

Factores contextuales en la evaluación de un proceso creativo en publicidad

Contextual factors in the evaluation of a creative process in advertising

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Resumen

Generalmente la acepción de publicidad se asocia al sector comercial, aunque sería limitado definirla como tal pues se estarían excluyendo amplios sectores de la comunicación. La publicidad aspira a una acción de respuesta directa tomando en cuenta el comportamiento del receptor; es una profesión de cambio constante y creatividad latente en donde la toma de decisión y la sistematización de la misma es fundamental para el éxito de los mensajes que elabora. La creatividad se puede comprender mejor si se trabaja como fenómeno multifacético que incluye a una persona, un proceso, un producto y un contexto creativo. Para autores como Csikszentmihalyi (1998), Amabile (1996), Herrán (2000), Lacasa, (1997) Sternberg y Lubart (1997), el contexto influye significativamente en las conductas de las personas y las habilidades cognitivas fluctúan en función de la situación en que se ubica la actividad. En el texto

analizaremos cómo el entorno es determinante para que un proceso en el área de publicidad se evalúe como creativo.

Palabras clave: publicidad, creatividad, contexto, valoración.

Abstract

The meaning of advertising is generally associated to the commercial sector, although it would be limited to define it as such because large sections of the communication would be excluded. Advertising aims to action of direct response taking into account the behaviour of the receiver; it is a profession of constant change and creativity latent where it decision-making and systematization of the same is essential for the success of the messages it produces. Creativity can be understood better if it works as a phenomenon multifaceted involving a person, a process, a product and a creative context. For authors as Csikszentmihalyi (1998), Amabile (1996), Herrán (2000), Lacasa, (1997) Sternberg and Lubart (1997), context influences significantly the behaviour of people and cognitive abilities fluctuate depending on the situation where the activity is located. In the text we will look at how the environment is decisive for a process in the area of advertising is evaluated as a creative.

Key words: advertising, creativity, context, evaluation.

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Introduction

Advertising

In the descriptive part of the media, one of the most detailed speeches is the advertising message, which has become over time in an aesthetic, polysemic, motivational and directly persuasive exercise. Advertising, according to González and Prieto, can be defined as a "communication which aims to promote the procurement of goods, services or the acceptance of ideas or values among individuals" (2009, p. 16), by which is associated with the commercial sector, where its message runs. As it is noted by Landa (2011, p. 403), creative advertising is a contemporary vehicle for communication and as such needs analysis and reflection to which by means of raised strategies are achieved "major objectives to influence with a message well planned, executed, and diffused in the place, time and number of times indicated" (Treviño, 2010, p. 2). Thus, it is important to leverage its information capacity and its persuasive force, understanding that persuasion uses "... procedures that apply to convince, are linguistic, semantic or psychological [and] attempting to modify the behavior of the people without forcing them or coerce them" (Roiz, 2002, pp. 26-27). The above has different perspectives according to the context.

This analysis considers that advertising aspires to action of direct response, which aims to sell immediate or future taking into account the behavior of the recipient to whom the message is addressed. Wells, Moriarty, and Burnett assert that "advertising is a complex form of communication which operates with objectives and strategies that lead to various types of consequences in the thoughts, feelings consumer actions" (2007, p. 5). To achieve this we must visualize that advertising has five elements that are inclusive in any communicative process: transmitter, receiver, the object, the means and the end. These must be clearly defined to establish the desired scope and influence the proposed creation processes.

Advertising to follow strategies are diverse: from the use of traditional media such as radio, television, newspapers and magazines, to new trends as the ambient media to amaze people, guerrilla marketing with their intrusive nature, branding with its power of brands meaning and emotional relationship, direct marketing or online advertising; ultimate scenario with new narrative proposals of Hypertext and its linkages (Landow, 1997), the multimedia language, interactive communication (Cebrián, 2005), mobile communication (Aguado, Feijóo y Martínez,

2013; Buenfil, 2009), viral marketing (Dafonte-Gómez, 2014) and augmented reality (Ruiz and Polo, 2012) actually situate us in other communication approaches and demands of the audience, where language and the consumption of traditional media and communication network converge. This happens due to the fact that in cyberspace or the web, "the environment is fundamentally different in the way audience approaches it, surf it and responds to it" (O'Guinn, Allen and Semenik, 2010, p. 459).

