

Creativity in Developing Social Media Campaigns:

A Study on Australian Advertising Agencies

Abdulaziz Alrajhi

This thesis is presented for the degree of a Master of Research

Faculty of Business and Economics

Department of Marketing and Management

Macquarie University

Sydney, Australia

October 2016

Statement of Candidate

I certify that the work in this thesis entitled “**Creativity in Developing Social Media Campaigns: A Study on Australian Advertising Agencies**” has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree to any other university or institution other than Macquarie University.

I also certify that the thesis is an original piece of research and it has been written by me. Any help and assistance that I have received in my research work and the preparation of the thesis itself have been appropriately acknowledged.

In addition, I certify that all information sources and literature used are indicated in the thesis. The research presented in this thesis was approved by Macquarie University Ethics Review Committee, reference number **5201600243**, on **05/04/2016**.

Abdulaziz Alrajhi (43517358)

Abdulaziz Alrajhi

10/10/2016

“This is what we do, my mother’s life said. We find ourselves in the sacrifices we make.”

Cammie McGovern

“For my mother’s sacrifices.”

Acknowledgements

First and foremost, I want to express my deep appreciation and gratitude to my supervisor, Professor Scott Koslow. You have not only provided me with valuable instructions and constant guidance regarding my study but you have taught me that I should do what I love. Your continuous assistance and gentle encouragement through my first step in the academic research journey are highly appreciated. Thank you.

To my parents, although you were not be able to continue your education, you have been my best teachers, encouraging me to pursue graduate studies. Thank you.

I would like to thank my wife. Although you are a mother and student, you have been a great supporter during the completion of my thesis. Thank you.

Heartfelt gratitude to my daughters, Norh and Yara, for being good helpers. I apologise for missing some of your occasions, and I appreciate your understanding of these absences. Thank you.

Last but certainly not least, my grateful thanks to my colleague Khaled for the constant feedback and endless encouragement. Thank you.

Abstract

By the end of the second quarter of 2016, Facebook had approximately 1.7 billion active users, thereby offering marketers an effective platform for developing creative campaigns. Considering the significance of creativity in social media campaigns, and given the paucity of studies on this topic, the need for qualitative research to fill this gap was clear. Therefore, this thesis was aimed at providing a conceptual basis for understanding how advertising agencies produce creative social media campaigns. The research adopted a grounded theory method involving in-depth interviews with social media professionals from 20 Australian advertising agencies. Nine themes emerged from the findings with regard to increasing creativity in developing social media campaigns: the agency–client relationship, trust, risk attitude, openness, target audience, budget, time, creativity components, and the creative process. These themes were grouped into three main factors: client, agency, and creativity. The findings point to conflicts between social media agencies and their clients which are also typical of the conflicts observed between advertising agencies and their clients. Respondents reported that most of these conflicts can decrease creativity, and the clients should be more open to the agency resolving these conflicts. Finally, the thesis concludes with implications for marketers, limitations, and areas for further research.

Keywords: advertising, creativity, social media, advertising agencies.

Table of Contents

STATEMENT OF CANDIDATE	I
ACKNOWLEDGEMENTS.....	III
ABSTRACT	IV
LIST OF TABLES.....	VIII
LIST OF FIGURES.....	IX
1 INTRODUCTION AND BACKGROUND.....	1
1.1 CREATIVITY IN ADVERTISING	2
1.2 AGENCY-CLIENT RELATIONSHIP	3
1.3 ADVERTISING ON SOCIAL MEDIA	3
1.3.1 Advertising Agencies and Social Media Campaigns	6
1.3.2 Social Media Advertising in Australia.....	6
1.4 RESEARCH SIGNIFICANCE AND MOTIVATION	7
1.5 RESEARCH PROBLEM	8
1.6 RESEARCH OBJECTIVES	9
1.7 PURPOSE AND RESEARCH QUESTION.....	9
1.8 THESIS STRUCTURE	10
2 LITERATURE REVIEW	11
2.1 INTRODUCTION.....	11
2.2 LITERATURE REVIEW IN GROUNDED THEORY	ERROR! BOOKMARK NOT DEFINED.
2.3 ADVERTISING CREATIVITY	11
2.3.1 Advertising Creativity Components.....	11
2.3.2 Agency-Client Relationship and Creativity.....	12
2.3.3 Advertising Creativity and Risk.....	15
2.3.4 The Creative Process.....	16
2.4 SOCIAL MEDIA MARKETING	18

2.4.1	<i>Social Media Advertising</i>	18
2.4.2	<i>Social Media Advertising Strategies</i>	20
2.5	LITERATURE GAP	21
3	METHOD	23
3.1	INTRODUCTION	23
3.2	RESEARCH METHOD	23
3.3	DATA COLLECTION	25
3.3.1	<i>Semi-structured Interviews</i>	25
3.3.2	<i>Sampling</i>	27
3.3.3	<i>Participants</i>	28
3.4	DATA ANALYSIS.....	32
3.4.1	<i>Coding</i>	32
3.4.2	<i>Memo and Sorting</i>	33
3.4.3	<i>Theoretical Saturation</i>	33
3.5	ETHICAL CONSIDERATIONS	35
3.6	CONCLUSION.....	35
4	FINDINGS	37
4.1	INTRODUCTION	37
4.2	INTERVIEW GUIDE FINDINGS.....	37
4.2.1	<i>Client Factors</i>	38
4.2.2	<i>Agency Factors</i>	45
4.2.3	<i>Creativity Factors</i>	51
4.3	REPERTORY GRID FINDINGS	64
4.4	CONCLUSION.....	68
5	ANALYSIS AND DISCUSSION	69
5.1	IMPLICATIONS	79

5.2	LIMITATIONS AND FUTURE RESEARCH.....	80
5.3	CONCLUSION.....	81
6	REFERENCES.....	82
6.1	APPENDIX 1: INTERVIEW GUIDE.....	89
6.2	APPENDIX 2: PARTICIPANTS INFORMATION AND CONSENT FORM (PICF)	90
6.3	APPENDIX 3: ETHICAL APPROVAL	92

List of Tables

TABLE 1.1: SOCIAL MEDIA PLATFORMS 5

TABLE 2.1: CLIENTS' INFLUENTIAL DIMENSIONS IN AGENCY CREATIVITY 13

TABLE 3.1: SAMPLE DESCRIPTION 29

TABLE 4.1: ACTIVITIES OF SOCIAL MEDIA PLATFORMS 62

List of Figures

FIGURE 2.1: THE CREATIVE PROCESS IN ADVERTISING 17

FIGURE 2.2: THE NEW COMMUNICATION PARADIGM 19

FIGURE 2.3: STRATEGIC PLANNING PROCESS FOR SOCIAL MEDIA ADVERTISING 21

FIGURE 4.1: MAIN THEMES 38

FIGURE 4.2: THE CREATIVE PROCESS FOR SOCIAL MEDIA CAMPAIGNS 51

1 Introduction and Background

While it took radio 38 years to build an audience of 50 million listeners, and 13 years for TV to draw this many viewers (Calisir, 2003), Facebook attracted 100 million active users in less than a year. In 2016, the number of social media users will be approximately 2.13 billion; this will grow to about 2.44 billion by 2018, in stark contrast to the 1.4 billion users in 2012 (Statista, 2016). By 2017, advertisers worldwide will allocate approximately USD 36 billion to social media spending, up from around USD 23.7 billion in 2015 (eMarketer, 2015, April 4). These numbers and statistical data indicate the significance of social media networks for both consumers and organisations. This rapid growth in the number of social media users provides organisations with a significant channel for releasing their advertisements on a large scale. Although most advertisers have adopted social media (Dahlen & Rosengren, 2016; Hudson, Huang, Roth, & Madden, 2016), to date, no study has investigated the creativity in the development of social media campaigns.

Advertisers should “think outside the ad” (Rosengren, Dahlén, & Modig, 2013), and social media platforms offer organisations a new, effective advertising platform. Therefore, noticing the substantial value of social media, many organisations have begun allocating more of their marketing budget to this tool (Hudson et al., 2016) to promote awareness and attract attention from customers (Berger & Milkman, 2012; Girona & Korgaonkar, 2014). However, since capturing attention through social media can be a difficult task, an effective strategy is to run a highly creative social media campaign.

In the social media era, advertising agencies have become major players in the development of social media campaigns. In fact, the number of digital advertising

agencies now exceeds that of their traditional counterparts (Sasser, Koslow, & Kilgour, 2013). Therefore, a company (client) will often hire an agency to develop their social media campaigns (Heo & Sutherland, 2015; Turnbull & Wheeler, 2015), but in most cases, these agencies struggle with the creative aspect of developing social media campaigns. It has been shown that the clients can influence the creative work of their agencies (Koslow, Sasser, & Riordan, 2006; O'Connor, Koslow, Kilgour, & Sasser, 2016), and the conflicts between these parties seems to be a major issue in developing a creative social media campaign.

This study investigated creativity in social media campaigns and what makes some campaigns more creative than others. However, there is a lack of consensus between practitioners and account executives in advertising agencies on how to evaluate creativity in the work (O'Connor et al., 2016). Furthermore, there have been few studies on the role of creativity in developing social media campaigns. Thus, to provide a holistic understanding of the components, strategies, and process of social media campaigns that lead to high creativity, this study used grounded theory to see things as they are, not as they are preconceived to be (Glaser & Strauss, 1967).

1.1 Creativity in Advertising

Creativity is an unquestionably essential part of advertising (J. Chen, Yang, & Smith, 2016; Lehnert, Till, & Ospina, 2014; Rosengren et al., 2013; Stewart, 2016), but what is creativity in the advertising context? Creativity is difficult to describe, and its definition depends on the field or industry. According to El-Murad and West (2004), it depends on the purposes of the creativity in the particular field, such as art. They further explained that while advertising must accomplish the objectives set by others, it is not the same situation in the arts. More interestingly, even in the advertising

industry, practitioners and account executives define creativity differently (Kilgour & Koslow, 2009).

Creativity, as the soul of advertising, has become an important aspect of increasing the effectiveness of an advertisement (El-Murad & West, 2004; Hartnett, Kennedy, Sharp, & Greenacre, 2016; Wang, Dou, Li, & Zhou, 2013), and it is considered to be “a driver of competitive advantage” (Fillis, 2002, p. 386). Therefore, organisations acknowledge the importance of creativity in making effective advertisements that generate customers’ awareness and increase sales.

1.2 Agency–Client Relationship

“The agency–client relationship is like a marriage: without nurturing, it falls apart,” (Heo & Sutherland, 2015). This relationship has been widely studied in the literature (Beverland, Farrelly, & Woodhatch, 2007; Grant & McLeod, 2007; Heo & Sutherland, 2015; Wang et al., 2013), yet it is not well understood, and this relationship remains complex and sometimes conflictual (Gambetti, Biraghi, Schultz, & Graffigna, 2015). Creativity is an essential factor of the client–agency relationship, and the ability to inject creativity into advertisements can be the major criterion for hiring or firing an advertising agency (West, 1999). If the campaign outcomes do not meet the client’s expectations, accordingly, the client will consider the agency to be at fault, terminate its contract, and search for a new agency (Wang et al., 2013). However, if the creative outcomes fail to satisfy the client’s expectations, the client should be aware that they, too, have an impact on developing creative campaigns.

1.3 Advertising on Social Media

Kaplan and Haenlein (2010) define social media as “a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0,

and that allow the creation and exchange of User Generated Content” (p. 61). The definition of a social media campaign has been appropriately defined by American Marketing Association as “A group of advertisements, commercials, and related promotional materials and activities that are designed to be used during the same period of time as part of a coordinated advertising plan to meet the specified advertising objectives of a client.”

The evolution of social media, such as Facebook, Twitter, and LinkedIn, has influenced most individuals’ lives (Gironda & Korgaonkar, 2014; Knoll, 2016; Ngai, Tao, & Moon, 2015) and societies (Valentini, 2015). More than a communication tool that allows individuals to connect with each other, social media provides consumers with additional information about particular products or services (Colliander, Dahlén, & Modig, 2015). For instance, social media makes it possible to communicate with an organisation, such as submitting feedback. Therefore, these platforms (see Table 1.1) provide important marketing channels for marketers to launch their campaigns and achieve their advertising objectives (Gironda & Korgaonkar, 2014). However, organisations face difficulties in executing creative social media campaigns; thus, they prefer to contact agencies to manage their campaigns.

TABLE 1.1: Social Media Platforms

<ul style="list-style-type: none">● Social networking sites (MySpace, Facebook, Faceparty)● Creativity works sharing sites:<ul style="list-style-type: none">○ Video sharing sites (YouTube)○ Photo sharing sites (Flickr)○ Music sharing sites (Jamendo.com)○ Content sharing combined with assistance (Piczo.com)○ General intellectual property sharing sites (Creative Commons)● User-sponsored blogs (The Unofficial Apple Weblog, Cnet.com)● Company-sponsored websites/blogs (Apple.com, P&G's Vocalpoint)● Company-sponsored cause/help sites (Dove's Campaign for Real Beauty, click2quit.com)● Invitation-only social networks (ASmallWorld.net)● Business networking sites (LinkedIn)● Collaborative websites (Wikipedia)● Virtual worlds (Second Life)● Commerce communities (eBay, Amazon.com, Craig's List, iStockphoto, Threadless.com)● Podcasts ("For Immediate Release: The Hobson and Holtz Report")● News delivery sites (Current TV)● Educational materials sharing (MIT OpenCourseWare, MERLOT)● Open Source Software communities (Mozilla's spreadfirefox.com, Linux.org)● Social bookmarking sites allowing users to recommend online news stories, music, videos, etc. (Digg, del.icio.us, Newsvine, Mixx it, Reddit)
--

Source: Mangold and Faulds (2009)

In response to the rapid increase in the adoption of these platforms among individuals, organisations have shifted from traditional media to social media to improve their advertising effectiveness (Lee & Hong, 2016). Organisations find various attractive benefits to integrating social media into their media advertising channels, such as word-of-mouth campaigns (Godes & Mayzlin, 2009), enabling marketers to reach consumers through a new touch point (Shankar, Inman, Mantrala, Kelley, & Rizley, 2011). Moreover, organisations adopt social media to build and maintain strong relationships with consumers (Hudson et al., 2016), and this ultimately affects the consumers' purchase decisions (Hutter, Hautz, Dennhardt, & Füller, 2013).

1.3.1 Advertising Agencies and Social Media Campaigns

Advertising agencies should devise new ways to include consumers in the advertisement process and earn their attention (Rosengren et al., 2013; Sheehan & Morrison, 2009). As Ashley and Tuten (2015) state, “When developing marketing communications plans, brands go where the customers are – both in terms of message strategy and media planning.” However, some researchers have suggested that marketers should use new and unexploited media to gain valuable benefits, and have called upon researches to investigate the role and importance of choosing creative media (Dahlén, 2005).

The rise of digital media has encouraged agencies to evolve and change their platforms by allocating a new digital department or buying a small digital company (Sheehan & Morrison, 2009). Further, they realised that because of the evolution and growth of digital media, consumers have moved away from traditional to online media in order to enjoy the benefits of the latter. In addition, social media users who are exposed to marketing campaigns forward them to their contacts through these networks (Noort, Antheunis, & Reijmersdal, 2012).

1.3.2 Social Media Advertising in Australia

The Australian advertising industry is similar to that in any other developed country, such as the United States or the United Kingdom (O'Connor et al., 2016). In 2016, an eMarketer (2016, February 19) report estimated that approximately 12 million people in Australia were using social media every month, showing a 2.3% increase from 2015. This report further indicated that Facebook and Twitter were the most popular social media platforms among Australians.

Therefore, marketers and advertisers in Australia dramatically increased their social media advertising budgets to effectively reach their customers and constructively respond to them. It has been forecasted that by 2018, advertisers in Australia will allocate nearly 51.7% of their total advertising spending to digital marketing (eMarketer, 2015, March 18). Since advertising in Australia demands a high level of creativity (O'Connor et al., 2016), it is important to clearly understand the mechanisms involved in producing creative social media campaigns.

1.4 Research Significance and Motivation

Belch and Belch (2013) reassure us that “creativity is alive and well” (p. 398). Moreover, creativity is an important aspect of advertising that leads to many substantial benefits for organisations. Some researchers have even evaluated creativity as the only element of successful advertising (Nyilasy & Reid, 2009). Moreover, Zinkhan (1993) states that “advertising, as we know it, could not exist without creativity” (p. 1). Therefore, creativity in the advertising industry is being studied increasingly in the marketing research (Xiaoqing & Smith, 2009) and discussed as a primary component of a successful advertisement (Turnbull & Wheeler, 2015; Wang et al., 2013). Thus, advertising creativity has become an attractive topic for researchers (Lehnert et al., 2014) and many are calling for further studies (O'Connor et al., 2016).

Marketing managers have a valuable opportunity to improve their promotion mix by including social media when they develop and execute their integrated marketing communication strategies (Mangold & Faulds, 2009). However, simply having a presence on social media platforms is insufficient; the campaigns need to be more creative to achieve desirable advertising objectives, such as increasing awareness and sales.

Researchers have various perspectives on creativity within advertising field (Verbeke, Franses, Le Blanc, & Van Ruiten, 2008), but they have never examined creativity in developing social media campaigns. Accordingly, advertisers must understand what makes social media campaigns creative. Thus, the results of this study may provide significant practical contributions regarding how agencies produce creative social media campaigns. Moreover, the aim of the study was to offer marketers strategies for improving the creativity in social media campaigns and a suitable process for developing creative social media campaigns.

