



MSc in Marketing

How can Pipar\TBWA better utilise data for designing
creative advertisements?

A Case Study

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Declaration of Research Work Integrity

This work has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature of any degree. This thesis is the result of my own investigations, except where otherwise stated. Other sources are acknowledged by giving explicit references. A bibliography is appended.

By signing the present document, I confirm and agree that I have read RU's ethics code of conduct and fully understand the consequences of violating these rules in regards of my thesis.

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Abstract

This thesis describes a case study conducted in an advertising agency located in Reykjavik, Iceland. The purpose of this case study was to see how data could potentially be utilised better for the creative design of advertisements. Access to data has become better for advertising agencies in recent years through online media. This raises the question: How can this increased access to data be translated into a better creative process? Researches have shown that creative advertising has a better success rate than advertising that does not qualify as being creative. Data for the case study was gathered through six interviews. Insights were also gained from two conferences, an internship conducted at the location and through a Data Guidebook given to the advertising agency. It was discovered that data might be put to a better creative use in two ways. Firstly, cooperation between the creatives and the market researchers could be closer and focused on the common goal of finding a divergence and relevance from the same data point. Secondly there is a need for improvement in the process of making creative social media content based on data. These discoveries show that as availability of data increases, the need grows for personnel that knows how to interpret data and how to put it to creative use. Closer cooperation between the departments that seek data for creative means should prove beneficial.

Keywords: marketing, creative advertisement, data, creativity, creative environment

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Introduction

It would come close to a neverending story to list up all the ways in which the digital age has changed people's everyday lives in the past decade. Computers have digitised tools, entertainment and even household objects are getting equipped with small computers that are hooked up to the internet-of-things. Mobile phones are now constantly online where data can be uploaded and downloaded with speed. With the touch of a fingertip, an individual can access a vast network of human knowledge and information.

These are just small examples of what has been made available in recent years. It makes one wonder what might be just around the corner. Smart shopping carts? Facial recognition scanners in every store window or your own virtual butler that knows your needs even before you realize them? Those are real projects that have not yet made it to the mainstream, but at the rate computers are getting woven into our culture, it should not be impossible to imagine that they will become part of our lives in the near future.

This relentless digitalization of everyday life has had an interesting side effect, namely all the data it generates. Data storage capacity has increased exponentially since the personal computer became a household commodity. It is estimated that the digital data created every day is over 2.5 quintillion bytes (1 quintillion = 1 billion gigabytes) and in the year 2016, 90% of all the digital data that existed then had been created two years earlier (Hannan, 2016).

The data presents information about a vast group of individuals that are varyingly aware of how much information is being collected about them. As so many everyday tasks are now performed on a computer, mobile phone or tablet, human behaviour is being recorded in a way that has made organizations often very capable of guessing individual's preferences and interests. There is a chance that you observe the use of this data on human behaviour daily, when you see who and how many have liked a post on facebook, when you decide on a playlist created specifically for you on Spotify and when a related Google ad pops up on your computer screen after you have been searching for the cheapest flights to Paris.

These developments have, in fact, not gone unnoticed by advertising agencies that have seen this increase of data as a possible way to make advertisements more creative, more visible and more effective.

1.1 Getting through the noise

Part of what is making up big data on the internet is the increased popularity of social media sites. The most popular sites store data created by multiple media sources, such as text, pictures and videos. This popularity of social media sites has of course intrigued companies who, as time goes by, become increasingly more willing to create a profile on these sites. That provides a platform for consumers to communicate with companies and for the companies to post content to increase awareness of their brands.

Hallfríður Jóhannsdóttir is a social media marketing specialist and project manager for digital strategy. She spoke on creativity and social media at the Reykjavik Internet Marketing Conference (Jóhannsdóttir, 2019) and how there is an increased demand for social media content that speaks to consumers and makes a meaningful connection to them. The days when companies will mostly post a quickly made text message in the hope that it will get a good spread through a paid boost will soon be gone. What Facebook increasingly wants, for example, is for companies to present a meaningful communication to consumers, something that will make them stop scrolling and start watching. A result of this is that live videos are getting more weight on Facebook today than simple text posts.

This calls for creative ways of doing social media content, that is, to find content that stands out and connects to the audience. The companies that manage to do that will be rewarded with a successful advertising campaign and a boost to their brands. Understanding how to use social media successfully for promotions will most likely become even more important in the future. Their popularity will go up as companies continue to spend more of their valuable advertising revenue on online media. Today the changes in the advertising business are mostly happening online and they are happening fast. Advertising agencies have to be on their toes if they don't want to be left behind.

1.2 Experiences from an internship

The idea for this case study came from a 300 hour internship the researcher conducted at the advertising agency Pipar\TBWA. The internship time was divided between the digital media department, the publishing department, the market research department and meetings where creative ideas were discussed. The internship gave an insight into the everyday workings of the advertising agency and how communications took place.

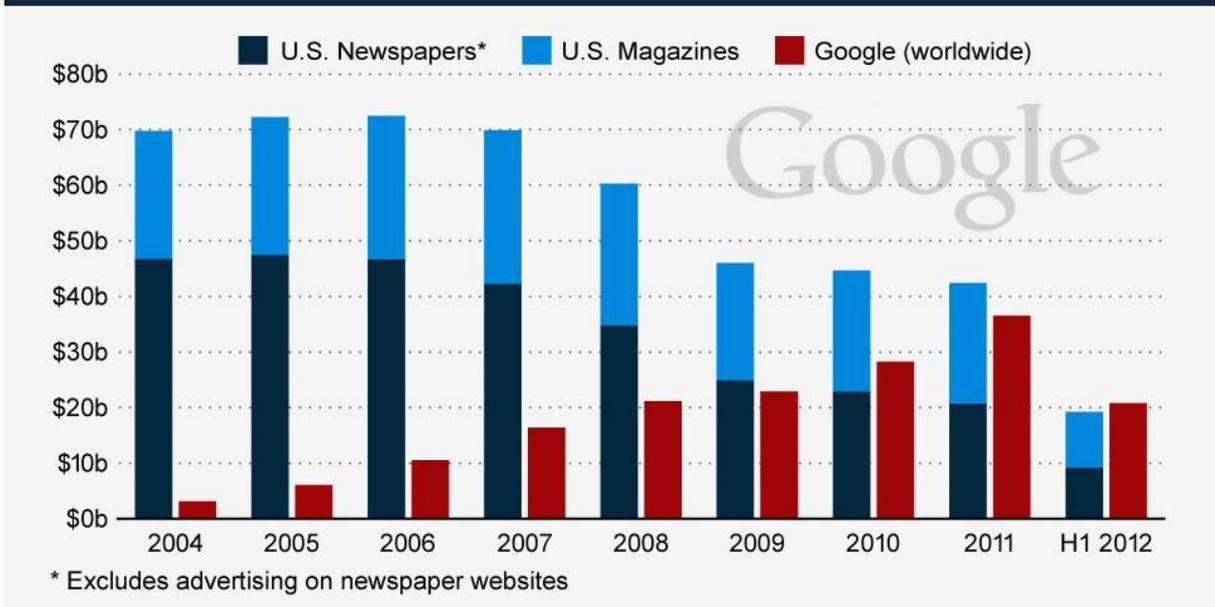
The stay within the digital media department gave a glimpse of the many different challenges in need of a solution that staff has to tackle. Digital media is changing rapidly and the tasks of the department are many and diverse. Besides ongoing projects such as creating social media content, buying search advertisements and putting up display ads, it also has to be on top of any new changes. Changes are regularly made on the Google's search engine optimization demands, new features are integrated into social media websites and clients can also want to explore new possibilities that might include loyalty apps and personalized advertising on free wi-fi.

Publishing management in the digital media department is very different from how publishing is managed within the publishing department which has supervision of ordering spots in the traditional media, including newspapers, radio and television. Advertisements in traditional media are out of reach after publication and can not be changed, whereas in digital media a click of a button is all it takes to publish, and another to stop or change it. All orders are managed through communications between the publishing department and representatives of the media where the advertisements are to be published.

It is true that digital media has taken a big share of the advertising revenue which earlier all went to traditional media companies ("Google Rakes In More Ad Dollars Than U.S. Print Media," 2019); the graph below gives a demonstration of how things have been developing between traditional and digital media.

Google Rakes In More Ad Dollars Than U.S. Print Media

Advertising revenue in billion U.S. dollars



statista
The Statistics Portal



Source: Google, NAA, PIB

Figure 1. Google rakes in more ad dollars than U.S. print media (“Google Rakes In More Ad Dollars Than U.S. Print Media,” 2019).

This has created a difficult environment for traditional media companies which have a much smaller advertising revenue to share between them. This is also a concern for countries that are seeing a lot of money that used to circle within the economy starting to stream offshore, mostly towards Google and Facebook in the United States

A manual, which will be referred to in the case study as the Data Guidebook, was brought to the advertising agency at the start of the internship there from Baker Lambert, the global data director of the Pipar\TBWA’s parent company TBWA\Worldwide. This Data Guidebook was reviewed during my internship and the case study. It was composed by and presented from the data director around the time when he was a guest lecturer at the Creative Data conference (Pipar\TBWA, 2018) which was hosted by Pipar\TBWA. It provides tools and ideas on how to involve data better into the creative process of the advertising agency. The tools were categorized by their function. They were designed to help with work on ad servers, data aggregation,

web traffic, social media listening, data visualization and target audiences. These tools showed how much big data actually was available online for the advertising agency to use, if it knew how to find it. The Data Guidebook's main goals were to make the agency better at explaining why its ideas were good for their clients and to give the creative process a boost. For this to happen everyone should increase their data analysis skills and preferably in the future (for bigger agencies than the one studied) to create a data analysis department.

General agreement seemed to be with the idea that increased access to data was invaluable for the creative process, as the importance of creativity increases. It didn't, however, seem that anyone could agree on or quite put the finger on how and in what way exactly data should enhance creativity. There was a call for a research on the role and the place of data in the creative process of the advertising agency and the following case study aims to answer this call. To do so, a close look had to be taken at the creative process at the agency and map out how data was being used. By gaining that overview, the chance might open to better the use of data for creative means.

1.3 The conduct of the case study

The data for this case study was gathered from six interviews conducted with personnel that all have in common to use or being able to use data for creative means. Three of the interviewees worked within the digital marketing department, one of whom had just relocated from the creative department. Two were from the creative department and one from the marketing research department. The questionnaire for the interviews and discussions was based on the internship that the researcher had attended at Pipar\TBWA. The internship had lasted for 300 hours and around three months prior to the interviews. The researcher also gained insight into the research matter by attending a conference hosted by Pipar\TBWA named Creative Data and another called Reykjavik Internet Marketing Conference. That was hosted by a digital marketing company named The Engine. As well was the Data Guidebook used as a research document.

From the internship and the interviews a flowchart was made that represents the workflow of the creative process of the advertising agency. This flowchart helped to organize what had been talked about in the interviews.

In the literature review journals, aiming to explain creativity, data and creative environments, were used. These journals gave the researcher a frame of reference in the interviews on the subjects discussed. They also gave the researcher a better chance of communicating with people that work in a creative field.

All the interviews were transcribed and then coded. The data was grouped into themes which were placed into their corresponding places within the flowchart of the work process. This gave the researcher the opportunity to see where and how data was relevant in the work process and later the chance of seeing if there is a possibility of improving on the process.

1.4 The framework of the thesis

In the literature review related concepts will be defined and information provided on the subjects inspected in the research. The most important concepts for this case study concern data and creative advertising. Creative advertisements are defined by their relevance and divergence. Researches that show why creative advertisements are indeed valuable will also be introduced. The nature of data will be looked at in the context of its size and its increased amount available online. The literature review is also used to provide an understanding of what kind of environment it is important to develop to support creative work. This is done to see if the personnel has in general an opportunity to decide how data is used for creative means.

In the methodology chapter it is explained how the data from the interviews was analysed and why that particular method was chosen. There is also an explanation of what should be kept in mind when documents are used in researches. As the researcher's experience was used as an insight, there is a review on what needs to be kept in mind when a retrospective ethnographic research is conducted. Following up is a section on how semi-structured interviews are conducted and lastly ethical considerations for the case study are reviewed.

In the results chapter the interviews are analysed and the data grouped into themes that are matched with the flowchart of the work process.

In discussions the results are put into context with what was introduced in the literature review and finally the conclusion shows what the results mean for the research question, as well as giving ideas for further research.

1.5 Problem statement

The problem that was addressed in the case study stems from the increased amount of data available to the advertising agency and the heightened call for creativity in advertising. These changes are recent and the effect unique to the advertising business. It is imperative for advertising agencies to use these changes for their benefit.

The question then arises: In what way can and should the data be used? The Creative Data conference gave a clue as to the possible connection between creativity and data within advertising agencies. Putting data to a better creative use most likely brings different challenges to the advertising agency. The first step should be to define the challenges so possible solutions can be presented.

Data doesn't necessarily serve the same purpose everywhere within the agency. It might be looked at from different perspectives depending on people's background and work. They might even have different perspectives on what constitutes as relevant data. Who uses data and where matters when one wants to investigate the changes on or the increased impact of the role data has in connection with the creative work.

A bulk of the data that new technology has brought to the advertising agency is part of what is being referred to as big data. The difference between big data and just plain and simple data is something that has to be kept in mind when big data is used on the one hand and the smaller datasets on the other.

For this case study this is thus the basis for the research question proposed which is as follows: *How can Pipar\TBWA better utilise data for designing creative advertisements?*

Advertising agencies, like other companies, need to be on their toes in finding ways to be more competitive. Creativity is a big part of their operations and everything that might support it is a welcome addition to the agency's toolbox. It comes therefore as no surprise that data, that is today so freely available, is looked to as extra means to better the creative work of the agency.

Literature review

The literature review provided the basis for the case study in three ways. It defined creative advertisements, explored data and reviewed what constitutes a supportive environment for creative work.

For the case study it was important to be able to define what is meant by creativity and creativity in advertising especially. Researches were reviewed that provided clarification of what constitutes as creative advertisements in such a way that their effectiveness can be compared and measured. Without this definition of creative advertisement it would be impossible to communicate what the researcher was indeed looking for and he would have had a hard time explaining it to his interviewees. The value of creativity in advertising was also assessed and decided if it was worth pursuing. Lastly differing views on creativity between departments will be discussed and how advertising agencies might have a tough time selling clients advertising ideas that are far from the ordinary.

The topic of the second part of the literature review was data. Here the evolution of big data will be discussed to see where it comes from and why it is available. Problems will be mentioned that can arise when companies want to use big data to their advantage. Lastly small data and big data will be compared and the strengths and weaknesses of each assessed.

In the final chapter the components will be reviewed that are important to have in an organisation if it wants to support creative work. The chapter will give an insight into what creative work involves and what people need in order to evolve in their occupation. If there is indeed a way to improve the way data is used for creative purposes then, for this to become a possibility, the environment has to support the changes in the creative process.

Below is provided an overview of how the concepts reviewed here connect in the search for creative advertisement designs.

