” (1970, p.77).

Max Wertheimer (1945, 1959) pointed out thinking to happen in two ways;

- *Productive thinking* is solving a problem with insight,
- *Reproductive thinking* is solving a problem with previous experiences and what is already known (cited Sternberg, 2009, p.445).

2.3.1.6. Uses and Gratifications Theory (UGT)

The theory emphasizes on attention of audience that consciously selected and used media content to satisfy various needs. In other words, Uses and

Gratification theory is aimed at searching why do people use media and what do they use them for (McQuail, 1983).

Katz, Gurevitch, & Hass (1973) clarified that their motivations to consume media are derived from five specific needs:

1. “Needs related to strengthening information, knowledge, and understanding: these can be called cognitive needs;
2. Needs related to strengthening aesthetic, pleasurable and emotional experience or affective needs;
3. Needs related to strengthening credibility, confidence, stability, and status; these combine both cognitive and affective elements and can be labeled integrative needs;
4. Needs related to strengthening contact with family, friends, and the world. These can also be seen as performing an integrative function;
5. Needs related to escape or tension-release which we define in terms of the weakening of contact with self and one's social roles” (1973, p.167).

Stafford, Stafford & Schkade (2004) identified three types of gratification sought by consumers, called content gratifications, process gratifications and social gratifications;

“Content gratifications apply when consumers use a particular medium for the content it provides them (for example, entertainment information). Process gratifications apply when consumers use a particular medium because they enjoy the process of using the medium (for example, surfing the web, control over viewing). Finally, social gratifications apply when consumers use a particular medium to gratify their need for social interaction (for

example, friendship, interpersonal communication and keeping in touch)” (cited Jere and Davis, 2011, pp.5-6).

Consequently, the theory focuses on audiences personal needs to use media and responds to the media that based on their social and psychological background.

2.3.2. The Context of Persuasion in Advertising

Advertising is not only informing process but also persuading which aims at attracting a consumer into an offer and in a consequence increase sales of the product or service. Persuasion is the key metric of many marketing communications.

Vance Packard points out “Large-scale efforts are being made, often with impressive success, to channel our unthinking habits, our purchasing decisions, and our thought processes by the use of insights gleaned from psychiatry and the social sciences” (2007, p.31). Advertisers, just like marketers, are good communicators in terms of building perfect interaction between products/services and consumers. Advertisers research people’s behaviour so as to manipulate consumption habits via deliver a message regarding the benefits of using a product or service with especially media channels. At last, the process ends up creating consumer habits concerning social and individual effect of their message in contemporary society. “We are all partly socialized by the market and its messages” (Solomon at al., 2006, p.23). Packard, likewise, indicates;

“This has led them to probe why we are afraid of banks; why we love those big fat cars; why we really buy homes; why men smoke cigars; why the kind of car we drive reveals the brand of gasoline we will buy; why housewives typically fall into a hypnoidal trance when they get into a supermarket; why men are drawn into auto showrooms by convertibles but end up buying sedans; why junior loves cereal that pops, snaps, and crackles” (2007, p.32).

People not only want to satisfy basic needs, but also feel good and have high living standard. Thus people are more than just consumers. In this respect, consumer behaviour is often cultivated from producers, marketers and advertisers. Sirgy says, “when the product is value-expressive, audience persuasion is influenced through self-congruity” (1990, p.23). People are influenced seriously by community norms, social relations, social form of needs, and marketing functions. It is fair to say people’s decisions are composed of emotion and opinion. Moreover satisfaction of needs may take a back seat to satisfaction of wants or desires. In consumer society there is created deprivation of necessities of life based on health, shelter, education, clothing, technological devices and so on. Because people’s decision about consumption is directed by people they see around them in the society. At the end “widespread of feeling of relative deprivation” (Goodwin et al., 2014) is occurred as a global needs.

The ABC Model of Attitudes (Solomon et al., 2006) is made up of three components: affect, behavior, and cognition emphasize on the interrelationships between knowing, feeling, and doing (p. 140). Affect is feeling, behaviour is response of feeling and cognition is belief or knowledge. Having said that, these components are the basis of persuasion process that advertising appeals to. Advertising refers to many different values containing desires, fantasies as well as needs. In this case, Dan Hill indicates “feeling happen before thought, and they happen with great speed” (2008, p.20). Therefore advertising, firstly, focuses on consumer’s emotions and desires that spur consumer on purchasing products. Because, as Hill argues, “feelings precede conscious thought” (2008, p.20). Additionally building intensively sensual connections with the product paves the way of rising brand awareness. Hill claims “recall is emotion-based” (2008, p.20). Emotions play a critical role in how individuals behave and react to external stimuli that they are often encounter. Hill depicts three universal qualities that characterize emotions;

- “a feeling component; physical sensations, including chemical changes in the brain,
- a thinking component; conscious or intuitive thought appraisals,
- an action component; expressive reactions (like smiles or scowls), as well as coping behaviours (think fight or flight)

Sometimes an optional sensory component exist,

- a sensory component; sights, sounds, etcetera, which intrude and serve to trigger the emotional response” (2008, pp.78-79).

2.3.2.1. Reciprocation

Robert Cialdini describes seven principles of influence that are espoused in terms of persuasion principles.

Reciprocation argues that people feel indebted to those who do something for them or give them a gift.

Larson notices that;

“Persuaders use tactics such as repetition, association, and composition to intensify their own good points or the bad points of the opposition. They use the tactics of omission, diversion, and confusion to downplay their own bad points or the good points of the opposing brands, candidates, causes, or ideologies” (2013, p.29).

Advertisers refer to the effective way of persuasion in which consumers are influenced by applying psychological and sociological factors. Robert Cialdini (2009), argues that;

“Make no mistake, human societies derive a truly significant competitive advantage from the reciprocity rule and, consequently, they make sure their members are trained to comply with and

believe in it” (2009, p.22).

To understand how the rule for reciprocation is efficient on people, Professor Dennis Regan (1971) examined an experiment.

“A subject who participated in the study rated, along with another subject, the quality of some paintings as part of an experiment on ‘art appreciation.’ The other rater—we can call him Joe—was only posing as a fellow subject and was actually Dr. Regan’s assistant. For our purposes, the experiment took place under two different conditions. In some cases, Joe did a small, unsolicited favor for the true subject. During a short rest period, Joe left the room for a couple of minutes and returned with two bottles of Coca-Cola, one for the subject and one for himself, saying “I asked him (the experimenter) if I could get myself a Coke, and he said it was OK, so I bought one for you, too.” In other cases, Joe did not provide the subject with a favor; he simply returned from the two-minute break empty-handed. In all other respects, however, Joe behaved identically. Later on, after the paintings had all been rated and the experimenter had momentarily left the room, Joe asked the subject to do him a favor. He indicated that he was selling raffle tickets for a new car and that if he sold the most tickets, he would win a \$50 prize. Joe’s request was for the subject to buy some raffle tickets at 25 cents apiece: “Any would help, the more the better.” The major finding of the study concerns the number of tickets subjects purchased from Joe under the two conditions. Without question, Joe was more successful in selling his raffle tickets to the subjects who had received his earlier favor. Apparently feeling that they owed him something, these subjects bought twice as many tickets as the subjects who had not been given the prior favor”. (Cialdini, 2009, pp. 22-23).

In this case, people feel indebted when someone does a favor for them or gives a gift. Gruner (1996) noticed, “in general, business operators have found that, after accepting a gift, customers are willing to purchase products and services they would have otherwise declined” (cited Cialdini, 2009, p.26). Vance Packard clarified in his book,

“Offering free pickles and cubes of cheese on toothpicks has proved to be reliable as a sales booster. An Indiana supermarket operator nationally recognized for his advanced psychological techniques told me he once sold a half ton of cheese in a few hours, just by getting an enormous half-ton wheel of cheese and inviting customers to nibble slivers and cut off their own chunks for purchase” (2007, p.116).

2.3.2.2. Commitment and Consistency

Cialdini (2009) indicates “once we have made a choice or taken a stand, we will encounter personal and interpersonal pressures forces us to behave consistently with that commitment. Those pressures will cause us to respond in ways that justify our earlier decision” (p.52). This kind of consistency also allows us to avoid thinking; at the end we desire what we have already done. Cialdini mentioned an event in his book; two neighbors encountered in the toy’s store in order to purchase a toy for their children. But they couldn’t find the toy and they were compelled to buy a different toy. Because they had promised their children to buy a Christmas gift. It also happened last year. This is because before Christmas there existed toy advertisements on TV while children were watching cartoons on Saturday. Then toys were sold out in a few days. Therefore parents had to purchase another toy in order to keep their promise. Then, after Christmas toys’ manufacturers started running to the advertising again. At the end, it is not surprising that these two neighbors went to buy that toy. Cialdini asserts this situation as commitment and consistency (2009, pp, 57-59). The men answered why they bought the toy while they had bought already another toy as a promised

Christmas gift. "Because I didn't want to let Christopher down and because I wanted to teach him that promises are to be lived up to" (p.59). They were falling for the same trick. On the other hand, the toy store had doubled their profits.

2.3.2.3. Social Proof

Cialdini notices, "we view a behavior as correct in a given situation to the degree that we see others performing it" (2009, p. 99). We use other's behaviour to determine proper behaviour for ourselves. He adds "the tendency to see an action as appropriate when others are doing it works quite well normally. As a rule, we will make fewer mistakes by acting in accord with social evidence than by acting contrary to it" (p.99).

Cialdini exemplifies his argument with sales and motivation consultant Cavett Robert, "he captures the principle nicely in his advice to sales trainees: "Since 95 percent of the people are imitators and only 5 percent initiators, people are persuaded more by the actions of others than by any proof we can offer" (p.100). When people are ambiguous about a course of action, they tend to observe to those around them to guide their decisions and actions. They particularly ought to know what others are doing, especially their peers.