To the best of the researcher's knowledge, the current study is the first to adopt an inductive ground theory methodology to examine creativity in developing social media campaign. Moreover, the adoption of this method will contribute significantly to the literature by clarifying for scholars researching advertising how social media campaigns work and how to exploit creativity to influence consumer behaviour.

1.5 Research Problem

In response to social media's rise, some observers predicted the "death" of traditional advertising, but instead, the advertising improved and adapted to the new media (Campbell, Pitt, Parent, & Berthon, 2011). In fact, social media has dramatically influenced the advertising industry. According to Sasser and Koslow (2008), the creative revolution in advertising has just begun, and using new media could make this creativity even more powerful.

Furthermore, as with traditional marketing campaigns (O'Connor et al., 2016), researchers and practitioners do not understand what makes social media campaigns more creative and thus better able to achieve the advertising objectives. In the advertising industry, the meaning of creativity in social media advertising is not well

understood or defined. Thus, this study was intended to explore the meaning and components of creativity in the social media advertising context.

1.6 Research Objectives

The purpose of this study was to develop an inductively grounded theory for creativity in developing social media campaigns, with the aim of providing deep insight into how agencies produce creative social media campaigns. Generally, the aim was to achieve the following objectives:

1. Explore the components of creative social media campaigns.
2. Uncover the creative process of developing social media campaigns.
3. Understand the role of creativity in developing social media campaigns.

1.7 Purpose and Research Question

This study will contribute to the existing literature and offer academics and practitioners solid knowledge of the process and importance of injecting creativity into social media campaigns. Thus, the purpose of this study was to provide a holistic understanding of the elements of social media campaigns that lead to highly creative outcomes from the agency's perspective.

Due to the nature of the adopted grounded theory method, this research began with a broad question:

RQ: How do advertising agencies produce more creative social media campaigns?

1.8 Thesis Structure

This master's thesis comprises five chapters. The present introductory chapter has discussed the background of the issue of creativity in social media campaigns, the research problems and objectives, and the research question. Chapter 2 will review the literature on creativity in the development of social media campaigns. Subsequently, Chapter 3 will describe and justify the research method and provide a detailed explanation of the sampling method and semi-structured interviews used to collect the data. Chapter 4 will present the findings of the study. Finally, Chapter 5 will analyse and discuss the findings and highlight the implications and limitations of the study.

2 Literature Review

2.1 Introduction

This section presents the literature review to provide a summary and critical review of the related studies and existing knowledge in the area of creativity in social media campaigns. The purposes of this literature review are to justify the current study, introduce related terminology and definitions that have been used in this field, and describe related studies and how the current research might extend them or identify a gap that needs to be filled.

2.2 Advertising Creativity

2.2.1 Advertising Creativity Components

Advertising creativity researchers generally agree on the elements of creative advertising: originality and appropriateness (Sheinin, Varki, & Ashley, 2011). In fact, the majority of advertising creativity definitions in the literature include the following two dimensions: novelty (newness, originality) and usefulness (value, appropriateness) (Sheinin et al., 2011). Some studies indicate that while researchers agree more on originality than appropriateness, both components are important in defining creativity (Koslow, Sasser, & Riordan, 2003). Wang et al. (2013) identify originality as a significant element of creativity in a campaign. However, they focus solely on originality and neglect all other facets of advertising creativity. According to West (2012), "Originality is required, but insufficient condition for creativity: the work must be of value, that is, it should be appropriate" (p. 212).

In their contribution to the literature, Lehnert et al. (2014) examine the relationship between divergence and meaningfulness to advertising creativity. They appropriately define divergence as "the original, novel difference found within

advertisement” and meaningfulness as “how the advertisement relates to goals of the brand, firm, and designer producing the advertisement” (p. 275). They argue that the advertisement will not be creative unless it is meaningful. Moreover, Lehnert et al. (2014) find that creativity has two elements: (a) divergence (newness, novelty, and originality) and (b) meaningfulness (appropriateness and connectedness). Similarly, Koslow (2015) states that if the advertising is original, but not appropriate, it is just odd.

Lehnert et al. (2014) also find that although meaningfulness is a significant element of advertising effectiveness, it has less importance to creativity than divergence does. Likewise, Koslow et al. (2003) observe that some researchers believe that there is less agreement on what appropriateness means than is the case with originality. This might be because, as Koslow et al. (2003) state, there is a lack of consistency in the definition of appropriateness. While advertising researchers have discussed and investigated creative advertising components in general, there has been no study investigating this issue within the social media context.

2.2.2 Agency–Client Relationship and Creativity

Agencies are eager to understand why their clients change agencies (Dowling, 1994). Attempting to answer this question, Dowling (1994) finds four reasons as follows: (a) the campaigns do not increase sales, (b) disagreement between the agency and client on the campaign objectives, (c) uncertainty about the campaign’s effectiveness, and finally, (d) the client simply dislikes the campaign. Although the first three reasons seem logical, the final one seems groundless, particularly if it is not associated with a reasonable justification for disliking the agency. If the client truly does not like the campaign, they may request more creative work or fire the agency (Koslow et al., 2006). Of course, the agency might be the main reason for the creative

advertisement’s failure; however, O’Connor et al. (2016) suggest that the clients should also review their work to understand the reason for their discontent.

O’Connor et al. (2016) state that for many agencies, the effect of the client on the creative process remains controversial. Moreover, although they notice that openness is a difficult for a number of clients, the findings show that the client’s openness to new ideas is still the essential element of producing more creative campaigns. However, Sasser et al. (2013) state that even if the client is open to exploring new ideas, they might not receive the advertisement they expect. This might be because the agencies complain about the clients’ bureaucracy and the large number of organisational levels and employees who are responsible for making these decisions (Gambetti et al., 2015). However, it is not only the client that must be open to new ideas to produce creative work; the agency’s employees must also feel confident and supportive of their colleagues and foster an open environment (Estanyol & Roca, 2015). O’Connor et al. (2016) suggest that instead of concentrating on relationship-oriented elements, such as trust (Wang et al., 2013), the client will benefit from focusing on the three dimensions of Koslow et al. (2006) study to influence the advertising agency (see Table 2.1).

TABLE 2.1: Clients’ Influential Dimensions in Agency Creativity

	Dimension	Sub-dimension	Finding
1	Setting a direction	Strategic brief	With little support, a client with a strategically oriented brief can enhance creativity.
		Client openness	Creativity can be increased if the client is willing to collaborate with agencies and explore new ideas.
2	Resourcing the agency	Time	Spending more time on advertising can increase creativity.
		Consumer research	Accessing consumer research would provide the agency with valuable insights to produce more creativity.
		Budget	Interestingly, although the budget allocation is often significant for improving the advertising outcomes, in this study, a tighter budget led to more creativity.
		Agency's access to top management	To increase creativity, it is not sufficient for the agency to have access to top management if the client is unwilling to explore new ideas.
3	Evaluating the work	Formal testing	The study shows that some respondents experienced a positive relationship between formal advertising testing and creativity, while others experienced a negative relationship.

Gambetti et al. (2015) discuss “the never-ending war” between clients and agencies. They appropriately describe the actual unfavourable nature of the client–agency relationship and how each party in this relationship blames the other for a campaign’s failure. They state that the clients often blame the agency for lacking professional capability to deliver a highly creative campaign. Moreover, clients criticise agencies for not having a strategic focus in producing branding solutions.

In examining the effects of advertising agencies’ creativity on the outcomes of campaigns, Li, Dou, Wang, and Zhou (2008) find interesting results. Their study provides helpful implications for practitioners, particularly agencies, who are keen to understand the appropriate strategies and guidelines for producing more creative campaigns. Since the agencies possess more professional knowledge than their clients do (Turnbull & Wheeler, 2015; Wang et al., 2013), the clients may be incapable of recognising excessive creativity. Li et al. (2008) find that the outcome of a campaign

will be positively influenced by the agency. Interestingly, however, excessive creativity can be counterproductive and negatively influence the outcome. Moreover, external environmental factors can mediate the impact of creative advertising on the outcomes of campaigns.

The above findings align with the results of (Gambetti et al., 2015) study that the clients blame their agencies without considering the major factors that can negatively affect an agency's creativity. Although the creativity is ultimately within managerial control (Koslow, 2015), Li et al. (2008) state that there are some external environmental factors that neither the clients nor the agencies can control, such as market dynamism and competitive intensity. Ultimately, they conclude that this act of "inaccurate blaming" can damage the agency–client relationship in the long term.

Marketers often rely on advertising agencies to produce creative works (Wang et al., 2013). However, Sasser and Koslow (2012) warn clients to be cautious about relying only on their agencies as "experts" because it will limit or results in a loss of potential skills that could enhance the advertising outcomes. Instead, Sasser and Koslow (2012) encourage clients to explore new ideas and share their knowledge with their agencies. Likewise, since the clients do not have the level of professional knowledge that their agencies have, Li et al. (2008) recommend that both the clients and agencies chase creative ideas, while also considering significant factors, such as the market conditions.

2.2.3 Advertising Creativity and Risk

Marketing managers must understand the organisation's tolerance for risk to produce creative advertising (Baack, Wilson, Van Dessel, & Patti, 2016). West (1999) states that creative risk is "the degree of uncertainty of the results of the words, images,

or symbols used in an advertisement” (p. 39). Interestingly, not all agencies have the same perspective on taking risks; while some of them are keen on new ideas and risk-taking, others aim for “safe” campaigns (West, 2012).

Wang et al. (2013) examine how advertisers’ creative risk-taking influences the performance and originality of the campaigns. They state that the client’s propensity can influence the agency’s creativity as part of the initiative to take risks. In fact, they believe that if clients want originality in their advertisements, they assess their agencies’ willingness to take risks. Due to the clients’ reliance on the agencies, Wang et al. (2013) state that if a campaign fails, the client will fire the agency and hire a different one. As the authors state, the problem is that the client does not know that they too influence the agency’s output.

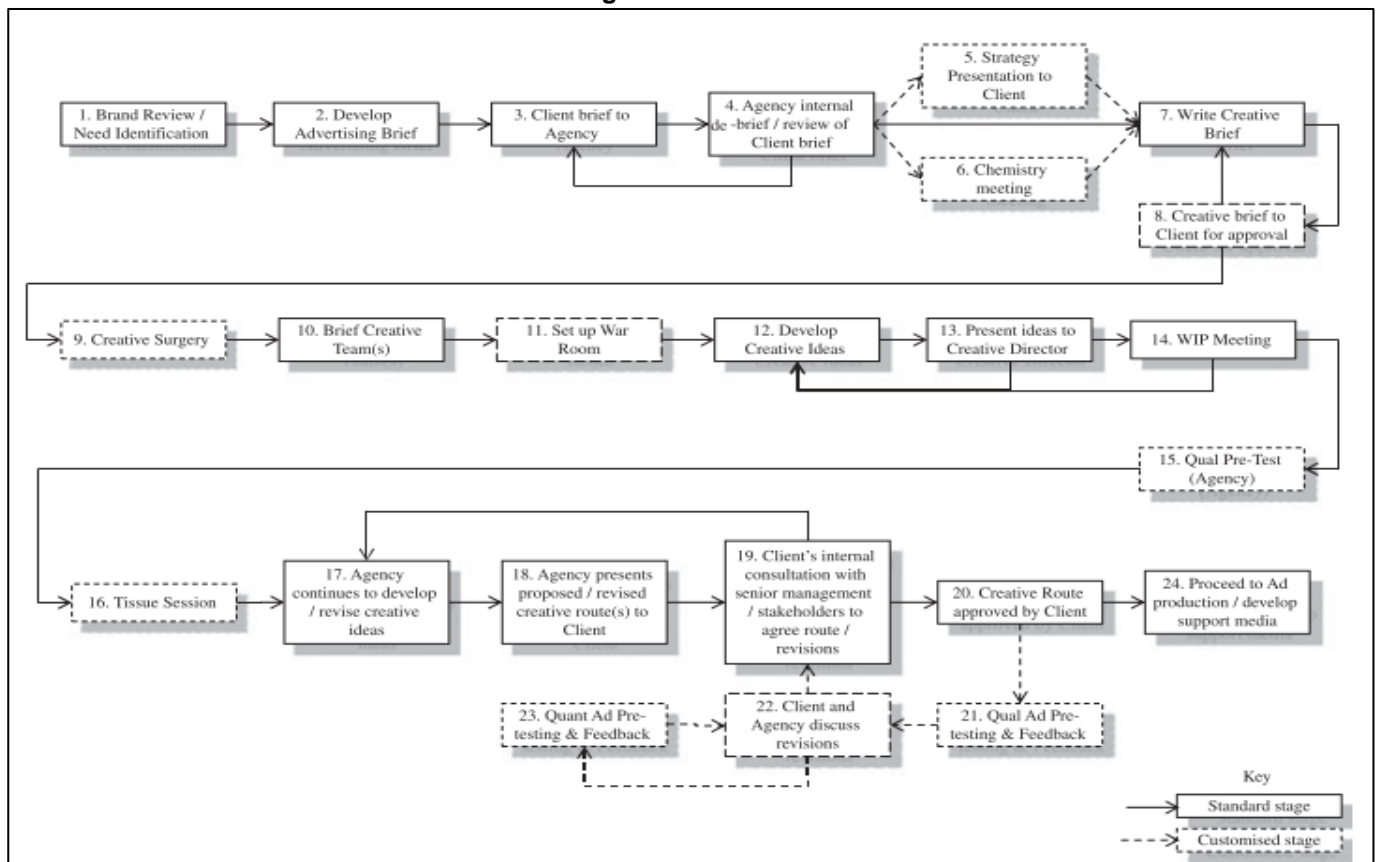
They find that risk-taking advertisers can adopt two behavioural strategies to improve a campaign’s originality and market performance: (a) in selecting the agency, the client should adopt a creative qualification process that will match with the preferred agency’s capabilities, and (b) the client should build a trusting environment that will strengthen the relationship with the agency.

2.2.4 The Creative Process

Exploring how agencies undergo the creative process in developing a new advertisement is a useful and important issue for practitioners wishing to increase creativity. In their study, Turnbull and Wheeler (2015) use semi-structured interviews with representatives from 21 UK agencies to clearly understand how the agencies operationalise this process. Based on the interviews, the results reveal that the creative process in advertising has 24 stages (see Figure 2.1). Although not all interviewees follow each one of these stages, there are some that they all go through. For example,

most of the interviewees go through the *Client Brief to Agency* stage, emphasising the importance of providing an advertising brief to the agencies (Sasser & Koslow, 2012).

FIGURE 2.1: The Creative Process in Advertising



Source: Turnbull and Wheeler (2015)

Turnbull and Wheeler (2015) find that none of the interviewees mentioned the importance of client generating ideas with the creative team, and some agencies adopt a “closed” technique that keeps the client out of the development process until the agency presents the work.

However, Grant and McLeod (2007) argue that many advertising agencies encourage their clients to be involved more closely in the process of developing an advertisement. They further observe that the agencies show their willingness to involve their clients from the brief stage to the final stage of the creative development process.

While the literature discusses the creative process in traditional advertising, to the best

of the researcher's knowledge, no study has investigated this process in the context of social media.

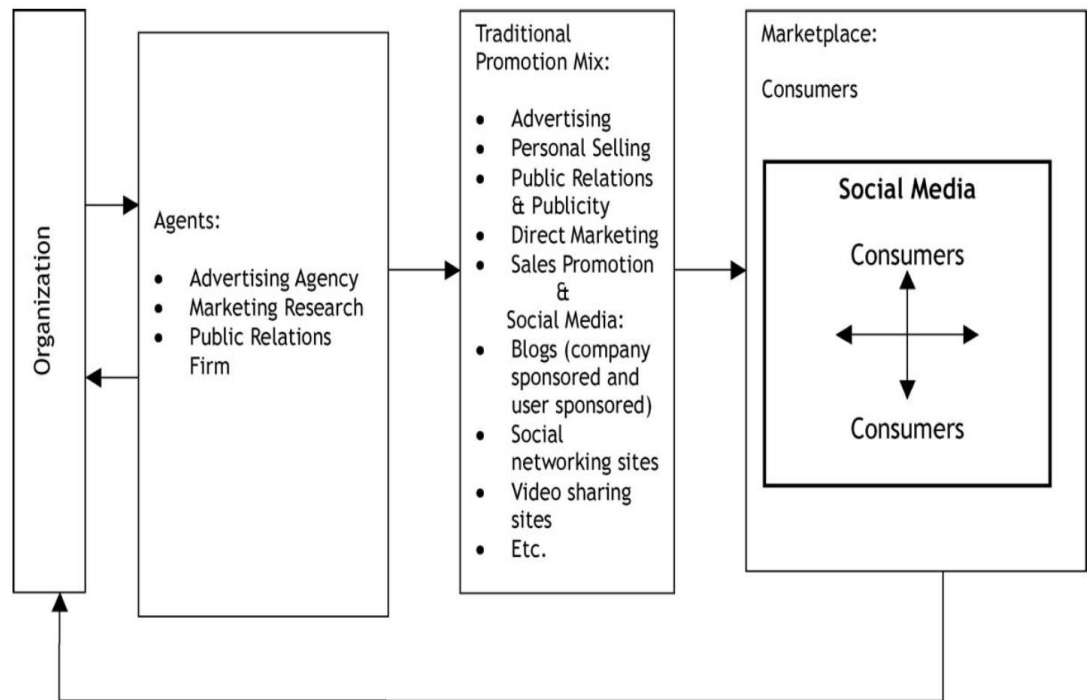
2.3 Social Media Marketing

2.3.1 Social Media Advertising

As a marketing tool, social media provides valuable opportunities for organisations to reach and build relationships with customers in a new way (Swani, Brown, & Milne, 2014; Yang, Lin, Carlson, & Ross, 2016). However, social media adoption as part of a marketing mix is still a relatively new concept (Knoll, 2016; Sasser et al., 2013). Therefore, due to the newness of the social media phenomenon and the consequences of lacking knowledge of how to use social media as a marketing tool, marketers hesitate to adopt social media, and they ultimately face difficulties in implementing successful social media strategies (Swani et al., 2014). Therefore, there is a need for a richer understanding of this new phenomenon to produce creative campaigns.