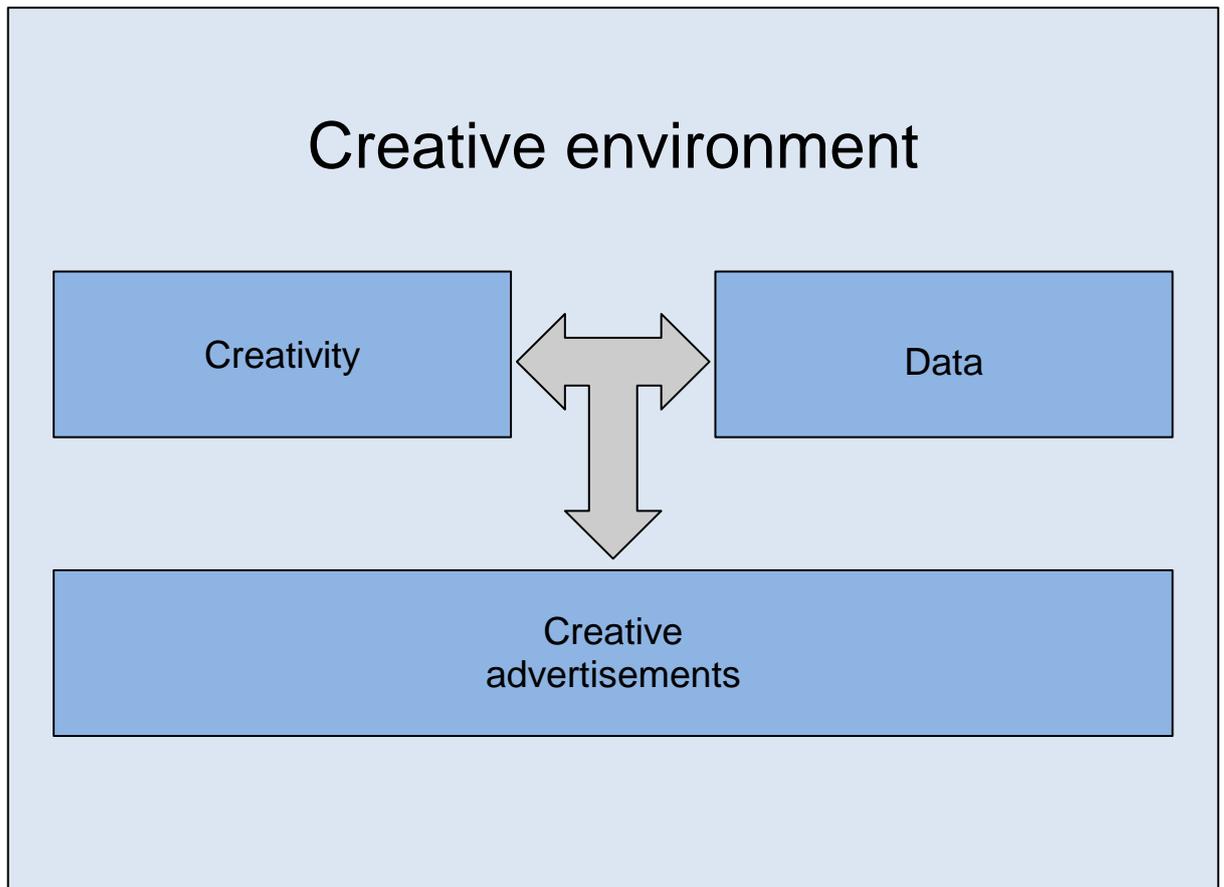


Figure 2. The interplay between creativity, data and creative advertisements in a creative environment

2.1 Creative advertisements

What are creative advertisements and how can they be defined? This is what will be answered in the subchapter here below. Next the value of creative advertisements will be reviewed to see if there is something to be gained from improving creativity in advertising. Lastly those barriers will be discussed that hinder creativity from different departments of advertising agencies as well as possible conservative preferences of the agency's clients.

2.1.1 Defining elements of creative advertisements.

Creativity has been connected to psychological and marketing standpoints where marketing studies have generally aimed to enhance effectiveness through creativity while the psychology has been more involved with defining and measuring the

creativity itself (Haberland & Dacin, 1992). The reason for this can be that marketing looks at creativity as an important tool to have when a certain goal is set out to be reached, while psychology can look at creativity just for its own sake.

Creativity's goal in advertising is to maximize the relevance and the divergence of the advertisement (Smith, MacKenzie, Yang, Buchholz & Darley, 2007; Reinartz & Saffert, 2013; Othman, 2017).

Relevancy in advertisements make the advertisements meaningful, useful or valuable to a consumer (Smith et al., 2007). On the relevance side two factors matter the most for making an advertisement relevant to the consumer. This is achieved on the one hand by making the advertisement advertisement-to-consumer relevant by establishing a link between the stimulus of the advertisement to the consumer. On the other, advertisement can be relevant through brand-to-consumer relevance by making the brand relevant to, for example, the lifestyle of the consumer (Smith et al., 2007).

Divergence is a more diverse subject as it can include any of five different ingredients which are all rather objective in nature. These ingredients are *originality*, *flexibility*, *elaboration*, *synthesis*, and *visual element*. Any advertisement can include more than one of these ingredients (Reinartz & Saffert, 2013). To give an idea of what each ingredient implies, an example will be given for each. These examples are taken from a research done by Reinartz & Saffert (2013). What they did was to recruit a panel of consumers to assess 437 TV advertisements and ask them to value the advertisements based on the five ingredients. The following examples are the ones that scored highest within each category.

Originality looks to how original, out of the ordinary or unique the advertisement is (Reinartz & Saffert, 2013). The advertisement that scored the highest in originality was Coca Cola's "Happiness Factory", an advertisement which showed rather fantastic things happening inside a vending machine (Reinartz & Saffert, 2013).

Flexibility shows whether the ideas in the advertisements move from one subject or idea to another or whether it contains more than one idea (Reinartz & Saffert, 2013). The advertisement that scored the highest here was the Jacob Krönung's "Time for Chatting" that showed men doing home chores while women sat down for a chat and a cup of coffee (Reinartz & Saffert, 2013).

Elaboration evaluates whether the advertisement includes many details and expands the basic idea or makes it more intricate (Reinartz & Saffert, 2013). The advertisement that scored the highest in this category was Ehrmann's "Strawberry tongue" advertisement which showed a tongue looking like a strawberry (Reinartz & Saffert, 2013).

Synthesis looks to whether the advertisement connects subjects that are usually not connected or if unusual objects are brought together (Reinartz & Saffert, 2013). The best advertisement for this category was Wrigley's Juicy Fruit Squish "Juicy Fruit Ranch" advertisement which displayed rabbits that grew gum instead of teeth (Reinartz & Saffert, 2013).

Artistic value looks to whether the advertisement is visually or verbally stunning and artistic (Reinartz & Saffert, 2013). The winner of this category was an advertisement for the Fantasia yogurt from Danone in which a woman floated on a flower petal in a wonderland (Reinartz & Saffert, 2013).

Advertisements that score low on both divergence and relevance are categorised as noncreative and unlikely to reach the goals set by their creators. Advertisements that score high on divergence but low on relevance will grab the attention of the consumer but will have little effect on their choices. Those that score high in relevance but low on divergence will have an audience but get lost in the advertising noise (Smith et al., 2007). Out of the two divergence is the more important factor when it comes to influencing consumers' choice, but advertisements work best when divergence and relevance are both present in creative advertisements (Smith et al., 2007).

Creative advertisements, defined by their relevance and divergence, were further studied by Reinartz & Saffert (2013). Like in the research described above, their success was measured. They found that money spent on creative advertisements had twice the return on investment than money spent on a noncreative ad. By setting the overall average of creativity as 1 they saw that elaboration was the most important divergence (1,32), then artistic value, (1,19) and in the following order, originality (1,06), flexibility (1,03) and a distant fifth was synthesis (0,45).

What was interesting though was that when two ingredients were combined originality was the most important one as it gave best results when combined with the others while flexibility was least successfully combined with another ingredient.

The choice of the best divergence for any given advertisement does also depend on the product or service being advertised (Reinartz & Saffert, 2013). Products that have a clear purpose are, for example, less suited for unorthodox advertisements. Products that need to stand out from others, are easily understood and are connected to personal preferences can experiment more with divergence (Reinartz & Saffert, 2013).

To sum up, it may be said that creative advertisements need to have at least one of two available ingredients of relevance and at least one of five available ingredients of divergence. Relevancy aims the advertisements towards an appropriate target group while divergence grabs the attention of the consumer. Any use and possible improvement of use of data to help finding divergence and/or relevance in advertisements as they are designed is what mattered in this case study.

The Creative Data conference was hosted with this topic in mind, although no explicit definition of creative advertisements had been used (Pipar\TBWA, 2018). What had been done, was to give many examples of how data was used for creativity. These examples included an advertising campaign that aimed at directing different online advertisements that displayed chosen footballers towards their club fans (Fótboltinn kemur heim, 2018), using security camera footages from stores to profile the looks of its customers for inspiration for advertising design (Effie Worldwide Inc, 2017) and to borrow data from Tokyo city to make an app that guides long distance runners towards green traffic lights (Campaign Brief Asia, 2017).

As can be seen from these examples the potential use of data for creative advertisements is seemingly endless and what seems to be the biggest barrier is the limits of the designer's imagination.

2.1.2 The value of creativity in advertising.

The whole premise of the case study is based on the idea that creativity is indeed valuable and worthy to be sought after. This chapter will present reasons as to why creativity is important for advertising agencies in general.

In advertising creativity might be one of, if not the most, important ingredient for a successful advertisement (Turnbull & Wheeler, 2017) and it is, after market share,

what has the biggest influence on advertising profitability and long-term brand value (Dyson & Weaver, 2006). This reflects on what has been written about the qualitative differentiation of products, which has become minimal at a time when the number of advertisements that are being published has increased exponentially in the last decades (Shapiro & Nielsen, 2012). This has made consumers more skilled in skipping over and to disregard messages that don't relate to their interest (Jurca, Romonti-Maniu & Zaharie, 2013). This can be seen in the decline of effectiveness of traditional advertisements and the increased attractiveness of creative advertising (Othman, 2017). Therefore, having a promotion that makes your product stand out is even more valuable now than it was before (Othman, 2017). It is thus easy to imagine that everything that might enhance creativity and the creative process to be valuable to advertising agencies.

Lubart (2001, p. 295) defined creative process as: “the sequence of thoughts and actions that leads to a novel, adaptive production.” Any betterment of this sequence would therefore be a valuable gain for an advertising agency. What this case study mainly looked to is a topic within the creative process researches which is referred to as idea generation (Turnbull & Wheeler, 2017), that is, in what way it is possible to get the best ideas from the means available to the people at Pipar\TBWA.

The value of creativity in advertising is further supported by a research that was done on the impact of creativity through a consumer journey (Smith, Chen & Yang, 2008). The research was based on the hierarchy-of-effects (HOE) model. This model sees advertising as a journey that consumers take through cognitive, affective and conative stages. The research was done to see where within the stages creativity influenced the consumers' processing and response as they form or change brand attitudes and the intention of purchase (Smith et al., 2008).

The hierarchy-of-effects stages are the following:

Stage 1: Building Brand Awareness – In this stage the advertisement will hopefully grab the attention of the onlooker and spark an interest.

Stage 2: Learning and remembering advertisement claims – As the advertisement is more connected to positive traits, the more favorable will the consumer be towards purchase.

Stage 3: Accepting/Rejecting advertisement claims – People relate information provided in the advertisements to previously held beliefs and accept or reject their claims.

Stage 4: Brand liking – Looks to the development of favorable attitudes towards a brand.

Stage 5: Brand intentions – The consumer begins to prefer a brand over other brands of similar products.

The research was conducted by an: “...experiment [which] was a 2×2 between-subjects design, where the manipulated factors were perceived ad divergence (high, low) and perceived ad relevance (high, low)...” (Smith et al., 2008, p. 53) and showed that: “In summary, the entire HOE sequence was affected by ad creativity, reinforcing the intense interest given to it by practitioners, trade papers (e.g., Advertising Age), and textbook authors.” (Smith et al., 2008, p. 59). These findings support the claim that creativity in advertisement is of a crucial importance for effectiveness all through a consumer’s journey through the researched stages. The balance between the divergence and relevance needs, however, to be further researched. In this research also showed that of the two divergence was the more important component but both are needed for the advertisement to provide the maximum desired effect (Smith et al., 2008).

Here it has been argued that creativity is indeed valuable to have in advertisements all through the hierarchy-of-effects. Any use of data to improve creativity is therefore valuable for the advertiser in every stage of the consumer’s journey.

2.1.3 Differing views on creativity

It is important to keep in mind that even though the value of creative advertisements has been clarified for the case study, people may generally differ in their views on creativity’s overall importance and what constitutes as creative. This is mentioned here just to underline that creativity as other aspects of business is not excluded from business politics and bargaining.

Personal views on the role and importance of creativity can differ between the departments of an organisation (Koslow, Sasser, & Riordan, 2003). This has caused a trouble between the creative and the accounting departments of advertising agencies. The personnel needs to come to an agreement on which advertising design would work

best with a given strategy. Account executives are wont to reach certain strategic goals while creatives prefer the opportunity to show their creative talent (Koslow et al., 2003). This creates a tension between creatives which generally emphasise originality while the account executives value more the strategy aspect of the advertising design (Koslow et al., 2003). To complicate things further, people do not always agree on what really is original and which advertisements are appropriate for a given strategy (Koslow et al., 2003).

In a research where creatives were asked for their opinion on creative freedom, perhaps surprisingly did they say that they did not prefer to be told to be able to do whatever. They liked to have some ground rules that told them how crazy their ideas were allowed to be (Koslow et al., 2003). Sometimes the clients of advertising agencies shy away from ideas that they deem as too far from the ordinary. This kind of information creatives like to have in mind when designing advertisements (Koslow et al., 2003).

The information clarifies what kind of barriers there might be to hinder that data would be used more for creative means. For the case study it was important to realise that people might have different opinions towards creative advertisements based on which department they worked in. It might also be harder to sell creative advertisements to clients that prefer conservative marketing approaches. It could therefore be possible that even though data could be used to enhance creativity, it might be only half the battle won since the agency would then have to sell these more creative ideas to its clients.

2.2 An overview of data and its development

In this chapter big data will be defined and a summary given of its evolution. The limitations that may be in organisations to utilize it will be discussed and finally this is explored in relation to what has become known as small data to separate it from big data.

2.2.1 Defining big data

It is impossible to look at creative advertising and its connection to data without mentioning big data. The change that has occurred in the advertising business with the coming of the internet is profound as advertisements are no longer only sent out through a one way medium. On the internet there is a chance for consumers to interact, share opinions and get in touch with companies. Online is also where a lot of data is created about all things imaginable which companies may make use of in order to make advertisements more creative and effective. The challenge is to find good data points within the big data and to implement them in a way that compliments the creativity of companies' advertisements. The quote below defines big data and the analysis of big data very well:

More recently big data and big data analytics have been used to describe the data sets and analytical techniques in applications that are so large (from terabytes to exabytes) and complex (from sensor to social media data) that they require advanced and unique data storage, management, analysis, and visualization technologies (Chen, Chiang & Storey, 2012, p. 1166).

The article the quote is taken from describes how *business intelligence and analytics* (BI&A) have gone through 3 different versions as data availability has increased. These versions will be described here below.