2.3.2.4. Liking

People prefer to say yes to those they know and like, Cialdini says. On the other hand he adds "this simple rule is used in hundreds of ways by total strangers to get us to comply with their requests" (2009, p.142). He listed why people like others; physical attractiveness, similarity, compliments, contact and cooperation. (pp. 146-154). People are more likely to favor those who are physically attractive, similar to themselves, who give them compliments, who fancy them or who is humorous. Cialdini explains this principle with Tupperware that trades on the liking rule. He argues "the true request to purchase the product does not come from this stranger; it comes

from a friend to every person in the room” (2009, p.142). The tactic is to arrange party in one’s home. The woman, party hostess, invites her friends in order to chatting, having good time and also sell something. Cialdini notices “everyone makes a profit from each piece of sold at the party” (p.142). Tupperware’s success has spread all around the world that people recall the brand producing healthy and practical products. The success is belonging to use liking principal as a form of friendship that builds good communication among them. The other words people who know and respect each other can construct a growing chain in either case; sales and marketing.

2.3.2.5. Authority

We obey authorities mindlessly in varies cases. We usually see an order from an authority in isolation that is convincing evidence for our behaviour.

Cialdini points out,

“A multilayered and widely accepted system of authority confers an immense advantage upon a society. It allows the development of sophisticated structures for production of resources, trade, defense, expansion, and social control that would otherwise be impossible” (2009, p.180).

In this context, advertisers exploit “obedience-to-authority” (Cialdini, 2009, p.178) in the advertising so as to construct strong relationship. In the course of Nike advertising, in order to introduce the sport shoes they exhibited sportsman, Michael Jordan. Because he was good basketballer, at the same time, he was famous and playing in NBA and also had many rewards. That is to say, he is the authority representation of sports world. If Michael Jordan wears this shoes that means shoes is proper or the best for making sport. It was successful on influencing and convincing consumer’s behaviour and opinion. After advertising strategy Nike became famous brand in the world. Because the brand created a culture by using the world’s most famous basketballer.

When people are uncertain, they look outside themselves in order to get support to guide their decisions. Besides, people tend to follow majority for being part of culture. The fear of being alienated people deal with other's behaviour.

2.3.2.6. Scarcity

In the course of economy, scarcity relates to supply and demand. Basically, if something exists less it is more valuable than others. Therefore people want to have it more. According to Cialdini (2009), "limited numbers" and "deadline" (p.225) tactics are compliance techniques. In the advertising context, if the product is presented as limited numbers it is most likely more staring than others. He argued two reasons for scarcity principle;

"First, because things that are difficult to attain are typically more valuable, the availability of an item or experience can serve as a shortcut cue to its quality. Second, as things become less accessible, we lose freedoms. According to psychological reactance theory, we respond to the loss of freedoms by wanting to have them (along with the goods and services connected to them) more than before" (2009, p.225).

2.3.2.7. Instant Influence

With respect to Cialdini, instant influence plays a role in psychology of persuasion;

- "Modern life is different from any earlier time. Because of remarkable technological advances, information is burgeoning, choices and alternatives are expanding, knowledge is exploding,
- Because of the increasing tendency for cognitive overload in our society, the prevalence of shortcut decision making is likely to increase proportionately" (2009, pp.233-234).

In this context, advertisers use Internet for creating instant and strong influence. For instance, there is an application, called Beacon, is aim at building live communication between producers and consumers. By using Bluetooth technology the application can construct a connection in order to learn one's location. For example, while a person walk in the shopping center the application locates her/his exact location such as near the X coffee shop. Then send a message; are you fancy drinking coffee? You can have a rest and taste a delicious coffee at the moment. The message has strong influence. It is sent on the time.



CHAPTER 2

1.VIRAL MARKETING and VIRAL ADVERTISING

1.1 Definition of Viral Marketing

As claimed by some scholars (Harold Innis, Marshall McLuhan) who put technological advance into the center of social change, by the developments in technology and later Internet brought about significant changes on society's material and cultural infrastructure. That paves the way for rising new patterns of social interaction. In this context, Internet has become core medium for communication and social interaction. It is interactive (Rafaeli, Sudweeks, 1997) and it has global reach (Berthon, Pitt & Watson 1996). To build a presence on the Internet is relatively cheap and easy (Berthon et al., 1996) and it allows for more sophisticated audience segmentation (Ko, Cho and Roberts 2005, p.57).

Viral marketing or viral advertising refers to marketing techniques that use pre-existing social networking services in order to spread the desired message and increase brand awareness. Viral marketing has become a very popular way to utilize brand communication and exhibit product or services in business life. Kurultay notices, "viral marketing is based on the idea that consumer discussions about a product or a brand are more valuable and powerful than traditional advertising" (2012, p.39). Shilu (2012) argues the advantages of viral marketing;

- 1.**Mass Coverage:** "Viral marketing practice, which use Internet as the communication media can be accessed by large amount of people worldwide and it can be seen as an advantage over traditional

media” (p.121).

2.**Cost Effectiveness:** Shilu compared viral marketing and traditional media with regard to cost effectiveness. “Posting a blog post or sending email potential customers does not cost as much cost of advertising in Television” (p.121).

3.**Speed is the Name of the Game:** Shilu mentioned traditional media take considerable time; on the other hand, viral marketing is one of the fastest medium. According to him “the viral marketing tool is the ideal tool to take your voice to the people in no time” (p.121).

4.**Sales Escalation:** Shilu emphasize the intense of users in terms of reaching people who are potential consumers. He asserts “if your website happens to be mentioned in a tightly knit community, all of the people who belong there are much more likely to buy from you than from your competition” (p.121).

5.**Value Addition:** He focuses on the benefits of current concepts integrated viral marketing within the context of brand value. He exemplified “these days, it is quite fashionable to put video or three-dimensional images on the company’s website which can give real feel the customers who access the websites of the company” (p.122).

Viral marketing by nature is engaging to capture consumers’ attention in effective way and establish brand awareness.

1.1.1. History of Viral Marketing

Viral marketing was first introduced by Douglas Rushkoff (1994). It was further theorized by Jeffrey Rayport in 1996. The communication message is disseminated similar way of a virus among people.

Seth Godin (2000) indicates, “we live in a world where consumers actively resist marketing. So it’s imperative to stop marketing at people. The idea is to create an environment where consumers will market to each other” (p.13). This is what entirely viral advertising aiming; to create new way, in which people communicate, get informed, spread the information and

entertain. Godin argues, “the future belongs to the people who unleash ideaviruses” (p.14). He defines ideavirus, “an idea that moves and grows and infects everyone it touches” (p.13). Consumers participate to the marketing process actively and direct the process via their experiments, feedbacks and contributions. Idea can be created by anyone; a person, a marketer, a producer.

1.2. Definition of Viral Advertising

Viral advertising or word-of-mouth is the part of viral marketing. It is a marketing strategy applying for being successful in viral marketing. George Silverman defines words of mouth, “trusted advisor to encourage the customer to use the product, i.e., word of mouth” (2001, p.21).

Seth Godin points out;

“Marketing by interrupting people isn’t cost-effective anymore. You can’t afford to seek out people and send them unwanted marketing messages, in large groups, and hope that some will send you money. Instead, the future belongs to marketers who establish a foundation and process where interested people can market to each other. Ignite consumer networks and then get out of the way and let them talk” (2000, p.6).

Richard Dawkins focuses on human culture and was coined “meme” in order to explain cultural transmission. He defines,

“a meme is explained as a ‘unit of cultural transmission’, or ‘a unit of imitation’. ...Examples of memes are tune, ideas, catch phrases, clothes, fashion, ways of making pots or building arches. ...memes propagate themselves in the meme pool by leaping from brain to brain via a process which, in the broad sense, can be called imitation” (2006, p.192).

The information is disseminated by leaps and bounds through Internet. Additionally, perhaps the most important feature, information (photograph, video, caps, tweet and so on) that carry viral specialty is unique, effective, surprising, challenging and infectious. The other words the disseminated message or information creates new concept of culture that people tune in readily. Because,

“Word of mouth is communication about products and services between people who are perceived to be independent of the company providing the product or service, in a medium perceived to be independent of the company” (Silverman, 2001, p.25).

The first viral advertising belongs to Hotmail. “Single email you sent using the service, there was a little ad on the bottom of the note. And the ad said, “Get Your Private, Free Email from Hotmail at www.hotmail.com” (Godin, 2000, p.55). It was not paid advertising. It included hidden message that made people feel private. Then it disseminated by itself.

Internet as an important feature of computer technology is the biggest network building by human. By the developing of computer technology and embracing Internet provide people building new network and society. In this sense, Castells describes the characteristic of the network society; “it is not the critical role of knowledge and information, because knowledge and information were central in all societies” (2000, p.10). Jan van Dijk argues, “a combination of social and media networks form the all-embracing infrastructure of contemporary society” (2006: 42). Castells (2010) notices that new information technologies, such as the Internet, allow such structural types to pervade social and economic processes. Social media provides important possibilities for especially individual can address to community and at the same time provides sharing and disseminating information to people who are in the network. Castells defined “network has no center, it works on a binary logic: inclusion/exclusion” (2000, p.15). Social media network serves this possibilities people who are included in

the network. The transformation of social structure initiates new form of social organization in society. In this context Castells argues, “Network, as a social forms, are value-free or neutral. They can kill or kiss” (2000, p.16). In this case, viral advertising is the part of social network that people can share information or message by using social media channel, especially Facebook, Youtube, Twitter, Instagram. Additionally it allows following other’s account in order to be informed new trend and new culture. In the sense of company, they embrace viral advertising as a new phenomenon so as to present their products or service with effective way. That is to say viral advertising is conducted from both, consumer and company (company generally works with advertising agency).