As stated earlier, advertising has not become extinct; it has only improved with the use of new media (Campbell et al., 2011). In fact, social media has modified the marketing communication paradigm to include essential elements (see Figure 2.2). Companies adopt social media as a communication tool to improve the relationship with their customers (Colliander et al., 2015; Hudson et al., 2016) and enhance both brand equity (Swani et al., 2014) and brand attitude (Colliander et al., 2015). Moreover, the most unique feature of social media as a marketing tool is its cost effectiveness (Fulgoni, 2015; Yang et al., 2016); it also increases sales promotion (Ashley & Tuten, 2015), purchase intention (Van-Tien Dao, Nhat Hanh Le, Ming-Sung Cheng, & Chao Chen, 2014), and ultimately sales (Flosi, Fulgoni, & Vollman, 2013).

FIGURE 2.2: The New Communication Paradigm



Source: Campbell et al. (2011)

Social media provides an effective advertising medium (Flosi et al., 2013) for communicating with customers (Colliander et al., 2015). Kover, Goldberg, and James (1995) define effectiveness as the ability of a commercial to elicit interest in purchasing or using the product in question. However, evaluating a social media campaign's effectiveness is a complicated task (Allagui & Breslow, 2016). Topsumer and Yarkin (2015, p. 149) argue that "for advertisers, there is really no evidence that social media is effective for advertising" (p. 149). However, organisations can evaluate and measure the effectiveness of social media campaigns in different ways, such as the number of likes, click-throughs, and retweets. Advertisers can measure this by the number of users who pass the advertisement to others; it is called the propagation rate (Brown, Bhadury, & Pope, 2010). However, the reason why the users passed it along will be unclear (Araujo, Neijens, & Vliegenhart, 2015). Dickinson-Delaporte and Kerr (2014) find that campaign evaluations cannot simply rely on contents and conversations

through social media. However, there is a paucity of research on measuring social media advertising effectiveness (Chi, 2011) that can describe these issues.

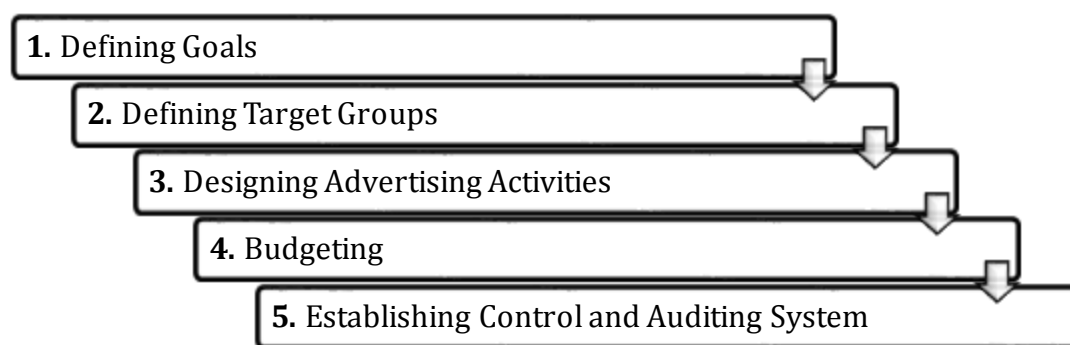
2.3.2 Social Media Advertising Strategies

Social media advertising has unique features that distinguish it from traditional advertising, such as dual communication, inexpensive implementation, and widespread platforms. Employing a content analysis technique, Ashley and Tuten (2015) examine which social media platforms and creative strategies have been used and how they relate to consumer engagement with social media. They find that microblogs, microsites, social networks, and video sharing are the most popular platforms from the consumers' perspectives. Moreover, they highlight that "while an advertising campaign may emphasize a brand's unique selling proposition consistently throughout the campaign, when it comes to social media, these brands appear to be utilizing a variety of messages strategies" (p. 24). They indicate that brand marketers highly evaluate creative strategies because their significance in developing and producing advertisements. Although a content analysis, which is a qualitative method, can determine which social media platforms and strategies organisations have used, it cannot measure the effectiveness of creative strategies across different media.

Topsumer and Yarkin (2015) investigate the five steps of the strategic planning process of social media advertising in the context of integrated marketing communications (see Figure 2.3). They indicate that social media demands a strategic and visionary approach in the development of an advertisement. Thus, they suggest that to produce a successful social media campaign, firms need to develop an effective, comprehensive social media strategy. They find that because each social media platform is distinct, firms must pay attention to these differences during the

strategic planning process. They also emphasise the importance of clearly defining the goals; otherwise, it is difficult to monitor efficiency. However, some creative team members believe that social media research should be included in the campaign strategic process development and evaluation (Dickinson-Delaporte & Kerr, 2014).

FIGURE 2.3: Strategic Planning Process for Social Media Advertising



2.4 Literature Gap

The literature review indicates that the role of creativity and its processes in traditional advertising have been discussed and investigated in many studies that have been published mostly in leading academic journals in the marketing field (J. Chen et al., 2016; Nyilasy, Canniford, & Kreshel, 2013; O'Connor et al., 2016; Rosengren et al., 2013; Turnbull & Wheeler, 2015). However, the literature contains little research on creativity in online advertisements (McStay, 2010) and understanding the nature of the creative process that advertising agencies undergo (Turnbull & Wheeler, 2015).

A review of the literature on online marketing highlights that studies on social media advertising are increasing; however, social media campaigns remain poorly understood (Noort et al., 2012). Knoll (2016) appropriately contributes to the literature by reviewing recent academic studies on social media advertising. He states that

“almost all existing reviews of online advertising fail to provide an in-depth analysis of advertising in social media” (p. 266).

Thus, the present study constitutes a response to the call for research in social media advertising (Lee & Hong, 2016; Noort et al., 2012; Van-Tien Dao et al., 2014) to fill the gap by providing a deep understanding of why some social media advertisements are more creative than others, to enhance the development of social media campaigns.

3 Method

3.1 Introduction

In this chapter, I will discuss in detail the research methodology used to answer the research question, “How do advertising agencies produce creative social media campaigns?” Researchers have different beliefs and views regarding any particular subject; accordingly, they choose the most suitable paradigm for their investigation. After discussing and justifying the use of the chosen research method, I will describe the data collection method including the semi-structured interviews, sampling, and participants. Following the discussion of the data collection method, a detailed description of the data analysis will be provided.

In social science, quantitative research was mostly adopted in the 20th century. However, this research approach suffers from major issues. For instance, it does not clarify people’s feelings about particular subjects and the meanings those subjects hold for them, and it requires a large sample of the population. Therefore, to overcome these issues and address the need for a more accurate and in-depth understanding of the reality, qualitative research has been developed as a superior approach. Furthermore, grounded theory has become the most common method for analysing qualitative data (Bryman & Bell, 2015). Thus, this study adopted a grounded theory approach and an interpretative research paradigm. The next section will provide more details about the chosen method.

3.2 Research Method

The aim of this study was to investigate creativity in developing social media campaigns from the agencies’ perspective. As mentioned, social media is a relatively new phenomenon (Lee & Hong, 2016) that researchers have not adequately studied

as a marketing tool (Swani et al., 2014). Moreover, Knoll (2016) finds that almost all contributions of substantive theories to the online advertisement literature have failed, and that studies on creative social media campaigns are lacking. Therefore, there is a need for such qualitative studies that can assist marketers, particularly advertisers, in achieving their advertising objectives.

Many scholars have examined the evolution of the marketing paradigm (Achrol & Kotler, 2012). However, the marketing field has been dominated by the logical empiricist paradigm, while other research approaches have been neglected (Arndt, 1985). According to Clark (2015), logical positivism is still the dominant theoretical paradigm. However, marketers should adopt constructivism and interpretive research to provide more insight or a deeper understanding of the phenomenon under investigation (Hanson & Grimmer, 2007).

The paucity of literature on the phenomenon of creativity in social media campaigns is the most important reason for the adoption of grounded theory. According to Corbin and Strauss (2015), a qualitative research method, and particularly grounded theory, is the most appropriate method for tackling a subject on which there has been little research. This constant comparative method provided the opportunity to deeply understand creativity in developing social media campaigns from the perspective of professionals working in agencies.

Grounded theory emphasises social processes or actions to observe actual occurrences. The objective of using this method is to study a phenomenon or process rather than describe a setting. In contrast to the traditional way of conducting research, which begins with a hypothesis or theory, grounded theory operates in reverse and begins with an open question or questions or even with the data collection. Finally, in

the present study, grounded theory provided rich data from the experiences of the study participants as the basis for explaining creativity in social media campaigns.

3.3 Data Collection

3.3.1 Semi-structured Interviews

As mentioned, the aim of this exploratory study was to develop a comprehensive understanding of, and deep insight into, how advertising agencies produce creative social media campaigns. Therefore, the most accurate technique for achieving this aim was the semi-structured qualitative interview. The objective of using this technique is to gain an in-depth understanding of the participants' perspectives. This technique fits with the grounded theory method particularly well because both grounded theory and semi-structured interviews depend on flexibility (Charmaz, 2014; Corbin & Strauss, 2015). During the interviews, the interviewer adjusted some of the questions on the basis of the progress of the interaction with the interviewee.

Moreover, the objective of adopting semi-structured interviews is to provide richer and more reliable data than any other data collection method. This particular advantage is significant in conducting grounded theory studies because only the data constitute the base for the discovered theory (Corbin & Strauss, 2015), and these data provide the researcher with solid material for conducting a significant analysis (Charmaz, 2014). In fact, I allowed the participants to express their own ideas without interrupting them, to increase the validity of the data. Moreover, while interviewing the social media professionals in advertising agencies, this technique allowed me to keep an open mind about what needed to be illuminated in order for concepts and ideas to emerge from the data (Bryman & Bell, 2015).

The use of grounded theory is aimed at seeing the world as the insiders do from their internal vantage point (Charmaz, 2014); thus, this study used “native categories” while interviewing the participants. A similar study by (Turnbull & Wheeler, 2015) examines the creative process in UK advertising agencies using grounded theory, and the authors adopt “native categories” in their interview technique. The objective of using this technique is to allow the participants to explore their ideas using their own words, without cuing them. According to Charmaz (2014), “We study how they explain their statements and actions, and ask what analytic sense we can make’ (p. 3).

The interview guide comprised three parts (see Appendix 1). First, the participants were asked to describe a social media campaign on which they had worked. Second, repertory grid analysis, based on Kelly’s (1955) personal construct theory, was used to elicit the participants’ personal constructs in detail. Third, questions were posed regarding the participants’ personal perspectives and views on creativity in developing social media campaigns. The questions began with “What can you tell me about...”, “Can you think of...”, “Can you describe...”, etc. Moreover, follow-up questions based on the participant’s responses were asked to prompt further explanations or details that would improve the quality and richness of the data.

The repertory grid analysis required the participants to think of three creative/effective and three uncreative/ineffective social media campaigns on which they had worked, and then explain how two of them were similar and different from the third. The purpose of this technique is to generate a large number of attributes in the participants’ vocabulary, rather than in the researcher’s vocabulary, and identify the constructs that are significant to the participants, rather than the interviewer (Hawley, 2007). While the first question of the repertory grid “Q2” was appropriately asked and answered, the second question “Q3” was not sufficiently answered.

In developing an understanding of a particular domain from the participants' perspectives, there is potential for interviewer bias arising during the interview, as with other qualitative interviewing methods. However, adopting this technique allowed me to elicit the participants' perceptions without my interference or bias (Whyte & Bytheway, 1996). Interestingly, this technique aligns with grounded theory and interpretive research because it effectively enables the researcher to clearly understand the phenomenon before developing a theory (Edwards, McDonald, & Michelle Young, 2009).

To improve the trustworthiness of the interview questions, I approached both academic and professional social media experts to review the questions. In addition, I reached out to other researchers who had conducted similar studies on creative social media campaigns within advertising agencies, to examine and provide feedback on the questions. According to Corbin and Strauss (1990), "Discussions with other researchers often lead to new insights and increased theoretical sensitivity as well... and provide an excellent supportive resource" (p. 11). This is an important step in minimising leading questions and ambiguity. Moreover, to ensure consistency and reliability, the interview questions were identical for all participants, and I conducted all of the interviews one-on-one. Moreover, the thick description of this study and the use of two different methods enhance the credibility of the study, and this ultimately increases the trustworthiness.

3.3.2 Sampling

Theoretical sampling is a purposive sampling approach that I used in this study. The purposive selection of participants targeted Australian advertising agencies offering services for developing social media campaigns. Glaser and Strauss (1967)

define theoretical sampling as “the process of data collection for generating theory whereby the analyst jointly collects, codes and analyses his data and decides what data to collect next and where to find them, in order to develop his theory as it emerges” (p. 45). Based on this definition, the unique feature of this technique was an iterative process of sampling, rather than a single step. In this technique, I chose an initial sample, collected and analysed the data, and then decided who and what to collect next to develop the theory. This functioned as a guide for me that indicated whether to continue or cease collecting data.

Theoretical sampling was used for the data collection for many reasons. Grounded theory advocates the researcher sampling only data that are meaningful and relevant to the study’s theory (Bryman & Bell, 2015). This sampling technique uncovers and generates emerging concepts and develops theoretical categories. Moreover, theoretical sampling provides a structure for both the data collection and analysis, and it enhances the rigour of the research.

Furthermore, the aim of the study heavily influences the choice of the sampling method. As mentioned, since the practitioners and I do not have a clear understanding of creativity in social media campaigns, this study was intended to provide a holistic understanding of how advertisers can produce more creative work. Thus, for this explanatory qualitative study, theoretical sampling was the most appropriate approach due to the difficulty of identifying the right participants in advance (Ritchie, Lewis, Nicholls, & Ormston, 2013).

3.3.3 Participants

The sample for this study comprised professionals who had designed social media campaigns for clients. All participants were working in advertising agencies in

Sydney, Australia. The reason for choosing Australia was because it possesses the highest level of creativity in the region (O'Connor et al., 2016), and Sydney is the city with the largest number of advertising agencies in Australia. The sample included 10 males and 10 females to minimise gender bias (see Table 3.1).

TABLE 3.1: Sample Description

	Pseudonym	Role/Position	Gender	Years of Experience
--	------------------	----------------------	---------------	----------------------------

1	Chloe	Social Media Strategist	Female	10 years
2	Ryan	Social Media Manager	Male	9 years
3	Hannah	Head of Social Media	Female	6 years
4	Thomas	Creative Strategist – Social Media	Male	18 years
5	Harrison	Head of Social Media Strategy	Male	14 years
6	Grace	Social Media Coordinator	Female	9.5 years
7	James	Social Media Marketing Analyst	Male	5 years
8	Evie	Community Manager – Social Media	Female	5years
9	John	Social Media Executive	Male	7 years
10	Emily	Social Media Specialist	Female	6 years
11	Sophie	Social Media Manager	Female	9 years
12	Amelia	Digital Consultant	Female	12 years
13	Olivia	Social Media Manager	Female	6 years
14	Adam	Social Media Planner	Male	16 years
15	Ethan	Head of Digital Strategy	Male	20 years
16	Harry	Social Media Planner	Male	16 years
17	Mia	Digital and offline Media Planner	Female	5 years
18	Jack	General Manager of Social Media	Male	10 years
19	Roland	Digital Marketing Planner	Male	10 years
20	Sara	Digital Media planner	Female	7 years

The interviews were conducted in a way that was convenient for the participants such as the interviews' place and time. To recruit the interviewees, I initially sent an e-mail to each potential participant. In this e-mail, I explained clearly the nature of the study and its objectives, and requested an interview. When an individual did not reply, I followed up with a phone call, and then a visit to the agency. Approximately 50 advertising agencies were e-mailed, called, or visited, and representatives from 20 of them agreed to participate in this study.

At the time of the interview, the reason for the interview and the study objectives were explained to the participant, and he/she then signed the Participant Information and Consent Form (see Appendix 2). This consent provided the potential participants with sufficient information to make a decision about whether or not they wished to

participate in the study (Bryman & Bell, 2015). This form comprised three parts: (a) explanation of the study and the researcher's details, (b) explanation of the interview questions, and (c) discussion of ensuring the confidentiality of the participants' information. Regarding the last part, the hard copy of the data was stored in the researcher's university office in a locked cupboard, and the electronic copy of the data was saved on a password-protected computer in the researcher's university office.

On the Participant Information and Consent Form, the participants indicated a time and location of their convenience for the interview. Each interview lasted between 60 and 90 minutes, and the majority of the interviews occurred between 8:30 am and 2:30 pm. Most of the interviews were done in the participant's office, and some of them were conducted outside the agency, such as in a coffee shop or building lobby, to avoid interruptions and biased anonymity (Koslow et al., 2003).

After informing the participant, the interviewer audio-recorded the interview to facilitate the analysis. Subsequently, the interviewer transcribed the interviews verbatim and assigned each interviewee a pseudonym to ensure the confidentiality of all the participants.

The results of the study were made available to all participants upon request. I informed the participants that they could request the results of the study by e-mail. In fact, the Participant Information and Consent Form included the following sentence: "If you would like a summary of the results of the study, please send a request to the researchers via e-mail" (see Appendix 2).

