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The relationship between advertising effectiveness and creativity: a critical approach to the campaigns winning Efi and the El Sol festival (2011-2020)

La relación entre eficacia y creatividad publicitarias: una aproximación crítica de las campañas galardonadas en los Premios Efi y en el Festival El Sol (2011-2020)

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Abstract

This work sought to determine the relationship between creativity and advertising effectiveness. After a theoretical and conceptual review of these notions and their interrelatedness, an analysis was carried out in two phases. The first is a quantitative analysis that relates data campaigns awarded in Spain for their effectiveness in Efi Awards and those awarded in the same space-time for their creativity in Festival El Sol. Subsequently, the qualitative parameters of the ECREP creativity measurement table (Vejlting, Tomba and Mateo, 2014) are applied to award campaigns in the commercial effectiveness awards (2011-2020). The results highlight that the connection between both variables, creativity, and effectiveness, is not decisive and does not always pertain; only 37% of the campaigns awarded for their effectiveness are also awarded for their creativity, and only 6.4% of the winners in Sol also obtain a prize in the Efi awards. And this even though the creativity level is high, a fact that has not changed significantly over the years. In the complex and changing context that digital society offers for advertising, brilliant creativity is not always a guarantee of effectiveness, at least in the parameters by which the industry measures it, which perhaps illustrates the need to rethink the limits of this core concept.

Keywords

Advertising effectiveness; creativity; campaigns; commercials; El Sol Festival; Efi awards

Resumen

Este trabajo se plantea como principal objetivo conocer la relación que existe entre la creatividad y la eficacia de una campaña publicitaria. Tras la revisión teórica y conceptual sobre estas nociones y su conexión se realiza un estudio en dos fases. La primera es un análisis cuantitativo que relaciona los datos de las campañas galardonadas en España por su eficacia en los Premios Efi y las españolas que en el mismo espacio-tiempo fueron premiadas por su creatividad (Festival El Sol). Posteriormente, se aplica la tabla de medición ECREP (Vejlting, Tomba y Mateo, 2014), para indagar en las variables creativas que podrían estar detrás de las campañas galardonadas en los Efi entre 2011 y 2020. Los resultados ponen de relieve que la conexión entre ambas variables, creatividad y eficacia, no es determinante y no siempre se da. Solo el 37% de las campañas premiadas por su eficacia también lo es por su creatividad, y únicamente el 6.4% de las premiadas en El Sol lo hacen en los Efi. Y esto a pesar de que el nivel de creatividad premiada es alto, dato que no ha variado de manera significativa con el paso de los años. En el complejo y cambiante contexto que para la publicidad ofrece la sociedad digital, una creatividad brillante no es siempre garantía de eficacia, al menos en los parámetros en los que la industria la mide, lo que quizá plantee una necesidad de repensar los límites de este nuclear concepto.

Palabras clave

Eficacia publicitaria; creatividad; campañas; anuncios; Festival El Sol; Premios Efi

1. Introduction: creativity & effectiveness

Creativity and efficacy are, without a doubt, the axes which recurrently determine, both explicitly and implicitly, conversations about advertising generated both inside and outside of the system – among professionals, institutions and magazines in the sector –, on the few occasions when advertising is seen as a matter of general interest. The legendary David Ogilvy stated that “if something isn't selling, it's because it isn't creative” (Ogilvy, 1984: 24).

Despite the abundant theorising emerging from disciplines such as psychology, rhetoric or semiotics, and its recent systemisation as an industry, creativity, in the changing environment of a fluid society, has remained as a myth and an essential value and distinctive characteristic of advertising activity. This has been so since the so-called creative revolution that took place mainly in the sixties in the USA, guided by names such as Burnett, Reeves, Ogilvy and particularly Bernbach, considered “the father” of the aforementioned revolution (Dobrow, 1984; Levenson, 1987). The time of the “big idea” had arrived, with its great *Ideas Men*, each with his own philosophy, but all placing creativity at the heart of the system. In Bernbach's philosophy, creativity is persuasion, difference, simplicity, art, relevance, or truth: a memorable concept exceptionally well-executed and which must not be made contingent on research (Levenson, 1987).

Effectiveness stands as the imperative that drives and motivates the advertising system, the industry and the activity it generates, as it conditions advertisers' investment, making creativity one of the means to achieve it. This was so before Bernbach, when Claude Hopkins (1923), considered the father of Scientific Advertising in the States, built and systemised a science of advertising based on strict norms for drawing up messages—usually verbal—which guaranteed, as had been demonstrated in his reiterated research, its efficacy and thus allowed for not tricking advertisers or at least alleviating the uncertainty of their investment. Priority was given at the time to a strictly commercial concept of advertising effectiveness, based on the economic profitability measured by reply coupons and sales, which drove research in the sector from the sciences—psychology, sociology & marketing—and which currently survives in the nuances imposed by digitalisation in the new context.

Despite the dominant scientism and the novel advances that this predicts, the changes produced in the media ecosystem by the emergence of the internet and new technologies have generated even greater uncertainty over that elusive ideal which is advertising effectiveness. Media space has expanded, and the theoretical and physical limits of traditional advertising have vanished, giving way to a digital extension which makes it increasingly difficult to talk of certainties in the constant decision-making that takes place in the advertising system in the quest for the desired communication objectives. These changes have given rise, within the advertising world, to a constant need to readjust and adapt (González Oñate y Fanjul, 2019), in the search for greater effectiveness in commercial action. This new context, characterised by the multiplication of channels and, as a consequence, audience fragmentation, has led to a need to make substantial modifications to advertiser's advertising strategies when pursuing the consumers' disperse attention. The documentary “You're soaking in it” claims that 20 years ago an ad placed in a couple of magazines or on a limited number of channels could have had an impact on 40-50% of Canadians (Harper, 2017). The same thing occurred in Spain when an advert was placed during an episode of a series such as *CSI* or programs such as *Operación Triunfo* (Star Academy) – the first final of which got a 68% share (ABC, 2002)—. Something similar happened with creativity. According to Chaves (2006: 65) “In the golden years, good creativity was enough to create brand visibility, to make it attractive and to generate considerable intention to buy, which, almost seamlessly, turned into sales in commercial outlets”.

Added to this is the new paradigm imposed on the sector by the tyranny of *big data*, on reviving the promise of effectiveness through the possibility of: better knowing and segmenting the public, guiding decision-making, identifying new trends, foreseeing change, finding new sales opportunities, allowing personalised advertising and optimising commercial strategies and loyalty (Cámara de Valencia, 2018). All of this at the cost of monitoring consumer behaviour and, as was foreseeable, finishing off outstanding creativity, as the gurus of the profession are denouncing. Such is the case of John Hegarty, the British legend of creative excellence (known in particular for the Levi campaigns in the 80s and 90s), who has warned in the specialist press of the loss of creativity, which he blames on the slant generated by *big data*, saying:

Creativity is receding from the world of marketing as it becomes data-driven, how marketing has forgotten to “engage with people's imagination and soul” and how digital tech “hasn't created the wealth it promised to” ...Innovation, creativity and imagination have been sidelined in favour of data, cost-cutting and simply doing what the research says. That isn't to say he doesn't believe in data, just that it isn't the “only thing”. (Vizard, 2018)

This is something criticised by other internationally-recognised professionals, such as the Spaniard Eva Santos, —creator in 2016 of the successful digital campaign for Audi “the doll who chose to drive”—.