The foundation for the first version of BI&A was laid on data warehousing and data management. BI&A version 2.0 started in the early 2000s, or in the first stages of the internet. On the internet a large quantity of data could be gathered and visualized on the market, products, customers and companies. Internet behaviour could be analysed through web traffic, exposing browsing and purchasing habits. Also can, "website design, product placement optimization, customer transaction analysis, market structure analysis, and product recommendations...be accomplished through web analytics (Chen et al., 2012)." Posts, photos and videos that are published on the internet on almost every imaginable topic and interest falls under BI&A 2.0 as groups, forums, blogs and video games are all platforms for individuals to express their knowledge and opinions, and as a side effect generates data for analysis.

The third version of BI&A and the most recent wave of data has come through the smartphones, tablets and the internet-of-things, the data generated by these devices

is connected to a person, can show locations and is mobile. In short big data can be said to be a web of sensory and mobile generated data (Chen et al., 2012).

This short overview of the evolution of business intelligence and analytics gives a sense of the change the availability of data has undergone. Before the days of the internet data was most often managed and gathered on a need basis by organizations. This changed with the coming of digital technology and the internet where programs records data as a part of their function. As the article explains now programs record data that is so specific that it can be pinpointed to certain individuals, their preferences and locations. Data gathering has also become function of everyday household devices that are connected to the internet and provide information on their usage.

From these changes data has appeared that has now become available to advertising agencies to analyse and put to use for designing advertisements. There are few signs that this data collecting of digital devices will decrease or stop in the future. On the contrary it rather seems that this is just the beginning and the digitisation will continue, perhaps opening up more ways for advertising agencies to get data for advertisements.

2.2.2 Challenges of big data

The influx of digital data has not been without implications. Interviews were conducted with senior organizational practitioners within client-side organizations, digital agencies and strategic marketing consultancies (Quinn, Dibb, Simkin, Canhoto & Analogbei, 2016). They revealed how companies have recently been having trouble finding the staff to analyse all the data available. From the study it can be hypothesized that what is needed are the skills to find important information instead of hoping to find concrete truths from every scrap of available data. Those that make the strategic decisions within companies want easy-to-understand charts and graphs with essential information and insight, which marketers and data scientists need to know where to find. On its own data is useless for companies. What is truly needed is some important insight that serves the company as an advantage over the competitors (Quinn et al., 2016).

As regards this case study, this article may be seen as a reminder of all the challenges that increased use of data can bring. If data is going to be used in more

different ways than before, the need rises to have staff that knows how to use the data in these different ways. It will be good to keep in mind that even though the personnel of the advertising agency is willing to see changes, these can be complicated and further expertise on data analysis might be required.

2.2.3 The difference between small and big data

There are certainly some insights that can be gained from big data, it does, however, also have some serious limitations. This can affect the lure of using big data in organizations, such as advertising agencies, that need to be innovative to sell its services. Sometimes big does not necessarily mean better, as Faraway & Augustin (2018, p. 2) explain: “Big data deals with the large, observational and machine analysed. Small data results from the experimental or intentionally collected data of a human scale where the focus is on causation and understanding rather than prediction.” It is easy to imagine how an advertising agency might prefer to answer *why* (causation and understanding) consumers do something rather than just observing *what* they already have done or are doing (prediction). Why consumers behave as they do can be the more insightful question of the two for advertising agencies to answer. Finding the rationale for human behaviour requires more time and resources than a simple overview of transactions and traffic.

Nevertheless big data can be a cheap and easily accessible resource, making it a viable choice along with what is now being referred to as small data. Prior to 2008 it was rare to see data split into categories labeled big and small (Kitchin & Lauriault, 2015). But the size of data sets today has resulted in data analysts having to specialize in both statistics for the analysis of small data and computer science which holds the tools for analysing big data (Faraway & Augustin, 2018).

What these descriptions of small data and big data do for the case study is that they explain that even though online data has become increasingly accessible it doesn't necessarily mean that this is the best kind of data for creative advertisements. Finding target groups can be something that big data is excellent at doing and therefore help with the relevance of a creative advertisement. Divergence might need a deeper understanding of the consumers in order to hit home and there small data might be of more help.

2.3 Supporting creative environment

The literature review will finish by looking at what components are needed within an organisation for it to support creativity. After creative advertisements and data have been defined it is important to get to know in what kind of an environment the staff of the advertising agency need to be to be able to put data to better creative use. This chapter will give insight into the needs of those that work in an creative environment, both in order to be creative and to change the way they do their job to better enhance the process. The material discussed in this chapter gave the researcher the background information he needed to understand what is involved in work where being creative is a large component. It may be said that this describes the stage where creativity and data play together.

The components that drive creativity, according to an article by Amabile (1998) are creative thinking-skills, motivations and expertise. All of these can influence the connection between data and creativity within the advertising agency.

2.3.1 Creative-thinking skills

Creative thinking-skills look to how imaginative and flexible individuals are when solutions are needed to problems (Amabile, 1998). Enhancing one's creative thinking-skills can be a daunting task as ideas seem to happen spontaneously and without warning in all manner of circumstances. It helps to be in a supportive environment when an idea is needed or a problem needs to be solved (Amabile, 1998).

A supportive environment would be a comfortable place where one feels safe to express any thoughts or clues that come to mind. This has to be a kind of a safe zone or a place in which it is safe to speak one's mind without feeling that by doing so there may be some kind of a risk involved, be it through ridicule or overly critical peers and managers (Amabile, 1998).

Cooperation between individuals is beneficial in order to get feedback but also to serve as a source of different perspectives and ideas. In the quest of finding something new, there is a danger of keeping falling into the same old routine. The melding of different experiences can be just what is needed to make something unique. What the creative individual needs personally is to have some resources in time and technology, as well as fellow creative peers, to go after a hint or a clue that might lead

somewhere (Martins & Terblanche, 2003). Research has shown that something as “simple” as keeping a positive mindset helps to free the mind to graze the creative pastures (Amabile, Barsade, Mueller & Staw, 2005).

A plethora of exercises and methods is available for individuals to do to increase the creative thinking-skills. Herring, Jones & Bailey (2009) specify 19 different idea generation methods that include, for example, brainstorming, making storyboards, forced analogy and role playing. What these methods are meant to accomplish is to help individuals to research, represent, refine, inspire and cooperate on ideas. Finding what suits each and everyone in the quest for a great idea invariably becomes a part of that quest. If ways are found to enhance creativity through better use of data would a healthy creative environment help the change of the creative process.

2.3.2 Motivations

Individuals have to be motivated if they are to seek improvement of their work methods. Motivations can either be intrinsic or external (Amabile, 1998), where external motivations are monetary rewards or other bonuses for solving problems within a timeframe. Intrinsic motivations can, for example, come from the individuals themselves through genuine interest in the work at hand, such as a desire to develop in one’s field of work or getting a sense of reward through the praise of a manager or peers for a job well done (Amabile, 1998). Those motivations can be affected by managers through different leadership methods. According to the book *Leadership* (1978) by James MacGregor Burns, leadership can be twofold: A leader can be transactional by driving people through the power of exchange. When an individual does something of value, he or she will be rewarded and if the individual does something harmful, he or she faces a reprimand. The other type of leadership he calls *transformational* which is based on the compliance of followers through charisma, inspiration, intellectual stimulation and individualized consideration (Oke, Munshi & Walumbwa, 2009).

Individuals within Pipar\TBWA need to be intrinsically motivated to better their creative process and for their managers to support them by practicing transformational leadership. These motivations should provide optimal mixture of motives for enhancing the creative practice.

2.3.3 Expertise

Expertise refers to the technical, procedural and intellectual knowledge of the individual. In a profession such as digital marketing that could mean to be up to date in the latest search engine algorithms of Google, learning to use a new feature on a social media site or to learn the latest in programmatic advertising. To be able to seek and process information it is vital to keep the creative minds sharp (Amabile, 1998). For an organization to create and maintain expertise it must give the workers scope to practice continuous learning and development.

The concepts of learning and development have been defined in an article by Maurer (2002):

Learning is defined here as an increase or change in knowledge or skill that occurs as a result of some experience. Development is an ongoing, longer-term change or evolution that occurs through many learning experiences. Thus, learning experiences contribute to development. An employee who is oriented toward learning and development feels favorably toward and during learning experiences and is continually and persistently involved in such experiences in the pursuit of his or her own development (Maurer, 2002, p. 14).

When markets and environments change, the staff must be willing to update their knowledge and to get a clear message from the managers that gaining new knowledge is not frowned upon as something that takes valuable time from the business as usual but is something that should be actively sought after and celebrated (Amabile, 1998).

Small organizations often have little means to offer structured employee and management plans and programs. This means that the company can offer resources that support individual learning, but it is more up to each and everyone to pursue their own development and learning (London & Smither, 1999). In an article by Deci, Connell & Ryan (1989) three factors are listed that affect the self-determination of an individual. Firstly, there are the choices the individual is allowed to make, that is, is he or she given freedom to decide what is meaningful to pursue. Secondly, there has to be an informational feedback from peers and managers that provides nonthreatening critique and lastly the certainty is necessary that co-workers understand what one is doing and show empathy and support to the individual's search for knowledge.

There might arise certain triggers for individual learning, such as exposure to tasks that require some activity, an unexpected problem comes up or there is no evident

solution to a complication that arises; this may also occur when the individual gets a sense of autonomy towards his/her work (Sims & McAulay, 1995). When these circumstances arise, an organization would do well to have laid the grounds for the possibility of learning and development of its staff.

If individuals are to be able to find new ways for data to support creativity then they must be free to better their expertise on the subject. This chapter has shed light on how that might be achieved.

Methodology

This methodology chapter will begin with a brief overview of what the realization of the case study involved. A brief note will then be made of case studies in general, as to what defines a case study, the appropriate approach to them and what their limits are. Next, the inductive approach will be explained as well as the qualitative content analysis. In this chapter the means to evaluate the quality of documents for research purposes will be discussed. This is because an important source for this research was a handbook available to the researcher on the future role of data within Pipar\TBWA. Following this is a discussion of the role that semi-structured interviews played in this research, how the sampling took place and how they were analysed by the support of the Gioia method. The chapter closes with a discussion of the ethical considerations it was necessary to keep in mind.

3.1 Conducting the case study

This case study is conducted within an organization that specializes in marketing and it adds to the literature that focuses on creativity in advertising specifically. The connection between creativity and advertisements might seem obvious as the advertising agency is constantly involved in creative work for its clients by designing advertisements, campaigns and content for social media.

What has not been looked at specifically, is how the data available to the agency affects its creative process. Through the exploring of related literature the

research question has emerged as follows: *How can Pipar\TBWA better utilise data for designing creative advertisements?* This research set out to answer this research question by finding out what place the data, so easily accessible to the advertising agency, had in making what has been defined in the literature review as creative advertisements.

For this to be possible the case study was, among other things, built on experience from an internship. The internship lasted for 300 hours and took place within the digital media department, the publishing department and the market research department of the advertising agency. This internship allowed the researcher to acquire an insight into the workings of the agency. This dictated where good research material might be found and in what way it would be best to conduct the research.

A Data Guidebook was also used as a research document. This document had been given to the agency from the global data director, Baker Lambert, an employee of its parent company TBWA\Worldwide to ease the increased integration of data into advertisements at the agency.

Two conferences were attended where topics related to what the case study explored were discussed. One was the Creative Data conference, hosted by Pipar\TBWA and held at Grand Hotel, Reykjavik on the 14th of September 2018 (Pipar\TBWA, 2018). Here, the discussion issues were how data could be used for creative means. The second conference was RIMC or Reykjavik Internet Marketing Conference, held on the 5th of April 2019 (The Engine Iceland, 2019) also at Grand Hotel. It was hosted by The Engine Iceland, a company that had just few months earlier merged with Pipar\TBWA (Júlíusson H. V., 2019). Here was the topic online marketing.

Six semi-structured interviews were conducted, thereof were three with people from the digital media department where one had just recently been transferred from the creative department. They all had worked for a relatively short time at the agency or less than five years. Two people from the creative department were interviewed; they had long seniority or both over ten years as well as the one who was interviewed from the market research department.

This chapter will explain the methods that were used for the gathering and the analysis of the data and the reasons for doing so.

3.2 Review of case studies

What defines a case study is a rigorous research within certain boundaries of a location or a place (Bryman & Bell, 2015). This case study focused on one location of one company, namely Pipar\TBWA which is located at Guðrúnartún 8, Reykjavik, Iceland. The case study can further be defined as intrinsic, meaning that it was conducted because of its unique learning opportunity (Stake, 1995). The researcher had a chance to learn about how data and creativity connects within an advertising agency and used this opportunity to conduct the study.

The most commonly used approach for case studies is an inductive approach, although a deductive approach is also an option (Bryman & Bell, 2015). When qualitative methods are used the approach does tend to be inductive (Bryman & Bell, 2015). Further discussion about the differences between inductive and deductive approaches and what they involve will be presented in the next subchapter.

The generalisability of a case study is very low as the findings that one case brings can not be said to be applicable to cases outside the one studied. What the case study should do, however, is to underline the uniqueness of the case and its results should provide a profound understanding of the research question (Bryman & Bell, 2015).

3.2.1 Inductive approach to data analysis

This case study used an inductive approach to the data analysis as opposed to deductive. These two approaches describe the connection between theory and research (Bryman & Bell, 2015). While a deductive study would form a hypothesis based on a theory in the field an inductive study would do the opposite (Bryman & Bell, 2015). An inductive study endeavours to form a theory from its observations and findings (Bryman & Bell, 2015).

This does not mean that an inductive approach is only inductive in conduct, it is in reality more iterative as it goes back and forth between theory and data (Bryman & Bell, 2015). What has been considered a weakness of the inductive approach is the amount of data that is needed to prove a theory, if it succeeds in proving one at all (Bryman & Bell, 2015).

Deductive approach has been linked to a positivist stance towards research methods, which means that they should be objective and value free (Bryman & Bell, 2015). Inductive approach has been more in line with interpretivism which states that in order to research the behaviour of people, methods different from studying the natural world are needed (Bryman & Bell, 2015). The aim is to understand people instead of merely explaining their behaviour (Bryman & Bell, 2015). People interpret their environment and their actions have meaning. These interpretations and actions should be the focus of the researcher (Bryman & Bell, 2015). Human culture is always changing and therefore the accumulation of data does not provide the positivist prediction but rather an understanding of the current social form. This is a result of people being reflective on their knowledge and understanding (Noblit & Hare, 1988).

In the general inductive analysis approach, the research question leads the data analysis towards the specific topics to be researched (Thomas, 2006). These topics get formed after careful reading and rereading of the data (Thomas, 2006). Findings need to be based on what was found in the research but not on presupposed notions. Interpretations reflecting the opinions and notions of the researcher can, however, not be fully avoided (Thomas, 2006). This reflects the gathering of data for the case study as it was up to the researcher to read into what was being said and the basis for the presented opinions.

An inductive approach leans to constructivism for ontology. The constructivism explains that concepts are only rooted in the reality of the possessor. Individuals can change their interpretations of concepts and this must be acknowledged when a social study is made (Bryman & Bell, 2015).

Choosing an inductive approach is appropriate when little knowledge exists on a research subject (Elo & Kyngäs, 2008) and when the aim is to enrich our understanding on human behaviour in line with the interpretivist school of thought (Noblit & Hare, 1988). Because of this it can be troublesome to set out all theories and concepts in advance in the literature review, as knowledge on the research question increases over the course of the study which can bring up unforeseen areas of investigation (Bryman & Bell, 2015).

In the case study the data analysis started as soon as data had been collected. Therefore the data could direct the way the case study took as more insights were gained. This proceeding is typical for a qualitative research (Burnard, Gill, Stewart, Treasure, & Chadwick, 2008).