3.4 Data Analysis

3.4.1 Coding

“Analysis is a process that goes on throughout the research... and is the act of interpreting data for meaning” (Corbin & Strauss, 2015). The data analysis was based on the grounded theory method and involved the use of a coding process. Unlike other qualitative research approaches, this grounded theory method involved coding the data as soon as they were collected, to sharpen my understanding, help with theoretical sampling, and direct the next interview (Corbin & Strauss, 2015). According to Charmaz (2014), in grounded theory coding, when the researchers take chunks of the data apart and ask themselves what meanings they glean from these chunks, they begin the analysis process. She further states that “Coding is the pivotal link between collecting data and developing an emergent theory to explain these data” (p. 113). In other words, the researcher starts conceptualising what is happening in the data. Ritchie et al. (2013) state that “Coding refers to aspects of the way researchers label and re-label their data during analysis” (p. 292). In grounded theory, the essential process is coding whereby the data are broken down into components, then names are assigned to them.

In this study, I reviewed all transcripts and field notes, and gave different labels to each component that had potential theoretical significance (Bryman & Bell, 2015). Bryman and Bell (2015) further state that while a qualitative approach requires data to fit into preconceived, standardised codes, in grounded theory, my emergent codes were shaped by the participants’ interpretations of the data. In addition, coding is more tentative in grounded theory than in relation to the generation of quantitative data. To analyse the data, I followed the grounded theory process steps of open coding, axial coding, and selective coding.

3.4.2 Memo and Sorting

Similar to the importance of open coding, memo and sorting are significant elements of grounded theory. Bryman and Bell (2015) define memos in grounded theory as “notes that researchers might write for themselves and for those with whom they work concerning such elements of grounded theory as coding or concepts” (p. 588). As part of a constant comparison, I wrote memos to refine and raise ideas and obtain data from the participants. As a significant step in grounded theory, I began writing memos in the early stages of the data collection to simplify the theoretical sampling (Corbin & Strauss, 2015).

After developing and saturating all categories, I began sorting them. Sorting facilitates the theoretical development of the analysis and the formulation of the theory to write the thesis. According to Charmaz (2014), “sorting gives you a logic for organizing your analysis and a way of creating and refining theoretical links that prompts you to make comparisons between categories” (p. 115).

3.4.3 Theoretical Saturation

As mentioned, I used theoretical sampling and carried out an iterative process until I reached the saturation point. In qualitative research studies, it is impossible to know how many participants should be interviewed to achieve theoretical saturation (Bryman & Bell, 2015). In this grounded theory study, I continued sampling theoretically until the data were saturated in each category and no more insights were being generated from new data. According to Corbin and Strauss (1990), theoretical sampling allows researchers to achieve representativeness of concepts, not of persons, and consistency. The theoretical saturation of categories in this study was the indicator that the theory was complete (Corbin & Strauss, 2015). “By engaging in

theoretical sampling, saturation, and sorting, you create robust categories and penetrating analyses” (Charmaz, 2014, p. 224).

In this study, I achieved the saturation point through the constant comparison of incidents, thereby increasing the credibility of the study (Charmaz, 2014). Constant comparison is “a process of maintaining a close connection between data and conceptualisation, so that the correspondence between concepts and categories with their indicators is not lost” (Bryman & Bell, 2015, p. 585). According to Glaser and Strauss (1967), regardless of the data collection method, the researcher must adopt constant comparative techniques. I coded and analysed the data using the constant comparative technique to establish analytic distinctions and make comparisons at every stage of the analytical work (Charmaz, 2014). The constant comparison technique helped me safeguard against bias, achieve greater precision and consistency, and increase the validity of the findings (Corbin & Strauss, 2015).

Generally, the saturation point is reached when no more new information or properties emerge from further data (Corbin & Strauss, 2015). Moreover, if the sample size is based on saturation, it is pointless to specify how many participants are needed (Bryman & Bell, 2015). Moreover, while there is no specific sample size in grounded theory studies, researchers are encouraged to continue to the point of theoretical saturation (Corbin & Strauss, 2015; Grant & McLeod, 2007). However, Creswell (1998) suggests that 20–30 interviews is acceptable for grounded theory, and Kvale (1996) recommends that to reach saturation, 10–15 interviews are sufficient. In grounded theory, beginning with a larger number of participants is recommended (Corbin & Strauss, 2015). Therefore, the study satisfied the recommendation, as 20 professionals from Australian advertising agencies were interviewed.

3.5 Ethical Considerations

One of the most important aspects of conducting research is ethics (Corbin & Strauss, 2015). As explained, the study used a theoretical sample to uncover and generate more emerging concepts to produce a theory. The results that the interviews yielded produced a large amount of data; thus, it was essential to use an audio-recorder to facilitate and organise the task. According to Bryman and Bell (2015), in qualitative research, the issue of confidentiality and anonymity highlights many difficulties, such as the identification of individuals, companies, and places. According to Corbin and Strauss (2015), “Maintaining anonymity and confidentiality of participants are important aspects of doing research” (p. 44). After informing the interviewee about the recording of the interview and recording the interview and subsequently transcribing it verbatim, I assigned the interviewee a pseudonym. In other words, I ensured privacy and confidentiality by de-identifying the participants.

If a participant were not to consent to the recording of the interview, I could take notes. However, all participants accepted the recording of the interview and signed the Participant Information and Consent Form including the explanation of the study, contact details of the researchers, and the confidentiality of the information (see Appendix 2). Ethical approval was obtained from the Human Research Ethics Committee (HREC) at Macquarie University (see Appendix 3).

3.6 Conclusion

This chapter has provided a detailed description of the research methodology of this study. Some scholars argue that the most widely cited method in the social science literature is grounded theory; however, the marketing literature has yet to adequately adopt this method (Gummesson, 2003), and positivism remains the

dominant paradigm (Clark, 2015). Therefore, I adopted the qualitative research method of grounded theory to see the world from the participants' perspectives and explore their inner experiences, and adopt a comprehensive approach to study a phenomenon that has not been studied before (Corbin & Strauss, 2015).

4 Findings

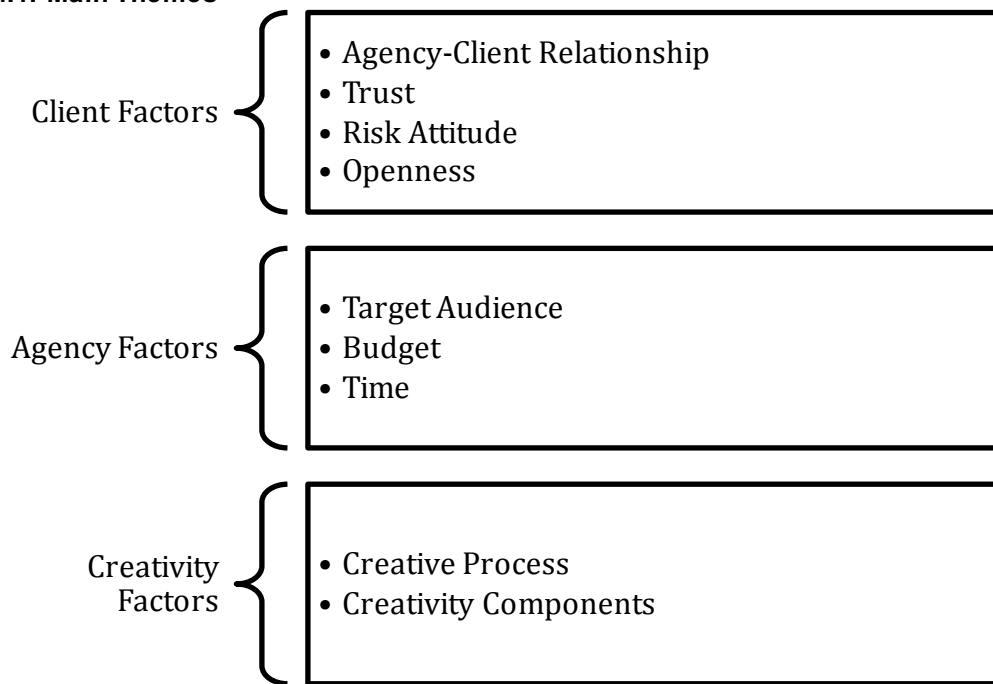
4.1 Introduction

This study aims to provide a deep understanding of how do advertising agencies produce more creative social media, and what makes some campaigns more creative than other. This chapter will present the analysis of the 20 semi-structured interviews. Pseudonyms were used for all of the participants to protect their identities and maintain the confidentiality of their data. The study revealed several factors that influence creativity in social media campaigns: the agency–client relationship, trust, risk attitude, client openness, target audience, budget, time, the creative process, creativity components, and understanding social media. In this chapter, comprising two main sections, I will present the results of this study based on the in-depth interviews. First, I will present the findings from the interview guide questions as main themes. Next, I will provide the findings of the repertory grid analysis as constructs. Using two different techniques increases the data quality and, ultimately, the credibility of the research.

4.2 Interview Guide Findings

The analysis of all the interviews unveiled several major conflicts between advertising agencies and their clients that limit the ability of the former to produce more creative outcomes in social media campaigns. In particular, the data evince nine main themes: the agency–client relationship, trust, risk attitude, client openness, target audience, budget, time, the creative process, and creativity components. Furthermore, the data show that several factors (client, agency, and creativity) highlight the difference between creative and uncreative social media campaigns (see Figure 4.1).

FIGURE 4.1: Main Themes



4.2.1 Client Factors

4.2.1.1 Agency–Client Relationship

The data reveal that one of the most important factors in producing more creative social media advertisements is establishing and maintaining an extraordinary agency–client relationship. The data also reveal the importance of good relationships being maintained from the top senior level all the way down to the day-to-day workers are essential, as this positivity will yield better work, which will ultimately lead to more creative social media advertisements. In fact, all the study participants emphasised the importance of having healthy relationships in order to deliver creative work, and avoiding blaming each other when a campaign fails. For example, one participant said the following:

Different clients can get different results depending on how they interact with the agency. It is a very, very, very important thing that you have a really good relationship, you have a trusting relationship between the agency and the client to reach the creative outcomes... Many clients will be less likely to give us a platform where we can really be flexible and do

something creative and new, unique and innovative. They just want their traditional, down the middle, you know, boring, old advertising campaign... Whereas other clients – and these are generally smaller clients – will be far more willing to kind of stretch the boundaries or do something unique or something really different.

John, Social Media Executive

A lot of the time, what actually happens is that the client briefs us, and we develop a strategy and an insight. So, when we come back, there is a kind of discussion on different things. But I think if you have a good relationship with your client, and know they know that you have more experience, they are probably more likely to accept your recommendations and, yeah, and kind of help you deliver more creative solutions.

Ryan, Social Media Manager

The two quotations above stress the importance of building a good agency–client relationship. In fact, John points out a significant issue in developing social media campaigns – namely, that while the agency aims to have a strong relationship with its client, the client does not always have the same tendency as the agency. While agencies may try their best to build strong relationships, clients tend not to treat an agency as an important party that can considerably enhance a campaign's creativity. He further emphasises that in order to produce more creative work, both sides need to have positive interactions and discussions. Accordingly, the client should provide freedom and flexibility for developing creative social media campaigns. Offering more space and pushing the boundaries for the agency will allow the agency to deliver a better outcome on a campaign. Unfortunately, the percentage of clients who prefer developing traditional campaigns is greater than that of clients who aim to develop creative campaigns. It might be, as one of the respondents commented, that these clients need to play it safe and therefore will not do anything risky:

So, I think rather than just saying here's our idea, it's a risk, yes or no. No, okay, well we won't go with it, we'll go with the safer

option. I think that you have to work hard to know why is the client not accepting it?

Grace, Social Media Coordinator

Ryan's passage points out that the client and agency need to clearly understand each other from the beginning of the campaign, based on the creative brief that must cover and explain essential information about a campaign. The ultimate goal of fostering a good agency–client relationship is to facilitate and simplify the creative process to produce creative outcomes. If the client's desire is to achieve creative outcomes from a social media advertisement, the client should understand that the agency is capable of delivering a high level of creativity. When the client forces their ideas on the campaign and directs the agency according to their personal perspective, it will not only negatively affect the creativity but will also lead the campaign to failure. Instead, it is essential for the client to trust the agency and build a healthy relationship to increase the advertising creativity.

4.2.1.2 Trust

To establish a good agency–client relationship, both parties have to trust each other. However, the data show that one of the main problems in developing creative social media campaigns is that the clients do not trust the agency enough. The majority of the respondents clearly explained their struggles to earn a client's trust and what a long and laborious process this can be. Generally, this type of undesirable atmosphere will not motivate the agency to develop social media campaigns, neither will it produce more creative outcomes. Based on the data, all advertising agencies are willing to collaborate with their clients, but the clients should do the same to achieve the campaign's objectives. Regardless of the client's opinion on the idea, once they trust their agency, they trust the agency's creativity.

I think the better your relationship is with the client, the more they trust you as an agency... Trust is so important, because if the client doesn't trust you, it takes longer to produce work... if they always want to look over your shoulder and change things and they don't trust you, then it just makes the process longer and it stifles your creativity as well. So, I think trust is extremely important.

Evie, Community Manager – Social Media

They [clients] need to trust you. That's one of the main challenges in developing creative social media campaigns. Of course, at first, once you have done a pitch for a client and you get it, they trust you a little bit. As time progresses and you might go through a bit of a rough stage, they start not to trust you, but as soon as you come back and you show them that you are there for them, that you want to see their challenge solved, then they will trust you... They [the client and the agency] need to trust each other to produce more creativity.

Grace, Social Media Coordinator

The quotations above illustrate the importance of the client's trust in making a campaign more creative. For example, Evie reinforces the strong link between trust and the agency–client relationship. A lack of trust between the agency and the client will negatively affect the work and limit the agency's ability to produce more creative work. Moreover, the client's trust is important because it can accelerate the creative process. However, Grace makes an important point that earning the client's trust is the most difficult task in developing a social media campaign. The majority of the respondents agree that the beginning of the agency–client relationship – “briefing the agency” – is when the trust is at its lowest level. This period is critical and the first step in the agency–client relationship. Grace also indicates that the agency needs time and effort to earn the client's trust. She suggests that achieving the client's trust requires the agency to prove that it deserves trust by providing creative results. Earning the client's trust will lead to several benefits, such as minimising the campaign's risk and facilitating decisions related to the social media campaign.

4.2.1.3 Risk Attitude

The results of this study reveal that risk-taking can produce more creativity in social media campaigns. However, there is a major conflict between the agency and its clients regarding such risk-taking in developing creative social media campaigns. While advertising agencies prefer to take high risks, most clients are risk averse. This conflict negatively affects the level of advertising creativity in a social media campaign. When designing a social media campaign, most clients prefer to choose traditional ideas that seem safe. Of course, developing a creative campaign for social media, where the client has no idea of the probability of the campaign's success, will seem risky. However, most respondents reported that taking minimum to no risks in developing social media campaigns will not produce the desired outcomes.

I think clients are always nervous when it comes to pushing things too hard in terms of creativity... It takes a while to build up trust with the client... and each time you do something that's risky and it comes off and forms well, you gain trust.

Adam, Social Media Planner

Above, Adam points out that clients tend not to be flexible or take risks. Clients might not see ads on social media and, thus, might not understand how social media ads work; this will cause anxiety about the outcomes. As a result, this anxiety will make these clients more risk averse. However, earning trust is an important factor that can reduce anxiety and minimise risk aversion. In fact, this trust will make these clients more risk tolerant. As mentioned before, building trust is not an easy task for an agency. As Grace explains, the agency earns the client's trust on the basis of how the agency has successfully developed previous creative social media campaigns. Thus, once the agency earns the client's trust, the client will accept the agency's recommendations, which will persuade the client to take more risks.

The data show that clients do not like taking risks in social media campaigns for various reasons. For example, they lack knowledge of social media, since, as mentioned before, it is a new tool being used as a marketing channel, particularly in Australia. Thus, agencies should convince their clients of all the advantages of adopting social media as a marketing platform to gradually decrease their risk aversion. Thus, risk minimisation will allow an agency to produce more creative outcomes.

The more risky the client is willing to be, the better, because we can be more flexible with our ideas. It just gives us more options and more opportunities to be different... So, the riskier the client is able to be, the more creative the idea will probably become, because you can do a lot differently; like, there's a lot more options open to you.

John, Social Media Executive

I think most clients would say there is risk with social media, based on the comments that people leave. In terms of risky creativity, yeah, they can push the envelope, and I think that they should, but social media seems to be the one place that they are more comfortable doing it than they are in e-mail or on their website or in a direct mail pack that they send out.

Amelia, Digital Consultant

The above passages demonstrate the relationship between risk and creativity in developing social media campaigns. John conveys that doing risky work can allow the agency to improve its creativity by developing new and more unique ideas that have never been used before. In other words, the client can receive a more creative social media campaign if they accept riskier ideas and allow the agency to adopt them. However, a client can also refuse to take high risks, and in such cases, the campaign outcomes will likely not break the boundaries and show creativity. Amelia states that negative feedback and posts regarding a social media campaign are the biggest risk from the client's perspective. Social media is an open space where dissatisfied and

upset customers might express their anger in connection with an advertisement. Of course, this can negatively affect the success of the advertising and ultimately increase the client's risk aversion. However, Amelia indicates that it is better for the client to "push the envelope" and take higher risks that will produce greater creativity than to avoid taking risks.