Silverman emphasize two way of getting experience: directly or indirectly. He argues indirect experience is better than direct experience. Because people can gather information about what they want to learn from other’s experience (2001, pp. 27-28). It is valuable in either case; people can be informed and compare experiences speedily. Because the content of viral advertising is firstly shared among trusted sources such as friends and family and later on, shared among the others in the world. Viral advertising is personal consisting emotions, decisions, recommendation and interaction.

1.2.1. Features of Viral Advertising

Silverman summarizes the properties of word of mouth,

- is the most powerful, influential, persuasive force in the marketplace (the most obvious reason)
- is an experience-delivery mechanism (the most important and overlooked reason)
- is independent, therefore credible
- becomes part of the product itself
- is custom-tailored, more relevant, and complete
- is self-generating, self-breeding, grows exponentially, sometimes

explosively

- is unlimited in speed and scope
- can originate from a single source, or a relatively small number of sources
- is extremely dependent on the nature of the source
- can be tremendously time-saving, efficient, and labor-saving
- is often negative, but the negative can actually be positive
- can be very inexpensive to stimulate, amplify, and sustain (2001, p.37).

In addition to the properties of word of mouth, Silverman (2001) mentioned adoption cycle of word of mouth for different kind of people. He argued there are five kinds of people; “innovators, early adopters, middle majority, late adopters, laggards” (p.75).

“The innovator wants to stand out from the crowd and to be ahead of the pack-in a word, ‘outstanding’,

The early adopter tends to be a visionary, who sees the possibilities to which the product would apply.

The middle majority tends to be people who are most concerned with the practicalities of applying the product. These people definitely do not want to be the first to try a product. But they also don’t want to be the last.

The late adopter is most concerned with issues of self-protection. She does not want to make a mistake. She is not so concerned with the benefits of the products as she is with not being criticized for her decision. This person wants to reduce risk.

The laggard will not use a product until virtually forced to do so” (p.76).

Viral advertising includes emotional content that bring about social connections, emotional experience and entertainment. This is a core factor that motivate consumer to share. Consumers not only share company created content (e.g., ads), but they also share consumer produced content such as comment of product or service, evaluation, comparison and blog posts.



CHAPTER 3

1.THE RESEARCH DESIGN

1.1. Objectives of the Research and Research Questions

This study is aimed at understanding the concept creativity in the field of advertising, from the advertisers' perspective and the concept of viral advertising. In this regard, I try to explain the meaning of creativity from advertising practitioners' perspective in digital media in terms of the context of persuasion and influence. Creative advertising in traditional media is discussed with interviewees. The selected agencies are, MAN Ajans JWT, Rabarba, Batesmotelpro and Başka Ajans. Advertising practitioners that I interview are, Oğuz Savaşan, Seyran Kurtuluş, Volkan Öge and Serdar Seren.

The main question of the research 'How do advertising practitioners define creativity and explain the main tenets of creativity in advertising considering persuasion and tendency of human's behaviour in terms of purchasing and adopting. This requires first of all an understanding of the meanings of creativity, advertising, creative advertising and defining of a new concept: viral advertising. Furthermore the research aims at exploring how these meanings are shaped by the circumstances of advertising or how creative workers view creativity in the field of traditional and viral advertising.

1.2. Methodology

The main method that is used in the research is a primary research method. Main primary researches are; interviews, surveys, observation and analysis.

By exploring the concept of creativity and its effects on consumers in advertising and the definition of viral advertising, in-depth interviews were carried out as the principal tool for data collection. Because interview with advertising practitioners in their agencies provides observing agency's atmosphere and having a talk intimately instead of formal speech like survey. Additionally, interview supplies a lot of information from an expert or knowledgeable opinion on a subject. All advertising practitioners that I interview gave more information and examples than I asked. They added information and reinforced it with examples in order to clarify the question.

In this research, a face-to-face in-depth interview was used as the main data collection methods to clarify the research. The interviews were tape-recorded. Each interview ranged from thirty minutes to one hour. All interviews took place in the agencies. Additionally, seventeen detailed questions were asked to the participants. In this context, I used goal-oriented sampling in order to select advertising agencies that I interview.

The participants of the interviews that are referenced in this research consist of three creative directors and one brand manager from different agencies.

Oğuz SAVAŞAN, Rabarba (Co-Founder, Creative Director)

Seyran KURTULUŞ, MAN Ajans JWT (Brand Manager)

Volkan ÖGE, BATESMOTELPRO (Co-Founder, Creative Director)

Serdar SEREN, Başka Ajans (Co-Founder, Creative Director)

I did an interview with Serdar Seren on 14/10/2015 at Başka Ajans for 1 hour. My interview with Seyran Kurtuluş was held on 15/10/2015 at Man Ajans for 30 minutes. I did an interview with Volkan Öge on 16/10/2015 at Batesmotelpro Ajans for 1 hour. Finally I also did an interview with Oğuz Savaşan on 19/10/2015 at Rabarba Ajans for 1 hour.

The main purpose used to select participants for this research is creative award competition from 2010 to 2016. Except Başka Ajans the other three

agencies have won more than one creative advertising reward such as Digital Age Yaratıcılık Ödülleri, Kristal Elma, Effie, Kırmızı. Başka Agency was selected for interview because it is local agency in Istanbul that provide us to examine whether there is difference between global and local agencies in creative process. Man Agency JWT and Rabarba are global agency. Batesmotelpro is national agency that the first digital agency in Turkey.

1.3. Limitations

Main limitation of this research is the statements of participants. It is possible that what informants explain can be contradicted with what they really think.

One of the main concerns of this study is the objectiveness of advertising practitioners that tend to answer sincerely.

Another limitation of the research is time. While all of the informants except one had enough time for a detailed interview, Seyran Kurtuluş, who works in Man Ajans, was busier so it is possible that she focused on finishing the interview by giving shorter answers.

All questions were prepared by considering detailed and close-ended. The aim was to avoid misunderstanding and distraction. In conclusion the main aim of the research understanding ‘creativity’ is a natural process that takes place in advertising practitioners’ real life. This caused having difficulties when they try to express their selves in words.

2. ANALYSIS OF CREATIVITY IN VIRAL ADVERTISING

In this study, I investigate the meaning of creativity in advertising and how important is for advertising strategy. The competitive market conditions direct the companies to find new concept, opinion, market strategy, media channel and so on. Therefore, the effective discipline advertising has become an essential part of our lives and also companies. Millions of brands and companies present their products and services with thousands of opinions and choices to satisfy consumers' necessities. Viral advertising has come into our lives via rising Internet usage. Internet is a new media channel for communication.

In this case, I examined the role of creativity in advertising in the context of standing out from the crowd and taking the attention of the consumers. Firstly, I asked the definition of creativity and creativity in advertising to all informers. Because the concept creativity is differ from creativity in advertising. In order to clarify the concept they focused on the relationship with art and which branch of art they apply while creating advertising. Advertising practitioners answered my questions considering traditional and viral advertising. Therefore, they defined viral advertising, its purpose and its differences with traditional advertising.

The study builds on examining to consumers' attitudes and buying behaviour. They answered the questions in terms of creativity that persuade and encourage consumers to buy products and services. The methods of persuasion and courage to purchase and adopt the life they offer were investigated. Because advertising do not only introduce the products but also reflects culture, life and social norms. In this context, language, humor, music, visual effects, stars etc. in advertising were discussed in terms of their effects on consumers' decision making. Then they evaluated the questions in the context of effectiveness and persuasiveness under the umbrella of their creative strategy.

I applied social psychological theories in order to examine advertising practitioners methods. In addition to that Bakhtin and Castell's discourses are supported the research. Because in some point the methods advertising practitioners apply, especially for viral advertising strategy, cannot explain with theories. They are about social life, cultural norms, social habits, and private language among youth, and so on. In other word, it is all about the moments in real life. For instance, by improving technology and the Internet new media emerged such as social media and it provides people to organize, communicate and entertain, or in recent days, the game Pokemon Go has become extremely famous game in the world. Almost all companies use their mascots in their digital advertising strategy. Also, it arises as a new phenomenon among youth. In accordance with Bakhtin's discourse carnivalesque; the comic violence, bad language, exaggeration, satire, and shape shifting are exemplified his carnivalesque literature. According to Castell's and van Dijk's discourse "network society" he used the notion in order to explain the technological improvements and its effects on people's life. I applied the discourse so as to clarify digital media and its product; viral advertising. I referred this notion to explain how viral advertising spread among users and become viral. Additionally, it explains how fast communication network builds among the Internet users.

In a nutshell, I examine viral advertising as a new phenomenon and its effect on consumers' buying tendency and adopting ability of new medium. Social media has integrated into our life unexpectedly rapid. People around the world adopt new communication medium readily and with pleasure. According to Turkish Statistical Institute in April 2015 69,5% home used Internet and 98,6% home had mobile phones or smart phones. And the main purpose of using Internet is social media (80,9 %). Therefore viral advertising penetrates rapidly into our lives. Because the most powerful and disseminating way of viral advertising is generated due to social media channel. I tend to investigate this new phenomenon and its significance of advertising sphere.

2.1. Creativity and Its Relation with Art

The participants were asked the definition of creativity without considering advertising. All participants stated that creative concept is different than creativity in advertising. Creativity has relation with art however; creativity in advertising takes into consideration of company's marketing strategies. As an addition, the main purpose of creativity in advertising is based on company's profit in terms of sales and brand awareness. Although, in general, it has no relationship with art in advertising music, jingle, and colors are used as powerful instruments feeding from art. Among others Öge replied and evaluated the questions in terms of viral advertising. Because his agency is the first digital agency in Turkey that produce professional contents for the Internet. They essentially work on digital media instead of traditional media. Therefore he didn't want to talk professionally about traditional media advertising.

Serdar Seren defined creativity as a natural ability. He stated that

“I don't think it is an ability. It comes by birth. In other respects, it is possible to improve it. That is to say, creativity may be directed through one way. In short, if there is an ability you can improve it”.