The sampling for the interviews was a snowball sampling (Bryman & Bell, 2015). After each interview the interviewees were asked who would be a good candidate to talk to next and the decision was based on what had been learned, both from the general discussions as well as from the answers from the interviewees.

When an inductive approach is practiced two relevant methods may be used for data analysis, those are grounded theory and qualitative content analysis. These methods will be discussed in the next chapter as well as the reason for why the qualitative content analysis was chosen.

3.2.2 Qualitative Content Analysis

Grounded theory and qualitative content analysis share some commonalities but there are also some profound differences between these two methods. Grounded theory was developed as an answer to the positivist approach and was meant to give qualitative research some scholarly rigor (Cho & Lee, 2014). Even though both approaches use systematic steps in data analysis for creating themes from coding the qualitative content analysis was used in this case study. This was because of its closer connection to interpretivism than positivism since the aim was rather to build an understanding of the case than to reach a theoretical saturation for the purpose of prediction.

The aim of the qualitative content analysis is to classify the data into categories by their similar meaning (Moretti, van Vliet, Bensing, Deledda, Mazzi, Rimondini, Zimmermann & Fletcher, 2011). Although the categories can include both explicit as well as inferred communications (Hsieh & Shannon, 2005) this case study does look to the explicit communications that took place in the semi-structured interviews.

There have been identified at least three approaches on content analysis. Those are conventional content analysis, directed content analysis and summative content analysis (Hsieh & Shannon, 2005). In this case study the conventional content analysis is used where the coding categories are created from the data. Directed content analysis is used when the research begins with previously designed categories with a certain theory or research findings in mind. Summative content analysis is applied when keywords are decided upon before a research begins and the researcher wants to develop a deep understanding of them (Hsieh & Shannon, 2005).

The Gioia method was developed for data analysis that was meant to be used with grounded theory (Gioia, Corley & Hamilton, 2013). Although grounded theory was not the methodology used in this case study, the instructions for coding and themes from the Gioia method are used for the sake of their good clarity, concepts and instructions. The systematic steps introduced there work for both grounded theory as well as qualitative content analysis.

The Gioia method proposes that after the transcription of the interviews the text is coded. This coded text makes up the 1st order concepts which then are collected into 2nd order themes; these themes are then subsequently gathered into aggregate dimensions. An example of this can be seen below:

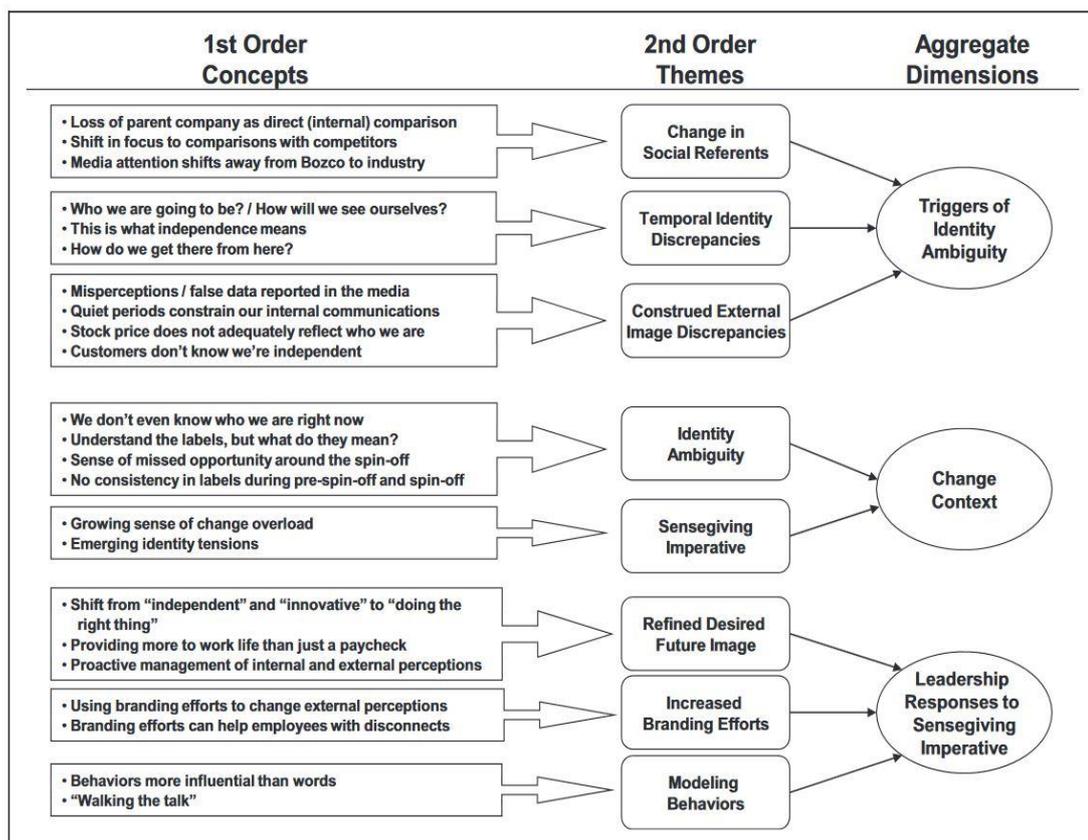


Figure 3. Data structure (Gioia et al., 2013). Reproduced from Corley and Gioia (2004).

3.3 Documents in qualitative research

Because of the Data Guidebook provided to the advertising agency by the global data director, a short overview will be made of the documents considered to constitute good data in a qualitative research. Scott (1990) proposes four criteria for evaluating the quality of documents: their *authenticity*, *credibility*, *representativeness* and *meaning*.

The *authenticity* of the document is good if the researcher can confirm the source and the origin of the document. For the the Data Guidebook that was possible in the internship at the advertising agency.

The *credibility* is good if the document did not change at all going from the source to the researcher and is therefore free from error and distortions. The Data Guidebook was taken from the same source as was provided for all within the advertising agency so its credibility is good.

Representativeness looks at how typical the document is of its kind. The representativeness of the Data Guidebook is a tricky subject as the document is most likely one of a kind and written by a single author. Whether what the Data Guidebook states is representative of the whole agency is open for dispute. It must be noted, however, that the Data Guidebook is only meant as a guide and not a rulebook so it is up to each individual to decide on how to use it.

Finally, *meaning* does refer to the comprehensibility and the clearness of the evidence. The Data Guidebook is quite clear on what it is meant to communicate to the agency and its text is quite comprehensible.

3.4 Retrospective organizational ethnographic research

Ethnography is a research practice which can be conducted in a number of ways, depending on the setting and the researcher. It is hard to make a generalization of the nature of such a practice but it is possible to secure its foundations with awareness and forethought (Bryman & Bell, 2015).

The internship at the advertising agency is best described as a retrospective ethnographic research according to the definition of that concept by Bryman & Bell (2015). This is because at the start of the internship at the agency noone knew that the researcher would be using the experience of his stay there as a basis for a research, although the fact was not kept hidden. When a couple of individuals learned of the fact

that a research might be conducted on the work of the advertising agency, that did not seem to bother anyone or change any attitudes.

According to Gold (1958) ethnographers take on one of four available roles. These are as a complete participant, which is a covert role where the researcher is completely immersed in the environment of an organization; as a participant-as-observer, which is the same as being a complete participant except that it is not hidden that the researcher is indeed studying the setting. The third role is as an observer-as-participant, which mainly includes being an interviewer and the observations that are made do not come to be through any participation. The last role is as a complete observer in which the observer does not engage with the people at all but simply falls into the shadow and registers what is observed.

Gold (1958) warns that the role of participant-as-observer has the danger of the researcher going native, that is, becoming too immersed in the everyday lives of those that are working in the research environment. This happens through the active participation in the environment which is being observed. As a result the researcher loses his or her identity as a researcher and becomes one of the population being observed.

In this retrospective ethnography, where the researcher can be described as a participant-as-observer, the danger of becoming native was a real concern. This was because the internship required a lot of communications with the staff and also since the researcher will potentially be looking for an occupation in the field soon.

An internship and an ethnographic study aim to achieve two different goals. In internship the focus is on the work that is taking place within the organization while in ethnography, according to Rosen (1991), more emphasis is on the social relations within the organization for the completion of a certain tasks.

What is required of ethnographic researchers is a profound immersement in the everyday activities of the organization that is being studied. They need to become a part of the organization in order to find the social connections and to live the experience of the people within the organization (Rosen, 1991). This might be a problem in this study as there different choices might have been made if it had not been retrospective. The note taking might, for example, have been more rigorous as well as more emphasis put on the communications between the individuals. As an intern though did the researcher

participate in the communications within the agency and had therefore gained an insight into how they were used to complete tasks.

To be able to conduct an ethnographic research it is imperative to gain access to the organisation which the researcher wants to study. Most areas within the organizations that ethnographers want to study are closed or non-public and gaining access to such places can be a lengthy and a formal process (Bryman & Bell, 2015). The contract between Reykjavik University and the advertising agency Pipar\TBWA for an internship opened the door for the retrospective ethnography and later the conduct of the interviews.

Getting assigned a gatekeeper within an organization aimed for study usually proves beneficial. The gatekeeper serves as a mediator between the researcher and the organization, smooths processes and shortens communication lines (Bryman & Bell, 2015). At the start of the internship a gatekeeper was assigned to the researcher as would have been done in an ethnographic research.

In exchange for the access to the agency and the people within areas of interest, the researcher may be required to perform some kind of labour in exchange for the data collected (Bryman & Bell, 2015). This was true in this case, as an intern the researcher was assigned projects from the digital media department and the market research department where the knowledge gained from the university might come to use but mostly to increase the experience of working in the marketing field.

An important part of an ethnographic research is to write down the observations that the researcher makes. Ideally this is done as soon as something interesting has been discovered in order to prevent that the information will be forgotten or the memory will distort it. What doesn't get written down right away or soon should be written down at the end of the day (Bryman & Bell, 2015). The data gathered in the internship was in the form of a diary which the researcher held and in which the tasks that the researcher was asked to perform were written down. This diary was the basis of an essay on the tasks done within the agency. This essay was delivered to the university at the end of the internship.

Ending an ethnographic study should be done with consideration towards the people of the organization that the researcher has been in communications with. People should be told that the study is finished and departure should preferably be done in such a way that it leaves no one frustrated towards the researcher. That is of course common

courtesy and is more likely to leave the door open for future researches (Bryman & Bell, 2015).

3.5 Semi-structured interviews

The bulk of the data that was gathered for this research was gathered from six semi-structured interviews. Five of these interviews were taken at Pipar\TBWA's headquarters in Guðrúnartún 8, Reykjavik, where the environment was very favorable for interviews. There are meeting rooms that are quiet and comfortable and the staff can reserve them when they are needed. One interview was conducted in a private home but that proved alright as the environment was quiet and comfortable. Description of the interview questions will be given in the next subchapter.

There is a fundamental difference between a qualitative and a quantitative interview, as the quantitative interview is rigidly structured in order to secure as much as possible of reliability and validity (Bryman & Bell, 2015). The qualitative interview is more open as there are no fixed hypotheses that the researcher is proving (Bryman & Bell, 2015).

The interviews conducted were all qualitative interviews which meant that it was of main concern to bring out the interviewees' outlook on how data is used within the agency for creative advertising and how well they are able to do that. These interviews were all around 44 to 55 minute long. Planning for the length of a qualitative interview is a tricky matter as it is recommended to allow the interviewees to go off into directions in the dialogue which they find interesting. The interviewer serves as a general guide but it is up to the one being interviewed to reflect what is of interest. The interviewer can ask follow-up questions and probe further into what the interviewee finds important (Bryman & Bell, 2015).

The semi-structured interviews which were conducted for this research were based on an interview guide. The interview guide included questions on topics which were of interest to the research, but the option was kept open to go deeper into a topic that was of a particular interest to the interviewee or a topic which he or she felt strongly about. This was varyingly much the case, but two of the interviews especially stood out as having wandered more away from what was set out in the interview guide.

The reasons for this were that one of the interviewees had a unique insight into the changes that had happened within the advertising business as she had an over thirty year long career within the field. This meant that a decision had to be made on the spot whether to follow the interview guide or to use the opportunity to give data a broader spectrum in a historical context and get opinions on the role of data from someone with a long experience. The latter was decided upon in order to include information on where advertising work is coming from and in what way and how fast digitisation has changed work procedures.

The other interview was with an interviewee who was responsible for data gathering for market research. He had a long experience within his field as well, or around 18 years, and had a unique insight into the development of the creative frame in which the divergent ideas must fit. It was decided to dive deeper into that subject rather than to focus too much on the question list. The researcher felt that there was more insight to be gained from listening to what the interviewee had to say on subjects that were closer to his heart. The subject was about something he was specialised in and he had a unique insight into his profession for the case study.

Because of their obvious connection to and reliance on online data the first two interviewees were from the digital media department. These interviews brought about a realisation that the creative work for social media content can differ from the creative work for advertisements.

These interviews led the researcher to get in touch with an interviewee who started out within the creative department but had recently relocated to the digital media department. The relocation was a result of the increasing weight digital media was getting within the agency. That interview tied well together the insights into the two departments. The next two interviews were with individuals who were working in the creative department. To get an insight into the creative frame these employees work within, was the last interview had with a market researcher.

3.5.1 Interview questions

In the interviews a questionnaire was used that was categorized into three sections. The first contained general questions about the work of the employees. The second looked to the role data played in their occupation in connection to creativity. Last came questions on the creative environment, which creative-thinking methods were used for generating ideas, what motivations people had in their work and how they maintained their expertise.

The questionnaire began with general questions such as the name of the interviewee, his or her seniority within the agency, what job title they had and what their work at the agency involved. Questions on what changes they had seen in the marketing work within the agency were also included.

In the next section were questions about what meaning data had for them in regard to their work and whether data influenced how they generated ideas, if they had seen changes in the way data was used in their work, how they see data being used in the future and what has to be kept in mind when relevance is found in data. The section ended with questions on Icelandic clients and the collection of data among them as well as the importance of databases from abroad and whether the size of the Icelandic population mattered in online data gathering.

The last section included questions on the support the environment brings to creativity. Since if the agency decided that it wanted to change the way it finds ideas for creative advertisements, it would be important to see whether the environment supports such changes. Thus, questions were asked that were based on the role of creative thinking, motivations and expertise.

To inspect creative thinking, questions were asked about whether individuals had freedom to make decisions, whether they could allocate time to make new discoveries, how they got inspired and whether they found it easy to talk to their peers about issues that came up at work. For motivation, were questions on whether people felt they were getting praise from peers and managers, if they felt they were being rewarded for good work and if they would describe their work as fascinating. Regarding expertise were questions on if the job required specialisation, if it was challenging, how knowledge was sought and if they had the chance to gain it and if they had the chance to talk about problems to their peers.

3.6 Ethical considerations in qualitative research

There is more than one way that a researcher can follow to conduct an ethically sound research. Stances towards ethics can vary from Universalism that states that under no circumstances a researcher should deviate from ethically sound practices to the other end, that is, where anything goes as long as it is for one higher purpose or another, for example, for research journalism or in the name of science (Bryman & Bell, 2015). There is no way to foresee all the ethical considerations that might come up during a research. What is important is to have acquainted oneself with what has been written on ethics and how one can let ethical codes guide one's behaviour. Ethical considerations are not something that is done beforehand and then never again, it involves an ongoing thought process through the entire research (Bryman & Bell, 2015).