4.2.1.4 Client Openness

The data analysis also shows that while developing creative social media campaigns, the highly critical issue of dealing with close-minded clients can arise and stifle the creativity. The agency wants and encourages its clients to be more flexible and open in order to improve the work and enhance creativity; however, most clients are not willing to interact freely with the agency. Instead, most of them are "narrow-minded" with a singular focus and perspective, according to one of the participants, which will negatively affect the agency's ability to produce creative work. These clients restrict and limit the agency's ability to increase its creative output in some important aspects of a campaign, such as exploring the ideas, selecting the platform, and allocating the budget and time. The following quotation provides an example of a good client, who is flexible with the agency:

They need to trust you, want to work together, want to work with you... not what they call a master-slave relationship... So, some clients obviously want ideas that are different creatively... and the reason why they come to a creative agency is to come for the ideas. I think agencies really want to push the boundaries and do something different, like cause a reaction and really, like, do something that's quite creative... Our client XXXX bank, for example, did push the boundaries in terms of creativity, but they really let us do what we wanted with that piece of work, and we are really proud of it, you know; it is so great... and a good agency is the same; they want to work hard for the client; they want to do the best creative work.

Adam, Social Media Planner

As Adam points out, it is important that clients are open and flexible to discussing with their agencies in order to produce creative work. It is clear that the agencies struggle with some clients, who restrict them with several guidelines and mandatory elements that will decrease their creativity. Adam believes that a good client partners with the agency and does not treat the agency as a supplier. The example of the XXXX bank demonstrates that being open with the agency will ultimately improve the work and increase creativity. Likewise, it is not only the clients who need to be open and flexible; as the participants indicate, the agency also needs to be open with its clients and listen to their opinions. The data reveal that many clients rely on the agency to develop creative ideas. Adam points out that the agency has more creative ideas than its clients do; thus, a client should be open to these ideas, if they actually need more creativity in their campaigns. Moreover, the client might have their own creative ideas that they should share with the agency to improve the creative outcomes. The bottom line is that both the agency and the client need to be open to each other to improve the process of developing a social media campaign and enhance creativity.

4.2.2 Agency Factors

4.2.2.1 Target Audience

The data analysis suggests that the advertising agency should identify the client's target audience if they need more creativity in the social media advertisement. Moreover, identifying this audience is not enough without a clear understanding of its characteristics. The agency should answer some important questions to understand the target consumers, such as what their demographics are, what they need and want, and what social media platforms they prefer. Answering such questions will shed light on the consumer for whom the creative social media advertisement is being developed.

However, the main issue in identifying and understanding the target audience is that the clients themselves do not accurately specify and identify their target audience. According to many of the respondents, most clients fail to identify the right target audience for their social media campaign, and this puts more pressure on the agency to do the research to solve this problem:

So, in social media, you have got amazing ability to target people by very granular things, but, if the client doesn't know those things about them, then we have to make some guesses. So, I think, sometimes campaigns don't work because it's hard to target their audience effectively.

Amelia, Digital Consultant

The importance of conducting consumer research clearly emerged from the interviews. Most of the interviewees consider such research as one of the main tasks in developing an understanding of their target audience.

I definitely think that data and research lead to good insight, which then leads to a good proposition in the creative brief, which then leads to good ideas... there is a trend of a correlation between research and creativity, because I think research leads to insights which lead to creativity... I do think data, research, and insights lead to better advertising and more creative advertising.

Roland, Digital Marketing Planner

So, social media is so powerful because we can deliver relevant messages to people. There is so much information about people and things like that and it's the most information that's probably ever been available to people in the history of advertising. I know that you have kids, I know where you live, I know how much time you spend there, I know where you travel to, I know what you are interested in, I know your e-mail address... all of these different things. You can't get that from other forms of advertising; social media is the only one... So, your message has to be more relevant for them in order to be creative.

Ryan, Social Media Manager

The above quotations emphasise the relationship between conducting research and increasing creativity in social media campaigns. Roland underlines that it is important to conduct research before developing the campaign, to gain valuable insight. Consequently, this insight will produce creative ideas that will improve the campaign's outcomes. Moreover, Ryan believes that one of the essential steps in developing a social media campaign is clearly understanding the target audience to whom the message will be delivered. He points out that social media platforms provide tremendous information about people that is impossible to obtain from other advertising channels, thereby allowing advertisers to effectively identify the target audience and its members' characteristics through categories such as users' interests, demographics, and geographical area.

4.2.2.2 Budget

The interviewees reported that there is a positive relationship between budget and creativity in developing social media campaigns. The budget allocation is important for producing more creative social media advertisements. If the clients allocate more funds to the social media advertising budget, the creative team will be better able to develop more creative ideas. However, there is a major conflict between the agency and its clients regarding the amount required for this budget. The agency requires more money to produce more creative social media campaigns; however, most clients do not allocate enough funds for their campaigns. There was consensus among the majority of the respondents that this conflict is a major issue in developing more creative social media campaigns. The advertising agency blames the client for not allocating enough money to receive the campaign that they expect:

If you do not have a big budget, the restraints and mandatories are quite high, and therefore you're unlikely to get better creative work... Ideally, if

the budgets are bigger, you would probably see more creative options... if you have got a very tight budget, then you might have to probably only come up with one or two ideas, rather than ten ideas.

Roland, Digital Marketing Planner

Budget is always a challenge because clients never put enough budget towards social media campaigns... In social media, people under-value, in terms of budget, the power of ideas ... Platforms like Facebook and Instagram, brands that are getting in people's space... People want Facebook and Instagram to be their own personal space. They don't always want to be interacting with brands... So, the thing about budget is that people think that social media is a lot cheaper, but you still have to create a great piece in terms of content.

James, Social Media Marketing Analyst

The quotations above show that budget allocation positively affects advertising creativity in the development of a social media campaign. As Ronald demonstrates, the budget is a major factor in the development of creative social media campaigns. When the client has a low budget, many obstacles and difficulties can arise which will limit the agency's ability to develop creative ideas. On the contrary, a larger budget will offer more creative options and opportunities to choose from. Furthermore, as James points out, the budget is always an issue in developing social media campaigns. The clients underestimate the cost of developing a social media campaign, and the value of ideas in social media. As James states, although social media advertising is not expensive, it is not as cheap as many clients expect it to be. Since people often use social media for personal and social objectives, it is difficult for companies to reach the target audience via these platforms. Thus, more creative ways are needed to connect with these people, and this work necessitates a larger budget.

4.2.2.3 Time

The results also reveal an emphasis on the strong relationship between the time given by the client for the agency to develop a social media campaign and creativity.

When the clients allocate more time for the agency to develop the campaign, the agency can improve the work and increase the level of creativity. The creative team needs time to develop creative ideas; when there is insufficient time, they cannot work under pressure and think creatively. However, most of the interviewees believe that one of the main reasons why a creative social media campaign fails is that the advertising agency is not given sufficient time by the client. While the agency often encourages its clients to send their creative brief ahead of time, most clients come late to the agency with an incomplete brief. The following passages demonstrate the importance of allocating adequate time to developing creative social media campaigns:

I do not think you can put a time limit on creativity. You cannot say, “I need a really brilliant creative idea in under a week”, because you might not get the right idea, you know. There is not really a set amount of time; there is no set of principles that you can follow... You need to let them [the creative team] kind of free-think and conceptualise with a team and work together. And I think an idea is very much a collaborative effort. I don't think it comes down to an individual; I think it comes down to the team as well.

Evie, Community Manager – Social Media

Time is another very, very good point, and we are always running in too short a timeframe and we always try harder to make it work, but timing is a significant factor... It's, in every aspect, important to the strategy and important to coming up with just briefing on the creative, important for the creative ideas to surface, then present it back to the client, important then for it to be taken out and rendered properly into the right creative mediums... So, the process and development of ideas take weeks.

Chloe, Social Media Strategist

The passages above highlight that the client should allocate enough time for the agency to devote itself to developing a highly creative social media campaign. Evie's emphasis on the time needed for creativity to flourish is clear, and, according to her, it is very difficult to develop creative work within a limited time. Thus, she points out that in order for the agency to come up with better and more creative ideas, the

client should provide more time for the agency to work as a team. Working with others requires more meetings and discussions to ensure that the ideas are creative. Chloe complains that the clients always allocate insufficient time for developing creative social media campaigns. She demonstrates that developing creative ideas is time-consuming, as it involves a long process comprising building a strategy, developing a creative brief, and, most importantly, implementing the campaign. The following is another example demonstrating that time is an essential factor in developing a creative social media campaign:

So, it's not like eight hours of a day are only going to be focused on that campaign; that's the reality of it... but still, with the pressure that you are going to have to sort out billings, approvals, and legalities, and all of that in one week, you wouldn't have as many options if you give yourself three months to find a proper team that will recall or do all the creative work for you.

Sara, Digital Media Planner

Above Sara, expresses disappointed because some clients do not brief the agency within a reasonable amount of time. She points out that although the social media creative process takes a long time to complete, the clients always ignore this fact and think that the agency will devote all of its time to this one campaign. Therefore, the client should clearly understand that the advertising agency has other clients that also need to be served, and briefing the agency on time will ultimately produce more creative outcomes.

Furthermore, some interviewees expressed frustration about clients who spend a long time internally trying to develop a creative brief for the agency and then allow only a couple days for the agency to respond. According to the interviewees, the clients should formulate the creative brief fairly quickly and provide it to the agency as soon

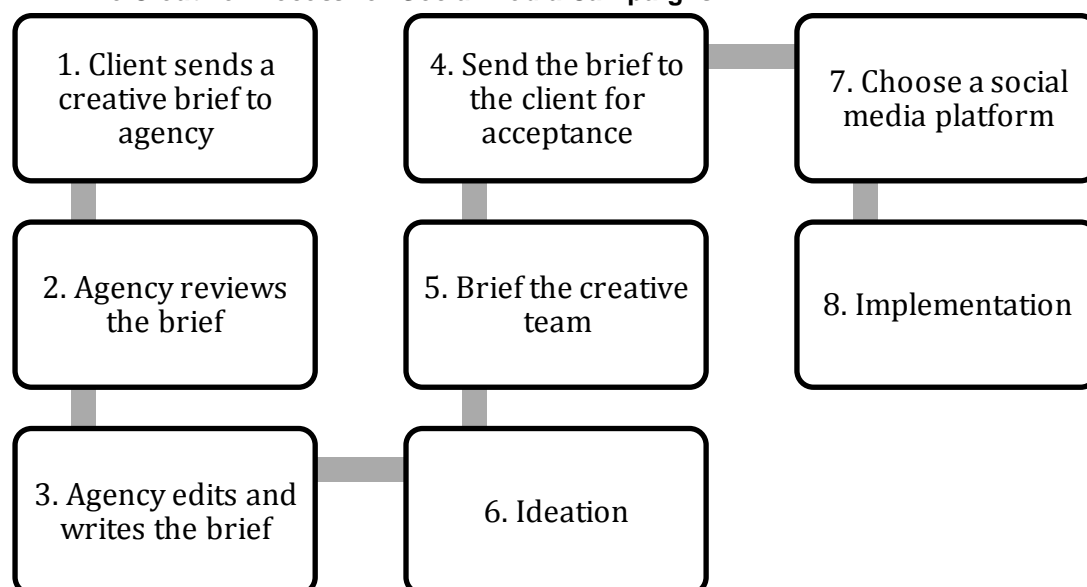
as possible. Due to the clients' lack of social media advertising experience and knowledge, the advertising agency encourages the clients to provide their briefs early.

4.2.3 Creativity Factors

4.2.3.1 Creative Process

The results of the data analysis suggest that the creative process in developing social media advertisements should be successfully developed to improve creativity. Agencies struggle with clients that prefer not to be involved in the creative process. This attitude affects the progress and ultimately limits the agency's ability to enhance its creativity. Moreover, the results of this study indicate that seventeen of the interviewees follow certain steps of social media campaign creative process (see Figure 4.2).

FIGURE 4.2: The Creative Process for Social Media Campaigns



First, the client approaches the advertising agency either with an incomplete creative brief or, quite often, no brief. Then, according to most of the study participants, the agency provides a brief template to the client to fill in and send it back to them. In this step, the agency and the client discuss and share their thoughts and ideas. Again,

as the participants stated, they are interested in listening to the client, but they highly encourage their clients to be open and flexible to suggestions to produce more creative work. The findings show that the best creative brief that can improve the creativity in a social media campaign must meet three criteria:

1. Be specific and identify all essential aspects of the social media advertising, such as the social media platform, target audience, objectives, time, and budget.
2. Longer creative briefs will lead to less creativity. A long creative brief requires more aspects to think about, and it is arduous to try to solve all of the issues with one creative solution.
3. The agency must be briefed in enough time to manage the advertising well with no delay or less creativity.

Next, the agency conducts some research and reviews the creative brief to edit and improve it. The agency writes the final creative brief and, as some participants stated, they discuss it again with the client before making the final decision. The agency sends this brief to the client for approval. Then the brief is sent to the creative team, which must have a suitable environment for the creativity to flow. The following comment explains how the creative team can be more creative:

When our team has to be creative, we remove them from this office. They will lock themselves in a room with inspirations splashed all over the walls to fuel their creativity. But you can't be creative at your desk, and you can't be creative on short timeframes; you don't get the best; you don't get deep thinking.

Hannah, Head of Social Media

Thus, above, Hannah explains how the creative team undertakes "ideation". This step is important because, as mentioned earlier, developing an idea that is both new and relevant in order to boost creativity is relatively difficult, particularly in the social media context. She emphasises that the creative team should have a suitable

place, such as a room with inspirational elements splashed all over the walls that will motivate them to come up with creative ideas. Following this step, the agency should identify and select the most creative platform to reach the target audience. Finally, the implementation of the social media advertisement is the most important step, as the creativity also depends on the proper execution of the advertisement.

The results also reveal that the agency should involve the client throughout the entire process, as the agency needs the client to support and be part of the creative process. The interviewees stated that they prefer it when their clients understand the creative process, and they show the clients the directions and territories that the agency is working on to provide a more “conceptual realisation” of those directions:

The client involvement should begin from the get go and all the way through... I suppose another element of social media is that it is always changing... It is in a constant state of flux, so what worked in the last campaign is not necessarily going to work for this campaign.

Ethan, Head of Digital Strategy

You ideally need them to be flexible and open throughout the process... We need all the factual information that needs to go into it, and the product information, if it is about a particular product or service. It sounds straightforward, but we would need their attention and time because they often just brief you and leave you to it. Then you’ve got lots of questions, but they’re not actually ever around to answer them. So, you need them to be available and to help you through the process.

Roland, Digital Marketing Planner

Both passages highlight that the importance of the client’s involvement in the creative process, specifically in social media. For instance, Ethan explains that this need to involve the client in the creative process is due to the rapid changes in social media advertising. Instead of taking decisions during the creative process, about which the agency is unsure of the appropriateness from the client’s side, the agency prefers

to have ongoing interactions with the client to enhance the process. The agency needs the client's support throughout the creative process to share and exchange ideas, for better performance, to produce more creative social media campaigns. However, the data show a conflict between the advertising agency and the client regarding the latter's involvement in this process. As I explained before, although the agency wants to involve the client, most clients prefer not to be involved. For example, as Ronald states above, he is not satisfied with many of his clients, who are not supportive during the creative process. According to him, the clients "just brief you and leave you". In other words, these clients completely rely on the advertising agency to undertake the entire creative process.

4.2.3.2 Creativity Components in Social Media

4.2.3.2.1 Social Media Advertising

The data also reveal that social media usage has been adopted dramatically by most companies as an essential part of their marketing strategy. The participants emphasised that companies use social media to improve the effectiveness of their advertising. Others explained that companies value the advantages of social media and adopt it as one of the most significant components of their communications ecosystem. They integrate social media into marketing communication (IMC) to gain the ultimate benefits.

The results reveal that social media offers organisations valuable benefits that can improve their outcomes. For instance, it allows companies to connect with their customers and interact with them in a way that is convenient for both parties. The respondents specified that social media enables companies to reach their target audience anywhere and anytime, and it can effectively deliver their marketing

message. In addition, by adopting social media platforms, companies can conduct two-way communication and build strong relationships with their customers to achieve their objectives. The following quotations explain the nature of the social media environment and how companies should utilise it:

The clients basically want their brand explicitly there and to push the advertising message... It is understanding that social media is there to be talked about; it is a community, a society in itself; it shouldn't be something that is just a passive experience. It should ask for engagement. It should ask for conversation and to not do that is really when you are missing the point of why social networks exist.

Emily, Social Media Specialist

The other challenge is the clients' understanding of the platforms and how people interact with each other and what the environment is like on those platforms... I think social media has the opportunity to create, define, manipulate, and change culture, and I think that is the biggest thing is that it can do. You can influence people through social media because of its scale, because of its flexibility.

John, Social Media Executive

Thus, social media facilitates communication and engagement, and can influence behaviour. From the advertising agency viewpoint, social media offers companies an opportunity to improve their marketing performance and interact with people. However, the clients do not have a clear understanding of what a valuable communications tool social media is and what it can do for them. Emily underlines the need to move beyond the passive approach to social media and adopt the active approach for better marketing outcomes. In other words, companies can benefit from actively seeking out consumers to engage with, rather than posting content on these platforms and hoping that consumers will connect with these companies. "This interactive nature of social media allows marketers to not only passively observe consumers using social media, but also to actively develop dialogue with consumers

to understand their wants and needs better” (Minton, Lee, Orth, Kim, & Kahle, 2012). John’s words demonstrate that social media offers a powerful tool to influence something that is difficult to change, such as culture. The advertising agency should explain the social media advertising benefits to their clients to be able to effectively deliver the campaign.