Santos spoke in 2018 of the wave of conservatism which access to information was producing in advertising agencies, which called for a reaction:

We are using data to cover up the blank spaces and so avoid risk in decision-making, trying to find a magic solution to a communication problem. This trend is really dangerous because it could stifle the creation of new ideas. That is why creatives must be able to be punks, or we will slide into a world of obvious ideas... If it doesn't happen, we will become cogs in a machine that could, obviously, be replaced by a robot. (ReasonWhy, 2018)

In 2020, before the pandemic, Santos said that we were coming from a period of "darkness for creativity", due to the dominance of technology and "the obsession for digitalizing everything", adding

As I've been working with data all my life, I'm certain that this business has to get back to creativity, there shouldn't be a battle between the two... It's about creativity, creating things, data is still important, but it must always be at the service of creativity. (Marketingdirecto, 2020)

It is in this context, that some have called post-advertising (Solana, 2010), where the eternal quandary between effectiveness and creativity seems to come back to life, that we place the analysis we are proposing. Our intention is to find out the relationship between these two variables in the case of the most relevant Spanish advertising of the last decade. To that end, we have taken as the epitome of effectiveness and creativity those Spanish campaigns recognised in the Awards for Efficacy in Commercial Communication (Efi Awards) and at the Ibero-American Festival of Advertising Communication, known as El Sol; in their editions between 2011 and 2020. The commercial efficacy awards (Efi Awards) were chosen as the base of our research due to their being, in advertising terms, "the only awards in Spain focused on the results obtained thanks to communication acts (visibility, sales and other types of profitability) and which place effectiveness as the authentic goal of advertising activity" (efficacy awards, n.d.). Trophies awarded at the El Sol Festival are similarly considered as this ceremony is "a date for Ibero-American creativity" that serves as a "meeting to identify the best campaigns and thus contribute to improving the profession" (El Sol Festival, 2019). The importance of the two ceremonies is supported by the 24 editions of the former (held since 1997), the over 35 of the latter (inaugurated in 1986) and by the fact that they are backed by the chief agents in the advertising process, that is the advertisers and the media and/or advertising agencies of real repute in the sector. Moreover, leaving to one side the frivolous image this type of ceremony usually offers, their study has become recognised by the sector, becoming the subject of numerous recent academic studies, both national (Aguilera, 2017; Alvarado-López & Martín-García, 2020; Sebastián-Morillas, Muñoz-Sastre & Núñez-Cansado, 2020; Saavedra-Llamas, Papi-Gálvez & Perlado-Lamo-de-Espinosa, 2020) and international (Helgesen, 1994; West, Caruana, & Leelapanyalert, 2013; Kilgour, Sasser & Koslow, 2013).

The originality of this study lies in its approaching a classic and elusive matter, which advertising effectiveness is, from a novel and little-studied perspective in Spanish academic circles: its connection with creativity, from a professional focus, as it is the professionals themselves who make up the juries for both awards and determine which campaigns are effective and which creative. The study seeks to understand the connection that exists between the two variables in the shop window of the best Spanish advertising, as well as identifying some of the creative features or characteristics which make messages more commercially effective. This question is approached with the aim of shedding some light on the high levels of uncertainty enveloping both creatives and advertisers during the decision-making process prior to campaign launches. This is a constant concern in the profession, but also in academic or research studies, as can be seen in recent papers such as that of West, Christodoulides & Bonhomme (2017).

2. Theoretical framework

2.1. Conceptual approach

There is considerable existing literature regarding the notion of advertising effectiveness and its nuances. This is principally anchored in the achievement of measurable objectives and in disciplines such as marketing and psychology — both now tied to neuroscience —, which seek to study all types of variables which influence the visibility and influence of an advertising action on the attitudes and behaviour of the receptors.

From there, advertising efficacy is defined as "the degree of achievement of the communication objectives" (Sánchez Franco, 1999: 5). These objectives, although they depend to a high degree on the sector the advertiser is addressing, are of three types: sales, behaviour and communication (Schultz, Martin & Brown, 1984). The sales objectives are those where the advertisers' priority is to increase their profits and are chiefly measured by Return On Investment (ROI). The objectives based in behavioural terms are focused on measuring attitude changes relative to the product and/or service which the audience may experience due to their exposure to the advertising. Finally, the objectives based on

elements of communication are those which measure advertising variables such as coverage — the percentage of the public reached at least once by the campaign — the audience — the number of people who see the campaign —, visibility — advertising memory — or the Opportunity To See (OTS) — the average number of occasions a person is exposed to an advert —.

These last objectives are those most utilised in the profession by advertisers, communication media and agencies as they present a simpler yardstick than sales or behavioural objectives thanks to the existence of varied sources of audience control data, such as Kantar or the Estudio General de Medios (EGM), which is tried and trusted by the sector. This does not prevent advertisers from linking the fact that the communicational objective of their campaign is to create visibility and memory, with achieving this allowing them to, for example, increase sales of the product. According to Luis Chaves, director of Carat Expres, the secret of effective advertising communication "is based on establishing mechanisms which permit the setting of communication objectives, calibrating up to what point these have been achieved, and planning future communication in line with accurate forecasts of the results" (Chaves, 2006: 64).

Measurement of advertising effectiveness is normally performed before a campaign launch (Pre-test) and/or after it has been released (Post-test). The former allows for a foretaste of the public's response to the advert and a chance to modify the creativity, whilst the latter focuses on seeing what has worked and/or failed in order to learn for future campaigns. Measurement is currently also made during the life of the campaign to achieve greater optimization of the resources being employed. Martín Santana (1999) outlines three types of techniques for measuring advertising effectiveness depending on which phase of processing the individual is in when they receive the stimulus/advertisement — cognitive, affective, and conative —. The first are responsible for verifying the advert's informative character, the second for seeing if the information is able to form an attitude in the viewer, and finally, the conative techniques measure the capacity for moving the consumer to act and causing the act of purchasing or modifying the consumer's conduct (Martín Santana, 1999).

There are several models, some now a century old, to analyse an advertisement's efficacy from this perspective of a hierarchy of the psychological effects, such as the AIDA Model- Attention, Interest, Desire, Action— (Lewis, 1898 cited by Strong, 1925), the Hierarchy of Effects model (Lavidge y Steiner, 1961), Innovation-adaptation model (Rogers, 1962), the Information Processing model (McGuire, 1978), the MOA model —Motivations, Opportunity, Ability— (MacInnis, Moorman & Haworski, 1991) or Martí's AMBER model (2012) based on the process of Attention, Motivation, Brand Engagement and finally, Response. They are all based on a series of phases which all consumers go through from the moment of facing an advertising message until the final act of purchasing.