Seren claimed creativity as a natural ability cannot gain later. But it can be improved. For instance, if someone has ability for painting he can improve himself in one specific branch such as portrait.

Contrary to him, Volkan Öge doesn't think it comes naturally. He emphasized desires and subconscious. He said

“It is associated with things that what you want. If you feed your subconscious with desires, I don't know how, it starts to work and at the end of the day it brings a product”.

Seyran Kurtuluş said about creativity

“It is a manifestation method of self expression”.

Kurtuluş, brand manager in Man Ajans, claimed people apply creativity in order to express their talent, vision and opinion for any subject. The other word creativity is a way of standing out from the crowd by using their own talent, intelligence and method.

Oğuz Savaş defined creativity as stated,

“It is a link that have never built until that day between two things in which seems like there are no relationship between them”. He focused on uniqueness. He thought people should say, “Why I couldn’t think it before?” and “how they construct this link?”.

In a nutshell, all informants defined creativity in a different way and from different perspective. Because, at the beginning they all stated that creativity is used in wide range of fields. But they all focus on being free as a feature of creativity. People can do anything they desire. John Hegarty, a famous and professional advertising executive, argues about creativity as “expression of self” (2014, p.7). In this context, advertisers defined creativity using different points of view but all definitions are gathered around the idea of expression of self. They claimed the notion of creativity is related with desire, thoughts, subconscious and daily experience. That is to say creativity is relevant to person and his vision, talent of expression, way of expression and desires.

On the other hand they agreed in creativity in advertising have boundaries and limitations. As stated by Seren,

“Creativity in advertising is a creativity that has boundaries and certain limits”.

Likewise, Savaşan noticed,

“It is an ability of thinking into the box that is drawn with boundaries”.

Seren and Savaşan said creativity have boundaries in advertising. For instance, advertising practitioners have to take cultural and social norms into consideration. Otherwise it has negative impacts on consumers’ mind about brand and company. They exemplified it with the language that they apply for writing script, creating slogan and transmitting message should be matched social and cultural rules.

Kurtuluş defined creativity in advertising as stated below,

“Creativity in advertising depends on brand’s target. Advertising is a type of communication that includes creativity as to stir up consumer’s interest. But we are mostly at a business targeted point”.

Kurtuluş focused on the brand’s aim and profit. She link creativity to business target. Kurtuluş claimed their job related with profitable business instead of creating advertising with artistic value. They generate advertising strategy by using given brief from company. Thus, she believed creativity in advertising mean is building useful communication between brand and consumers.

According to Öge,

“In viral advertising, creative advertising should be interesting, smart and effective. It shouldn’t involve company’s logo or slogan, on the other hand it should reflect the discourse of brand and carry the presence of brand”.

All advertisers claimed limitations in creativity come with the aim and the target audience of the advertising. Because advertising is a combination of

art and business. It must be considered company's profit and aim, also should be applied art such as music, color in order to take audience's attention. Company's aim may be, as noted by Kurtuluş, emerged brand awareness among youth or introduced new product of the brand. In this context, Bakhtin defines the notion of "carnival" as "belongs to the borderline between art and life. In reality, it is life itself, but shaped according to a certain pattern of play"(1984, p.7). Advertisements, as opposed to the Bakhtin's carnivalesque, are scripted by creative team with given brief considered brand's purpose, features of target market and consumers. It builds a connection between brand and consumer in terms of needs and everyday life. Creativity for advertising carries a mean of representation of brand in striking way. In other words, advertising paves the way of representing products and services in accordance with consumer's needs or created needs. In this case, creativity in advertising provides inviting gateway in everyday life. Gülfidan Barış has an article in the Brand Map magazine, argues, "needs are existential and social constructionist, and that is to say needs are, in fact, cognitive" (2016, p.37). That means needs are not general and same for all people. There exist some parameters such as environment, social relation, economic situation, culture and the like. In this sense, consumers does not always aware of their needs, for instance laptop was not essential need before it invented and produced. Nobody imagined it except producers and engineers. The important point is to elucidate the product to people. Although there are essential needs like nutrition, security, sheltering some is not vitally essential such as holiday, plasma screen television, yogurt machine. In this context, the powerful and effective way to introduce and make them globally important is advertising. Because advertising express the product as a need instead of being luxury. Creativity paves the way of being attractive and remarkable for advertising. It is the smart thing in advertising. In the case of Bakhtin's carnival, he cited in Dostoevskogo, "In carnival ... the new mode of man's relation to man is elaborated" (1984, p.x). In terms of capitalist and consumer society, people around the world participate to the system and embrace the life offers.

Everyday we desire more than what we have. For instance, car is important need in everybody's life in whole world. But, recently automatic shift car is essential need includes automatic park system, digital control systems and so on. These might be luxury in the past or not necessary but nowadays these become required and beneficial for security and comfortable life standards. Consequently, advertisement elicits needs and desires visible and express products and services in remarkable and outstanding way.

2.2. Emotions and Instinct

At the beginning of the interview all participants argued advertising has not got a relation with the art. The main purpose is brand's strategy. In this context the informers were asked about the factors of creativity in advertising. It was examined what kind of advertising influence consumers and how they decide or understand it. They all agreed that the key to creativity is to address consumer's emotions and instinct.

Seren said,

“The important factor in creative advertising is the effect of stopper. We face so many stimulants. Therefore the effect of stopper is the root of creativity. That means someone stops and looks or watches the advertising. Stopper means influence consumers in some way. It can be to annoy, honor, entertain, and make cry and the like. I think that advertising is the most recommended thing like films.”

In a similar manner, Savaşan noticed,

“Creativity is not an essential factor in advertising. If you repeat the advertising it can be catchy. But it is expensive. For this reason creativity gives message without repetition. Creativity is economical way of making advertising. The criteria of creativity are being memorable, entering quickly in the mind and having ability for changing consumer's behaviour and attitude. The

common method we apply is humor. Make somebody think or make somebody cry is difficult but make them laugh takes less time. First make them laugh then give them a message.”

Kurtuluş pointed out target audience and their feelings. She avoided defining the creative method of advertising or effective method for influencing consumers. Because she emphasized business target that can be changed each brand and each product. Kurtuluş believes the decision maker is company or brand itself. That is to say company’s aim and its target audience direct the advertising strategy. If the company/brand focuses on introducing new or innovative product the creative method should be shaped around this aim. For instance, the product make consumer feel good if they purchase it. Another example, if the company wants to change their target audience of the brand, advertising practitioners can change the media channel they use as a strategy. Thus, Kurtuluş claimed there is not an exact definition or method for influencing consumers. She said

“I don’t like this definition. I can’t answer which factors are effective in creativity. It depends on, as I said, target audience. The aim of advertising is company’s customers. Therefore whatsoever feeling, emotions, idea, method address target audience, advertisers can apply any of them.”

I asked if these factors change in viral advertising or they are the same as in traditional media. Kurtuluş thought they use same advertising strategy for both. Differently, Seren and Savaşan argued there are differences.

Seren said,

“Digital is much more free than traditional media. So there can be some change such as language.”

Seren, creative director in Başka Ajans, focused on control mechanism for advertising. That is to say, he mentioned about traditional media have some

control mechanism by radio and television supreme council. However, digital media has not or less control mechanism. This paves the way of creating more flexible advertising than traditional media. For instance, in terms of humor, slang, costumes advertising practitioners can apply them without hesitation in viral advertising.

Savaşan pointed out consumer's interests. In traditional media the message, in general, is clear. That means the brand explain the features of their product or service directly. But in viral advertising, advertising practitioners tend to avoid direct message in order to take consumers' attention. Because in traditional media consumers expose to advertising, for instance while watching television. However, in digital media the user prefers to watch the advertising. Therefore it should be more affective and remarkable. In this context, the first thing is to determine target audience's interest and touch their emotions. Savaşan said

“The condition of creativity in viral advertising is to start with reference to Internet consumer's interests. The message and emotions cannot be given directly like traditional media”.

Viral advertising strategy is different from traditional media advertising. In order to being creative it has to build interaction between consumer and brand. Additionally Öge noticed viral advertising has less limits compared with traditional media.

As noted by Öge,

“The most important factor is being original. In addition to that it should build upon instinct. Because instinct reveals a thing that we live frequently but do not say ourselves. Hence video that build based on instinct can be embraced. After that humor is important factor for us for being creative.”

Öge emphasized to produce something new by combining existing thing. People apply past experience and all kinds of knowledge for making decision in their daily life. Thus, advertising strategy can touch their feelings and emotions in order to influence them.

After being informed about creativity and creativity in advertising, advertising practitioners explained viral advertising and its integration of our life. First of all they all defined viral as its main meaning: being contagious just like a virus in medical. It is a concept that is embraced due to Internet. Seren said,

“Viral advertising is an advertising that disseminate less costly via Internet. Essentially viral advertising is a hidden advertising excluding brand’s logo and name. It means recording by ordinary people not by an advertising agency or a company. For instance, there is a viral advertising that I like so much. There are raw popcorns on table surrounded by mobile phones. All phones are ringed at the same time and raw popcorns become popcorn. I learnt later it is a viral advertising of Bluetooth earphones that gives message about our health. It is exactly what is viral advertising. On the other hand, recently it is quite difficult that someone record a video then it may disseminate by itself. That is to say, nowadays, advertising agencies make viral advertising and disseminate it by using a media channel. It is not waited for sharing or disseminating by naturally. Because it is risk for company”.

Seren focused on the change of share and disseminate way between original and recent viral advertising. At the beginning viral advertising shared and disseminated among users. The other ways, they were disseminated naturally. Companies or advertising agencies did not aim at integrated it into people’s life. Nowadays, advertising agencies serve the ads to the media channel and provides more Internet users to reach the ads. That is to say there is no longer natural dissemination method used.