4.2.3.2.2 Creativity Components

The results of the data analysis reveal that creativity in developing social media advertisements is as essential as it is in traditional advertising. Social media is a difficult place to cut through and deliver the desired impact on the target audience because of the number of companies and individuals vying for their attention. Therefore, unless the advertising agency delivers a creative work that will catch and sustain the target audience, the advertisement might not reach them. Thus, understanding creativity in social media advertisements is important for enhancing creativity. The following explains the importance of creativity on social media:

I think creativity plays a pivotal role in social media campaigns... it needs to be effective, it needs to be new to resonate well with the audience. So, with all that in mind, it needs to be creative.

Olivia, Social Media Manager

Olivia reinforces the importance of creativity in social media campaigns, and she believes that such creativity can be obtained by developing effective and new ideas which will successfully reach and attract the target audience. However, it is important to understand the components of creativity in social media campaigns to deliver the desired outcomes.

The data indicate that there are two main creative advertising elements in social media advertising: newness and relevance. Newness maps to originality and relevance maps to meaningfulness and on strategy. First, new, “original” ideas can positively affect the advertising creativity. Most of the study participants indicated that developing new ideas is essential for producing more creative social media advertisements. However, developing new ideas for social media campaigns can be more difficult than for traditional media campaigns for various reasons. For instance, social media moves rapidly; therefore, one idea on social media networks might be trendy today, and then be gone tomorrow, and people will not talk about it. The following comments show the importance of originality in developing creative social media campaigns:

Creativity, to me, has more of a classical definition, which would be using an original thought to create a solution to a problem... it doesn't have to be a brand new idea, and we don't live in a world where brand new ideas exist, but it does need to be an idea that, from the audience's perspective, is not something that has saturated that category to the point of being a cliché. It needs to be something that is relatively unseen within that context.

Harrison, Head of Social Media Strategy

New and original ideas cost money because a great idea can move your brand forward to the next level. It can really get people interested in it; you know, it's very easy just to roll out some old ideas that are cheap and just quickly done. But are they going to resonate with the audience? Are they going to be different? Are they going to cut through the clutter? And on social media, your target audience is receiving... you know, that attention span is about five to ten seconds.

Adam, Social Media Planner

Both quotations above clearly highlight the significant benefits of identifying original ideas in developing social media campaigns. Harrison sees creativity as a solution to the client's problem by obtaining new thoughts. However, he believes that

it is difficult for companies as well as agencies to discover new ideas; at least the idea should be new for the target audience in that setting. Simply put, ideas that have been used in a specific context can be used in another context. Moreover, Adam reinforces that although new ideas are more expensive to develop, the ultimate advantages of developing such original ideas will be worth that cost. Developing new ideas will ensure that the campaign will be distinguished among others and will successfully reach the target audience. Companies should be careful not to use ideas that have been used before, and implement them in a current social media campaign because, otherwise, people will simply skip it, which can result in the campaign's failure. Therefore, it is strongly recommended that both the agency and the client collaborate more to generate novel ideas.

Second, the idea should be relevant to the target audience in order to increase the creativity. Companies cannot target an audience with a certain set of interests by delivering an advertisement that does not match those interests. To produce high creativity, it is essential to have a relevant advertisement that aligns with the target audience's interests. Therefore, regardless of how creative a social media advertisement may be, the ability to meet the customers' needs is the key:

I would define creativity as an idea or a concept that is relevant and appealing to people that you want to connect with... Creativity is one thing; if it is not relevant to anyone, then it is pointless. Social media has changed the way that marketing functions from being, you know, very much about the brand and the product and about the sale, to becoming much more about how you demonstrate your value and relevance to people's lives. So, it is difficult to get people's attention online. You have to do it in a personal way to them; so, relevance is critical.

Thomas, Creative Strategist – Social Media

The hardest part of working with social media is attention... You need to be relevant. If you are putting content in front of people and it is not relevant, people will ignore it.

These two quotations reinforce the difficulty of gaining people's attention on social media. Thomas believes that relevance is the sole element of creativity that can cause the target audience to engage with the brand. Social media marketing has dramatically changed to have closer connections with customers' lives, and personalising the marketing message is the key to gaining their attention. Likewise, Ethan considers people's attention to be the most difficult aspect on social media, and without this attention, the campaign will be ignored. It seems that creativity is just evolving to making it increasingly relevant to gain customers' interest in social media advertisements.

As the interviews showed, there are two issues when developing a creative social media advertisement. First, the clients can misunderstand how social media will work best for them. This misunderstanding leads to a conflict between the agency and the client in developing the creative social media campaign. Most of the time, in addition to approaching the agency with an incomplete creative brief which has broad information about the social media campaign, the client is convinced, for various reasons, that a specific platform will be the best option for their advertisement.

One interviewee stated that one of the main reasons that the clients choose a specific social media platform is because they previously noticed a successful social media advertisement on that platform. However, due to differences between companies, the interviewees clarified that they always explain to their client that each company has its own scenarios that lead them toward a specific platform. The following comment provides an example of a client who uses the same type of thinking about advertising on social media as via traditional media:

The clients do not understand social media at all; a client came to me expecting everything to be like the printed advertisement. If I have got a Facebook page, that should be enough, you know, and it was very interesting trying to teach people a different way of thinking.

Chloe, Social Media Strategist

Australia is quite behind when it comes to social media. Most platforms, like Facebook or Snapchat, launch initially in America... So, we don't get access to that platform, so we have to take a lot of the learning from the US to then apply it to the Australian market... So, social media is still new. I've been in social specifically for six years, right, and I'm still having the same conversations with clients today as I was six years ago, like "Oh, we've just opened a Facebook page" or "Can you tell us how to open a Facebook page? We don't know how to do it."

Hannah, Head of Social Media

Both the above quotations show that clients do not know how to develop social media campaigns. Chloe explains that some clients still do not differentiate between designing an advertisement for social media and a traditional advertisement. Thus, the agency struggles with these clients because they hold them back and restrict the progress of the campaign. These clients provide the agency with instructions and guidelines that would be more appropriate for traditional channels than for social media platforms. In such a case, the most difficult task for the agency is explaining the differences between these two main communication channels to the client. In other words, the agency must modify the client's thinking regarding social media and traditional media marketing. Hannah relates the lack of knowledge to the fact that social media is relatively new in the Australian context. All social media platforms were created and initially used in the United States, and Australian marketers had to understand and learn to use them before adopting them. However, the data show that Australian companies need to accelerate this learning process and adopt social media platforms more quickly to improve social media campaigns.

Interestingly, the data also show that some platforms can assist companies in producing more creativity. For instance, for most of the study participants, Facebook appears to be the most supportive platform for creativity. For example, the following excerpt highlights Facebook's Canvas advertising platform, which has enhanced advertisers' creativity on the platform:

It is always about new things... Facebook just recently launched a new unit that is called Canvas. You can be creative because it's something new in the market. When you are going through your Facebook news feed, it's something that you are not used to seeing. So, it catches users by surprise because they are like "Oh, what is this?" Creativity will then come down to what kind of experience you are offering to users once they tap on that unit.

Sara, Digital Media Planner

Here, Sara explains that Facebook introduced a new creative advertising tool that allows companies to upload photos and videos that can be seen by people through their news feed. The tool is designed to surprise the users with something new that might stop them from continuing to scroll down and, instead, click on it. However, as Sara points out, while the platform can be creative by itself, the creativity depends more on the contents and ideas that the users will see in the Canvas ad.

The second issue is that clients do not understand the meaning of creativity in social media advertising. The majority of the study participants complained that many clients do not clearly know what creativity is; thus, they do not consider that creativity has a positive effect on their social media advertisements. The following provides an example:

I am a big believer in creativity, which is not the case for all clients. Some clients do not necessarily believe in the power of creativity... You want a client that buys into the idea of, or the power of, creativity... I think the problem with social media campaigns is that people often use the same level of creativity across different channels. So, for example, people

make the mistake of using the same imagery and the same copy for Facebook, Instagram, Twitter, and Snapchat...

Jack, General Manager of Social Media

In the above comment, Jack emphasises the importance of the clients believing in creativity in the social media campaigns. He illustrates that one of the major problems in developing creative social media campaigns is the presence of opposite perspectives on the role of creativity. Having clients who underestimate creativity in social media campaigns is the main obstacle which slows down the creative process and the delivery of a creative social media campaign. In addition, Jack highlights that the problem with social media campaigns is that companies do not differentiate creativity among platforms.

The data pinpoint many social media platforms, such as Facebook, Twitter, and Instagram, and each one of them has its own marketing strategy and activities. Based on the respondents' explanations, Table 4.1 summarises examples of some social media platforms' activities that companies can use.

TABLE 4.1: Activities of Social Media Platforms

	Social Media Platform	Activities
1	Facebook	The most creative platform, which allows companies to interact and connect with customers and post photos and videos.
2	Twitter	Companies can use Twitter to broadcast limited, relevant news about their products to customers and have a convenient conversation.
3	Instagram	It is a photo/video-centric platform that allows companies to share their products' imagery with customers.
4	Snapchat	Companies use Snapchat for their real-time, live content in the moment.

No matter how creative the idea and the social media platform, the ability to implement and execute the advertisement is the key. Although creativity is an essential part of successful social media advertising, the strategic implementation of the creative idea is also an important part of this success. As some of the interviewees explained, the implementation of social media advertisements depends on how the idea actually become a reality. The implementation is as important as the idea; it has to be managed well to achieve the advertising objectives.

I think anyone can come up with a good creative strategy, but if the wrong ad is placed to the wrong audience or the wrong tagging link is placed on the wrong creative version, that could actually cause a campaign to fall on its head. The risk with implementation is of not being executed correctly, meaning that the creative message is not delivered to the right audience...

Sophie, Social Media Manager

I think there are original ways of executing ideas by using new features on social media platforms.

Jack, General Manager of Social Media

Both quotations above reinforce that proper implementation is essential in developing a creative social media advertisement. Sophie demonstrates that the implementation can be so risky that the social media campaign can fail. However, Jack warns that focusing more on the implementation will cause the idea to lose its importance. In other words, the proper implementation of the creative idea is important, but the most important step in developing social media campaigns is the creative idea. Jack further explains that companies need to make sure that both the idea and implementation are tailored to each platform because each platform enables people to reach the content in very different ways.

4.3 Repertory Grid Findings

A repertory grid analysis provides tremendous flexibility to elicit the issues involved in developing social media campaigns, and the repertory grid analysis in this study yielded several constructs regarding creativity in developing social media campaigns. Interestingly, although the questions related to the repertory grid analysis were answered by half the sample (10 participants), most of the constructs that emanated from it are similar to the majority of the main themes that emerged from other interview questions. The repertory grid analysis provided the following constructs: the agency–client relationship, trust, client openness, risk, the target audience, budget, understanding social media, creativity components, creative process.

4.2.1 Agency–Client Relationship

According to many of the study participants, one element of what makes social media campaigns highly creative is a good relationship with the client. As one participant said about this, and its relation to the advertising creativity, “Definitely the relationship and communication with the client play a huge role.” Based on the examples provided in the interviews, it seems that the advertising agencies are often dissatisfied with their clients’ attitudes. Few clients appreciate the work that the advertising agency does, and they constantly blame the agency for a campaign’s failure. While the agency admits that it might be the reason for the unsuccessful social media campaign, it might be also the client’s mistake. As one participant stated, instead of blaming each other, the agency and the client need to concentrate more on how to improve the work.

4.2.2 Trust

Furthermore, trust is an important construct in developing creative social media campaigns. Most of the respondents explained the importance of trust as the fundamental requirement for enhancing creativity. While the advertising agency trusts its clients, it seems that it is rarely reciprocated. However, trust can be a pivotal factor in increasing creativity.

4.2.3 Client Openness

Most of the participants repeatedly mentioned the importance of the client's openness to developing creative social media campaigns. While the agency pushes the boundaries in developing the campaign, the client often remains closed-minded and inflexible. Emily points out that some clients are not open to their agency's suggestions, and they impose inappropriate ideas on it. For instance, she explains that many clients brief their agency about developing a social media campaign that is similar to traditional media advertising. In such cases, the agency cautions these clients about the risk of taking this approach. Some clients accept this suggestion; however, many clients underestimate the agency and proceed with this vision in the creative process. This undesirable attitude will limit the agency's ability to do its best work and ultimately stifle creativity in the social media campaign.

The repertory grid analysis related the client openness to the previous construct "trust". In other words, when the client trusts the agency's ability to deliver a creative work, the client is more willing to be open and flexible. Again, the participants emphasised that the clients need to understand that their agency has more advertising knowledge than they do.

4.2.4 Risk

Based on the repertory grid analysis, the majority of the study participants stated that the main reason for a campaign's failure is the client's risk aversion. The clients dislike taking a high risk in developing a creative social media campaign. Despite explaining how risky the campaign is and how creative the ideas are to the client, the client tends to remain nervous about taking these risks. According to the interviews, this behaviour relates to the lack of trust the clients put in the agency.

4.2.5 Target Audience

Almost all of the participants emphasised that identifying and understanding the target audience is crucial for developing more creative social media campaigns. Many of them provided some examples of creative social media campaigns that succeeded because they understood exactly whom they were targeting. Regardless of how many creative ideas emerge, if the advertisers do not reach the right audience, the whole campaign could be pointless.

4.2.6 Budget

Many of the participants indicated that the budget is the main issue in developing creative social media campaigns. Advertising agencies struggle with many clients, who want to develop a social media campaign on a low budget. Most clients believe that social media advertising incurs low costs. However, the agencies must often explain to these clients that although social media advertising is cost effective, the clients still have to spend money for selecting the right medium and developing creative ideas.

4.2.7 Understanding Social Media

One of the main obstacles that stifles creativity in social media campaigns is the client's misunderstanding of the uses and strategies of social media. The respondents mentioned frequently that their clients treat social media platforms exactly the same as the traditional media channels. This conflict in understanding social media as a marketing tool is a fundamental problem in developing creative social media campaigns. It is imperative that the clients differentiate between these two main marketing channels and their strategies.

4.2.8 Creativity Components

Most of the participants mentioned that the idea behind the campaign should be relevant and new. As they explained, the success of some of their social media campaigns was owing to the fact that the idea had never been used in that context, and it offered something relevant for the target audience. Most of them agreed that while advertising agencies possess more creative ideas than clients do, they still need to encourage their clients to share their ideas and opinions. Developing creative ideas can be a difficult task, but if the advertising agency and the client collaborate, it can greatly improve the outcomes.

4.2.9 Creative Process

The repertory grid analysis also showed that many participants reported the importance of the social media creative process in developing creative campaigns. In this process, the participants indicated that they get frustrated with any client that does not want to be involved in the creative process. The undesirable actions of such clients delays and complicates the creative process, which leads to less creative outcomes. Most of the study participants related the success of this construct to the degree of the

client's openness. Some of the examples of creative social media campaigns that the respondents provided were mainly the result of the client allowing the agency the freedom to do what it wanted to do.

4.4 Conclusion

Based on the findings from the interviews, this chapter has shown that several factors can determine the level of creativity in social media campaigns: the agency–client relationship, trust, risk attitude, client openness, the target audience, budget, time, creative process, and creativity components. However, several major conflicts can arise between the advertising agency and its client in relation to most of these factors. These conflicts are the main reason for stifled creativity in the development of a social media campaign. The data show that the advertising agencies constantly feel frustrated with their clients, who hold them back from doing their best work. Thus, the client can greatly minimise and resolve these conflicts by being more open to the advertising agency.

5 Analysis and Discussion

The data gathered in the present study show that there are nine main factors that advertising agencies should pay attention to in order to increase the creativity in social media campaigns. These factors are the agency–client relationship, trust, risk attitude, client openness, the target audience, budget, time, creative process, and creativity components. However, most of these factors are associated with major issues and conflicts between the agency and the client. According to the data, clients need to be more open with agencies in regard to these factors to foster creativity.

The findings of this research highlight a major conflict between the agency and the client regarding understanding social media as a marketing tool. Companies are rapidly adopting social media, so much so that it is taking over traditional media (Lee & Hong, 2016). However, most clients do not understand how social media works (Chikandiwa, Contogiannis, & Jembere, 2013) and distinguish the main differences between developing social media and traditional media campaigns. For instance, Chloe, a Social Media Strategist, claimed that the majority of her clients treat social media as if it were traditional media, and she must frequently explain the various differences between these two advertising media to her clients.

The study shows that clients still consider the traditional media advertising as the main communication channels; nevertheless, it is important to utilise social media platforms to produce more significant marketing. The most important benefit of adopting social media is its effectiveness at reaching and targeting a larger audience than traditional media channels. It offers companies effective platforms to reach their customers and foster a relationship with those customers (Hudson et al., 2016). The data reveal that clients should rethink how they see social media advertising and

should integrate it into their marketing communication (IMC) (Minton et al., 2012) for a better performance. According to Valos, Habibi, Casidy, Driesener, and Maplestone (2016), “If organizations see social media as an add-on and not as a vital part of IMC, they are not likely to grasp the opportunities offered by social media” (p. 31).

I believe this misunderstanding of social media marketing occurs because social media as a marketing tool is still relatively new (Knoll, 2016; Lee & Hong, 2016). In particular, many respondents underlined the newness of social media as a new marketing communication channel in Australia. For example, Hannah, Head of Social Media, in explaining social media advertising in the Australian market, stressed that Australia is quite far behind in the adoption of this technology. She provided some examples of her clients, who have the same simple questions and conversations that she had with clients six years ago, when social media emerged. The client needs to understand clearly how social media platforms work to enhance the working relationship with their agency and foster greater creativity.