Because of this, it has raised a modern definition of advertising: "... is persuasive communication paid using massive and impersonal media and other forms of interactive communication, to reach a wide audience and connect to an identified sponsor with the target audience "(Wells et al., 2007, p. 5).

In this sense, a plan and a strategy is not any work, you must make a brief or prior research to understand first who will lead us, what is the purpose of this communication and what results covets get.

Some advertisers have called for the development of messages that produce effective sales, **creativity controlled**.¹ This means that creativity is in the presentation of the message, not the benefit that the product or provide the consumer solves problem (Schultz, 1983, p. 10).

Hence the strength of the advertising message must have an informative support of the context and the audience that will be our target for the purchase and sale of the product or service, and also bring you credibility in the message content to it.

Also subsequently it must make a planning cycle leading to answer questions such as "where are we ?, where do we want to be ?, how do we get there? And what do we get?" (Burtenshaw, Mahon and Barfoot, 2009, p.78). At this point, creativity intervenes by developing the idea previously studied, analyzed and defined as suitable for the ultimate goal, for as Ferrer "... states with progressive effort of man to materialize, idealize or express their feelings to the world growing things and needs that surround it, is the art of brewing advertising "(2013, p. 24).

¹ Negritas del texto original.

Creativity

Creativity is a concept that involves many components that determine as innovation, originality, novelty, ingenuity, inventiveness, imagination, talent, and so on; Because of this, the concept itself has not been agreed since these components require different analyzes arising from multiple approaches made in areas such as philosophy or neurology, seeking to understand this diversity of elements. This has resulted models and theories are generated in different directions, hence there is a unifying theory. Etymologically the word creativity comes from the Latin word *creare* which means creating or doing something new. In addressing the concept of creativity, different authors and scholars are based on a common idea: creativity is the ability to "produce something new" (De los Angeles, 1996, p. 23), but also "to escape the old ideas find better through changes "(De Bono, 2010, p. 29).

According Goñi (2003), the origins of creativity back to the philosophical thoughts of Plato and Aristotle. Moreover, Kant introduced the idea of genius in connection with the creation in art. Galton tried to understand the hereditary determinism of creative ways to make observations about men endowed with genius works. Within the field of psychology, Freud considered the creator shaped his own fantasies to give life to their dreams and unfulfilled desires, understood as the strength of the fantasies (Goñi, 2003); experts explain that with respect to the Freudian theory desires differ depending on gender, character and circumstances of life of the person who fantasizes.

Carl Rogers, on the other hand, it connects creativity with what he calls "high values in the social dimension of behavior" (Rogers, Romo, 1997, p. 95). In turn, Margaret Boden (1994) through an interdisciplinary approach from artificial intelligence, philosophy and psychology, addresses creativity making a distinction between the merely new and genuine innovation, just to mention one of the many authors who have studied the phenomenon of creativity from different approaches and disciplines.

However, it was considered that creativity can be better understood if you work as a multifaceted phenomenon, according to Donald MacKinnon (1970), who studied by the person, process, product and creative context. MacKinnon (1970) begins by explaining how creativity is defined and in this regard mentions that "implies an answer or idea that is new or at least uncommon statistically, that adapts to reality as the problem is solved and evaluated, elaborate developed and applied "(retaken in Pérez, 1990, p. 45). The author speaks of creativity from the person generates production; the definition of a creative person is established by the particular context in which it is applied, therefore, society will be prosecuted and who values what is or is not creative. To Contreras and San Nicolas (2010, p. 25), "creativity, then determine the exact focus of the manifesto created, from the standpoint of being a fundamental and decisive value in communication". When advertising an inherent field of communication it is related to social interaction and thus serves creativity conventions and value judgments of society itself.

In the eighties, Beltran and Cruces claimed that "advertising develops its own communication techniques, chords always with the media and contributes to the development of these through their creativity and arising demands of its exercise" (1984, p. 164). This gives an indispensable advertising creative burden in the construction of the message and the use of persuasive resources.

Creativity and context

For authors like Csikszentmihalyi (1998), Amabile (1996), Herran (2000), Lacasa, (1997), Sternberg and Lubart (1997), context significantly influences the behavior of individuals and cognitive skills fluctuate depending on the situation in which the activity is located.

MacKinnon (1978) explains that in addition to the features that succeed in identifying a person as creative, there are other factors that prescribe creativity, such as education or the environment where the creative person develops, since these elements will enable it to develop or not a creative product.