Volkan Öge pointed out viral advertising is a result of sharing and disseminating. He said

“Being viral is a result not being a beginning. Something cannot be viral at the beginning. If something is shared much it will be viral. As long as it is sharing all kind of component such as picture, gif, news, video, campaign or game may be viral”.

Likewise, Savaşan said

“The advertising should be disseminated like a virus and also the content should be interesting and effective that trigger people to share among their friends. He also emphasized the main mean and recent mean, likewise Seren. Therefore he preferred to call Internet video instead of viral advertising. Because nowadays, these viral advertising have media supports by advertising agencies. But viral means basically to disseminate by natural way. On the other hand, advertising could be Internet advertising at the beginning but later it can be viral. Because people may share it via social media. So, viral is a result.

As noticed by Kurtuluş,

“If the work is disseminated among target audience just like virus it will be viral. It can be film, announcement, text or twitter sharing. Component of viral can be comic, sensuality and so on. For instance, there exists discourse, gesture or mimic among young people it can be used in viral advertising. That is to say shares that disseminate through target audience may be viral”.

All informants emphasized sharing and disseminating swiftly. Additionally, advertising practitioners agreed that anything could be viral such as video, gif, photograph, text and so on. There are not limits in terms of carrying advertising value. Positive outcome and positive feedback is the key to be

viral. According to Skinner's theory of "operant conditioning", as noted by interviewers viral is a result, positive outcome is important for eliciting or changing people's behaviour. Viral is about result that provides disseminating rapidly and unexpectedly. Therefore it creates new concept for brands. Operant conditioning is about "satisfying, like and avoid from annoying" (1976, p.79). Viral advertising is shared by people insofar as has liking and satisfying features.

Informants explained why they use digital media and create viral advertising.

Öge argued,

"There exists new media. All people want to use it in advertising field. You have to use all opportunities that can communicate people. This is the essential aim is marketing. This is powerful communication way. Additionally there are huge populations that do not watch TV. You can catch them only via Internet. Therefore in order to address certain target audience we have to use Internet".

Öge pointed out target audience that consists of all ages. Because according to his opinion and experience. Young generally use the Internet but also it is used by elder age as well. That is to say target audience can change with reference to product, service or brand's aim of target audience.

In the same way, Seren said

"We didn't think that we could advertise due to Facebook or Twitter. But later someone recognized phenomenon people have millions of followers then, the situation was converted into money wisely.

Since 1990s coupled with Internet accessibility embracing social media, digital advertising becomes significantly important. Social media becomes most popular application of rapidly advancing Internet that the most

important communication tools in today's. Developing technologies and device capabilities provide consumers with more access to multimedia features such as social media. Social media have dizzying speed for circulating information, producing communication models, sharing content and the like. Therefore viral advertising becomes very important in terms of accessibility, spread and visibility. It causes arising the necessity of viral advertising usage. At the beginning, viral content spread by e-mail, message and so on. But now it spreads mostly by social media. According to Castells and van Dijk's expression of "Network Society", they attempt to form social structure in many aspects of the economy, society, and culture by the interplay between "relationships of production/consumption; relationships of experience; and relationships of power" (Castells, 2000, p.7). They called network society because people around the world can gather around one network and it is global network relying on the Internet. "Since the Internet is becoming an essential medium of communication and organization in all realms of activity, it is obvious that social movements and the political process use, and will increasingly use, the Internet as well, making it a privileged tool for acting, informing, recruiting, organizing, dominating and counter-dominating" (Castells, 2001, p.137). We could add marketing and branding to this argument. The argument exemplified the strength of Internet as a new media as noted by informants. Therefore this is important media for advertising world as well. Additionally, brands are not only introduce their products and services but also can be sponsor, support social action, inform customers about products, make entertainment or games for them and create new platforms for sharing and discussion on the Internet. These are also advertisements that generate brand awareness and brand perception. McLuhan theorized about this new world as a "global village" in 60s (1994), he claimed mass media would disseminate rapidly and transform the world into global village. In this sense, technology brings about melting pot of divergent people from all around the world. On the Internet, the instantaneous movement of information reaches and spreads from one location to every point at the same time. And physical distance has

become less hindrance in terms of communicative activities of people. Thus, social spheres are greatly expanded and it brings about new communication network. In this context, Internet and social media generate new sphere for advertising and it expands every day by penetrating people's life. By means of the Internet advertising embraces new communication channel in the competitive marketing world. The point is, in the case of global village, advertising term has striking opportunity in order to express the brand to the whole world at the same time. Hegarty argues, "technology should be the biggest helper of creation process" (2014, p.43). Rapidly changing point of Internet is content. The scale of content has been enormously varying day by day. Hence, it becomes markedly important for viral advertisements story.

As noted by Savaşan,

The change for viral is not about sharing, it is about channel. Viral considers people as a channel. And people see themselves as a medium and share content on their social media accounts. Technological improvements caused not only changing of media channel but also the content. We mostly share videos now".

Öge gave an example about changing processes of viral advertising,

"I shared my first video via MSN with three people. And they sent three people. This form is no longer exist in original viral advertising. Because there are many contents sharing on Internet, for instance, someone makes a food video or someone makes a video about her/his animal or someone shares her/his blog. Thus, in this chaos, if you want your video to be watched you have to spend money. Otherwise brand will lose. At the beginning viral advertising is free but now it is not free anymore".

Öge, creative director in Batesmotelpro, focused on the chaotic structure of the Internet. He said there is many contents that arise every day cause

content pollution. Therefore people have to spend money in order to reach their advertising to the mass. Otherwise, the content may get lost among others. So, at the beginning of emerging viral advertising the content disseminated by users voluntarily. But in recent days, in the content pollution, advertising practitioners serve, share and disseminate viral advertising. In this case viral advertising is no longer free advertising strategy.

Seren pointed out the content of viral advertising in terms of change,

“Viral was shoot by natural way and didn’t include clear information about the brand. But now because of the fear of not being understandable, viral advertising consists brand name, logo and so on”.

In those days, we live in a world that consists of marketing, advertising, and the shaping of consumer desires. In another word, our culture is flooded by marketing messages that explicitly have a vast cumulative effect on life and the things we value. In this context, the role of media is to provide purchase, take in and absorbed to products. That means we are not concerned the product’s “use-value” (Haug, 1986, pp.24-25), however, we are concerned its status value. Likewise, Williamson argued “the product, which initially has no ‘meaning’, must be given value by a person or object which already has a value to us” (1983, p.31). Haug expresses the term as product sales require that the commodity is a desirable and therefore attractive object. In a short, buyers exchange money for the commodity is the use value. The product gives a promise to consumers to give the use value he desires. Thus, use-value is about product’s value for consumers and their needs. Differently, status value is much more about social status. That is to say social status can affect the value of product. For instance, After Michael Jordan’s playing in Nike advertising the shoes’ value and brand awareness raised rapidly. Another example, Starbucks provides new life style. Consumer can drink coffee in the cafe and working there with their laptop

or take their coffee and drink while walking on the way of work. In short, product value is about perceived value for gained benefits from products. Status value provides new social activity and being its membership. In this sense, I asked questions to advertisers about the story of advertising, importance of persuasion in order to understand how they influence people. All said it is difficult to explain because they don't have any specific formula so as to influence consumers. Yet, they all emphasized brand's strategy.

Seren explained how his agency work on the scenery,

“A good idea is the most important factor in advertising. It is the determiner starting from strategy to sales. It should address certain emotions. All product and service is different from each other. Therefore there is no certain method but consumer insight is important. We may use survey for searching consumer thoughts.”

Consumer insight is an interpretation of trends in human behaviors that aim at searching effectiveness of product and service. It is the method that advertising practitioners apply provides analyzing market research about consumer's tendency and buying habits.

Kurtuluş also underlines the consumers' importance and role in creativity process.

“It is difficult to define. It is about brand's target. For instance, the target can be to present new product, increase awareness, increase sales rate, announcement of discount campaign, change the target audience or address to young people. That means the aim of brand is to create a story. On the other hand there are some factors that influence consumers such as a jingle or a star. But there isn't any general factor that I can tell.”

Savaşan focused on message and promise. He believed the effective starting point is very important. If consumers are influenced by the message or slogan they will be persuaded to purchase or have it readily.

“Our business starts with brief from client. Brief tells us what the aim of brand. It can be create a perception, change of attitudes against brand or activate people about brand. After the aim of brand the important components are; message and promise. For instance, Nike says, “Just do it” or Adidas says “Be original”. However, he also stress that the essential starting point is consumer’s insight. The importance thing of successful advertising is to find a good starting point about consumer’s life. After that the story is written.”

Motives contribute to the audience’s perception of social reality in advertising realm. That is to say, emotions and feelings are significantly important point for persuading that is triggered by motives. In advertising there are two approaches for reaching consumers: rational and emotional.

According to Savaşan

“In advertising the idea of why I should believe the promise of brand comes to the forefront. There are two ways for persuading consumer in order to change tendency. First of all, address their mind. For instance, Panten with Provitamin 5 is an innovation in the sector. It is tried to change behaviour via supported the idea with new invention, new technology. The other perspective is emotional way. For instance, shampoo advertising with famous artist. If you wash your hair you look like Burak Özçivit. If you wear this jean you look like Serenay Sarıkaya. People decide with their heart in this case”.

Hawkins and Mothersbaugh claimed “Motivation Theory” and point out;

“Consumers do not buy products; instead, they buy motive satisfaction or problem solutions. Thus, consumers do not buy perfume or cologne (or a chemical compound with certain odoriferous characteristics). Instead, they buy romance, sex appeal, sensual pleasure, sophistication, or a host of other emotional and psychological benefits. Managers must discover the motives that their products and brands can satisfy and develop marketing mixes around these motives” (2009, p.367).