Apart from these models which explain from a psychological perspective the process that advertising must go through to be effective, there are other more specific ones of quite diverse origins, focused on specific aspects such as the types of ideas, advertising media or modalities; based on professional experience, or on research into resources and messages. For example, that of the aforementioned Ogilvy (1984) which sets out a list of creative ideas for TV spots which manage to change brand preference — which Luis Bassat would later develop and give new form to, speaking of them as "creative paths" (1993)-. There is also that of Martín Santana (1997) on print media, Abuin's (2008) on the most effective advertising elements in the digital press or that of Baños and Rodríguez García (2009), for social advertising. In general, these works focus on highlighting the formal characteristics, the syntactic and semantic aspects of the media and/or the advertising messages that favour their efficacy; but there are also those which contemplate the consumer's involvement or their attitude towards advertising as factors which either favour their attainment or make it more difficult (Beerli & Martín Santana, 1999; Rodríguez Varona, Llorente Barroso & García Guardia, 2012).

The conceptualisation of creativity has been mainly focused from psychology. and, as Vázquez points out (2011), linked to a series of the subjects' characteristics, such as their personality and a number of aptitudes and cognitive capacities or skills (White, 1972); the processes (Crawford, 1954) or the creative products derived from them (Matussek, 1994), which is precisely the position of this study.

Creativity, in its advertising application, is usually understood as an activity or craft consisting of "the creation, design and preparation of advertising campaigns or isolated elements on the orders of an advertiser" (Hernández, 2004: 91) and has often been described by the creatives themselves as a gift or related to genius, talent, or inspiration (Barahona, 2016). Furthermore, due to its need to be principally persuasive and instrumental, and to be at the service of an advertiser, it has been related to characteristics or qualities of ideas that are more or less objectifiable Baños, 2001; García López, 2004); and there have been attempts to formalise or systemise it through techniques or methodologies, which evidently points to a need for it to be effective. Many famous advertising people have understood this over the years, among them, apart from Hopkins, is James Webb Young (1982) with his technique for producing ideas (original from 1940) or Joannis (1996) with his proposal of a strategic model. In

Spain, the emblematic Marçal Moliné (1988), one of the founders of MMLB, the agency that brought the creative revolution to advertising in the 1970s, from rhetoric. Attempts to conceptualise creativity and to explore and systemise the processes that generate creative messages have appeared in academic and research fields. As Barahona (2016) states, classics in Spain include the proposals of Ricarte (1998; 2000), Moreno (2000), Ruiz Collantes (2000) or Hernández (2004). At the international level, the exhaustive review of the academic literature on the subject by West, Koslow & Kilgour (2019) or by Rosengren et al. (2020) stand out. These authors analyse the studies of the last three decades on advertising creativity, grouping them into those which focus on creative development, and on how structural, individual, group and organisational elements influence it, and those which do so, precisely, in their relationship with efficacy. Among the former, the most noteworthy are those which explore the processes established in advertising agencies, such as work by Turnbull & Wheeler (2017) and Lynch & West (2017). Among those that relate creativity with effectiveness, mention should be made of Burgers et al. (2015) who analyse the influence of irony and metaphors, or the work of Hartnett et al. (2016), which focuses on execution as key to creativity that sells.

2.2. State of research

The above theoretical framework clearly points to the connection between advertising effectiveness and creativity as the core of the conceptualisation of both, as well as the practice of the activity. However, we look here, as a necessary prologue to the analysis proposed, at studies focused on more specific factors and/or those which have proven capable of defining and quantifying this relationship in some way.

The importance of the creativity of an advertisement so that it reaches the objectives it was created for, and therefore its advertising effectiveness, was made manifest in the study by Vázquez Cagiao (2017), in which interviews were carried out of the professionals who made up the jury at the Efficacy in Commercial Communication Awards, giving a result of 81% of them considering that there is a strong link between the two variables. However, the British portal on business and the economy, Raconteur, which also recognises the importance of creativity for effectiveness, gathers data from several different studies which leads them to say that 32% of advertisers do not measure the effectiveness of their creativity (Raconteur, s/f).

There is a considerable number of studies that seek to discover what characteristics adverts must have for the advertiser to achieve their objectives, for their advertising to be effective. Among these studies, some have managed to identify very specific elements. In online media, contributions such as Baltas (2003) stand out, he points to "creative" factors (banner size, animation or message length and the logo) as determinants in the response to banners. Other authors think that this format, when used in a "devious" manner generates a greater response from users (Chandon, Chtouroy & Fortin, 2003); that the use of the phrase "click here" generates a greater response (Hofacker & Murphy, 1998) or that the use of colour at a low or medium level improves response to advertisements (CTR) (Lohtia, Donthu & Hershberger 2003). More recently, we find the contributions of Blázquez et al. (2008) who state that static adverts on the internet give better ad recall but that animated advertising leads to a higher motivation rate.

Ortiz & Moreno López (2017) look into advertising efficacy on television and conclude that:

The curtains that open and close commercial slots, brand placement, and in some cases in-program promotion, generate an impact on the audience because they are intrusive (placed close to or within the scenes of the TV program), use characters recognized as references, and promote a voice or a voice associated with creativity in the advert's content". (Ortiz & Moreno López, 2017: 36)

This is also supported by Reinares-Lara, Reinares-Lara & Olarte-Pascual (2016).

There is also research focused on the characteristics that influence the efficacy of the campaigns of certain collectives or sectors. This is true of the research by Olabarrí & Quintana (2008) on tourism campaigns for the Basque Country; or that of Papí & Orbea on gender equality campaigns, where it is said that "higher levels of liking ease the memory" (Papí & Orbea, 2011: 262). In the print media, the classic contributions of Pamela Homer (1995) are notable, in which she demonstrated that great ads generate greater recall.

We do not deny the interest of those studies which focus on specific media, formats, or sectors. However, here we are specifically interested in research that analyses creativity utilised in campaigns which have been recognized as more effective by the advertising system itself, and their development over time. Recognition of effectiveness in Spain has been given by the Efi Awards, which enjoy considerable professional and academic regard and have been the object of several studies. Vázquez Cagiao (2017)

looked at the communication model employed in Efi Efficacy In Commercial Communication award-winning campaigns from 2010 to 2015, pointing to a higher number of cases with an emotional focus and a greater audience response to those ads. The same conclusion was reached by González-Oñate, Vázquez-Cagiao & Farrán-Teixidó (2019) concerning communication models and the commonest evaluation metrics used in considering a campaign to be effective at the Efi Awards between 2010 and 2018. Sebastián-Morillas, Muñoz-Sastre & Núñez-Cansado (2020) focused on the importance of communication strategy and of insights in achieving effectiveness.

If we review the rules of the call for the Efi Awards, we find there is no specific criteria for evaluating effectiveness, though there is an insistence on this being supported by data. Nonetheless, some categories mention the characteristics that campaigns must have if they are to be valued, apart from reaching business objectives, such as: utilising innovative strategies in media and formats, connecting brands to people, changing the rules of the category or the vision of its setting, demonstrating timeliness in taking advantage of the social and cultural environment, transcending society, improving people's lives or adding value to the audience (informing, entertaining, educating, raising awareness).

These characteristics, although they could be considered factors to bear in mind in the preparation of campaigns, serving particularly as strategic orientators or determiners of the matter or of the creative concept; are very generic and under no circumstances have anything to do with specific questions relative to the implementation of a creative idea, that is to say, to the formal aspects in which creativity is ultimately manifested, and which are often those related to it in the above-mentioned research.