Both productive creations and intellectual needs, perceptions and motivations involved, which in turn are affected by the context in which they develop, and this determines whether products or

results are appropriate. According to MacKinnon (1978), are the circumstances of life, culture and work environments that facilitate or inhibit the appearance of what is thought and is considered creative. Speaking of the creative situation referred to that creativity is not a personality trait fixed but changes over time; the conditions and situations increase it or define. However, when weighing each person maintains an individuality, situations keep a particular influence on each person, because the same situation can be facilitative and foster creativity in an individual and at the same time if not for someone else.

Theories of Vygotsky (1978) and Leontiev (1978, 1981) emphasize that cognitive activity can not be conceived as a feature of the person, regardless of the context in which thought and action is performed. On the contrary, it is determined by the sociocultural environment on two levels: social interaction and useful tools to navigate the world; and cognitive development occurs where the solution to a problem is guided by the proximity of the other governing their activity and provide execution models.

Evaluation of the creative

Any evaluation maintains a basic conceptual structure where it is determined that this process "should be dynamic, open and contextualized" (Castillo, 2003, p. 13) and meet three essential characteristics: obtaining information, the formulation of value judgments and the subsequent decision making.

When we refer to obtaining information speak of systematic acquisition of data validating the results of an evaluation, this by applying procedures that are effective and reliable. A value judgment is that appreciation that states "based on certain categories and value relationships, whose foundations are in the entities and certain regulatory fees" (Chavarri, 1990, p. 184); in the evaluation, the formulation of value judgments applied to the procedure by which the merit based on the results is estimated as Lawton (1986) states: "The assessment is an activity of judgment or estimation of a series aspects own "(Rosales, 2000, p. 35). Under these ratings issued from obtaining systematic information, making decisions that best suits each situation is generated. Thus the three essential characteristics of all evaluation are met.

Castillo (2003) tells us that the conceptual basic structure of the assessment does not change, but you can change are the evaluative circumstances: "the time (when it will assess), functions (for what to evaluate), the content (what to evaluate), procedures (how to evaluate), implementers (who evaluated), etc. "(Castillo, 2003, p. 8).

For an evaluation to be carried out must be immersed in a given context and where individuals are influenced by the perception concocted from their cultural background. Therefore, the results are evaluated positively or negatively depending on the timing and location of the environment.

Throughout history there have been several studies on how creative products are evaluated or what are the essential characteristics that make them original, creative and innovative; This issue has been addressed and ultimately conceived by advertising, creativity determines line from the last end or evaluation of the results obtained, ie, the generated product.

According Obradors (2007), a creative, original and new product requires a consensus among people who are evaluating the product. Such an assessment should be carried out depending on the susceptibility of the creative product to be adapted to the reality, change it in some way and therefore have a utility. That is, for something to be considered creative must be a social consensus and define it.

CONCLUSIONS

Advertising is definitely a growing industry, which is constantly evolving and to keep the captive receptor represents a no small challenge. Advertising should have an information capacity under clearly defined outlines and objectives, but also it must have a persuasive force that achieves all intentionality guide and look for changes in behavior and behavior that have implications directly related to the objectives or ultimate ends located in a context.

All this involves a constant creative activity to analyze, visualize and develop relevant strategies to succeed. However, these planning processes and creation have been challenged by new approaches and new trends in the digital age. Today should be more flexible, more creative and more capable to respond to the flow of new models and the media in this society energized by media convergence.

Thus, although creativity is a multifaceted phenomenon, advertising context determines the pattern to follow and assess what is considered creative and what is not. Therefore, contextual

factors (legal rules, customary rules, culture, space, time, work activities, etc.) are the characteristics in the creative process achieve a differentiation depending on the specific situation in which a certain target group is found. And these factors should be a focus of examination whose aim consists in discovering and revealing the underlying structure that generates a positive variation and allows a creative and functional outcome.

In this way we can understand that for current advertisers the challenge is to create something so innovative or important that captures the attention of the public to which it is addressed, involving the needs, perceptions and motivations of the target group, and thus achieving a productive change. "We live in a full of savvy consumers media-saturated society, so we needed something that would break the rules, something twisted, different" (Williams, 2010, p. 65): As Nick Worthigton, creative CEO of Publicis Mojo says . Is, today more than ever need of creativity and proper development of this.

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