Erdemir and Yavuz claim, “marketing communication is based on a reward system”. They argue, “if you persuade consumers feeling good and enjoy when they purchase the product it causes buying the product even if they do not really need it”(2016, p.40). People tend to give a gift to themselves, the other word reward themselves. Social life and the perception of life are changed and formed by advertisers concentrating on motives. In this context, McGuire added motives to Maslow’s hierarchical set of five basic motives. These are;

“Cognitive motives focus on the person’s need for being adaptively oriented toward the environment and achieving a sense of meaning. Affective motives deal with the need to reach satisfying feeling states and to obtain personal goals. Preservation-oriented motives emphasize the individual as striving to maintain equilibrium, while growth motives emphasize development”(2010, p.362).

Our decisions form the basis of our behaviours. Erdemir and Yavuz said “according to scientific researches, we provide more than 80% of our decisions with unconscious influence” (2016, p.47). Therefore motives may structure our decisions based on desiring by using emotions and feeling. If people have experience of feeling good they keep on buying and desiring to have the products. So, the important point for advertisers is to find out and comprehend consumer’s insight. McGuire described 16 motives that are

actively or internally aroused versus those that are a more passive response to circumstances. Internal motives are; need for consistency (active), need to categorize (passive), need for autonomy (active), teleological need (passive), need for tension reduction (active), need for ego defense (passive), need for assertion (active), need for identification (passive), external motives; need for attribution (active), need for objectification (passive), need for stimulation (active), utilitarian need (passive), need for expression (active), need for reinforcement (passive), need for affiliation (active), need for modeling (passive) (2010, pp.363,367). In ads, if the product is correlated with a social class or presented as gaining public acceptance consumers think when they buy it they will be accepted by others or rewarded by others. This situation is related with need for reinforcement. For instance, if someone wants to participate sport groups he may be accepted easily in one group that related with or sponsored by Nike in buying Nike sports wears. Additionally, if the brand builds connection between its own personality and consumer's personality it is associated with need for expression motive. For instance, if someone buys Porsche he seems to be rich, cool and have high living standard. This is presented in the ads via story arc and various symbolic expressions. According to my infomants perceptions of the world are heavily influenced by the images and ideological messages transmitted through mass and digital media.

Savaşan relied,

“In advertising there are three main things; promise, message and claim. In case of rational decision persuasion is important. On the other hand if emotional message, image or life style is sold persuasion is not important. Advertising practitioners tend to create emotional intimacy rather than persuading. That means there are advertising that persuasion carries important mean and also there are advertising that persuasion has no means for them.”

Seren noted,

“Persuasion is important only the case of sales. Persuasion of purchasing is possible. But the important thing is product or service itself. We provide that consumers give a chance to brands. The rest is brand’s business. It is easy to write the best car in the world. But what if, it is not. We convince people to go to the gallery and view the car”.

Savaşan and Seren underlined the importance of persuasion at the same point: purchase. If consumer is directed to purchase the product or service they should be persuaded about the product’s feature and its use value. On the other hand if emotional message or life style is sold they agreed that persuasion is not important. For instance OMO presents its product by transmitting message based on children’s world. The advertising says to consumers their children can play a game on the street freely and learn reel life. Dirtiness is no longer a problem for mothers thanks to OMO. The message transmits to mothers indirectly by using effective way: their children’s happiness and growing.

Kurtuluş argued that persuasion is the basis step of advertising.

“Persuasion is the basis of advertising. Because persuasion means sale, sale means persuasion. Therefore the aim of advertising is to persuade people. The brand wants to talk consumers. So our job is to persuade brand’s consumers”.

Mary Wells Lawrence, American advertising executive, argued, “advertising is not a science, persuasion. Persuasion is an art. It is insight that paves the way of invention and inspiration” (translated by Mesci, 2002, p.10).

In this context I asked to advertisers which components are important for recall and persuasion. The common sense is to build emotional connection

with consumers. In other words emotions are very important for advertising practitioners.

Seren explained,

“Emotions. It is like cinema. Let people live the emotion in some way and touch the emotion. It can be fear, happiness, enthusiasm, sadness, laugh and so on”.

Kurtuluş emphasized a strategic concept that defines consumer’s feeling. She said,

“Promise and benefit is the components of strategic concept. Creative team works on strategic concept that includes a reason for believing the promise and final utility for consumers. For instance, OMO said ‘it is good to get dirty (Kirlenmek güzeldir)’. This is an emotional benefit that gives a message; let your children free and raise her/him freely. OMO can clean the clothes, thus your children grow free and happy. Coupled with the strategic concept and creativity raise the brand’s awareness and persuasion ability”.

Savaşan gave some examples about emotions that brands make us feel.

“To tell a story is the method we use often. Humor and music is very effective in the story. Sense of hearing is very important for mind and memory. Jingle and embedded message in the song is a commonly applying way to give a message with soft way. Other important component is visual symbol. For instance, Turkcell use children (Selocan), Garanti Bank use the musicians of Bremen with animals, Bonus card use wig. These visual symbols raise recall. And promise such as Arçelik claims ‘Arçelik means innovation (Arçelik demek yenilik demek)’, Finans Bank says ‘Everyone needs financier (Herkes lazım bir finansçı)’. Advertising is like making propaganda. Each country has a name, flag and national

anthem. It is similar in advertising; the image (visual symbol) that promote by promise just like a flag, jingle like a national anthem. If unforgettable image, music and discourse can be caught persuasion and recall will be high”.

Seren, Kurtuluş and Savaşan agreed at the same point: emotions. For instance, music, humor, happiness, laugh and also tragedy, fear are touching consumer’s real life. Therefore message can transmit with soft way. For instance music express human’s desire, love, sadness and so on. If advertising touches people’s emotions with this way it may be more effective and memorable. Additionally Savaşan built a connection between advertising and nationalism. Nationalism is important persuasive discourse for advertising. It is commonly and frequently applying method. Because, as all informants noted before, emotions is significantly important in the context of effecting consumers. National feelings are fragile emotions for publics.

Öge emphasized fragmented structure among methods.

“We try to build connection between brand and consumers via video and story. We want them to like brand and video we make. We don’t have any exact method for that. We try to make different work for each business”.

Öge underlined the importance of connection between brand and consumer. For instance, as he noticed, he tries to create different advertising with his colleagues such as using actions that happens in real life. Traffic accident and dialog between two drivers are being subject in their advertising with humor.

As noted above, there is no one basic method in order to persuade or influence. There exist a range of psychological way applying conscious and unconscious using in all fields of people’s life. So, advertisers also consider and apply to those psychological ways for brands. Interviewers said there is

no general or certain method so as to influence consumer. The important thing is brand's aim and target audience. In the context of viral advertising the components are different. Except Kurtuluş the others agreed it is not same as traditional media. Kurtuluş said,

“It changes based on the target audience not the type of advertising”.

Kurtuluş pointed out target audience during interview for each question. Because according to her target audience and company's aim is very important for shaping the advertising strategy. After brief advertising practitioners collect the information for product or service and start to create effective advertising. Target audience designates slogan, message, media channel and so on. Thus target audience is the determinant for advertising.

Savaşan stated that

“In digital media people do not have to watch advertising they don't like. They can skip. They are not exposed to advertising like traditional media. Therefore target audience's point of interest is the essential component instead of message like traditional media. In traditional media the message is pushed, on the contrary in the digital media the message is pulled.”

Savaşan explained push and pull strategy as the ability of self-expression for brands. That is to say in digital media advertising practitioners should find target audiences' interest in order to take their attention. This is pull method. Target audiences pull the message willingly. On the other hand in traditional media advertising gives the message directly. That means target audiences are exposed to advertising. Thus advertising push to message so as to take their attention.

Öge noticed,

“We don’t have certain method but we are huge group here. In general, we talk together. It is the most precious treasure for us. We don’t position the product in the center of advertising. We concern what kind of story we want in order to represent the product. And we consider how we link the story with product”.

Öge pointed out brainstorming and its importance for them while creating advertising strategy. An idea arouses after all group members accept and approve it. They exchange opinions and find the best idea.

Seren argued that the components are different from traditional media.

“We ruled out the methods that use in traditional media. It is because being more comfortable. It has less controlled mechanisms”.

Digital media, as opposed to traditional media, is interactive, mutual and rapidly disseminative medium. Web sites, web blog and social media channel pave the way of being active and providing easy access. Components can be changed in a while and others can be created, shared and disseminated in a while as well. Therefore, components become significantly essential for being attractive in terms of audiences. Advertisers prepare something different from traditional media considering in being unusual, creative and catchy without thinking sales concerns. Because in digital advertising, advertisers try to build positive image, brand awareness and sincere perception. Viral advertising consists of story that is articulated to people’s every day life in various ways. These ways can be simple advertising, game, competition, advertising serial and the like.

2.3. Humor

Viral advertising takes language and humor into consideration. Unger emphasizes two types of models to explain humor's effect on persuasion: the cognitive model and the effective model.

“The cognitive model suggests that humor elicits attention in some way, which in turn facilitates information processing of the ad, leading to learning, conviction and brand preference. The affective model suggests that the positive emotions generated by humor are generalized onto the product, leading to favorable brand attitude” (Edell and Burke 1984; Gelb and Zinkhan 1986 cited Unger, 1996, p.145).

People respond to humor with their emotions, not with their reason, so launching a concept on where consumers really live and experience life makes objects more familiar and memorable. Visual humor can be progressed faster than dialog-driven humor. More people are affected by what they see rather than what they hear. The mean of using humor in advertising is that different things are being funny for different people. It constructs a connection between the product and the audience. “As a distanced image a subject cannot be comical; to be made comical, it must be brought close. Everything that makes us laugh is close at hand; all comical creativity works in a zone of maximal proximity” (Bakhtin, 1981, p.23). Humor has potential to create positive attitude towards the brand. On the other hand, humor in advertising tends to improve brand recognition, but does not improve product recall, message credibility, or buying intentions. According to my informants viral advertising is not concerned sales, it puts brand awareness in the center. In other words, consumers may be familiar with and have good feelings towards the product, but their purchasing decisions and desiring motive will probably not triggered. Advertising practitioners evaluated it in terms of persuasion. For example,

Savaşan indicated that

“Persuasion in viral advertising is weak because in order to increase persuasion the level of sales should be increased. Promise of sales paves the way for persuasion. But in the Internet nobody wants to listen a sales promise, they want to be entertained”.