This lack of accuracy does not impede the advertising industry's constant concern for guaranteeing effectiveness. Something which has a long history in the English-speaking world, for example, in Britain, where the largest meta-analysis ever performed in the field of communication efficacy should be mentioned. Designed by Les Binet and Peter Field in 2009, it was applied to 880 cases presented at the IPA Effectiveness Awards, the British equivalent of the Spanish Efi, concluding, among other things, that the most effective campaigns utilise several media, are focused on reducing the price of the product advertised or use emotional messages (Cortés, 2013).

Similar to these studies and employing the same methodology, we find the research project "The keys to Effective Communication. What can we learn from the winning campaigns at the Efficacy Awards over more than 10 years" developed by the Advertisers' Association and the Efficacy in Commercial Communication Awards with assessment by SCOPEN, which draws from the doctoral thesis work of Iolanda Casalà (member of the Club of Jury Members of the Efficacy Awards, vice-president Association of Strategic Planners (APG), and Brand Strategy & Effectiveness Director at Ogilvy). This research, carried out into 180 campaigns awarded between 2006 and 2016 (Casalà, 2019a), throws up some data which does manifest the relationship between creativity and the cases recognized at the Efis. The first part of the study was about measuring aspects relative to communication strategy including: models of influence and integration, creative style and media utilised. The second part is focused on the business variables and the effects achieved with communication that make campaigns effective (Casalà, 2019b). Regarding the results of the research, Lidia Sanz (general director general of the Spanish Advertisers' Association) and Cesar Vacchiano (President & CEO of Scopen), state that the winning campaigns are "more orientated toward brand building, have brand identity and purpose, coherence and consistency over time, emotionality" and "creative style..." (Casalà, 2019a: 4). From which we can deduce that at least creative style and emotionality, two aspects related to the creative dimension of advertising, are directly involved in the sector's recognition of their effectiveness.

Along similar lines, and as the most direct precedent of what we are outlining, due to its effect on relating effectiveness with creativity, is a study of a total of 292 ads presented between the years 2007 and 2008 to different advertising festivals (San Sebastián, Cannes, FIAP, NYFestival, CDC, Efi, EFFIE and IMAN), 73 of which received at least one award for effectiveness. In this study, conducted using mathematical models of holistic regression, they identified two determining aspects for winning an Efi Award: type of advertisement and campaign recall. Moreover, they note that an advert, in order to win, has to: be reflexive, be visible, have a teaser, include a demonstration, be carefully executed and be innovative. And they assert that they can predict whether an advert is going to obtain an Efi or not, offering the following example: "an ad that is a teaser and has been carefully produced has a 72.1% probability of getting a prize. As opposed to a 44.4% probability if it has careful production and is innovative" (Conento, 2012).

It is also of use to review here if, among the criteria by which campaigns are judged at the creative festivals and in research into the subject, any connection is established with the imperative of efficacy. For example, on the El Sol Festival web page, clear criteria for measuring creativity in the pieces presented for the competition are not mentioned, there is only a mention within the rules of each section that the prize will be given based on the highest quality and creativity. A lack of definition which leaves the decisions about the pieces in the hands of the experience and subjective values of the

members of the jury and of implicit variables. This circumstance has been pointed out by some of the recent academic studies, such as those of Aguilera (2017) or Barahona (2016) which, setting out from this vacuum, have proposed probing or systemising the criteria that judge the creativity to allow for a more "objective" approach.

Barahona (2016), in her comparative analysis of the 58 advertising festivals where creativity is recognised, being the most important of their kind according to the Spanish advertising publications, mentions that effectiveness (understood as the achievement of objectives), is in many of them an awards category in itself. Moreover, she identifies 8 quality evaluation parameters for advertising pieces; creativity, efficacy, execution, innovation, strategy, quality, inspiration and free will; efficacy (understood as the objectives set in the briefing) being the parameter which is turned to most, after creativity.

González, Pacheco & De Frutos (2020), chiefly with a training and teaching motive, analysing data obtained from interviews with advertising creatives and from reviewing the latest research into the matter (such as that of Vejling, Tomba & Mateo, in 2014), establish criteria for measuring creativity. Effectiveness being one of them. Understood as the achievement of objectives, effectiveness is identified as an indicator of an ad's creativity, together with originality, engagement (related to empathy, emotion, affectivity, or involvement) and execution; all of these being dimensions implicitly identified by the authors of this research in their interviews. Effectiveness is related to "4 sub-parameters which indicate degree or achievement: (1) reaching objectives, (2) adaptation to the brand, (3) adaptation to the context and (4) adaptation to the target." (González, Pacheco & De Frutos, 2020: 30); towards which creativity should undoubtedly be orientated, the eternal link between the two being once again demonstrated here.

3. Objectives

The main questions concerning the central theme of this paper try to connect the two variables involved: effectiveness and creativity in the world of Spanish advertising festivals. Are the campaigns awarded for their creativity also recognized for their efficacy? To what degree has this been frequent in Spain? What creative qualities stand out in the ads awarded for their effectiveness? Can principles be established to guide effective creativity and help to reduce the considerable amount of uncertainty surrounding this area?

In an attempt to answer these questions, as a general objective we set out to discover the relationship between creativity and effectiveness in an advertising campaign in the context of the aforementioned ceremonies, exploring the qualities of the creativity that may have been decisive for their effectiveness in the eyes of advertising professionals. As well as observing the variations that there may have been in this relationship over the period 2011-2020.

The specific objectives are:

SO1. Identify the number of campaigns which have won at least one award for their effectiveness—Efi Awards—and for their creativity—El Sol Festival—, over the period (2011-2020), cross-referencing this data to identify and describe the categories and sections at both festivals where the greatest number of trophies are won.

SO2. Assess what characteristics or qualities are present in the creativity of the messages that win for their effectiveness to see whether in any way tendencies can be detected which explain their success.

4. Methodology

The study was carried out in two phases to try to close in on each of the objectives, mixed, quantitative, and qualitative methodology being applied with an exploratory character.

In the first phase a pre-analysis was applied, as contemplated in classic content analysis methodology (Bardin, 1986; Wimmer & Dominck, 1996; Igartua, 2012), with the intention of determining a relevant sample of campaigns awarded for their creativity and their effectiveness, which would constitute a data base of use for future research. Therefore, data was gathered systematically from two separate sources. On one hand, the campaigns awarded in the Efficacy in Commercial Communication awards from 2011 to 2020, and which are documented annually in the publications of the Spanish Association of Advertisers, and Scopen. On the other hand, those campaigns recognised at the Ibero-American Festival of Advertising Communication, El Sol, between 2011 and 2021, taken from the historical records section of their official web page (<https://elsolfestival.com/edic-antiores/palmares/>). We have chosen the last decade (2011-2020) as it is the most representative of the current state of the profession and allows us to see the development of creativity as a consequence of the changes in the media and technological panorama.

We compiled from the Efi the campaigns awarded in all categories on the four possible levels of recognition: grand prix, gold, silver and bronze; with the exception of the denominated special categories, of a supposedly more temporary character, and of those focused on Marketing, as that is not the object of this study. In this way 211 units of analysis (campaigns) were compiled.