Furthermore, clients should understand that it is not sufficient to rely on a presence on social media and treat it as a stand-alone tool. Instead, they should deploy the appropriate strategy to reach their marketing objectives, and treat it as part of an integrated online activities system (Yang et al., 2016). The bottom line is that a clear understanding of the meaning, benefits, and strategy of a social media campaign is the core stage in enhancing creativity.

After the clients have developed a thorough understanding of social media, they need to understand the role of creativity in developing social media campaigns. However, the difference between how the clients and advertising agencies define creativity can delay and influence the process of developing a creative social media

campaign. Koslow et al. (2003) examine why the perception of creativity differs among the agency roles, and they argue that it is important to understand why some advertisements are more creative than others. Moreover, they indicate that creativity has different meanings depending on the person answering the question. Therefore, this difference leads to a source of conflict between the client and the agency (Devinney, Dowling, & Collins, 2005), which ultimately influences the creative outcomes.

While all of the participants discussed the importance of creativity in social media campaigns, they stated that the majority of clients do not share this belief. Rather, they assume that creativity is more important in traditional media advertising. As Jack, General Manager of Social Media, explained in his interview, many clients do not believe in the power of creativity. Thus, the agency should clearly resolve this conflict and convince the clients of the importance of creativity.

Moreover, Belch and Belch (2013) contend that new media have little concern for creativity and emotions, and demand very little creativity. According to Koslow (2015), marketers frequently complain that they need an effective advertisement, not a creative one; thus, creativity is secondary to them (Belch & Belch, 2013). However, my data show that in a crowded environment, such as social media, it is difficult for a brand to stand out without being creative. Scholars emphasise that creativity in social media campaigns is essential, and advertisers should pay more attention to it to influence users' behaviour (Lee & Hong, 2016).

Olivia, a Social Media Manager, stressed that creativity is important on social media. She further explained that it is possible to attract attention by developing a creative social media campaign that resonates well with the audience. According to

some researchers, practitioners believe that creativity is the only way to achieve effectiveness in advertising (Nyilasy & Reid, 2009).

This study offers deep insights into the elements of creativity in social media campaigns. The results identify newness and relevance as the main creative advertising elements in social media campaigns. Thus, developing new ideas will increase creativity in developing social media campaigns. Originality or novelty is an essential element to increase the creativity in a campaign (Ang, Leong, Lee, & Lou, 2014; Wang et al., 2013). Although some respondents, such as Jack, do not believe that completely new ideas exist, it is important to have an idea that the target audience has not seen before in the same industry. This point was clearly explained by Harrison, Head of Social Media Strategy, who expressed that creativity is a way of solving a problem that the client has by developing an idea that is original and that people have not seen it in the intended context. Marketers often hire agencies to solve their problems by developing creative solutions (Koslow et al., 2006).

However, developing a new idea is not enough to increase the creativity in social media campaigns; it must also be relevant. According to West (2012), while originality is important in advertising, the advertising must be appropriate to be creative. Although researchers consider originality to be more important than relevance (Koslow et al., 2003), my data show the opposite. As Thomas, Creative Strategist, explained, one possible reason why relevance surpasses originality is the difficulty of breaking through the clutter in social media. In other words, people use their social media platforms for various reasons, such as connecting with their friends, colleagues, and brands, with many disruptions, and it is difficult for brands to seize their attention without being personal and relevant to them. In general, clients should develop creative ideas that are both original and relevant (Koslow et al., 2003).

Yet developing creative ideas alone is not sufficient to produce a creative social media campaign. Identifying and understanding the target audience is also crucial. The results of this study reveal that clients should do their consumer research to understand the unique features of their target audience. It is important to conduct research or assign this work to the agency. According to Koslow et al. (2006), “Another resource that clients provide is either giving the agency research they had performed or paying for the agency to undertake additional research” (p. 84).

The findings show that creativity can improve the engagement with this message (Baack et al., 2016); however, it is highly important to understand the target audience to ensure that the creative message will engage them. In fact, the evolution of social media offers convenient ways to understand one’s target audience. For example, many respondents emphasised that social media provides a great opportunity for companies to gather consumers’ data and profile them in a simple way and on a smaller budget (Fulgoni, 2015).

One of the main findings of this research concerns the importance of building a strong agency–client relationship. However, based on the interviews, it is obvious that agencies struggle to build a good relationship with most of their clients. This poor relationship definitely affects creativity. The data show that these clients blame the advertising agency for the failure of a campaign (Gambetti et al., 2015). However, working together can vastly improve the creativity.

A large number of clients fail to get the creative social media campaigns that they expected because of their weak relationship with their agency (Beverland et al., 2007). Clients have several solutions at their disposal and can influence their agency,

for example, by setting directions and providing resources to the agency, and assessing the agency's work (Koslow et al., 2006).

One of the main obstacles to the agency–client relationship is weak or non-existent trust. The findings show that a lack of trust is a major issue in developing a creative social media campaign. According to Wang et al. (2013), “Trust is a powerful regulator and facilitator that makes interorganizational relationships effective” (p. 51). The client should trust its agency and understand the agency's ability to deliver a creative social media campaign. My data indicate that some clients are not confident about their agency's work and do not appreciate it.

Treating the agency as a mere supplier will not motivate the creative team to work hard and produce creative work. For example, Adam complained that some clients view their relationship with the agency as a master–slave relationship. Instead, agencies need equal treatment from clients. Gambetti et al. (2015) discuss the issue of clients underestimating the work of their agencies and treating them simply as executors of their brief. Each client has a different opinion and expectations regarding agencies, and these varying perspectives can influence the creative social campaign's outcomes. Therefore, a client should treat its agency as a partner to exert a positive influence on the creativity in a social media campaign.

Some participants pointed out that the agency has more creative ideas than the clients do, and this is why the clients trust and hire the agency. As Evie explained, clients need to believe that the agency has more knowledge of advertising than they do (Turnbull & Wheeler, 2015; Wang et al., 2013). This finding confirms that of a previous study indicating that if clients desire to achieve creative outcomes from their

agencies, they should understand that these agencies have the ability to deliver a high level of creativity (O'Connor et al., 2016).

However, earning the client's trust is not easy. The agency devotes considerable time and hard work into gaining trust. Levin, Thaichon, and Quach (2016) stress the time that it takes for an agency to prove its creativity and earn a client's trust. One of the main ways that an agency earns trust is through showing the outcomes of successful creative social media campaigns. Once the agency improves its creative outcomes, it earns clients' trust, and this, in turn, increases the clients' openness.

Based on the results, once this trust has been built, the client will be more open and flexible with the agency. Although the client generally restricts the agency's abilities with specific guidelines and instructions, the client will be more tolerant and open to the agency's recommendations once they trust the agency. However, since the agency has more creative ideas than its clients do (Turnbull & Wheeler, 2015), the agency encourages the clients to be open and flexible to its suggestions to produce more creative work (O'Connor et al., 2016).

The study highlights a main issue regarding openness – namely, the misunderstanding that only clients need to be more open. This belief neglects the importance of the agency's openness to enhance its creativity. Thus, some scholars confirm that both the clients and agencies need to be open, flexible, and listen to others' opinions (Li et al., 2008). Instead of relying on the agency for creative advertisements (Wang et al., 2013), it would be beneficial for both the agency and the client to share and discuss their ideas and opinions during the development of a creative social media campaign.

Furthermore, the findings suggest that when the client takes risks, it can produce more creative outcomes for the social media campaign. However, the data also reveal a strong conflict between the two sides regarding risk-taking. Clients need to be more risk tolerant to improve the creativity. It is generally believed that risk and return are correlated, and the relationship is positive (El-Murad & West, 2003).

The analysis of the interviews uncovered many reasons why clients do not like taking risks. First, they are not knowledgeable about social media, since it is a new marketing channel (Knoll, 2016), particularly in Australia. In addition, clients are uncertain about the effectiveness of social media advertising. Moreover, clients are risk averse because, ultimately, they will be responsible for the decision, not the agency.

Therefore, agencies should clearly explain how social media advertising can deliver more creative work than any other media outlet can. Generally, companies encourage their clients to take risks and show more creativity (West, 2012) to reach their target audience. Studies have revealed that clients shy away from taking creative risks in advertising (Sasser et al., 2013), and those in advertising often convince their clients to take risks by cautioning them that “safe” advertising is, in fact, a high risk, because it might not break through the clutter (West, 2012).

The findings of the present study show that there are eight steps in the social media campaign creative process, and the participants stressed several of them. For example, they explained that most clients do not have a complete creative brief that gives the agency a comprehensive understanding of the social media campaign. Most of the respondents stated that they prefer to provide a brief template to the client to

complete to ensure clarity about the campaign. The bottom line is that a great creative brief will produce great creative outcomes.

From the respondents' perspective, another important step of the creative process is the implementation stage. It is clear that great creative ideas alone are insufficient to enhance the creativity in social media campaigns; the campaigns need to be properly executed. In order to successfully implement the campaign, the agency and the client must agree on the main factors that will influence the implementation, such as selecting the most effective platform and identifying the right target audience. However, as mentioned before, social media in Australia is relatively new; thus, agencies are still learning the proper ways of implementing social media campaigns.

Once the client trusts and is open to the agency, the former will be more involved in the creative process of developing the social media campaign. Client involvement is important in the social media context because it is fast moving and demands quick communication between the agency and the client. However, the findings show that poor client involvement slows down the creative process. The client should collaborate with the agency by sharing their thoughts and opinions regarding each step of the process. Turnbull and Wheeler (2015) find that each agency has a different approach to involving its clients in the creative process. However, my data indicate that most of the participants emphasised the importance of the client's involvement from the first to the final step of the creative process. They encourage and facilitate this involvement to enhance their performance and achieve a higher level of creativity. Grant and McLeod (2007) encourage agencies to motivate their clients to get involved in the process of developing advertisements.

The study shows that clients must give agencies adequate time to develop a social media campaign, if they wish for more creative outcomes. However, my data show that most clients do not provide sufficient time for their agency to develop a campaign. Surprisingly, once the campaign has failed, these clients will place the blame squarely on the agency. Some participants provided examples of social media campaigns that failed because the client did not allow the agency sufficient time. When an agency develops a social media campaign, it needs time to deliver creative work. For example, the creative team must think without pressure. According to M. Chen, Chang, and Chang (2015), when employees work under pressure, it negatively affects their creativity. Koslow et al. (2006) confirm that spending more time on developing an advertisement can enhance the level of creativity.

As another example, some participants explained that the creative team members leave their desks and go to a place that will motivate them to think creatively and develop ideas. Of course, this action requires more time for changing places and thinking creatively. Scholars find that “establishing supportive working conditions for employees is also critical to their creativity” (M. Chen et al., 2015).

The findings show that allocating a larger budget to develop a social media campaign will improve the creativity level. The major issue that an agency appears to face when developing a social media campaign is its client’s unwillingness to pay enough money for the campaign. While it is true that the most unique feature of social media as a marketing tool is that it is cost effective (Yang et al., 2016), most clients greatly underestimate the cost of developing a social media campaign.

Interestingly, however, Koslow et al. (2006) determine that a tighter budget can increase creativity. Yet the results of my study suggest that in order to produce more

creative outcomes, clients should allocate a significant budget to cover all the expenses of the social media campaign. For example, Grace explained the importance of the creative execution on the social media platform Snapchat. According to her, there is a minimum cost of \$50,000 to advertise. In addition, the agency has to pay the creative team to develop creative ideas. In fact, some respondents explained that the budget for the campaign will influence the creative team.

5.1 Implications

The findings of this study have several implications for agencies and clients. First, the results highlight the major issue in developing creative social media campaigns – that clients initially need to understand that social media advertising is an effective tool that is different from traditional media. In other words, social media has unique features that demand different strategies from those of traditional media.

Second, the agency and the client need to maintain a strong relationship that will facilitate the creative process and improve creativity, and this relationship must be built on trust from both sides. Trust is the key to delivering more creative work. However, since the agency has more advertising experience, it must earn the client's trust to accelerate the creative process and produce more creative outcomes.

Furthermore, the implications of the study suggest that agencies should follow the eight-step creative process of a social media campaign to enhance creativity. One of the main lessons of the study regarding the creative process is that an agency should involve the client throughout the entire process. In particular, developing the brief and implementing the campaign are the most important steps that require careful attention from the agency primarily, but also the client.

In general, the findings of this study contribute to the literature by providing deep insights for advertising agencies, and marketers in general, to develop creative social media campaigns. They must understand each one of the study's themes, and overcome the highlighted conflicts that occur between the agency and the client.

5.2 Limitations and Future Research

This study faced two limitations that suggest directions for further research. First, while an advertising agency has a deep understanding of advertising creativity in the development of social media campaigns, my understanding of this subject could have improved if I had also investigated the clients' perspectives. Broadening the sample and interviewing clients would allow for comparing the results with those of the advertising executives to gain a better understanding of the topic. As this research was for a master's thesis, a pilot study for a PhD project, the timeframe was limited (ten months), I was unable to cover all perspectives. Thus, investigating the clients' perspectives on creativity in social media campaigns can be an interesting avenue for further research.

Second, the results of this study revealed that implementation is one of the major issues in developing a creative social media campaign. Although the study investigated this issue, the participants stressed that many social media campaigns fail due to inappropriate execution. Given the scarcity of research on the implementation of advertising on social media (Valos et al., 2016), a wider investigation into this domain is needed to clarify how an advertising agency can execute a campaign and enhance creativity.

5.3 Conclusion

This thesis has provided a holistic investigation into how advertising agencies produce more creative social media campaigns. Interviewing 20 professionals who develop social media campaigns in Australian advertising agencies produced several insights. Advertising agencies, clients, and marketers in general can utilise these insights to enhance the creativity in their social media campaigns. Clients especially should improve their attitudes to resolve some of the major conflicts with the agencies they work with and be more open-minded, because they are the main solution to overcoming these conflicts. They should understand that social media advertising requires different strategies from traditional advertising and a distinct creative process. The results of the study show that creativity is still alive and important in the social media context.

6 References

- Achrol, R. S., & Kotler, P. (2012). Frontiers of the marketing paradigm in the third millennium. *Journal of the Academy of Marketing Science*, 40(1), 35-52.
- Allagui, I., & Breslow, H. (2016). Social media for public relations: Lessons from four effective cases. *Public Relations Review*, 42(1), 20-30.
- American Marketing Association. (2016). Dictionary. Retrieved from <https://www.ama.org/resources/Pages/Dictionary.aspx>
- Ang, S. H., Leong, S. M., Lee, Y. H., & Lou, S. L. (2014). Necessary but not sufficient: Beyond novelty in advertising creativity. *Journal of Marketing Communications*, 20(3), 214-230. doi:10.1080/13527266.2012.677464
- Araujo, T., Neijens, P., & Vliegenhart, R. (2015). What motivates consumers to re-tweet brand content? The impact of information, emotion, and traceability on pass-along behavior. *Journal of Advertising Research*, 55(3), 284-295.
- Arndt, J. (1985). On making marketing science more scientific: Role of orientations, paradigms, metaphors, and puzzle solving. *The Journal of Marketing*, 49(3), 11-23.
- Ashley, C., & Tuten, T. (2015). Creative strategies in social media marketing: An exploratory study of branded social content and consumer engagement. *Psychology & Marketing*, 32(1), 15-27.
- Baack, D., Wilson, R., Van Dessel, M., & Patti, C. (2016). Advertising to businesses: Does creativity matter? *Industrial Marketing Management*, 55, 169–177.
- Belch, M. A., & Belch, G. E. (2013). The future of creativity In advertising. *Journal of Promotion Management*, 19(4), 395-399.
- Berger, J., & Milkman, K. L. (2012). What makes online content viral? *Journal of Marketing Research*, 49(2), 192-205.
- Beverland, M., Farrelly, F., & Woodhatch, Z. (2007). Exploring the dimensions of proactivity within advertising agency—client relationships. *Journal of Advertising*, 36(4), 49-60.
- Brown, M. R., Bhadury, R. K., & Pope, N. K. L. (2010). The impact of comedic violence on viral advertising effectiveness. *Journal of Advertising*, 39(1), 49-66.
- Bryman, A., & Bell, E. (2015). *Business research methods*: Oxford University Press, USA.
- Calisir, F. (2003). Web advertising vs other media: Young consumers' view. *Internet Research*, 13(5), 356-363.
- Campbell, C., Pitt, L. F., Parent, M., & Berthon, P. R. (2011). Understanding consumer conversations around ads in a web 2.0 world. *Journal of Advertising*, 40(1), 87-102.