For this research it was decided to keep in consideration the four main areas where ethics should be kept in mind as stated by Diener and Crandall (1978). These areas cover harm to participants, lack of informed consent, invasion of privacy and deception.

Harm to participants – Within this research, the researcher was aware that there was always a chance that the workers at the advertising agency might at some point intentionally or inadvertently disclose information to the researcher that might harm them professionally or the agency. Even though the research topic was not of a very sensitive kind, neither personally nor businesswise, it was, nonetheless, good to keep in mind to be respectful to what was being shown and said. This is especially important for this research as it is a case study of one company. Therefore, completely hiding the identity of the company and its workers is hardly possible as the information must then be distorted to such an extent that it would harm the presentation of the research.

Lack of informed consent – Every participant in the interviews gave their consent personally to the researcher. At no point was it tried to hide what the goal of the research was or how it was being conducted. The interviews were recorded and all the interviewees gave consent for that. They were also informed that the recording would only be used for research purposes. The internship was used to find a research subject and the potential area was so broad that there was no risk of anyone or anything being put in danger even though perhaps some of the workers didn't know that the intern would later be conducting a research in-house.

Invasion of privacy – There was little danger of invasion of privacy as the research was not on a personal level, but on an everyday business level. The interviewees answered questions that were directed at their general work within the agency. Never did the researcher push very hard for answers that the interviewees didn't feel like giving right away.

Deception – The researcher never did use deceptions for the sake of the research, it would have been vulgar and impolite to do so and nothing would have been gained from it.

Results

This chapter will begin with a discussion of the guidelines Pipar\TBWA acquired from the Data Guidebook and the means they provided for the company to follow them. The researcher's internship and what it contributed to this case study as a retrospective ethnographic study is discussed next. To better help with answering the research question a flowchart was made that shows a work process within the advertising agency. With each new challenge particular steps are taken that are typical to answer it; the flowchart shows these steps. The flowchart shows which departments and key actions influence the challenge resolution.

The flowchart below was based on the internship experience and the interviews with the personnel of Pipar\TBWA. The results from the data analysis allowed the researcher to put 2nd order themes into their corresponding places within the process. This was done to gain oversight of the work of the agency, to organize the data and to see where data mattered for creative purposes and where the agency's creative processes might possibly be improved.

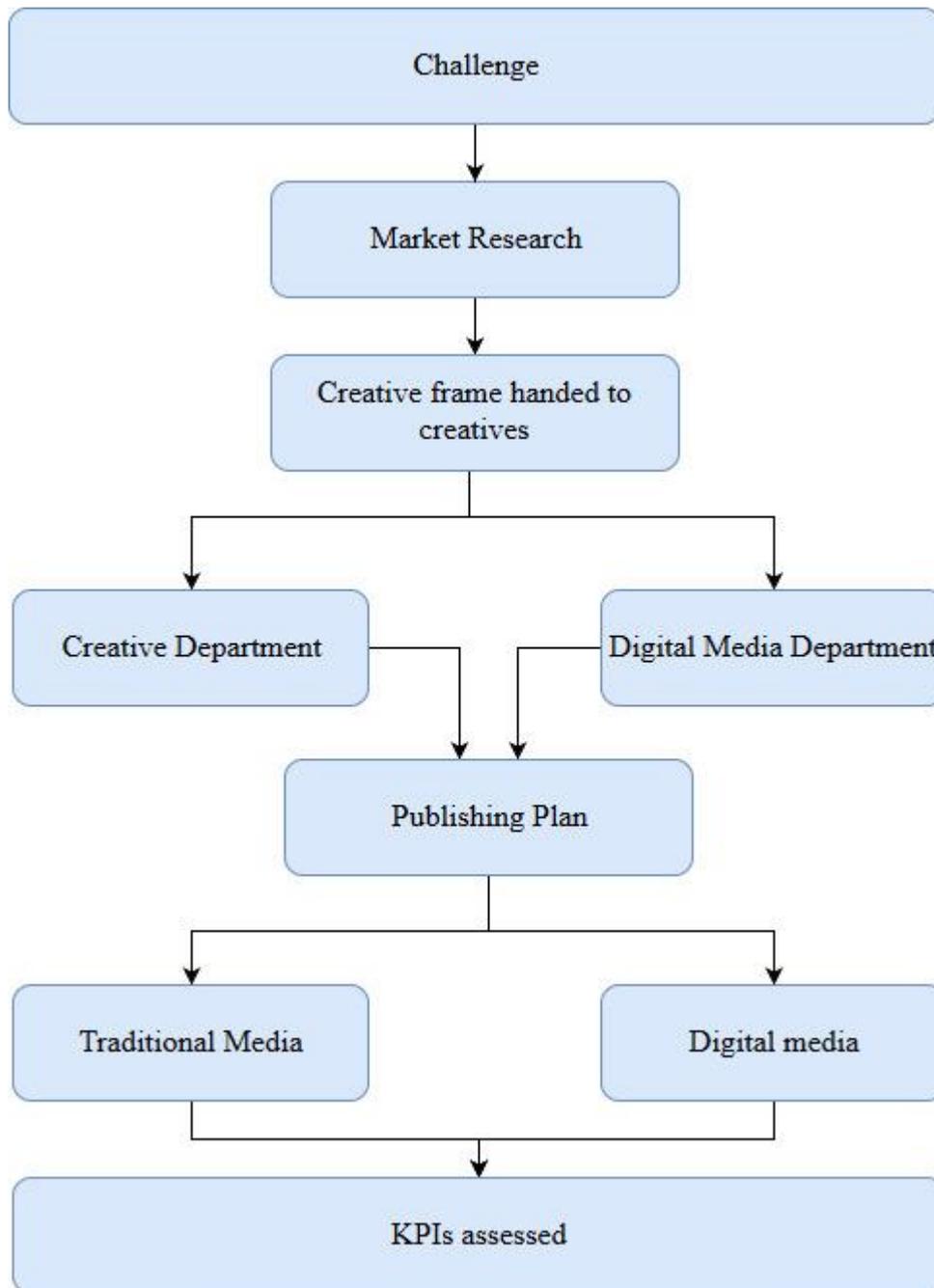


Figure 4. An example of work process

After the themes from the interviews and the flowchart of the work process has been introduced each step of the work process will be analysed in connection with creativity and data, they put into context with the literature and the insights they bring.

In the last section the creative environment will be assessed to evaluate the difficulty for individuals to put more emphasis on data in their creative designs, if they choose to do so and what the results mean for the literature reviewed previously on supportive creative environment.

4.1 The content of the Data Guidebook

The Data Guidebook's content deals with four subjects. These are how important it is to give the clients of the advertising agency a concrete proof of who their advertisements are targeting, how to support the choice of a certain idea for advertisements, how the target group will be reached and what the advertising goals are.

Data gives the creative work a more concrete foundation to build upon and can be an inspiration for ideas. For the full potential of incorporating data to be reached, it is important that everyone knows how to find the data and how to use at least one tool in every category of the seven that list digital data tools. These tools are all made to make the reading of relevant information out of big data easier. The categories for the resources and tools are search engine key terms, online databases, analyses of website data (such as website traffic), insights into social media discussions, data visualization graphs and online audience analysis. The tools will be further discussed in the chapter discussing the internship.

Each and every individual is responsible for keeping an eye out for other opportunities of digital data analyses for the sake of more creative advertisements. As new technology is released and the existing one changes it is important to be on the lookout for new and better opportunities.

The easy way of gathering online data helps the agency and its clients to evaluate the success of online advertisements through well selected key performance indicator (KPI). Indicator is here used in singular as the success of advertisements or content should preferably be valued on only one KPI which concentrates on what it is that the client wants exactly to achieve with it, be it to increase awareness, getting subscribers or increasing web traffic. This KPI should be kept in mind when the creative team finds ideas for a campaign.

4.2 The internship as a retrospective organizational ethnographic study

At the start of the internship the researcher was assigned a guardian who acted as a gatekeeper between the internship and the advertising agency. At the arrival the researcher had a choice of what to see and learn. The intership time was spent in the

digital media department, the publishing department and the market research department.

The researcher participated in the everyday work of the agency, which established connections to the fellow workers and gave an idea into how things were done at the agency.

This access was an exceptionally good opportunity to do an in-depth research to add to the marketing literature. Participating within the company proved easy as the culture of the company was very open and easygoing. Everyone was eager to answer any questions the researcher had. It was up to the researcher to get the information and the experience wanted. It is usually expected that each and everyone is responsible for doing their job and seeking assistance when they needed.

The premises of Pipar\TBWA are divided in two sections where on the east side are the “creative” people, for example graphic designers, web developers and directors whereas the financial team, the digital media department, the publication department and the market researchers occupy the west side.

The digital media department consisted of content creators, online publishing advisors and a project manager. The content creators’ main task was to decide what to write for their clients. Even though the east side of the agency is referred to as the “creative” side, as there people are doing work which is in a way connected to arts, it was evident from the first that being creative and thinking outside of the box was also relevant for others. Content creators constantly had to be on their toes for finding interesting things to write for their clients and anything that could be of help was welcomed. Thus they scanned happenings in the society and online trends, recurring holidays and special events. Publishing advisors managed the publishing of online advertisements and gave clients advice on where opportunities might be found for them in online marketing. The choice of websites is of course quite large but in the internship experience was mostly gained on how to manage Facebook advertisements.

One special project was for programming a free Wi-Fi for a company to be able to display appropriate advertisements according to the profile of the Wi-Fi user. A research was also done on how companies have integrated loyalty apps into their business model. That meant searching for and inspecting different loyalty apps and seeing what they were providing the businesses and the customers. This was, for example, data and better customer retention and the customers were offered discounts and early access to company products.

Two projects involved website development, one of which had to be error checked before being published. The other needed translation and for that a translation website was used in a cooperation with a translator. An ongoing project during the internship was to find trends and triggers that might be used for social media content.

In the publishing department the researcher was shown the program used to assign advertisements spots to advertisements. He also got explanation of how ratings and experiences guided the individuals in finding the best spots for the commercials.

Pipar\TBWA offers a service named Disruption. The Disruption is a method that is used for a potential overhaul of a company's brand, products and services. It is a method developed for companies that feel that they have stagnated and are in a need of reinvention.

Meetings were attended where different departments came together to create ideas for advertising campaigns. There was a chance for everybody to pitch in an idea and predict possible implications that might arise with it. Ideas might be based on something similar to what the agency had previously done for the client or it could be something completely new. A part of the brainstorming was predicting how people might perceive and respond to the campaigns. It was important to make an original campaign and to make it noticeable. Bringing the ideas from those meetings to publication in the media is a long journey but experience seemed to have taught the marketers to know what would most likely work and what would fall flat in production.

The researcher investigated the tools that are listed in the Data Guidebook which was composed by the global data director of TBWA\Worldwide and obviously had a lot of recommendations for the agency. It had an excel spreadsheet with websites that all offer tools for the analysis of big data in marketing. The categories the global data director made for the marketing tools included search engine analysis, data aggregation, website data, social media analysis, data visualization and audience analysis.

Search engine analysis tools look at what it is that people are searching for online. An example of such a tool is Google Trends which shows how much a search term has been Googled. It can be combined with other sites that allows us to visualize these findings on a world map. Another similar tool can be used for content creation as it allows the user to put in a topic and the tool shows what questions are mostly asked online on it. This might give a content creator an idea on what would be good to write about. Yet another site that analyzes trends does not only do so by looking at search

terms but uses content analysis of blog posts and articles instead to see how much media attention a topic is getting.

In the data aggregation category there was a list of sites that offered open datasets that the agency was allowed to use for researching purposes. It also involved lists of open APIs which are a source of data that is allowed to use to create programs based on that information, such as meta-search engines for flights. Also is it possible to create a mashup, for example, between an open API containing shop locations and an open API for a map in order to create an app that shows the exact location of those shops.

Web analysis tools help website developers to analyse the traffic through a site. It is important to know where the traffic is coming from (and thus to see, for example, which commercials are working online) and through which channels it goes within the site. This allows the web developer to see what is making people give up on the site and leave or where it is allowing conversions to take place.

Social media analysis tools are made, for example, for social listening, spotting the best influencers and showing the most popular hashtags. Social listening is important for companies that want to know what is being written about them on social media and to track if the mentions are favourable or not. If not, it is time for action on behalf of the company in order to minimise potential damage to the brand. Influencers can be hired to promote products and brands but often the popularity of influencers has been bought and does therefore not count as real influence. Certain websites analyse the influencers and reveal if their popularity is bought or genuine. Popularity of hashtags is a good way to see what is trending in societies at any given moment and companies can use the momentum for their advantage.

Data visualization tools help researchers to aggregate data in order to present them in a clear way. Many websites offer their services by synchronising with websites and social media sites and by doing so indicators can be created that tell how a company is doing in key performance indicators, for example, in awareness, conversions or customer lifetime value. A dashboard can be set up with the indicators that the user wants to keep a close eye on and they can be changed as the user sees fit. These meters can easily be incorporated into a slide show or a pdf file if needed before shown at a meeting or sent via e-mail.

Audience analysis is an analysis of common features within an audience. A seller of a product might, for example, want to know what common features its buyers have, in order to gain an insight into the customers' common habits and interests.

The benefit of this report for the case study is to provide an insight into all the complex ways in which data can be incorporated into the proceedings of an advertising agency. The tools and their uses are many but it is up to the imagination of those that use them how they can benefit them. Finding relevant information within big data has spurred programmers to design those tools, although their quality and potentials in creative work is up to the preferences of each individual.

The internship lasted for 300 hours. And the end of it the researcher handed in a report on what it had entailed and what the experience had brought.

4.3 Discussion of the work process

The work process flowchart was used to map out where data might be used within the work process and in what way. The flowchart was revisited as the results from the data analysis were ready to be matched into the flowchart.

The role of the flowchart was to help present the results of the research and to give them context. What it did not cover, however, is all the intricacies of the processes within the agency or how people communicated formally and informally. Appointing a meeting took a short time and the facilities were readily available to all those that needed them. Presentations were held weekly where someone presented his or her work and others could weigh in or get to know what was happening elsewhere in the agency. This is important to keep in mind as even though the flowchart might make it appear as though the departments are closed off and the steps are very formal, the opposite is closer to the truth. The agency is a relatively small and open workplace where people communicate and cooperate very much in general. That does not change the fact that certain decisions and steps must be taken in a certain order for a project to be able to go from start to finish, and this is what the flowchart represents, not the ways of communications.

The work process usually starts when a client approaches the advertising agency with some kind of a challenge that needs resolving. For the solution to the challenge to work well the challenge has to be defined as clearly as possible. The challenge could be to increase brand awareness, present a new product, introduce changes in a business, getting donations for organizations or other marketing related challenges the clients have to tackle.

On some occasions the agency does sell ideas that originate within the agency to organizations. It might see some challenge that a potential client is dealing with and offer a solution proactively. Whatever the reason that a challenge has been presented at the agency, the next step is to do some marketing research, if it isn't provided by the client.

In the market research department, a creative frame is designed around the challenge. This creative frame makes up the rules that the ideas of the creative department and the digital media department have to work within. The creative frame is a guidance on what kind of ideas are suitable. The frame consists of, for example, the image the client wants to keep or tone of voice.