From the El Sol festival, the campaigns developed by Spanish advertising agencies were selected, in all sections except those addressing Marketing and Public Relations as these fall outside the focus of this study, and, within them, all categories were included on the four possible levels of recognition: grand prix, gold, silver and bronze. The period of analysis was extended to 2021 as the festival was not held in 2020 due to the Covid-19 pandemic, although ads from 2020 could opt for awards in 2021. Only those whose first broadcast in the media took place before May 2020 were selected for this research. In total, this second sample is made up of 1,228 advertising campaigns.

The data was then cross-referenced to create a systematic register of the campaigns awarded at both ceremonies. A grid was designed made up of the 37 categories of analysis at the two festivals containing the numerous categories and sections in which awards are granted:

- Within the Efficacy in Commercial Communication Awards (categories 1-16)
- Within the El Sol festival (categories 17-37)

Table 1. Grid analysis of the Efi Awards & Festival El Sol.

Categories	Description
1	Receiving an award in the Efi
2	Year of receiving award in the Efi
3	Total # of awards in the Efi
4	# of awards Great Efficacy Award Category
5	# of awards Brand Building Category
6	# of awards Best Integrated Campaign Category
7	# of awards Best Product/Service Campaign Category
8	# of awards Best Tactical Action Category
9	# of awards Best Regional/Local Campaign Category
10	# of awards Best Owned Media Campaign Category
11	# of awards Best Earned Media Campaign Category
12	# of awards Most Innovative Strategy Category
13	# of awards Commercial Communication Category
14	# of awards Commercial Communication <€250,000 budget Category
15	# of awards Commercial Communication <€300,000 budget Category
16	# of awards Media Efficacy Category
17	Receiving an award in the Festival El Sol
18	Year of receiving award in El Sol
19	Total # of awards in El Sol
20	# of awards Integrated Campaigns Section (until 2014 Integrated Campaigns & Innovation)
21	# of awards Media Section
22	# of awards Print Media Section (until 2017 Dailies & Magazines)
23	# of awards Film Section (until 2017 TV/cinema)

Categories	Description
24	# of awards Brand Activation & Experience Section
25	# of awards Branded Content Section
26	# of awards Exterior Section
27	# of awards Digital & Mobile Section
28	# of awards Production Section
29	# of awards Radio Section (until 2017 Audio)
30	# of awards Sales Activation Section
31	# of awards Design Section
32	# of awards Innovation Section
33	# of awards Best International idea Section
34	# of awards Brand Content Section
35	# of awards Digital Section
36	# of awards Mobile Section
37	# of awards Transformative Section

Source: created by the authors

The reckoning was carried out with the following criteria in mind. For categories 1 and 17 the winning or not of the award, in categories 2 and 18 the year the award was won, in categories 4 to 16 and 20 to 37 the number of awards won by that unit of analysis in that category was counted. And, finally, in categories 3 and 19 the total number of prizes won at the Efis was tallied (category 3), just as at the Festival El Sol (category 19). Pearson's Correlation Coefficient has been utilised to see the relationship between the variables.

In the second phase, the ECREP table for measuring creativity (Vejling, Tomba & Mateo, 2014) was applied in an exploratory manner to the 211 campaigns awarded in the years 2011 and 2020 at the Efi Awards, this qualitative tool being of a heuristic nature. The table was designed by Vejling, Tomba and Mateo in 2014 to "analyse an advertisement and to determine what level of creativity it reaches in its execution and what it provokes in the receptor" (Vejling, Tomba & Mateo, 2014: 31). This assessment model establishes seven essential indicators of creativity in ads, which we here summarise in their essence:

1. Originality: degree of rarity of the elements that make up the ad.
2. Connectivity: relationship between the ideas.
3. Logic: how the ideas are expounded for their later decoding.
4. Impact: how striking the ad is.
5. Emotivity: what emotions the ad invokes, negative emotions being valued less than positive ones.
6. Fantasy: degree of ingenuity the piece has.
7. Disruption: how adequate or novel the ad is relative to the platform and/or format it is in.

While the universe and the period analysed in the first phase of the analysis have been kept, for the selection of the sample we have also taken into consideration the criterion that the campaigns include an audio-visual piece and that they are accessible through the internet. Audio-visual advertisements have been taken as the object of analysis given that they employ greater formal and creative resources. With this criterion, in total the sample is composed of 150 units of analysis seen online.

To make use of the information gathered in this phase, a grid was designed based on the ECREP Table (Table 1), made up of 7 categories (1-7) corresponding to each of the indicators utilized to measure

the creativity of an advertising piece, adding one more (8) to incorporate the total result of the piece's level of creativity.

Measurement of the categories was performed independently by the authors of this paper. The scale established by Vejling, Tomba & Mateo (2014) was followed, this sets distinct parameters for assessment, which permits assigning a score to each unit of analysis reflecting the level reached by the piece in each category, this is done in the following way:

- For categories 1 (originality), 2 (connectivity), 3 (logic), 4 (impact), 5 (emotivity) and 6 (fantasy), the score oscillates between 1 - 5 puntos (1-zero, 2-low, 3-medium, 4-high, 5-very high).
- For category 7 (disruption), only 3 scores are available 1, 3 and 5 depending on if the advert's format is conventional (1), if it provides something new (3) or if it is completely novel (5).
- Category 8 is the result of the sum of the previous scores.

Table 1. ECREP Codification

	1: level zero	2: low level	3: medium level	4: high level	5: very high level
ORIGINALITY	Copies all or most of the resources used in other well-known adverts	Copies certain resources seen frequently in other adverts	Has some resources which, being unusual, serve to differentiate	Has many resources which, being unusual, serve to differentiate, and make the advert stand out	Stands totally apart from the predictable and the known, being unique in its category. Manages to set a new parameter.
CONNECTIVITY	Does not connect ideas, nor makes analogies	Connects ideas with a common or predictable relation to each other.	Strives to connect ideas with an unusual or unpredictable relation to each other	Connects ideas whose inter-relation is not evident or predictable.	Connects ideas that have no evident or apparent relation to each other and does this in a novel way, causing surprise and admiration
LOGIC	It is not possible to decodify it due to its complexity.	Resolves the connection between distant ideas, but the logic of the connection is quite predictable	Resolves the connection between ideas using complex logic, which makes its codification difficult	Resolves the connection between distant ideas very well, allowing for the understanding of the new connective logic	Makes an excellent connection between remote ideas, making the new connective logic perfectly clear.
IMPACT	Does not manage to modify the preceptor's internal world	Has some resources that manage to slightly modify the preceptor's internal world	Mobilises the preceptor's internal world	Achieves an emotional hit on the receptor, which modifies his/her internal world	Achieves a strong emotional impact on the receptor, which significantly moves his/her internal world
EMOTIVENESS	Generates sensations and/or emotions which the public reject	Does not generate any type of sensation and/or emotion in the target audience	Generates sensations and/or emotions with which the target audience identifies slightly or not at all	Generates sensations and/or emotions with which the target audience identifies positively	Generates intense sensations and/or emotions with which the target audience identifies strongly and positively
FANTASY	Does not cause the receptor to complete with his/her imagination the fantasy world being offered	Causes the receptor to complete with his/her imagination the fantasy world being offered, but separating it from the brand or product	Causes the receptor to complete with his/her imagination the fantasy world being offered, with a weak relation to the brand or product	Causes the receptor to complete with his/her imagination the fantasy world being offered to include the brand or product	Causes the receptor to complete with his/her imagination the fantasy world being offered and to make a perfect synergy between it and the product or brand being offered

	1: level zero	2: low level	3: medium level	4: high level	5: very high level
DISRUPTION	Conventional in the medium and/or platform		Provides some new element to the medium and/or platform	Manages to innovate in the medium and/or platform	

Scale of results (total points = level of creativity)

Zero level of creativity: 5 - 11 points

Low level: 12 - 17 points

Medium level: 18 - 23 points

High level: 23 - 29 points

Very high level: 30 - 35 points

Source: created by the authors from Vejling, Tomba & Mateo (2014)

To follow developments in the indicators over the years we have employed the Pearson Correlation Coefficient.