Like Savaşan, Seren pointed out,

“There is no power of persuasion in viral advertising. Viral advertising is made for entertainment. It provides to audience feel sympathy against brand”.

Savaşan and Seren focused on the importance of audience’s feeling. They avoided building connection between persuasion and viral advertising. Viral advertising is aim at entertain people and building social connection between them.

Öge focused on brand awareness. He said

“If we evaluate persuasion in terms of sales, viral is not a kind of advertising that convert the advertising into sales. It can be a great part of social media, which is the carrier component of communication between brand and consumer. The persuasion of brand awareness is powerful in viral advertising”.

Kurtuluş’s idea about the relationship between persuasion and viral advertising supports Öge’s statement.

“TV is still powerful media channel in Turkey. But among young people digital media is very powerful. If you make digital campaign or game or content that can be viral persuasion in viral will be powerful”.

2.4. Language in Viral Advertising

In addition to humor, language is substantially required factor in advertising. Bakhtin argues, “a new type of communication always creates new forms of speech or a new meaning given to the old forms” (1984, p. 16). Language helps people to identify a product and remember it. Information is very subtle and subjective; therefore advertisers appeal more to our desires, wishes and dreams via language, image, music, story and the like. Language that includes slogan, message and information is significantly determinant point in terms of memorable and inviting.

According to advertising practitioners viral advertising and traditional media advertising has different concept in terms of aim and scope. Mostly it is argued that viral advertising has more freedom regarding the story, language, discourse and the like. Its essential aim is to entertain and build a connection or link between brand and consumer. In this sense I examined how important the language is. I asked how effective viral advertising language on consumer’s behaviour and brand awareness compare with traditional media.

From viral advertising practitioners’ perspective the practice of their profession has changed because of digital media and its target audience. Bakhtin defines dialog and carnival in terms of behaviour and cognition.

“Dialogue so conceived is opposed to the ‘authoritarian word’ in the same way as carnival is opposed to official culture. One may say that just as dialogization is the sine qua non for the novel structure, so carnivalization is the condition for the ultimate ‘structure of life’ that is formed by "behavior and cognition" (1984, p. x).

That is to say, as mentioned above by interviewers digital media products are different from traditional media in the sense of language, dialog, story, place, humor and so on.

According to Seren,

“It is more effective because viral advertising language is more young, more strong, more free. It is, therefore, more unforgettable”.

As noted by Öge,

“Yes we are more free than traditional media channel. We have more time. But we don’t use it as an advantage. We create scenery than use a language with regard to scenery and story”.

Kurtuluş said,

“It has different language and it effects more than traditional media. In viral advertising the content is sold. And the content includes mostly comic video. In Turkey funny videos are shared generally. Hence the language is different in viral advertising. In fact, videos, gained EFFIE reward, change young people’s behaviours. And the comic factor increases brand loyalty. We see this kind of case in everyday life recently”.

With regard to Savaşan,

“There are less limits and censorship in Internet. That is to say we feel free using the language than in the traditional media. Language can be intimate, direct, strong, and outstanding. An idea which breaks taboos can be used in viral advertising. But the effect on consumer’s behaviour depends on products”.

I lastly asked about creative concept which factors are used for changing consumer’s behavior and tendency. Creative concept means agency’s creative strategy in order to affect and persuade consumers for purchasing and generating purchasing habits.

Seren emphasized representation of product. He argued,

“To show product attractive and inviting. If the product awakens consumer’s attention it can change. It can be via price, promise and the like. That is to say creating new trend is very effective for changing consumer’s habits and tendency”.

Likewise Öge, Kurtuluş said,

“The most important thing is the brand; what the brand want to tell, what is the product and who is the target audience”.

According to informants the important point is target audience and their emotional connection with brand. Creating positive perception is an essential aim in order to generate remarkable and permanent perception about brand and product. Brand’s aim and product’s features should be taken into consideration while deciding advertising strategy. Positive, likeable and remarkable advertising should carry brand’s strategy for instance, brand want to change its target audience or introduce its new product. Thus, advertising should speak on behalf of the brand. That is to say brand’s aim is the basic step so as to create positive perception. After that advertising practitioners decide to direct the advertising the way which can be comic, tragic, emotional and so on.

According to social learning theory learners or consumers want to demonstrate their decision in order to be part of social group or gratify his/her desires. It is adoption process that is essential part of arising behaviours considering consumer’s value. With regard to informants the important point is to show products to be attractive and inviting. That is to say, in accordance with social learning theory there are four components; attention, retention, reproduction and motivation. First of all attention is basic step. Consumers are influenced by attractive product then they start to observe other people’s behaviour around their environment. It brings about occurring a place in their mind for the product. Therefore they become more

conscious about the product and brand. It elicits retention step. After that, they organize and reproduce behavioral process at the cognitive level. Informants said the idea that includes promise and positive perception are essential point for creating behavioral habit and purchasing tendency. Brands use advertising strategy for motivating people. In addition with social learning theory advertisers use classical conditioning theory so as to generate modeled behavior. In the case of classical condition, neutral and potent stimulus comprises expected behaviors, for instance music becomes jingle. As Savaşan mentioned shampoo advertising that apply famous actor in order to influence consumers. Consumers think if they wash their hair with the shampoo they will look like the actor. The other word emotional feeling is created for constructing behavioral habits. This is response process arousing between two stimuli. The generated stimulus creates permanent and memorable perception such as jingle, slogan, message, visual effect, famous person and the like.

The other important theory for perception is Gestalt theory that people think whole instead of the part of events or actions. The other words, whole is more effective than part of the action. For instance, advertisers create an advertisement considering color, music, actor/actress, slogan, place and so on. Because in accordance with Erdemir and Yavuz “firstly our emotional response occurs then attention is made” (2016, p.55). So, the whole event includes verbal and visual components are more effective than one effective part of event. This paves the way of memorable and inviting perception in consumers mind. These parts that consumer do not pay attention consciously is considerably selected and organized in order to generate brand awareness and purchasing perception. Figure and ground are most important instruments for Gestalt Theory. To form a whole is essential needs for perception. In general, people cannot pay attention all details or all parts. People tend to see a whole and start to interpret it considering their past experience and first impression about the event they see. Thus, at first sight, people browse the whole advertising and have a first impression. In this context, people mostly cannot recognize the details therefore, they

evaluate the advertising by using unconscious knowledge for instance, some color makes people relax or some music makes people exciting or some shape presents the product esthetic. Although people do not recognize the details, sometimes they do not even remember the color or the music, they feel the emotions advertising practitioners try to create. According to all informants they aim at creating positive perception and intimate connection between consumer and brand. The whole is significantly important in order to create remarkable and permanent perception.

According to instant influence, Cialdini argues modern life paves the way of new opportunities for human's life. Thanks to technological advances choices and alternatives are rising. Because of that people tend to have shortcut decision-making. As noted by Savaşan, Pro-vitamin 5 is an effective component for shampoo instead of others. Because Pro-vitamin 5 is a chemical component and it makes a good and credible impression. This is also about authority based on Cialdini's theory, for instance chemist or dentist suggest the product in the context of health. People who have authority are seems like to be trustful. This paves the way of obeying mindlessly.

2.5. Viral versus Traditional Advertising

The last part includes future of viral advertising and comparison with traditional media. It has been integrated our lives only in recent years, however, it was an immediately consumed marketing method in the country. In this context I asked advertisers whether the companies that use intensely traditional media can accord with digital advertising or still refuse to use digital media. Then I asked about the future of viral advertising

Seren said,

“Not all companies comply with digital media but there occurs awareness. Most companies are learning. On the other hand traditional media like TV is still the most powerful media channel.

Therefore companies do not, in fact they cannot, leave traditional media. We cannot predict its future. Because we created it and now we are filling it gradually. We have learnt we can listen to music, have shopping, find friend, build relationship and marry, do politics, gamble and the like. That is to say all brands make at least one viral advertising in the future. On the other hand maybe one day there occurs new notion that contain viral or exceed viral. We cannot predict it”.

Öge as a digital media professional said,

“All companies do not completely integrate. In this point, we should talk about digital advertising instead of viral advertising. There are strangers against digital media and also, there are experienced companies in digital media. On the other hand brands do not leave traditional media because of the fear of decreasing sales. In the future viral advertising will increase. Social media channels are based on the concept of sharing. Thus it cannot be ended unless technology is over”.

In the same way, Kurtuluş said,

“Brands do not comply with viral advertising for now. It address mostly to young generation. TV is still the most popular media channel in Turkey. Besides, there is transition. The brand talk directly with consumers via traditional media but in viral advertising it is occurring indirectly, inactive. So maybe different concept will rise. It is not predictable. In the future people may connect us as long as addicting mobile and Internet”.

Savaşan thought,

“The agents of global brands in Turkey integrate viral advertising into their advertising strategy. The others have not been successful

yet. On the other hand traditional should go on. All brands have always message to tell and want to make propaganda. Traditional and digital is different concept. I don't believe traditional media doesn't vanish by digital media. In the context of its future, video is the most effective and persuasive expression way. I don't believe everything change in the soonest time. That is to say there may not exist new concept different from viral advertising”.

The informants pointed out the power of traditional media. Companies try to adopt new media and new trend. On the other hand traditional media, especially television is still very important medium and also still have a large audience. Therefore viral advertising has not moved ahead of traditional media yet. Thus, companies cannot break the connection with traditional media. In the technology age to predict the future of viral advertising is very difficult. In this case, as noted by Seren, every moment something can arouse. Technologies will come and go thus, companies should focus on why people share and create an advertising strategy.