What the marketing research team offers to the creative advertisements is the relevance. It defines who need to hear the message, where they can be reached and what interests them. When this has been decided the creative frame is handed to an interdisciplinary creative panel for further development.

Divergence is usually found through the cooperation between the creative department and the digital media department. The creative department consists of, for example, art directors, web designers, graphic designers, copywriters and innovators. The digital media department consists of content creators, online publishing advisors and digital media advisors. These individuals make up the panels of creatives that work on creative ideas that individuals have come up with. The aim is to see if the ideas are viable candidates for being developed further. When a divergent idea has been decided upon and the advertisements are ready, they are published.

A publishing plan is designed according to where the advertisements will provide the best resolution to the challenge. This usually means that the advertisements are published in a mixture of mediums, both traditional and digital, where the clients get the most for their money.

After the advertisements have been published, the key performance indicators (KPIs) that were assigned to the advertisements to measure their success are assessed.

KPIs are based on what the challenge was and where the advertisements were published. The success or failures of the advertisements enrich the experience of the advertising agency and makes it more capable of handling future challenges.

4.4 Overview of interviewees

Data was gathered through six semi-structured interviews. The aim was to gain insight into the work of the departments that use data for creative purposes and how it might be improved. These are the market research department, the creative department and the digital media department. One interview was taken within the market research department. Two people from the creative department were interviewed and three from the digital media department, thereof one that had recently transferred from the creative department. The table below shows the interviews broken down by the demographic characters of the interviewees, the number assigned to them and interview details.

	Demographic characters				Interview details	
	Age category (years)	Nature of post (Full-time/Part-time)	Tenure in role (years)	Subject specialism	Duration (min)	Transcribed words count
Interviewee 1	25-30	Full-time	2	Digital media	44	5836
Interviewee 2	25-30	Full-time	2	Digital media	44	5722
Interviewee 3	25-30	Full-time	2	Digital media	52	7204
Interviewee 4	45-50	Full-time	19	Creative Department	50	7494
Interviewee 5	60-65	Full-time	<30	Creative Department	55	5129
Interviewee 6	50-55	Full-time	18	Market Research	51	6928

Table 1. Overview of demographic characters and interview details (Structure found at Reasearchgate, (2010))

4.5 Overview of the 2nd order themes and their corresponding place in the work process

The 2nd order themes from the interview data were put into their corresponding places within the flowchart of the work process. Here it was recorded how what was said in the interviews matched with the work process by sorting together statements on the same or similar subjects and placing them in their appropriate theme.

It should be noted, that because of the much use of data within the digital media department, it is put into a separate box in the flowchart under „advertisements published in digital media“. This is the only box added to the work process after the data analysis. This shows that the publishing and the evaluation of the advertisements are closely connected and constantly being reviewed through the use of online data and KPIs.

The aggregate dimensions which the 2nd order themes fall under are also shown in a table below. These explain further what role each theme plays in the work process of the agency. In the top part, named strategy, the definition of the challenges falls as well as the market research. In the next dimension comes the tactic which is decided by the creative panel. Then the publishing plan gets decided upon and its execution. The last dimension represents when the success of the advertising campaign is assessed by formerly chosen KPIs.

2nd order theme:	Getting challenge objectives through external or internal sources
1st order concepts:	Challenge objectives External/internal challenges
2nd order theme:	Designing a frame around advertisements
1st order concepts:	Icelandic characteristics Limits on creativity Finding target groups Data for market research Use of data within Icelandic companies
2nd order theme:	Collaboration between departments on advertisement design
1st order concepts:	Finding divergent ideas Comparison between digital media and traditional media Inspired by other ideas Same theme for different media outlets
2nd order theme:	Work within the creative department
1st order concepts:	Finding ideas for advertisements Teamwork within the creative department Creative department - work description
2nd order theme:	Work within the digital media department
1st order concepts:	Teamwork within the digital media department Finding ideas for digital media content Expertise within digital media department Independence of digital media content creators Flexibility
2nd order theme:	Changes and commonalities in publishing
1st order concepts:	Changes in publishing Advertisements desined for different media outlets Organizing publishing plan
2nd order theme:	Analysing data in digital media department
1st order concepts:	How to use big data Tools used within the digital media department Speed of work within the digital media department Data analysis for digital media
2nd order theme:	KPIs assess the success of advertisements
1st order concept:	KPIs

Table 2. 1st order concepts categorised into the 2nd order themes

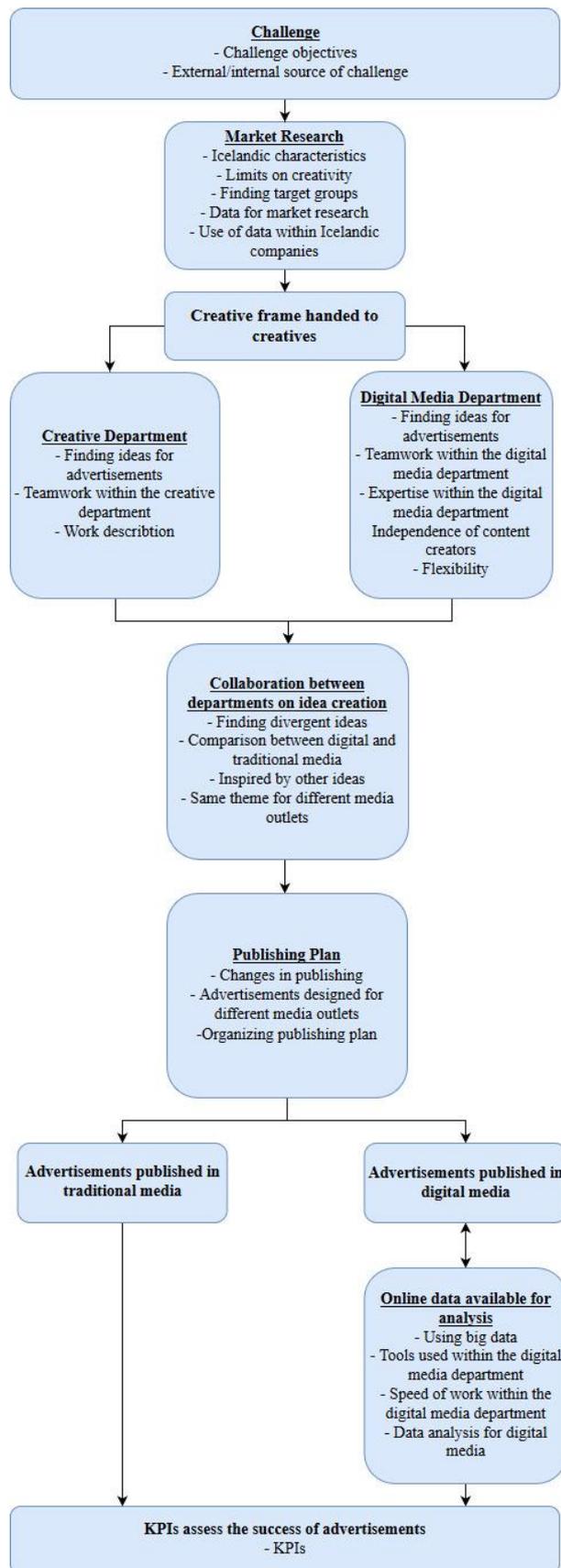


Figure 5. 2nd order themes and aggregate dimensions put into their corresponding places within a work process

Aggregate dimension:	Strategy
2nd order theme:	Challenge Market Research

Aggregate dimension:	Tactics
2nd order theme:	Creative frame handed to creatives Creative Department Digital Media Department Publishing Plan Collaboration between departments for idea creation

Aggregate dimension:	Execution of plan
2nd order theme:	Advertisements published in traditional media Advertisements published in digital media Online data available for analysis

Aggregate dimension:	Success assessed
2nd order theme:	KPIs

Table 3. 2nd order themes categorised into the aggregate dimensions.

4.6 Results from data analysis

The subchapters below are ordered by their corresponding steps in the work process, beginning with a challenge presented to the agency and ending with the assessment of the key performance indicators.

4.6.1 Getting challenges

Going from top to bottom through what the data analysis of the interviews uncovered shows that the process is set in motion when a challenge comes to the agency. It can also be decided internally to find a solution to a challenge which the agency might sell to a client company. An interviewee phrased it in the following:

Sometimes does a project start simply by an idea. You know, because an idea pops up by our initiative. Or, you know, all of a sudden do we see something that would be so great and suitable for a certain client. But what is of course more frequent in our case, and the practice we are more used to is for the client to approach us with a problem or a challenge that needs resolving. It is something like...you know...there is a new product or a new company...

By improving the design of creative advertisements by rooting them more in related data the advertising agency might be able to win over more clients of its own initiative and present them with ideas that include something new and exciting. As creative advertisements are more likely to show good results they are likely to increase the retention of the agency's current clients.

4.6.2 Market research

In the interviews it was mentioned how Iceland has special characteristics that needed to be taken to consideration. Its small size means that online data on only Icelandic consumers is more scarce than data on bigger countries in which it is, for example, possible to see trends on Google that Iceland can not reliably present.

Icelandic companies might do better overall in collecting aggregated data on its customers. An interviewee stated: „I don't know if it is shyness or just lack of discipline or knowledge that data isn't being collected [more].” If that were the case, it would help very much in finding what is meaningful and relevant to the target group. Icelandic companies could benefit from more data collecting. The small size of the country means that there are fewer players competing for the online spots. One interviewee said:

...because you have to spend much less money to get to the people. I often think: "Wow, they must be spending insane amount of money in the United States" because there is so much competition for the space on Facebook or the space that Google has. But in Iceland, you only have to spend few thousand kronurs to actually get published. So I think it is much better for Iceland, how small we are, regards to advertisements on social media, instead of it hindering us.

At the same time, when something catches on, it can go off with a bang where it will go very viral for a short amount of time because of the closeness of the community. It should be considered though that when things go easily viral, that can also easily

backfire. Thus, in a small society where a lot is on the line, there is a very good reason to think the advertisements very much through as mistakes can be costly.

This chance of going viral and the relatively low cost of the digital advertisements should push them towards creative advertisements. The cost online of trying something out of the ordinary is relatively low. Therefore, good data is needed to connect the right dots, between product, relevance and divergence for it to hit home for the consumer. When you know the customer, you know the right approach. This should encourage Icelandic companies to get to know their customers better.

There are numerous limits that are set on creativity in general within advertising agencies which makes the creative work challenging. Making an ambitious creative advertisement for many mediums is expensive and often proves to be too tall a threshold to overcome. Here again, companies can benefit from collecting data. It shortens the time that is needed to collect it from external and often less appropriate sources as the best data is the data that comes straight from the source.

The agency has a certain ethical guide which it applies to all the creative frames. This ethical foundation is provided through the membership of SÍA, which is the Icelandic Advertising Agencies Organization and its members are bound to follow it's ethical guide to advertising.

The creative frame includes the creative brief, which is a simple document with information which the creatives must keep in mind when coming up with creative ideas. This information is a simple summary of the company's background, what the challenge is, what the objective is, a description of the target group, brand's voice or whatever which it is deemed necessary to keep in mind when a creative idea is found that fits the client.

Even if the idea that is pitched fits well within the creative frame it is not a sure thing to sell. This was explained in an interview:

It is easy to sell them a fun idea...and just pitch them just jump on them. But it is also very tough to be getting endlessly good ideas and...and..and they keep handing them to a client and it just, and it never happens, there is never a budget [but they] always [say] though, "this is a very fun idea, but we can't do this."

It seems that money is also a big constraint on the creative work and, of course, on what the clients are willing to approve. Perhaps very creative advertisements may seem to exotic for clients who are using a lot of revenue for advertising campaigns that they can not afford to have backfiring. Having creative ideas carefully backed by data can increase the trust of the clients towards an idea and decrease the amount of negative feedback.

Sometimes, however, the market research does not take place at the advertising agency at all. The frame can be brought in from a company that conducts market researches. The client might also have acquired it from abroad from a company that has a readymade frame for their franchises. If that is the case, the frame goes straight to the creatives, that is, if the marketing research team of the advertising agency isn't requested to do any additional work. This may hamper the agency in finding the best possible design of creative advertisement for its client, as the relevancy is very much fixed. But the divergence is open for ideas. Not being able to find unique data points on the target groups to play off of, limits the possibilities the agency has for designing creative advertisements.

4.6.3 Data available within the market research department.

For the market research department a lot of data and tools is available to analyse, based on the clients' needs, from conjoint analysis and focus groups to the disruption of the whole company where its image, product portfolio and even the name is under a microscope. More often than not what would be described according to the literature review as small data be used, that is data that is analysed by using statistical methods.

This data can be used to gain insight into *why* consumers behave as they do. These kinds of market researches can be relatively expensive and time consuming to conduct. More often surveys and briefs are bought, that show trends or give insights into the market in which the client operates. This information can be bought readymade from databases online for a relatively small fee. The general knowledge is also increasing online on all possible things alongside the lengthening lifespan of the internet. Often good insights can be gained from what has been written online, newspapers have documented online and from websites of public organisations. What matters is the needs of the client and how much resources can be spent on research.

Big data is readily available for the market research department to use. The Data Guidebook lists seven categories of tools that are available free or for small amounts of money, for anyone to use. The tools help in excerpting information from big data resources. These categories are: search engine key terms, online databases, analyses of website data (such as website traffic), analysis of social media, data visualization graphs and analysis of online audience. Out of these big data categories the online databases are the tools that best fit market research and were actively used.

4.6.4 Idea creation within the creative department

In the creative department text writing, in a broad sense, is a big part of the job description. In addition to writing text for advertisements, the staff writes, for example, texts which are put on packaging and texts for clients' websites, brochures and slogans. The staff here is also responsible for coming up with ideas for advertisements. What was most often mentioned as the best source of inspiration for ideas was peace and quiet for contemplation, as well as the access to fellow coworkers for bouncing around ideas. The interviewees did not mention data as one of their main source material for idea inspiration. They acknowledged, however, that data could give good connections between topics that might inspire good ideas. One interviewee reflected:

...without having literally dived into it...I can imagine that ideas that are based on some real data...you see...it stands to reason...that they somehow create more connection to the customer. Because we are designing them on some data that was available on that certain customer.

This indicates that data might be more often actively used as a resource within the department to find ideas for creative advertisements. The interviewees from the creative department felt that data was something that had already been analysed and used before the arrival to the creative process. One said:

This is, you know, you always have to try on a role [of the consumer] , but data. Sure, we got a...more of a guidance...[from] abroad. It had to fit into this and this and this. It had to be these colors and such...

Their role was to get ideas that grabbed the attention based on the results from the data analysis.

4.6.5 The digital media department

The opinion that data analysis was something that mainly took place elsewhere was not felt as much within the digital media department. There data very much is ingrained into the everyday projects of the department. The digital media department used data more in their everyday operations than the creative department. The freedom that the individuals had within the digital media department for creating social media content meant that they actively searched for content material on their own and online data was used for this.

The nature of the data that is used for digital media is usually different from what is used for market research. There big data is used to see how people are behaving online, through website traffic, online trends and engagement on social media. The tools for analysing search engine key terms, online databases, analyses of website data (such as website traffic), analysing insights into social media, data visualization graphs and analysing online audience come to a better use within the digital media department. These are tools of the trade for online marketing, the insights they can bring to creative advertisements and advertising campaigns is a relatively new field to explore. Getting prediction power of sentiments and opinions of your target audience can be a powerful tool when creative advertisements are designed.