5. Results

Analysis of the awards obtained in both festivals shows 78 campaigns which have been awarded at both the Festival El Sol and the Efficacy in Commercial Communication awards over the last decade (Table 2). In percentage terms, these suppose 37% of the campaigns recognized for the effectiveness of their communication have also been awarded for their creativity. This percentage plummets when comparing the number of campaigns awarded at the two festivals (n=78) with the total number of campaigns awarded at the Festival El Sol (n=1,298), where only 6.4% of the campaigns honoured for their creativity obtain a trophy for their efficacy. Pearson's Coefficient shows an insignificant weak positive correlation in both cases between the number of campaigns honoured at the Efis and the campaigns awarded at both festivals .111 (.759), and between the number of winning campaigns at El Sol and the campaigns recognized at the two festivals .345 (0.325). This data makes it clear that when the number of campaigns awarded at the Efi Awards and at the Festival El Sol rises, so does the number of campaigns honoured at both festivals, but that the relationship is weak.

The analysis by years of the campaigns awarded at both festivals against those recognised at the Efis —column 4— shows the existence of periods in which 50% of the campaigns awarded for their effectiveness were also rewarded for their creativity, such as in 2011 or 2019, together with other years where the percentage does not surpass 25%, such as 2020. It is noteworthy that the percentage of campaigns awarded at both festivals never exceeds 50% of those that won an Efi in any of the years analysed (Table 2). As regards the percentage of campaigns winning at both festivals against the total of winners at the Festival El Sol, the figures are much lower, 2020 seeing the highest number of winners, 12.5%, and 2012 having the lowest, 3.6%. To check the existence of relationships between the different years studied and the total number of campaigns awarded, the Pearson Coefficient was applied, the value of -.152 (.675) making manifest a weak negative correlation, that is, as the number of years increases, the number of campaigns awarded at both festivals decreases, although not significantly.

Table 2. Campaigns awarded at the Festival El Sol & the Efi Awards (2011-2020)

	# of campaigns awarded at the Efi Awards	# of campaigns awarded at the Festival El Sol	# of campaigns awarded at the Festival El Sol & the Efi Awards	% of campaigns awarded at both festivals over the total of awards at the Efi Awards	% of campaigns awarded at both festivals over the total of awards at the Festival El Sol
2011	20	117	10	50.0%	8.5%
2012	18	165	6	33.3%	3.6%
2013	19	113	9	47.4%	8.0%
2014	19	100	8	42.1%	8.0%
2015	21	114	6	28.6%	5.3%

	# of campaigns awarded at the Efi Awards	# of campaigns awarded at the Festival El Sol	# of campaigns awarded at the Festival El Sol & the Efi Awards	% of campaigns awarded at both festivals over the total of awards at the Efi Awards	% of campaigns awarded at both festivals over the total of awards at the Festival El Sol
2016	21	137	7	33.3%	5.1%
2017	24	177	9	37.5%	5.1%
2018	27	131	7	25.9%	5.3%
2019	22	134	11	50.0%	8.2%
2020	20	40	5	25.0%	12.5%
TOTAL	211	1,228	78	37.0%	6.4%

Source: created by the authors

Regarding the number of campaigns that obtained more than one award, of the 78 recognised at both festivals over the last decade, 88.5% only received one Efi award (n=69), 9% (n= 7) won two and only 2.6% (n=2) managed to obtain three trophies at the ceremony (Table 3). At the El Sol awards, 48.7% (n= 32) of the prize-winners received one trophy, 21.8% (n=15) came away with two and 29.5% won three or more trophies. The campaigns of Loterías 2015, Ruavieja 2019 and Burger King 2018 stand out with 10, 11 and 20 Sol awards respectively. To study the relationship between the variables, the number of prizes obtained at both advertising festivals, the Pearson Correlation Coefficient was employed, which in this case gave a value of $-.028$ ($r = .685$), which suggests, although not significantly, the fact that winning a greater number of awards at one festival does not imply doing the same at the other.

Table 3. # of awards won by the winning campaigns in both festivals.

	# of awards at EL Sol												
	1	2	3	4	5	6	7	9	10	11	20	TOTAL	
# of awards at the Efi	1	32	15	6	3	3	4	1	2	1	1	1	69
2	5	1		1									7
3	1	1											2
TOTAL	38	17	6	4	3	4	1	2	1	1	1		78

Source: created by the authors

Finally, we analysed the categories —at the Efi Awards— and the sections —at the Festival El Sol— in which the highest number of awards were won by the campaigns that were successful at both festivals. The results show how the 78 campaigns awarded at both festivals obtained a total of 211 'soles', higher numbers coming in the sections for Film (Tv/cine until 2017) with 45 awards, followed by Integrated Campaigns (Integrated Campaigns & innovation until 2014) with 31 trophies and Media, Digital & Print Media (Dailies & magazines until 2017) with 23, 23 and 22 trophies respectively (Table 4).

Table 4. Sections with most awards at the Festival El Sol by the campaigns recognized at both festivals.

SECTION	2011	2012	2013	2014	2015	2016	2017	2018	2019	2021	TOTAL
Film	3	2	2	6	11	4	1	4	11	1	45
Integrated Campaigns	3	4	3	4	1	2	3	3	6	2	31
Media	2	2	2	1	4	1	6	1	4	0	23
Digital	7	2	3	3	1	1	6				23
Print media		4	2					8	4	4	22

SECTION	2011	2012	2013	2014	2015	2016	2017	2018	2019	2021	TOTAL
Exterior	1	1		1		3	1	4	5		16
Audio			1	4					3		8
Branded content									7		7
Brand content					2	3	2				
Digital & Mobile								2	4	1	7
Brand Activation & Experience									5	1	6
Production							1	2	3		6
Sales Activation								5			5
Mould-breaking Creativity										1	1
Mobile					1						1
Best international idea								1			1
Innovation								1			1
Design								1			1
TOTAL	16	15	13	19	20	14	20	32	52	10	211

Source: created by the authors

In the case of the Efficacy in Commercial Communication Awards, these 78 campaigns obtained a total of 89 trophies which mostly went in the categories: Commercial Communication with 32; Media with 10 and Best Campaign in Earned Media with 7 (Table 5).

Table 5. Most awarded categories in the Efi Awards for the campaigns awarded at both festivals.