According to Gerbner's "cultivation theory" (1986) television is a medium of the socialization of most people into standardized roles and behaviors. The other word, television subtly cultivates viewers' perceptions of reality. According to interviewers television is still most important and powerful medium in all fields of life such as advertising, culture, politics, entertainment and so on. In this context, nowadays, Internet becomes to substitute for television in some sphere like entertainment, social activity, game, film, etc. However, in the case of viral advertising, Internet is not vitally important yet. It is applied for building social connects, rising brand awareness and explaining brand's socio-cultural and societal mission. In the future, Internet perhaps becomes more powerful and preferable medium and brings about creating something new. But, now it is difficult to predict viral advertising's future.

3. CONCLUSION

According to Kozbelt, Beghetto and Runco, traditionally, four P's of creativity has been referred: "process, product, person (or personality), and place (or press)". They added recent research that has extended it to six P's, "persuasion (Simonton, 1990) and potential (Runco, 2003)" (Kaufman and Sternberg, 2010a, p.24). From this point of view, creativity in advertising can be evaluated with the conditions of the product's purpose, its satisfaction of an important need, its impact on consumers, its effect of changing consumer culture or of changing thought/habit, its penetration in society, its connection between brand and consumer. In the sense of these conditions, it is expected that a consumer should be engaged in creative thinking, story, activity and the like. That is to say, creativity is seen as one of the important requirements in advertising in which is used to get attention, persuade and build appropriate connection.

Creativity in art has different concept in comparison with in advertising. In general, art is accepted as an expression of self. The other words creativity depends on artist's experience, ability and preference. On the other hand, creativity in advertising is based on brand's aim and product's features. Creativity is not necessary for advertising, but to attain the purpose of advertising is necessary. Because advertising is the introducing of brand, product or service and expression of product's utility. In this case, creativity is used as a method to attract consumer's attention efficiently. Informants said creativity in advertising is limited by boundaries included brand's purpose, message, target audience and the like. Goldenberg et al. argued "far from being a drawback or a restriction, constraints can be used to true advantage and as a valuable resource in idea generation" (2009, p.19). They said "free thought" (p.19) and "associative thinking" (p.19) is, in general, related with creativity. However, they performed test with advertising professional in the seminar in order to examine whether limits were restricted creativity in a real sense. They wanted advertisers to create the beer advertising. They divided participant into pairs and gave each six

minutes. Surprisingly the result pointed out success was limited. Among the ideas, none were especially creative. Then they tried a different tactic. They gave some bar elements to the groups such as bar, sink, waiters and bartender, coasters, clothing that people in the bar wear, mirror, toilets, floor, dartboard and more. They gave one element to each pair and waited to come up with an idea for advertising beer. The advertisers used one item for giving the message in 5 minutes. The result showed increasing quantity of the output and its quality was remarkable (p.18). They shared one of the creative idea that take place in the bathroom of bar. “They would place an elegant, opulent urinal next to the regular urinals. Painting it gold and decorating it with stunning lighting fixtures, they would place a sign reading: This exclusive urinal is reserved for Stella Artois drinkers. Stella Artois, the beer known as reassuringly expensive” (p.19). Another idea came up with using beer glasses as an advertising medium. When the drinkers would be almost at the end of the his beer, he would discover text on the bottom of the glass that could only be read when the glass was almost empty: Isn’t it time to order another one?” (p.18-19). The test demonstrates, in real terms, the restrictions or constraints does not cause being drawback on the contrary, it paves the way of raising remarkable idea. The important point is, as advertisers pointed out during interview, an advertisement that is an attractive and valuable is well understood by target audience and can be repeated with minor, wise and elegant variation would be reached successful result. During interview with advertisers persuasion, recall, brand awareness was examined in detail so as to clarify the aim of advertising. The common opinion is advertising does not carry hesitation about persuasion of purchase or changing consumer’s behaviour. The point that they agreed is the good idea considering brand’s profit and product’s feature. If the idea brings to light brand’s promise and product’s message to consumers and also society it is called creative advertising.

Creativity in traditional advertising and viral advertising has some difference in driving in terms of target audience, story, time and the like.

But, after all, the aim and scope is same, to create common language among consumers and society.

Generally speaking it is not realistically possible to be freely or independently creative within the frame of advertising while there are certain requirements and regulations that adhere can be converted to the remarkable and valuable idea generation.

Erdemir and Yavuz, are the founder of Neuro Discover that research neuromarketing, argue,

“It is common result for many research that people who do not know what they know/want/feel exactly. In fact, usually, we do not know the real reason what we do. Mental processes as emotions, stimulations and motivation occur under the conscious level that we do not have access consciously” (2016, p.24).

In this context, marketing is a field that provides people to like and purchase something whether they need or not. Advertising is a powerful way of marketing that provides expressing products or service that basically touches people’s emotions. In this context, emotion is one factor that drives sharing for viral advertising. Creativity in viral advertising means building emotional connection with Internet users. Any emotion that fires consumers up humor, awe and excitement, but also anger and anxiety stimulate and encourage us to share. For instance, Unilever brand Dove has an unusual campaign called "Real Beauty Sketches" aims to underline the stark contrast between how women view themselves and what others see. This is the power of viral advertising. Viral advertising is like a science behind why people share. It's not chance, and it's not random. If the advertising touches the consumers’ emotions warmly the rate of sharing is significantly rising.

I found the differences between traditional advertising and viral advertising with regard to advertising practitioners’ inputs while interviews. A viral

marketing campaign and a traditional marketing campaign is mainly based on in how the message is spread. The main difference between viral and traditional is that viral marketing depends on social sharing addressing youth, whereas traditional marketing depends on the brand's aim and message to the target audience. A viral campaign is largely for creating brand awareness, positive image and a sincere perception and also needs to have substantially different contents. A traditional campaign is mainly take sales concern, expression of product or service and giving direct message into consideration. In this case, traditional campaign carries rational strategy and viral campaign consists of entertaining and humor. Viral advertisement contents are consumed quickly, whereas traditional advertisement contents are long termed. Because digital media produces new contents and share them instantly. Contents may be changed in a while and new one comes immediately. In this context, prediction of the future of viral marketing is very difficult. Viral marketing is mostly addressing youth and digital world arise from range of contents and possibilities. Therefore new trend, new technology or new phenomenon may be occurred in a short time. Considering the ever-increasing importance of the Internet, it is fair to say; both traditional marketing and viral marketing should understand why audiences use the Internet and how they can integrate the Internet into their marketing strategy as a storytelling that touch people's daily life. The integration for brands and companies is not easily applicable process; because the usual contents are no longer attractive and effective therefore not astonish consumers. Brands and advertising practitioners should create new trend, novel and breathtaking idea so as to drum up consumer's interest. From advertising practitioners' side, it is also not easy to produce contents. They should come one step forward and generate the way in which the brand builds up interactive communication with consumers. Nowadays, people consume, addict and give up so quickly. Because alternatives are produced, created and shared day by day. Thus, understanding of the importance of advertising is now clear at this point. To make a difference and keep it alive is quite difficult. Moreover this quickly changed

consumption patterns bring about creating goal-oriented strategy. The other word, brands and advertising practitioners should give consumers their dreams, desire, needs, satisfactions without showing that they are being marketed to. In this context, as noted by informants, the methods includes social psychological theories is not applied in order to take consumers attention. Technological, cultural and social developments and trends are the essential strategy they apply for generating creative advertising. In addition, TV is still very powerful medium in all fields such as film, talk shows, news, magazines, soap operas and advertising. Radio is also has mass audiences. Therefore digital media cannot substitute traditional media completely. Although youth, in general, do not watch TV, they can follow TV programs on the Internet. For instance, “Bu Tarz Benim” is a TV fashion program and it is famous among youth. Likewise, some soap operas take youth attention. Young artists and their dressing style become very popular suddenly. So it is not fair to say only middle age and elder watch and follow TV programs. But it is right to express the importance of TV with this approach; people except youth still adhere TV strictly. So traditional media channels will not disappear.

Consequently, I examined the difference between theoretical and practical strategies in advertising. Creativity in advertising is a strategy for persuasion, recall and brand awareness applying social behavioural theories in theoretical perspectives. On the other hand, in practical perspective, advertising is a storytelling that penetrates people’s daily life by using culture, technological improvements, new trends, social interaction, social connection, habits, interest, social life and the like. That is to say, creative advertising has to consider developments and changes in the world and integrate them into brand’s marketing strategy. Additionally, viral marketing is an interactive while traditional marketing has a one-way communication. Traditional media address target audience includes range of demographic variables. Viral marketing allows for more sophisticated audience segmentation.

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APPENDIX

Interview Questions

- 1.How do you define creativity?
- 2.How do you define creativity in advertising?
- 3.How do you define viral Advertising?
- 4.What is the purpose of viral advertising?
- 5.Does viral advertising have changes in implementation from past to present?
- 6.What are the methods that you apply to influence consumers while writing script/story?
- 7.Do these factors differ in viral advertising?
- 8.Which concepts are being considered in creative advertising?
- 9.Do these factors differ in viral advertising?
- 10.How important is persuasion in advertising?
- 11.How does the power of persuasion in viral advertising in comparison with traditional advertising?
- 12.Which factors are effective on recollection of advertising in creative concept?

13. Does the effects of language used by viral advertising different from traditional media in the concept of consumer behaviour and brand awareness?

14. Which factors are used in order to change consumer behaviour and tendency while creating creative concept?

15. Do companies that do not give up traditional media adapt to digital media and viral advertising?

16. If they adapt to digital media what are the reasons for not giving up traditional media?

17. How do you interpret the future of viral advertising in the advertising sector?