For social media content insights from small data would be valuable, as getting to know the customers means knowing what it is that they connect with and would like to engage with. Doing a research within companies and spending time among the consumers might reveal important information that might be translated into good social media content. Knowing what the consumers like to see may dictate the theme of the social media content made for the company. People might, for example, like to see live videos of chefs at work in a restaurant or watch a guided tour for tourists. These communication methods can be very successful and make a big impact. As more and more companies realise this potential, more creativity has to be put into the content for it to stand out.

An important touchpoint is between data and the creative work within the digital media department. Gathering data on the success of online advertisements in real time can be used to tweak the performance of the advertising. The data gets created as the advertisements or the content is showing. A distinction should be made here between advertisements and social media content. Advertisements are fully formed before they are published but for social media content there is a creative wiggle room for the individuals that are responsible for posting the content.

Online advertisements have gone through a bigger and more rigorous process than social media content before it is published. The agency has done a very good job in designing online advertisements that use the properties that the internet provides in finding very specific target audiences. An example of this is an advertisement the agency did for a TV station which wanted more subscribers. Its main attraction is the English football and at the start of the football season the agency designed advertisements that targeted fans of certain football clubs; the advertisements were therefore different for various fans (Fótboltinn kemur heim, 2018).

There is a discrepancy between what the interviewee from the market research claims is the best practice to the reality that faces the online content creators. The amount of content created means that there is no way for it all to go through the whole work process of the advertising agency as the market researcher would have preferred it to do. The content that is based on advertisement campaigns goes through the whole work process but when posts need to be made three times a week, other remedies need to be chosen, as was described in an interview:

...just being aware, like when watching over Facebook, just being aware of what is happening in the environment...like soon will be the women's day and then one should think ahead. Like, are we going to create a game or are we going to create a fun post or are we going to let people participate in something and organise it and speak of it to the company...

Triggers like this are a common resource within the digital media department to find content. This is, however, not an optimal way for making social media content that would share the quality of creative advertisements. The relevance is usually not concentrated enough, be it for the product, brand or consumer perspective. This way of finding ideas in trends is a common practice on social media and would perhaps not be considered a likely source of divergency. If the agency would be able to incorporate

interesting data points into the content, then the success of the content might increase. How this could be achieved is not quite clear, perhaps the creative, digital media and the market research department might design a theme on which recurring posts would be based. Maybe this could free up some time for the digital media department to spend on finding other divergences.

The content that organizations are publishing online today has changed business relations. Before, a certain distance was usual between the customer and the company. Published advertisements were carefully thought out and kept within the creative frame. By contrast social media posts are usually made by one person. Companies are now at eye level with the consumer and answer in real time to questions publicly.

Learning to use new technology and technological changes is a big ongoing project in the digital media department. The knowledge of the staff within the digital media department is based on great interest in the subject and the personal use of online media. Personal interest in social media is considered an important factor in being successful at the job as the sites that are available are so numerous, different and ever changing. The environment is therefore rather complicated and at the same time the sites are calling for a better and more meaningful content.

The data that is generated online after publishing helps in increasing the advertisement's or social media content's relevance. The divergence can, however, not be adjusted as easily. This creates a tension between on one hand the speed and on the other the call for quality creative content.

4.6.6 Cooperation between creatives for idea creation

Pipar\TBWA, like many other advertising agencies, had in the past no department dedicated solely to digital media. Since the department's founding the work for digital media has taken an increasingly important role within the agency. The most recent example of this is the merging of Pipar\TBWA with the digital media marketing company The Engine (Júlíusson H. V., 2019). After the founding of the digital media marketing department it was first rather separated from the creative department. Its main objective in connection to the creative department was to oversee social media sites and to publish advertisements that the creative department designed.

As time passed and the digital media department grew, it had an ever increasing role in the making of the advertisements. This is necessary as advertisements are sometimes made especially with digital media in mind. Before advertisements were adapted to online mediums with mixed results as the advertisements fit varyingly well for digital media. Today the digital media department does take an active part in finding ideas for advertisements.

There is a collaboration between the digital media department and the creative department in finding divergent ideas. Finding a divergent idea seems to be a personal journey where people use many different methods to get inspired. That might entail just to go out for a jog or to throw ideas around between colleagues to see what good bounces back. Everything potentially useful is allowed and encouraged to create an environment in which good ideas may grow. There are, however, pitfalls to be aware of in choosing an idea to develop further and one from the digital media department said:

It's very often that you get some idea based on something you have seen before...sometimes is it just some Icelandic content and sometimes you go: "Hey, I have an idea" and then just, "no, wow, this has been done before and that is the reason why you got the idea.

It can be difficult today to come up with something that is completely new. Always there may something similar have been done before, even if those who are working on the idea aren't actively trying to copy anything. Analysing data for inspiration in the search for creative ideas means looking at it from a new perspective, and an example of this was described in one of the interviews:

There was that home improvement store with the bald men. It just gathered information from, from the security cameras and they just noticed that the majority of their customers were bald. So an idea for a campaign popped up which was full of bald men which were proud of their baldness and they just created the Heldenkranz which was...the hero's wreath...this little hair that they had left.

This is a perfect example of when a unique datapoint (the ratio of bald men in the customer group of the company) is used to find both the relevance and the divergence for a creative advertisement (Effie Worldwide Inc, 2017). The advertisement is brand-to-consumer relevant by targeting the customers that are balding men which already

shop at the brand's locations. The datapoint does also bring the divergence by connecting two things in a humorous and clever way, that is, the baldness and the hero's wreath. Baldness is something that stirs emotions, and seeing it exalted in such a way creates a meaningful connection between the brand and its customers. By using data in this way helps the advertising agency coming up with original and noticeable ideas. Having the same source for both relevance and divergence better secures that the creative advertisement connects with its target audience in a meaningful way.

4.6.7 Deciding on the publishing plan

When the advertisements have been designed, the publishing plan is scheduled. The plan corresponds with what the advertisements should accomplish. In those publishing plans digital media been has given increasingly more weight in recent years. The quotes below come from two interviewees:

...I would think that, maybe, around about 2011 was a huge change there, when companies started going onto Facebook. Then comes some change to the communications, you see, marketing communications.

I think that very much has happened in these matters [the role of digital media in marketing] just in the last six months.

Those who have worked long in the advertising business have seen a shift from a time when advertisements were created by hand for newspapers to when almost everything is done digitally. Publishing plans today are sometimes founded on digital media, where the traditional media has become a secondary support. Refining what is put on digital media, including social media, is very important, just as with the traditional media. According to an interviewee should be no difference between the process behind social media content and other content:

What's the goal? What do we need to do?...How do we want to get to people, how are we going to change their views, what do we want them to do? How do we do that? And then lastly...[we decide on] what tools we are going to use to achieve that we set out to do. Instead of doing something clever...[or] fun on Facebook... So the

process hasn't changed at all, except there are new mediums, that come at the end of the process.... And the idea needs to be adjusted somewhat for the new mediums, but the basis hasn't changed at all.

This means that when an advertisement is designed, it needs to be media agnostic, so to say. The idea should work on different platforms and give them what they require. Newspapers offer a platform for the visual, while social media offers a platform for engagement. To use again the example of the Heldenkranz advertisements (Effie Worldwide Inc, 2017), it dared men to post a picture of their bald heads. For people to want to engage with an advertisement on social media, it has to be meaningful enough for people to care. It needs to be, as one interviewee phrased it: „undeniably good“. Basing creative advertisements on data points that are again based on the consumers can create the meaningful connection needed for the consumers to want to engage.

4.6.8 Evaluating Key Performance Indicators

The success of advertisements is evaluated by looking at the values of the key performance indicators (KPIs). The KPIs are decided upon at the start of the process. Success of advertisements in traditional media can for example be defined by brand surveys or the return rate of coupons. Online advertisements can, on the other hand, look at the website click rates while social media can measure engagement. Different mediums require different measurements. What is most important here is that the KPIs measure what the clients want to be measured. This means that if the challenge is to sell more concert tickets overall, then both the tickets sold online as well as on location should be counted. If the client wants to have more subscribers, then it should be measured both how many new have joined as well as whether retention has been improved. In short the KPIs need to show as well as possible how well a challenge was resolved. One of the reasons for this is that if the creative process for advertisement designs changes, KPIs will provide the indication how well the changed process succeeds.

4.7 The creative environment

This last subchapter of the results discusses the possibility that Pipar\TBWA has to incorporate data better for designing creative advertisements. The data analysis showed that data could be used for creative means in at least two places, that is in the collaboration between the creatives and in the designing of meaningful social media content within the digital media department. For this to become a reality the agency needs to support creative-thinking skills, provide the correct motivation and include staff with the correct expertise (Amabile, 1998).

4.7.1 The creatives and the creative environment

The use of data should be kept open in the collaboration between the creatives for the chance of finding unique data points that are suitable for both relevance and divergence. This needs those that work in the market research team to get ideas for finding interesting data points by using methods from the creative department, meaning thinking outside of the box to find unexpected connections to consumers. At the same time the creatives should not look at data as something that has already been analysed and used as the challenge arrives to it. It should search for divergent ideas within data in cooperation with the market research team.

For this to be possible the staff needs to operate in an environment that supports creativity. This means that it has creative-thinking skills, the motivation and the expertise to be able to use data better for creative advertisements (Amabile 1998). The interviews indicate that they do have freedom in the way they find ideas so there shouldn't be any resistance if they would choose to use data more for creativity.

What the interviewees valued the most for enhancing creative thinking was being able to interact with fellow coworkers. One interviewee said: "...just because we were talking, it was...the idea came right away, you know, we didn't have to search for it very long." Cooperation is valued very highly within the agency and people can easily discuss things that are on their mind or subjects that they feel stuck in. It can be said that creative thinking through cooperation is very much supported as well as brainstorming individually.

Motivation is best described as intrinsic at the agency and the leadership as transformational. The personnel of the departments claimed to like their job very much

and some have been working in the field for a long time. Praise was given when projects were finished after they had been presented to the rest of the agency. Fridays are reserved for individuals to show the projects they had been working on.

Expertise is good within the market research department and the creative department; in both there is personnel with long seniority in the field. They have good opportunities to do what they feel is best for them and to grow at work. They have the opportunity to increase their knowledge in fields that they believe are valuable. The market research department has the benefit of knowledge on data analysis and to share this knowledge to some extent can benefit the creatives in their search for divergence in data points.

4.7.2 Creative environment in the digital media department

Instead of a long tenure of working within an advertising agency, as those from the creative department have, the individuals in the digital media department are younger and their period of experience of shorter duration.

Projects within the digital media department are many, diverse and ever changing. Creative thinking for social media content is most often done by brainstorming ideas and going for the ones that the individuals deem viable. When an individual was unsure if an idea was a good one, he or she talked it over with their peers. When it came to social media content, there was also more leeway to just try out ideas to see if they would work. Publishing them costs less so there is always the option to just publish and learn from the reactions. One interviewee claimed:

...then is it naturally just a question of how creative and open you are as well. Try new things...See what works. you are never 100% sure whether it will catch on or anything like that...then you just learn from the next...

Finding ideas for social media content and developing them is more a responsibility of each individual than meetings and the reason for this is the number of posts that need to be created. Generally in the digital media department is more specific expertise needed for each individual to have in order to do work, be it search engine optimisation, content creation or setting up an advertisement plan. The work in the digital media department can be technical and only understandable to those who have that specific expertise.

The interviewees in the digital media department seemed to have a good intrinsic motivation for doing their work. They claimed that they needed to keep themselves up to speed with all the latest in digital media, which apparently is no small task. They use social media personally and one mentioned that they needed to get something personal out of this as they were in a way always working. They might have to respond any time of day to a potential online crisis that might hurt the client. They spoke of having good autonomy in their work from managers to do what they think served them and the clients best and that they were getting positive messages.

Maintaining their expertise is a big factor for the interviewees from the digital media department. They do this through personal interest in the field and by being open to try new things.

Being constantly trying something new, you always have to be exploring what is new because it changes really fast. Facebook is always introducing some new rules and Google as well and the interface itself is always evolving, so somehow... you are always discovering something new, you never...you never know everything. There seems to be something new everyday.

A big move for the agency to increase the expertise within the agency was the merger with the company The Engine (Júlíusson, H. V., 2019). When the case study was conducted this merger was so recent that the effects of it are not reflected in this research. This is an example of the race advertising agencies are in for being the best in digital media consulting and advertising.

Discussion

As was discussed in the literature review, creativity in advertising can provide a better return on investment than noncreative advertisements (Reinartz & Saffert, 2013). The results show that the advertising agency is a creative workplace and does indeed design creative advertisements. There is, however, indication that this creative process can be better supported by the use of data. In this chapter it is discussed how this might be and to support these ideas the results will be compared with the inference of the

literature review. It will also be discussed here in what way the results add to the literature.

Firstly, the cooperation on finding creative ideas for advertisements and social media content will be reviewed. Then the nature of the data that is available within the digital media department and the market research department will be viewed as well as how it might help with the design of creative advertisements. Lastly the creative environment of the workplace will be looked at and put into perspective with what creative environments need for new ideas to flourish.

5.1 Relevance and divergence in the context of creative advertisements and social media

After the case study the ideas from the Data Guidebook can better be understood. Its subject was using data to design better advertisements within the agency. For this to become a reality, the separation between the work that is done on relevancy and divergency must be reduced and the possibility kept open that both elements may be found within one data point. This is not to say that this is the only way to design creative advertisements, but it is another way to do so. If a data point can be found on the target group that is being aimed for it can be the basis on which the divergence is founded as well.

The internship and the interviews showed how different the process is behind creating social media content and advertisements. While advertisements and advertisement campaigns are usually designed through collaboration, the making of social media content is usually the responsibility of a single individual. People have, however, good access to fellow coworkers for opinions on content if needed. Because of the high number of posts that are made for social media, there is a danger that the content might lack somewhat in creativity. What is done to compensate for the speed is finding ways to make the posts relevant to a wide audience. When there is too much reliance put on the relevance side, the danger rises that the advertisements get lost in the noise of other advertisements. There is no reason to believe that the same is not true for social media content, although there is, without a doubt, room for further research on the subject.

What options does the digital media department then have to incorporate divergence more into the social media content? As has been discussed earlier, the digital media department has now a role when ideas are found for advertisements. Perhaps it would be good to use these creative panels to create themes for social media posts where a creative idea is found that might include ongoing social media posts. This might free up time for the content creators to put more emphasis on finding quality material as fewer posts would need to be made from scratch.

Social media sites are calling for material that resonates better with the users and gets them to engage with it. An example of this is when on the 11th of January 2018 Mark Zuckerberg announced that people will see less of posts from businesses, brands and media. What he wants is for the public content published on the social media site to encourage meaningful interactions between people. Gone will be the days of people passively browsing through endless content without interacting (Zuckerberg, 2018). This means that companies that manage to use this increased publicity of posts with good engagement through meaningful content will be well rewarded. Creativity in social media posts can provide this meaningfulness that is needed to bridge the gap between brand or product and the consumers.

It is evident that there is room for more creativity as well as quality when it comes to social media posts. As regards online advertisements the agency is doing very well. The creatives use their knowledge to design creative advertisements that are suited to very specific audiences and for this it uses the possibilities of narrow targeting that the internet brings.