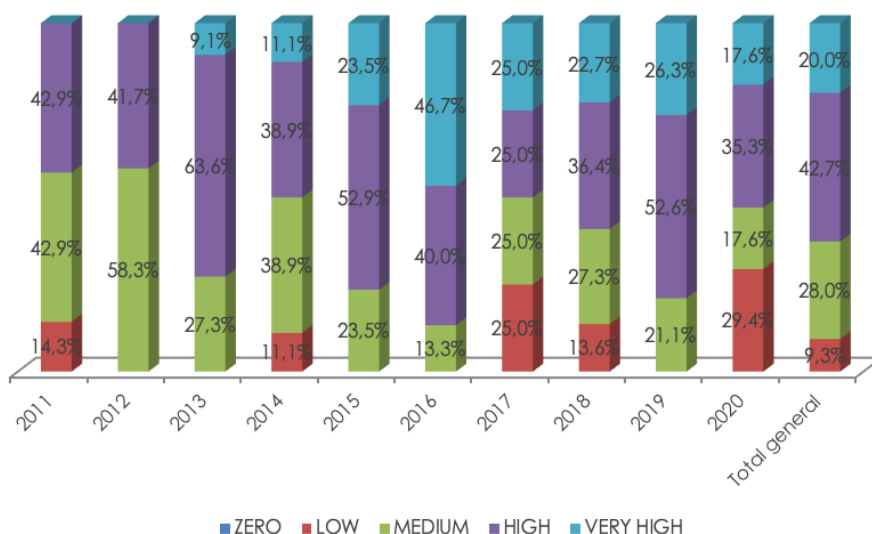
CATEGORIES	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	TOTAL
Commercial Communication	6	5	8	6	4	3					32
Media Efficacy	2	2	2		2	2					10
Best Campaign through earned media							2	1	3	1	7
Efficacy	1	1	1		1	1		1			6
Most innovative strategy							2		3	1	6
Integrated Campaign							2	1	1	1	5
Best tactical action							1	2	2		5

Best campaign Owned media								2	1		1	5
Brand building								1	1		1	3
Efficacy in commercial communication -€300,000	2	1										3
Efficacy in commercial communication -€250,000					2			1				3
Best campaign product/service									1	2		3
Best local campaign									1	1		2
TOTAL	11	9	11	8	7	7	10	9	12	5	89	

Source: created by the authors

The authors' application of the parameters or indicators offered by the ECREP Table, to reach definitive conclusions concerning the measurement of advertising creativity, is considered to be useful as an exploratory way to detect some tendencies in the use of those parameters in the campaigns awarded over the past decade for their effectiveness in commercial actions. The results of this evaluation indicate that, in general, the winning campaigns at the Efficacy in Commercial Communication Awards boast a high level of creativity (24.8 average score), no campaign of the last 10 years being found which had a zero level of creativity (Graph 1).

Graph 1. Level of creativity by years & total (Percentages)



Source: created by the authors

The analysis by years (Table 6) shows the existence of five years with medium levels of creativity and another five with high levels, 2016 and 2019 being the years when the campaigns was highest while 2011, 2012 and 2020 were the least brilliant. To observe the relationship between the degree of creativity and the years, the Pearson Correlation Coefficient was utilised, this giving a value of .062 (.452) which indicates that there is no relationship between the variables or that this was very weak, that is, the level of creativity of the advertisements has not increased or it has done so only very slightly over the years.

Table 6. Level of creativity by years and total (Average points)

YEAR	AVERAGE SCORE	# OF CASES	TYPICAL DEVIATION	CREATIVITY
2011	22.14	7	4.100	Medium
2012	23.92	12	2.193	Medium
2013	24.6	11	2.838	High
2014	23.0	18	4.102	Medium
2015	26.4	17	4.229	High
2016	27.8	15	3.649	High
2017	23.4	12	6.345	Medium
2018	25.2	22	5.712	High
2019	26.5	19	3.949	High
2020	22.5	17	5.928	Medium
TOTAL	24.8	150	4.796	High

In the specific analysis of each of the indicators (Table 7) we observe that they all obtain an average score over the median value (3), the indicators of Originality and Impact obtaining the highest scores (3.8 for both), closely followed by Emotivity (3.7) and Connectivity (3.6). And, on the contrary, adaptation of the creativity to the platform (Disruption) obtains the lowest score on the table (2.9). In general, despite all the indicators being above the median (3), there are none with an average score that is high (4) or very high (5).

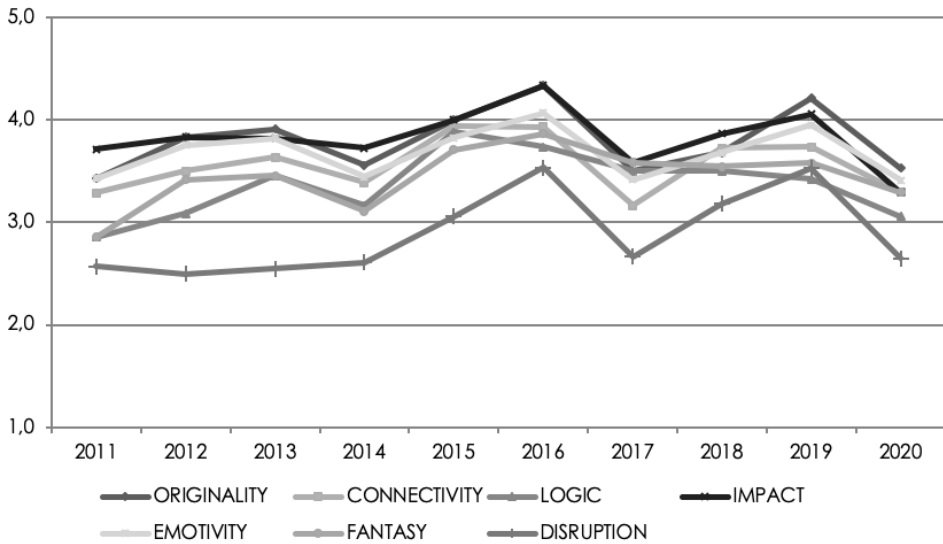
Table 7. Average score by indicator.

CATEGORES	1	2	3	4	5	Average score (Typical Deviation)	Level
Originality	0%	6.0%	32.0%	36.0%	26.0%	3.8 (.890)	Medium
Connectivity	0%	8.7%	36.7%	41.3%	13.3%	3.6 (.828)	Medium
Logic	0%	12.7%	43.3%	35.3%	8.7%	3.4 (.819)	Medium
Impact	0.7%	7.3%	25.3%	41.3%	25.3%	3.8 (.915)	Medium
Emotivity	1.3%	7.3%	32.7%	38.0%	20.7%	3.7 (.926)	Medium
Fantasy	0%	6.0%	50.7%	33.3%	10.0%	3.5 (.757)	Medium
Disruption	2.7%	31.3%	41.3%	18.0%	6.7%	2.9 (.933)	Conventional platform

Source: created by the authors

Analysis of these indicators by years by means of their average scores shows how they all present the same tendency and behave similarly (Graph 2). That is, we can see how when one indicator increases, it does so in a manner similar to the rest, which gives rise to the campaigns in general offering a higher level of creativity. To confirm that the value of these indicators had risen or fallen over time, the Pearson Correlation Coefficient was used. The results show that the value given by the Emotivity .036 (.921) and Connectivity indicators .095 (.794) had no relationship over time. However, there is a relationship for the indicators of Originality .161 (.656) and Logic .277 (.439), though it is weak, and for those of Fantasy .422 (.225) and Disruption .507(.137) where it is moderate. Thus, their value has increased over the years, but not significantly. The Impact indicator also deserves mention -.066(.856), as, despite pointing to the lack of, or existence of only a very slight relationship between the variables, this being a negative symbol, it supposes that, as time has passed, the Impact of the advertising campaigns has decreased, although not significantly.