- Charmaz, K. (2014). *Constructing grounded theory*: Sage.
- Chen, J., Yang, X., & Smith, R. (2016). The effects of creativity on advertising wear-in and wear-out. *Journal of the Academy of Marketing Science*, 44(3), 334–349.
- Chen, M., Chang, Y., & Chang, Y. (2015). Exploring individual-work context fit in affecting employee creativity in technology-based companies. *Technological Forecasting and Social Change*, 98(9), 1-12.
- Chi, H. H. (2011). Interactive digital advertising vs. virtual brand community. *Journal of Interactive Advertising*, 12(1), 44-61.
- Chikandiwa, S. T., Contogiannis, E., & Jembere, E. (2013). The adoption of social media marketing in South African banks. *European Business Review*, 25(4), 365-381.
- Clark, T. (2015). Reflexivity Theory in Marketing *Global Perspectives in Marketing for the 21st Century* (pp. 405-407): Springer International Publishing.
- Colliander, J., Dahlén, M., & Modig, E. (2015). Twitter for two: Investigating the effects of dialogue with customers in social media. *International Journal of Advertising*, 34(2), 181-194.
- Corbin, J., & Strauss, A. (1990). *Basics of qualitative research: Grounded theory procedures and techniques* (Vol. 41): Newbury Park, CA: Sage Publications.
- Corbin, J., & Strauss, A. (2015). *Basics of qualitative research: Techniques and procedures for developing grounded theory*: Sage publications.
- Creswell, J. W. (1998). *Qualitative inquiry and research design: Choosing among five traditions*: Sage Publications.
- Dahlén, M. (2005). The medium as a contextual cue: Effects of creative media choice. *Journal of Advertising*, 34(3), 89-98.
- Dahlen, M., & Rosengren, S. (2016). If Advertising Won't Die, What Will It Be? Toward a Working Definition of Advertising. *Journal of Advertising*, 45(3), 334-345. doi:10.1080/00913367.2016.1172387
- Devinney, T., Dowling, G., & Collins, M. (2005). Client and agency mental models in evaluating advertising. *International Journal of Advertising*, 24(1), 35-50.
- Dickinson-Delaporte, S., & Kerr, G. (2014). Agency-Generated Research of Consumer-Generated Content. *The Risks, Best Practices, and Ethics*, 54(4), 469-478.
- Dowling, G. R. (1994). Searching for a new advertising agency: A client perspective. *International Journal of Advertising*, 13(3), 229-242.
- Edwards, H. M., McDonald, S., & Michelle Young, S. (2009). The repertory grid technique: Its place in empirical software engineering research. *Information and Software Technology*, 51(4), 785-798.

- El-Murad, J., & West, D. (2003). Risk and creativity in advertising. *Journal of Marketing Management*, 19(5-6), 657-673.
- El-Murad, J., & West, D. (2004). The definition and measurement of creativity: What do we know? *Journal of Advertising Research*, 44(02), 188-201.
- eMarketer. (2015, April 4). Social network ad spending to hit \$23.68 billion worldwide in 2015. Retrieved from <http://www.emarketer.com/Article/Social-Network-Ad-Spending-Hit-2368-Billion-Worldwide-2015/1012357>
- eMarketer. (2015, March 18). What are the spending habits of Australia's advertisers? Retrieved from <http://www.emarketer.com/Article/What-Spending-Habits-of-Australias-Advertisers/1012234>
- eMarketer. (2016, February 19). Who uses social media daily in Australia? Retrieved from <http://www.emarketer.com/Article/Who-Uses-Social-Media-Daily-Australia/1013607>
- Estanyol, E., & Roca, D. (2015). Creativity in PR consultancies: Perception and management. *Public Relations Review*, 41(5), 589-597.
- Fillis, I. (2002). An andalusian dog or a rising star? Creativity and the marketing/entrepreneurship interface. *Journal of Marketing Management*, 18(3/4), 379-395.
- Flosi, S., Fulgoni, G., & Vollman, A. (2013). If an advertisement runs online and no one sees it, is it still an ad? Empirical generalizations in digital advertising. *Journal of Advertising Research*, 53(2), 192-199.
- Fulgoni, G. (2015). How brands using social media ignite marketing and drive growth: Measurement of paid social media appears solid but are the metrics for organic social overstated? *Journal of Advertising Research*, 55(3), 232-236.
- Gambetti, R., Biraghi, S., Schultz, D. E., & Graffigna, G. (2015). Brand wars: Consumer-brand engagement beyond client-agency fights. *Journal of Strategic Marketing*, 24(2), 90-103.
- Gironda, J. T., & Korgaonkar, P. K. (2014). Understanding consumers' social networking site usage. *Journal of Marketing Management*, 30(5-6), 571-605.
- Glaser, B., & Strauss, A. (1967). The discovery of grounded theory *Chicago: Aldine*.
- Godes, D., & Mayzlin, D. (2009). Firm-created word-of-mouth communication: Evidence from a field test. *Marketing Science*, 28(4), 721-739.
- Grant, I., & McLeod, C. (2007). Advertising agency planning – conceptualising network relationships. *Journal of Marketing Management*, 23(5-6), 425-442.
- Gummesson, E. (2003). All research is interpretive! *Journal of Business & Industrial Marketing*, 18(6/7), 482-492.

- Hanson, D., & Grimmer, M. (2007). The mix of qualitative and quantitative research in major marketing journals, 1993 - 2002. *European Journal of Marketing*, 41(1/2), 58-70.
- Hartnett, N., Kennedy, R., Sharp, B., & Greenacre, L. (2016). Creative that sells: How advertising execution affects sales. *Journal of Advertising*, 45(1), 102-112.
- Hawley, M. (2007). The repertory grid: Eliciting user experience comparisons in the customer's voice. Retrieved from <http://www.uxmatters.com/mt/archives/2007/12/the-repertory-grid-eliciting-user-experience-comparisons-in-the-customers-voice.php>
- Heo, J., & Sutherland, J. C. (2015). Why marketers should be more transparent with the ad agencies they hire. *Journal of Advertising Research*, 55(4), 380-389.
- Hudson, S., Huang, L., Roth, M. S., & Madden, T. J. (2016). The influence of social media interactions on consumer-brand relationships: A three-country study of brand perceptions and marketing behaviors. *International Journal of Research in Marketing*, 33(1), 27-41.
- Hutter, K., Hautz, J., Dennhardt, S., & Füller, J. (2013). The impact of user interactions in social media on brand awareness and purchase intention: the case of MINI on Facebook. *Journal of Product & Brand Management*, 22(5/6), 342-351.
- Kaplan, A. M., & Haenlein, M. (2010). Users of the world, unite! The challenges and opportunities of Social Media. *Business Horizons*, 53(1), 59-68.
- Kelly, G. (1955). *The Psychology of Personal Constructs*. Norton, New York.
- Kilgour, M., & Koslow, S. (2009). Why and how do creative thinking techniques work? Trading off originality and appropriateness to make more creative advertising. *Journal of the Academy of Marketing Science*, 37(3), 298-309.
- Knoll, J. (2016). Advertising in social media: a review of empirical evidence. *International Journal of Advertising*, 35(2), 266-300.
- Koslow, S. (2015). I love creative advertising: What it is, when to call for it, and how to achieve it. *Journal of Advertising Research*, 55(1), 5-8.
- Koslow, S., Sasser, S., & Riordan, E. (2006). Do marketers get the advertising they need or the advertising they deserve? Agency views of how clients influence creativity. *Journal of Advertising*, 35(3), 81-101.
- Koslow, S., Sasser, S., & Riordan, E. A. (2003). What is creative to whom and why? Perceptions in advertising agencies. *Journal of Advertising Research*, 43(1), 96-110.
- Kover, A. J., Goldberg, S. M., & James, W. L. (1995). Creativity vs. effectiveness? An integrating classification for advertising. *Journal of Advertising Research*, 35(6), 29-40.
- Lee, J., & Hong, I. (2016). Predicting positive user responses to social media advertising: The roles of emotional appeal, informativeness, and creativity. *International Journal of Information Management*, 36(3), 360-373.

- Lehnert, K., Till, B. D., & Ospina, J. M. (2014). Advertising creativity: The role of divergence versus meaningfulness. *Journal of Advertising*, 43(3), 274-285.
- Levin, E., Thaichon, P., & Quach, T. N. (2016). The impact of creative competence and project management on longevity of the client-advertising agency relationship. *Journal of Business & Industrial Marketing*, 31(2), 274-286.
- Li, H., Dou, W., Wang, G., & Zhou, N. (2008). The effect of agency creativity on campaign outcomes: the moderating role of market conditions. *Journal of Advertising*, 37(4), 109-120.
- Mangold, W. G., & Faulds, D. J. (2009). Social media: The new hybrid element of the promotion mix. *Business Horizons*, 52(4), 357-365.
- McStay, A. (2010). A qualitative approach to understanding audience's perceptions of creativity in online advertising. *The Qualitative Report*, 15(1), 37.
- Minton, E., Lee, C., Orth, U., Kim, C.-H., & Kahle, L. (2012). Sustainable marketing and social media. *Journal of Advertising*, 41(4), 69-84. doi:10.1080/00913367.2012.10672458
- Ngai, E. W. T., Tao, S. S. C., & Moon, K. K. L. (2015). Social media research: Theories, constructs, and conceptual frameworks. *International Journal of Information Management*, 35(1), 33-44.
- Noort, G., Antheunis, M., & Reijmersdal, E. (2012). Social connections and the persuasiveness of viral campaigns in social network sites: Persuasive intent as the underlying mechanism. *Journal of Marketing Communications*, 18(1), 39-53.
- Nyilasy, G., Canniford, R., & Kreshel, P. J. (2013). Ad agency professionals' mental models of advertising creativity. *European Journal of Marketing*, 47(10), 1691-1710.
- Nyilasy, G., & Reid, L. N. (2009). Agency practitioners' meta-theories of advertising. *International Journal of Advertising*, 28(4), 639-668.
- O'Connor, H., Koslow, S., Kilgour, M., & Sasser, S. (2016). Do marketing clients really get the advertising they deserve? The trade-off between strategy and originality in Australian and New Zealand agencies. *Journal of Advertising*, 45(1), 147-155.
- Ritchie, J., Lewis, J., Nicholls, C. M., & Ormston, R. (2013). *Qualitative research practice: A guide for social science students and researchers*: Sage.
- Rosengren, S., Dahlén, M., & Modig, E. (2013). Think outside the ad: Can advertising creativity benefit more than the advertiser? *Journal of Advertising*, 42(4), 320-330.
- Sasser, S., & Koslow, S. (2008). Desperately seeking advertising creativity: Engaging an imaginative "3ps" research agenda. *Journal of Advertising*, 37(4), 5-19.
- Sasser, S., & Koslow, S. (2012). Passion, expertise, politics, and support. *Journal of Advertising*, 41(3), 5-18.

- Sasser, S., Koslow, S., & Kilgour, M. (2013). Matching creative agencies with results-driven marketers: Do clients really need highly creative advertising? *Journal of Advertising Research*, 53(3), 297-312.
- Shankar, V., Inman, J. J., Mantrala, M., Kelley, E., & Rizley, R. (2011). Innovations in shopper marketing: Current insights and future research issues. *Journal of Retailing*, 87(1), 29-42.
- Sheehan, K. B., & Morrison, D. K. (2009). The creativity challenge. *Journal of Interactive Advertising*, 9(2), 40-43.
- Sheinin, D. A., Varki, S., & Ashley, C. (2011). The differential effect of ad novelty and message usefulness on brand judgments. *Journal of Advertising*, 40(3), 5-18.
- Statista. (2016). Number of social network users worldwide from 2010 to 2018 (in billions). Retrieved from <http://www.statista.com/statistics/278414/number-of-worldwide-social-network-users/>
- Stewart, D. W. (2016). Comment: Speculations of the Future of Advertising Redux. *Journal of Advertising*, 45(3), 348-350. doi:10.1080/00913367.2016.1185984
- Swani, K., Brown, B. P., & Milne, G. R. (2014). Should tweets differ for B2B and B2C? An analysis of Fortune 500 companies' Twitter communications. *Industrial Marketing Management*, 43(5), 873-881.
- Topsumer, F., & Yarkin, D. (2015). *The Strategic Planning Process of Social Media Advertising in the Context of Integrated Marketing Communication*.
- Turnbull, S., & Wheeler, C. (2015). The advertising creative process: A study of UK agencies. *Journal of Marketing Communications*, 1-19.
- Valentini, C. (2015). Is using social media “good” for the public relations profession? A critical reflection. *Public Relations Review*, 41(2), 170-177.
- Valos, M. J., Habibi, F. H., Casidy, R., Driesener, C. B., & Maplestone, V. L. (2016). Exploring the integration of social media within integrated marketing communication frameworks: Perspectives of services marketers. *Marketing Intelligence & Planning*, 34(1), 19-40.
- Van-Tien Dao, W., Nhat Hanh Le, A., Ming-Sung Cheng, J., & Chao Chen, D. (2014). Social media advertising value: The case of transitional economies in Southeast Asia. *International Journal of Advertising*, 33(2), 271-294.
- Verbeke, W., Franses, P. H., Le Blanc, A., & Van Ruiten, N. (2008). Finding the keys to creativity in ad agencies: Using climate, dispersion, and size to examine award performance. *Journal of Advertising*, 37(4), 121-130.
- Wang, G., Dou, W., Li, H., & Zhou, N. (2013). Advertiser risk taking, campaign originality, and campaign performance. *Journal of Advertising*, 42(1), 42-53.
- West, D. (1999). "360° of Creative Risk". *Journal of Advertising Research*, 39(1), 39-50.

- West, D. (2012). *Creativity and risk theories of advertising*.
- Whyte, G., & Bytheway, A. (1996). Factors affecting information systems' success. *International Journal of Service Industry Management*, 7(1), 74-93.
- Xiaojing, Y., & Smith, R. E. (2009). Beyond attention effects: modeling the persuasive and emotional effects of advertising creativity. *Marketing Science*, 28(5), 935-949.
- Yang, S., Lin, S., Carlson, J. R., & Ross, W. T. (2016). Brand engagement on social media: Will firms' social media efforts influence search engine advertising effectiveness? *Journal of Marketing Management*, 32(5-6), 526-557.
- Zinkhan, G. (1993). From the editor: Creativity in advertising. *Journal of Advertising*, 22(2), 1-3.

6.1 Appendix 1: Interview Guide

Department of Marketing and Management
Faculty of Business & Economics
MACQUARIE UNIVERSITY NSW 2109



MACQUARIE
University
SYDNEY AUSTRALIA

Phone: +61 2 9850 8459
Fax: +61 2 9850 6065
Email: scott.koslow@mq.edu.au

Interview Questions

Topic: "Creativity in Developing Social Media Campaigns: A Study of Australian Advertising Agencies"

Supervisor's name: Professor Scott Koslow

Student name: Abdulaziz Alrajhi – MQ ID: 43517358

#	Questions
Q1	Can you describe a social media campaign that you have done?
Q2	Can you think of three creative social media campaigns and three uncreative ones that you worked on, and tell me how two of them are similar to each other and different from the third?
Q3	Can you think of three effective social media campaigns and three ineffective ones that you worked on, and tell me how two of them are similar and different from the third?
Q4	Could you think of a creative social media campaign that did not work as well as expected, and why?
Q5	Could you tell me about a successful creative social media campaign that you worked on, and why?
Q6	Can you tell me what are the challenges of developing a creative social media campaign?
Q7	Could you tell me about the role of brand strategy in developing creative social media campaign?
Q8	Can you explain the components of creative brief of a social media campaign?
Q9	In the end, thank you for your time and information, is there anything you would like to add before we end?

6.2 Appendix 2: Participants Information and Consent Form (PICF)

Department of Marketing and Management
Faculty of Business & Economics
MACQUARIE UNIVERSITY NSW 2109



MACQUARIE
University
SYDNEY AUSTRALIA

Phone: +61 2 9850 8459
Fax: +61 2 9850 6065
Email: scott.koslow@mq.edu.au

Chief Investigator's / Supervisor's Name & Title: Professor Scott Koslow

Participant Information and Consent Form

Name of Project: Creativity in Developing Social Media Campaigns.

Thank you for your interest in participating in this study investigating creativity in the development of social media campaigns. By determining the components, strategies, and process that make social media campaigns highly creative, this study will provide an in-depth understanding of how advertising agencies develop and produce creative social media campaigns.

The study is being conducted by Abdulaziz Alrajhi (Department of Marketing and Management, Faculty of Business & Economics, Macquarie University, Sydney, ph: 0451936344, abdulaziz.alrajhi@students.mq.edu.au) to meet the requirements of Master of Research under supervision of Professor Scott Koslow (Department of Marketing and Management, ph: (02) 9850-8459, scott.koslow@mq.edu.au).

After you provide consent, you will participate in an interview including questions soliciting your opinions about the development of creative social media campaigns and related aspects, such as brand strategy and challenges. To ensure accuracy in the collection and analysis of the data, the researcher will record the interview using an audio recorder, subsequently transcribe the interview verbatim, and assign you a pseudonym to ensure confidentiality. The researcher might also take notes to supplement the information from the recorded interview. The interview will occur at a time and location of your convenience, and it will take 60–90 minutes to complete. There are no risks, potential discomfort, or costs associated with participating in this study.

The researchers will only use the information or personal details that you provide in the interview for the purposes of the study. There will be no questions seeking sensitive information, and all information will remain completely confidential, except as required by law. You will not be identified in any publication of the results. The final report of the study and its results will be available at the library of Macquarie University. The researchers will safely store the electronic copy of the provided information on password protected computer systems and the hard copy in the researchers' offices. If you would like a summary of the results of the study, please send a request to the researchers via e-mail.

Your participation would be greatly appreciated. Participation in this study is voluntary and you are not obliged to participate. If you decide to participate, you are free to withdraw at any time without having to give a reason and without consequence.

I, _____ have read (*or, where appropriate, have had read to me*) and understand the information above and any questions I have asked have been answered to my satisfaction. I agree to participate in this research, knowing that I can withdraw from further participation in the research at any time without consequence. I have been given a copy of this form to keep.

Participant's Name: _____ (Block letters)

Participant's Signature: _____ Date: _____

Investigator's Name: PROFESSOR SCOTT KOSLOW (Block letters)

Investigator's Signature: _____ Date: _____

The ethical aspects of this study have been approved by the Macquarie University Human Research Ethics Committee. If you have any complaints or reservations about any ethical aspect of your participation in this research, you may contact the Committee through the Director, Research Ethics & Integrity (telephone (02) 9850 7854; email ethics@mq.edu.au). Any complaint you make will be treated in confidence and investigated, and you will be informed of the outcome.

(INVESTIGATOR'S / PARTICIPANT'S COPY)

6.3 Appendix 3: Ethical Approval