As was stated in the article by Koslow et al. (2003) clients can shy away from very creative ideas for advertisements, the reason being that they feel them too risky and expensive. By rooting the ideas in data advertising agencies can bring a certainty to the table that the advertisements can deliver desired results. To help build confidence in advertisements Icelandic companies can collect better data on their customers. Knowing the customers can steer the company into the right direction and ease the idea creation stage at the advertising agency. Using the internet as an experimental stage for creative advertisements could be a good idea as it doesn't have to cost much to publish there, making it an excellent medium for prototyping ideas that might be developed further.

In the article by Smith et al. (2008) the hierarchy-of-effects (HOE) are presented and its five stages of consumer's journey. What this case study adds to these steps is the

potential step of willingness to engage. Advertisements on social media want engagement and somewhere on this consumer journey, the consumer decides to engage with the material published by a company. Finding where engagement fits generally within the journey would provide valuable insights into what spurs the consumers to interact. Is it enough for them just to know the brand? Does the brand also have to be claiming something of value to the consumers? Do they have to accept the message of the advertisement?

This ties well with the article by Smith et al. (2007) on how relevance and divergence define creative advertisements. Creativity matters when it come to increasing the value of advertisements (Dyson & Weaver, 2006). What can be added is that their value does also go up if they work across many platforms. A creative idea that can easily be adjusted to different mediums provides more opportunities than ideas that work very well in one medium but falls flat, for example, when encouraging engagement on social media. Therefore creative advertisements should preferably be relevant, divergent and flexible for different mediums.

The case study opens up the discussion that perhaps one more ingredient should be put into the divergence side, mentioned by Smith et al. (2007). In addition to originality, flexibility, elaboration, synthesis and artistic value we might, for the sake of digital media, add interaction. What is meant by that is how well the idea motivates interaction with its audience. While this is not applicable in traditional media, it seems that interaction is what matters the most when social media posts are used for advertising purposes.

The case study has shed light on the topic of creative advertisements and areas that provide possible useful insights if explored further. Where most new subjects might be found is within the world of digital media and on social sites especially. Studying and using digital media along with what is known about creative advertisements might bring competitiveness to an advertising agency that decides to use it to its advantage.

5.2 Available data

It is evident from this research that data which is used within the market research department and the digital media department is often of different nature. By doing market research insights are found through statistical means. This is often achieved by

doing researches, online searches or by scouting through databases. In the digital media department on the other hand, tools are used that provide insights into much bigger databases, those that would count as big data. These databases are not created with the purpose of being used for market research. The information they provide is a secondary product of actions that people take online. The accumulation of these actions, however, provide the agency with a predictive power that can be useful in marketing. These predictions are often used to increase the relevance of the social media posts. This is done, for example, by identifying trends or happenings that might be useful in connecting the product to the consumers.

Big data and small data can work together where big data might be used to find overarching themes occurring industry-wide in the world and small data used to pinpoint how the theme is presenting itself in Iceland, if at all. Combining big data and small data might generate interesting ideas. Expertise on big data from the digital media department can fit very well with the expertise on more traditional investigation methods conducted within the market research department.

Even though the Icelandic population is small in a worldwide context, insights can be gained from online trends. It can easily be seen which way popularity of search terms such as Halloween, NFL or Eurovision are going among Icelandic search engine users on Google. This can give an indication of the rise and fall of trends and give a clue about where marketing efforts deliver good results.

The information that is available from big data keeps getting more rigorous. The chance of advertising agencies to use this to their advantage is based on the quality of the creative process and the expertise of the staff. The resources for data as secondary product of actions on digital devices are most likely only getting more numerous. The collaboration between departments is important for this to be put to the best possible use for designing creative advertisements.

The relative newness of big data and the fast pace of changes in technology provide a certainty that the use of data is different from what it was before this digital revolution. Advertising agencies are competing among themselves for being on top when it comes to knowledge of online marketing. The merge of Pipar\TBWA with The Engine is an example of this (Júlíusson H. V., 2019). There the agency gained additional and valuable strength in the field of digital marketing.

Chen et al.'s (2012) article discusses how business intelligence and analytics have gone through three stages which correspond with the rise of digital media. From the interviews it can be presumed that Icelandic companies are not as capable of using these business intelligence and analytics tools as those companies that are operating in more populated areas. This should encourage Icelandic companies even further to collect suitable data on their customers and target groups themselves.

According to Faraway & Augustin (2018) small data and big data do have different qualities that suit different means. Small data provides deeper insight into the consumers' behaviour whereas big data rather reveals what has happened and in what direction things are moving. These two types of data can, however, be made to work together by using tools that can analyse big data cheaply to find relevant data points and then investigate further if something of interest pops up by using the qualities of small data.

A hint was given as to what problems can arise with heavier integration of data into work processes of an organisation in the article by Quinn et al. (2016). They mentioned that all the data that might be available for analysis can call for more expertise in the field. This is true for the case studied and the solution seems to be to increase the knowledge of data analysis for individuals already working within the agency or to hire data analysts that seek out relevant data points.

5.3 Creative environment

In the creative collaboration of the agency, ideas that originate from the individuals of the panels are discussed. The preferred method for finding ideas is usually to brainstorm in a supportive environment. Being able to collaborate with coworkers was also a big factor in the process of finding ideas. Often ideas were found through interaction between two or more people. In regard to supporting new ways to find ideas, the company is well suited and perhaps unsurprisingly. The company operates in a highly creative field and needs to keep every option open in order to catch the best ideas. If someone comes up with something new, it often receives a positive response and people are invited to go for it.

This makes the structure of the work process fluid and adjustable to different needs that various ideas require. If it is decided upon that data is supposed to have a

bigger impact in the idea generating phase or if a single individual wishes to try it out on his or her own, then there are few things that stop it. What is deemed good is based on the intuition of the people of the creative collaboration who have gained experience after having tackled many challenges going through the work process.

The interviewees were on the whole very intrinsically motivated to perform well in their job. All the interviewees in the creative department and the market researcher have long tenures in marketing. The individuals in the creative department are driven by their creative work and desire to see it published. In the digital media department the interviewees claimed that they are personally interested in online media. They think that it is interesting to see what innovations will be introduced next and to learn to use them. One interviewee said that this was necessary as a lot of time is needed to cover all the things that have to be learned. Therefore it was a tremendous help for those working on online media if they were dealing with things that they were using a lot already.

There is good autonomy within the departments for the individuals to seek what knowledge they need and they felt that they were being praised by peers and managers for projects that they had done well. The autonomy and the praise indicate that the leadership style within the agency is transformational.

Both the leadership style and the intrinsic motivations of the individuals support creative environment. In this environment it should be easy for the agency to allow their personnel to use data more for creative advertisements.

Pipar\TBWA is not a big advertising agency in a worldwide context. Not many people work in each department and in a relatively short time changes in personnel can result in knowledge leaving the company and be gained again by recruitment.

The interviewee from market research had long experience in marketing, and this was also true of the people in the creative department. They had long seniority which provides them with a good experience in knowing what is likely to work in advertising design.

In the digital media department the staff were young people with short tenures. Those individuals are of the generation that has grown up more alongside social media. They have an active interest in the technology and claim that the best way to learn is to try things out and see if they work. Gaining experience is, according to them, the best

way in becoming an online media expert. They do have freedom to chase ideas and try out new things which support expertise.

The work within the departments that were researched for this case study is not overly technical nor requiring of very special knowledge. What matters the most is that people are experienced and have developed a touch or a feeling for good marketing. Collaboration, meetings and communication where people learned from each other and discussed ideas that they had come up with were frequent and encouraging for the experience to spread throughout the company. This indicates that the work environment supports creativity and experimenting with new designs of creative advertisements. This should include incorporating data better into the idea generation stage.

What can be highlighted from Amabile's article (1998) is the importance of brainstorming and collaboration of individuals for idea generation within the advertising agency. These two ways seem to be the best methods for finding ideas and they also seem to work well for the interviewees when designing an advertisement.

Interviewees were intrinsically motivated to see how well their advertisements did after they were published and there the immediate response that they got when something went online mattered the most.

It can take time to build expertise and the race is far from over as regards which advertising agency possesses the best knowledge on online media. The technology is new and evolving and experience is still being gathered on the best ways to utilise it.

Conclusion

Here are briefed the main findings and suggestions proposed after the case study, its findings and limitations as well as ideas for further research.

Firstly, it is suggested that using data points for designing creative advertisements will make it easier to sell the ideas to potential clients. Increased cooperation between market researchers and the creative panel might prove beneficial where the creative thinking techniques of the creative panels are used to analyse data in a new and innovative way. It might prove worthwhile to see if the ideas for creative advertisements will be suited to improve social media content. Insights can be gathered

from big data as well as smaller datasets and it can prove beneficial to combine the strengths of each to come up with unique data points. It might be necessary for the advertising agency to hire or train people in data analysis as according to future outlook even more data will be available for the agency to use. Finally, it will be discussed how well the creative environment supports the agency to find new ways to come up with ideas and implement them into the work process.

The chapter concludes by looking at the limitations that the case study faces and the potential areas for further researches.

6.1 Findings and suggestions

In Koslow, Sasser, & Riordan's (2003, p. 100) article, reviewed in the literature section it is mentioned that clients might need some persuading when advertisements were unusual or creative. They might feel that by doing something too much out of the ordinary they risk losing the return on their investment. From what has been written on the merits of creative advertisements this is not the case; in fact creative advertisements do usually have much better return (Reinartz & Saffert, 2013). If advertising agencies root their ideas in clear data points that are obviously related to the aim of the advertisements it probably will become easier for the clients to say yes to the creative advertisements. The data also does provide the agency with means to come up with ideas proactively for potential clients. Having the best possible means to find ideas that meet the challenges of potential customer, of their own initiative, can increase the revenue of the agency and the number of customers.

Secondly, a collaboration between the market research department and the creative panel can result in interesting findings of data points. By using the brainstorming techniques of the creative panel, unexpected and unique data points might be found. It might also be an asset to have data specialists within the creative panel. They could possess and/or seek knowledge on how to extract data from big data online. In short, it might benefit the agency to let the creative department become more data oriented and the data analysis more creative.

The heightened call for better social media content from the social media sites themselves means that content with much engagement should be able to boost its publishing. This means that companies must find creative ways of connecting with consumers on social media. For consumers to be willing to engage the advertisements

must be designed in such a way that they make people feel compelled to interact with them. Articles about creative advertisements might help, that is by making sure that the content is relevant and divergent. This requires more work on the content which might need the help of the creative panel and market research for idea generation. The ideas might work over a number of posts and therefore increase the time for content creators to focus on other things, such as brainstorming good ideas by finding interesting data online that could be useful in the next session with the creative panel.

Ideas for creative advertisements can originate from both big and small data. Different qualities may be found within both kinds of data, but both have something to offer. Smaller datasets might be better for providing insights into consumer behaviour by providing opportunities to dive deeper into the question why they behave as they do. The small data is gathered specifically for the task at hand or are collected by online databases from market research companies to be sold to third parties such as Pipar\TBWA. Big data is created by actions taken on digital devices and is a secondary product of interactions with programs. It is unlike the small data in the way that it is not collected with a special purpose in mind. What the agency can do with the right tools and experience is to extract valuable insights from the immense collection of data. The pros from both types of data can work together by, for example, the use of big data to find trends online that can be investigated in more detail. This might be done using methods that collect small data and give a more detailed analysis of a specific target group, for example, how the trend in question is appearing in Iceland compared to the world.

In the foreseen future there are signs that data resources will only become more numerous and thus it might prove beneficial for the agency to increase knowledge in data analysis among its staff in general. Being able to use these resources to create better advertisements might prove a beneficial practice, if not today then at least in the long run. Perhaps it will even pay off for the agency in the future to have in their ranks data scientists whose objective is simply to analyse information for interesting data points. Such work would benefit the departments that were interviewed in the case study.

The work environment of the agency supports very well the generation of ideas and helps its people to develop their expertise. This is good news if the agency does indeed decide to push for more knowledge on data analytics. The employees use creative-thinking skills that mostly include brainstorming and cooperation. They are

also intrinsically motivated to do well in their job and to gain more knowledge on how to do better on future projects. Leadership can be described as transformational where the staff gets good autonomy to move in directions that they see as beneficial for the projects they are working on. They can also decide on where they can improve their skills and have opportunity to do so. Within the creative department and in market research there are people with long seniority and experience which has made them experts in what they do. In the digital media department the average age of the personnel is lower but what they lack in seniority they make up by deep interest in their work. They mentioned that they all are personally enthusiastic about online media and even use their free time to develop their skill.

These findings show that if the agency decides to push for more use of data in advertising design it should be able to do so with ease. Keeping close track of KPIs and choosing the right ones will then become a key issue in assessing the success of the changed emphasis. Getting good results will then again help the agency in selling creative ideas to its future potential clients, gaining them an even better position among its many competitors on the advertising market.

6.2 Limitations

Case studies are limited by their sample size which makes it hard to generalize their findings over bigger population. This means that what has been discovered here does not necessarily apply to other advertising agencies. What this case study can do, however, is give us a sense of what challenges similar advertising agencies might be facing as they all operate within a similar environment (Hodkinson & Hodkinson, 2001).

The complexity of the advertising agency means that it is rather difficult to present the findings simply. The intricacies of the communications and the diversity of the tasks that the advertising agency faces makes it hard to be described in details (Hodkinson & Hodkinson, 2001).

The case study is difficult to break down numerically without the danger of losing the insight gained from said data (Hodkinson & Hodkinson, 2001).

Because of the low sample size and the difficulty in presenting the findings it is easy to dismiss the findings of a case study (Hodkinson & Hodkinson, 2001).

6.3 Further research

For further research it is suggested to do another research similar to the one that has been presented here but on a larger scale and over more advertising agencies. As a case study this research does not have the breadth to make any firm conclusions on how data is used for creative purposes outside the agency that was researched. Comparing how different agencies have decided to channel the influx of data would be a very interesting research topic.

It is possible that agencies which are built on creative processes at a time when traditional media was the only option might teach and learn something from advertising agencies that solely focus on digital media or started by focusing on digital media only and have added traditional media to their list of challenges, and vice versa.

It would also be very interesting to interview people who work within digital media and ask them how they would imagine the data being used in the earliest creative stages, that is in the market research stage and in the search for a divergent idea in the creative collaboration.

There is a heightened call for more divergent social media posts, so the divergent idea stage will become more important than it already is. This is at a time where the online data is mostly used for relevance. Users of social media want meaningful posts, preferably live, to engage with. As concerns divergence, using online data to find relevance for social media content is not working as well as it could.

In the future data specialists may become more popular with advertising agencies and it would be interesting to explore what a data specialist would think about how data is used for the social media content. Icelandic advertising agencies are most likely too small in size to run a dedicated department just for data analysis. This calls for the employees of the agencies to have some data analysis background in order to be able to evaluate available data and see what can be used and in what way.

It would be interesting to gain an insight in the difference between how the staff that has been working at the agency since before digital media and those that started after it view the creative process. In what way do they view advertisements differently? It might be the case that those that have been working for relatively long in the field have the feeling that nothing has really changed except the mediums, while those that are new feel that the digital media and social media especially has little in common with the traditional media. It might be an interesting research topic to explore how people feel about these differences and what they are.

As was mentioned in the chapter on ethics can the chance for further researches within companies be based on former experiences of previous researches. It is therefore important when a research is conducted that it is done in a manner that leaves the companies studied satisfied with the conduct so they are likely to be willing to participate again.

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