Graph 2. Analysis of the categories by years



Source: created by the authors

6. Discussion

Regarding the first of the questions posed at the beginning of this paper, we can affirm that, in the case of Spain, the creativity of an advertising campaign does not seem to be a decisive factor in its efficacy, in light of the professional recognition given by the industry. Only 37% of the campaigns awarded for their effectiveness are also recognized for their creativity. This figure diminishes significantly if we observe the inverse, bearing in mind that El Sol hands out far more awards, of the 1,228 campaigns awarded from 2011 to 2020, just 6.4% also receive an award for their effectiveness. This is the case of campaigns such as that of the Campofrío Range in 2012, Ikea at Christmas 2015 or the Toyota Hybrid Range in 2018.

Concerning the second question, the results show that the number of campaigns awarded at both festivals decreased as the decade went on. This could be interpreted as a symptom of greater difficulty deriving from the complex digital context which has added a greater degree of uncertainty to advertisers' and creatives' decision-making. This has been mentioned by authors such as Chaves (2006) or González Oñate and Fanjul (2019). The study indicates that obtaining a higher number of trophies at a festival does not mean more at the other and that most of the campaigns awarded with several creative prizes only receive one at the Efi Awards, normally going to the categories of Commercial Communication, Media or best Campaign in Earned Media. At the Festival El Sol, these awards go to sections such as Film, Integrated Campaigns or Media. All these being sections and categories related to evaluation, be it commercial or creative, of an advertising message's visibility in the media.

From a critical point of view, it can be said that on the webs of the two festivals analysed, the information offered about notions of effectiveness and creativity is quite meagre. In the efficacy awards, one must look deeper using the study by Casalá (2019b) to find that the two pillars on which these awards are given are the business variables— sales, market share, price sensitivity, customer retention or engagement, winning new clients and penetration — plus the intermediate effects achieved in communication— brand value and awareness —. While at El Sol reference is made solely in the rules of each of the sections to "the awarding of prizes by the judges shall take place from a position of maximum expectation regarding quality and creativity" (Festival El Sol, 2019) These notions are implicit, are supposed to be known and agreed by the professionals of the sector, but they are not clear to those outside. This, for example, from the educational perspective, does not serve to facilitate future professionals' learning, contributing, in the case of efficacy to its conversion into market data and concerning creativity, to its mythification.

Whilst being aware of the subjectivity deriving from the application of the ECREP table, the exploratory analysis conducted of the creativity parameters — the third research question—, allows us to detect some trends in the creativity-efficacy relationship. The indicators of Originality, Impact and Emotivity are those with the greatest weight in the campaigns awarded as the most effective, while the factor of "adaptation of creativity to the medium" is not an indicator of particular relevance. One should underline that Emotivity and Impact have also been identified as being decisive for the efficacy of modern

advertising in the results of the research carried out by Vázquez Cagiao (2017) and Casalá (2019a) which asserts that "emotional models have the greatest presence among the campaigns recognized to be effective" (p.75) and furthermore, they have a greater effect on the business result (Casalá, 2019a). The factors of Originality and Emotivity also appear as correlated in the meta-analysis performed by Rosengren et al. (2020) who consider that originality causes what they term affective transference.

Although all the indicators of creativity assessed in the application of the ECREP table to the campaigns have been rising as the years have passed, the increase has been weak or moderate, with the exception of Impact which has decreased, although only slightly, over the last decade. This may be due to the high degree of advertising saturation, which makes it increasingly difficult to capture the receptor's attention, meaning that the creative requirement for visibility grows, a situation already remarked on by Chaves (2006).

Finally, concerning trends that could be established as principles for effective creativity, as posed in question four, the results show, though only in an exploratory manner, that an original advertisement, which works from emotivity and generates a considerable impact on the receptor, can yield good commercial results.

José María Sanabria, CEO of GrupoM España, said the following in 2013 regarding the concept of efficacy:

There are concepts whose definition is invariable over time and is not subject to changes in our surroundings. Such as the case of efficacy, something that has not changed over the centuries, though the barriers to achieving it have changed. (El Publicista, 2013)

However, perhaps it is time to go beyond the rigidities of the advertising system, opening ourselves to a reflection about the need to extend this central idea beyond the strictly commercial. For example, towards cultural and social effectiveness, as proposed by Eloísa Nos (2007, 2019) for the case of advertising by NGOs. Something which, given advertising's current tendency to introduce social appeals in messages, as a way to generate that emotivity which this paper has indicated as a route to effectiveness, may need to be researched.

7. Conclusions

This study shows the scant relationship existing between the campaigns awarded for their effectiveness and those recognised for their creativity in the same space-time, and makes clear that Originality, Impact and Emotivity are the indicators of creativity which have the greatest repercussion in the most prize-winning campaigns for their efficacy within the Spanish advertising industry.

Additionally, the results provide new information in both professional advertising and the academic and research fields. Although there have been numerous recent studies about the most prestigious advertising festivals, we are not aware that previously data has been cross-referenced between two award ceremonies, as is the case here. Therefore, a new window has been opened to continue looking into the factors that make an advertising piece creative, effective and, moreover, recognised as such. Thus, we understand that this study makes a contribution to the professional world due to the novelty of cross-referencing data from two festivals and presenting the results of this crossover to offer a more complete panorama of developments in the sector, and it may lead to the carrying out of more comparative studies on advertising festivals.

We accept the limitations of the methodology adopted, as well as those relative to the conducting of a pre-analysis in the first phase, and not a complete content analysis, which is explained by the volume of data obtained and the novelty of cross-referencing this data to determine the sample. Furthermore, there is the exploratory dimension of the ECREP creativity table, the application of which can hardly avoid subjective bias, but which we feel can serve to highlight creative trends. Moreover, there is the fact of utilising, as the source of our data, festivals which not all advertisers or agencies can attend. As an inscription fee has to be paid in order to present an ad in the competition, this limits the number of participants, especially in the case of the EFIs which are more costly.

However, two useful samples have been identified for the consideration of future research seeking to gain greater understanding of the features of advertising creativity and effectiveness. It would, for example, be of use to consider to what degree the features of those campaigns that win awards in commercial efficacy festivals coincide with those that make for winning awards at creative festivals. Or to take advantage of the sample made up of the 78 ads awarded at both festivals, which we consider to be a useful discovery, as the messages that make up the sample are of an excellent quality which grants them enormous potential for analysis for varied ends, both within the sector, and in areas of teaching and research, where it could be very useful in the training of the professionals of the future.

8. Specific contribution by each of the authors

Our thanks to Brian O'Halloran for the translation of this paper.

9. Specific contribution by each of the authors

Contributions	Signatory
Conception & design of the work	Signatory 1 & Signatory 2
Documentary search	Signatory 1 & Signatory 2
Data gathering	Signatory 1 & Signatory 2
Analysis & critical interpretation of the data	Signatory 1 & Signatory 2
Writing, formatting, reviewing & approval of the versions	Signatory 1 & Signatory 2

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