



**UNIVERSITAT
JAUME I**

**KNOWLEDGE NETWORKS AND INNOVATION
FIRMS
CREATIVE INDUSTRIES
ADVERTISING**

AUTOR: JUAN ANTONIO REYES BELTRÁN

TUTOR: FRANCESC XAVIER MOLINA

**GRADO EN ADMINISTRACION Y DIRECCIÓN DE EMPRESAS
AE1049 - TRABAJO FINAL DE GRADO
CURSO 2015/16**

"We do not pretend that things will change if we keep doing the same thing. The crisis is the best blessing that can happen to people and countries because crisis brings progress."

Albert Einstein

Index

1. Introduction	5
2. Summary	6
2.1 Goals	6
2.2 Structure	7
3. Theoretical framework	8
3.1 Creativity	8
3.1.1 Creativity Concept.....	8
3.1.2 Influencing factors	10
3.1.3 Model of components of Teresa Amabile	12
3.1.4 Creativity styles.....	15
3.1.5 Creative techniques.....	16
3.2 Innovation	20
3.2.1 Innovation concept.....	20
3.2.2 Types of innovation.....	21
3.2.3 Stages of the innovation process	22
3.3 Creativity and Innovation relationship	23
4. CREATIVE INDUSTRIES	25
4.1 Description of creative industry	25
4.2 Different types of creative industries	27
4.3 Lodging industry	28
4.4 Origin and evolution of the advertising industry.....	29
4.5 Identification of the object of study	31
4.6 The relevance of target and activity	33
4.7 Success factors.....	37
4.8 Illustrative examples of advertising companies.....	40
4.9 The future of advertaising.....	44
Conclusions	45
References	49

Index of figures and tables

Table 1. Main factors and characteristics of a creative person.....12

Figure 1. Three components of creativity.....11

Figure 2: The bridge, Innovation process.....23

Figure 3: Evolution of Advertising sector in Spain.....29

Figure 4: Advertising sector in Spain by districts.....31

1. Introduction

We live in a dynamic society of constant changes, where the society, the economy and the technology are becoming more sensitive to transform due to the quick pace of life established in society. This change factor leads us to ask how we should act in order to obtain the maximum performance to competitive advantage created or acquired by us. If we extrapolate this situation to the business world acquires a degree of complexity. Nowadays the world doesn't know boundaries when talking about the exchange of goods and services since today thanks to the internet you can sell and buy any goods or services anywhere in the world, the problem arises in the degree of competitiveness that can be found in any market. For this reason we need a tool change, something that stands out above the others, a strong and sustainable competitive advantage, and here is when we refer to creativity and innovation as sources of competitive advantage.

These two concepts do not have to be linked to processes of technological improvements. Both creativity and innovation can be applied to any business environment, both organizational levels, logistics, commercial and technological. For example, an application of a new system by objectives where there is no fixed working hours and improve productivity in a company would be an example of organizational innovation.

Creativity and innovation are two key tools in any organization of the XXI century without them the companies would be only a reflection of the closest competitors, it is when we apply these concepts in practice when appear factors or distinctive features that make a company, good or service more attractive to consumers. These concepts have as main function to find the client's needs and strengthen this approach by offering a product which is superior to characteristics of the competition and highly relevant to the consumer but it is not an easy process. To find those needs first of all we need to find the problem in the process, once clarified this step, should be performed as an approach to solve this problem, here come our two concepts, creativity to brainstorm about possible solutions and innovation, the process by which we can come to apply these ideas and solve or even improve the situation.

This study is based on the understanding and development of the concepts mentioned above, we deepen into the typology features and functions of both innovation and creativity and focus on the research and study of a creative industry, Advertising.

2. Summary

2.1 Goals

With this study we want to achieve the following objectives:

- Understand and develop the concepts of creativity and innovation. Citing some authors and their way of defining these terms as well as the different types and categories within each concept.
- Understand the main factors that potentiate creativity and innovation in a company. You need to know the main factors that improve creativity and innovation as the real world is not enough understanding something, you also have to know how to apply to improve performance of a company.
- Develop a thesis based on the creative industry based advertising on a national level. Know its origin and its current situation and the different areas within it. An analysis of your target audience and the various pioneering companies in this sector and get a prospective vision of the future situation of advertising.
- We want to get with this work a broader perception of the advertising industry and learn more in depth the factors which make it one of the most influential industries.

2.2 Structure

The issue that we have been allotted for this study is Knowledge networks and innovation of firms. In order to reach an in-depth analysis, first, we focus on a theoretical level, where we will analyze two of the most important concepts that help us to understand more the objective of our study, creative industries. To begin, once set the objectives of our study and a brief introduction to work, we will focus on the first key concept for this study, Creativity. We analyze the different definitions that the authors have assigned to this concept as well as the most relevant influential factors that creativity originates in a person.

We explain the different techniques that we can use to enhance creativity in teams of people to achieve an objective of creative as possible and Teresa Amabile model, one of the clearest models where she explained the different qualities and abilities that an individual needs to be more and enhance their creative side.

Second, will deepen in innovation as a concept, discuss their different classes and explain the innovation process as a series of phases can lead to innovation and mentioning also where there may be errors in the process. To conclude the theoretical section where we want to expose this series of concepts to make the most affordable for the reader study, we will focus on the relationship to the above two concepts. Since both creativity and innovation are concepts within a single process.

Having analyzed the theoretical part, it is time to focus on the objective of the study, analysis of the creative industries. First we know the origin of the creative industries and types that have originated. Once we have known a little more about what is a creative industry, we will focus on the creative industries of advertising.

To a deeper analysis of the Spanish advertising industry we need to know where it was created. First point out the origins and evolution of the advertising industry, analyze the activity performed and the importance of the target, the most relevant success factors for the creation of a good advertising campaign and cite some examples of the best agencies in the national field. To conclude this study, we will make a brief glimpse into the future, to where will the advertising sector.

3. Theoretical framework

3.1 Creativity

Creativity is the concept where we started this study because it is the conception of the original idea itself. In this section we will mention some of the most relevant concept definitions and an explanation of the origin of the term, also we analyze the most significant factors influence for the emergence of creativity in an individual person. We will focus on the explanation of model Teresa Amabile to clarify what are the key factors of creativity, then study the different styles of creatividad that can be found today in people and to conclude this section, we will quote and explain some of the most relevant techniques to enhance creativity.

3.1.1 Creativity Concept

To beget. This is the literal significance of the term creativity and you get to set its etymological origin. A source that is located in Latin and in particular in the verb creare.

The human brain has two hemispheres with different powers between them and it seems that this skill gap is unique to humans. We can say that creativity occurs in many animal species but their brains differ completely from ours, because they are specialized in responding to stimuli and sensory needs.

For creativity it is understood that anyone has the power to create and the creative ability of an individual. Involves finding procedures or elements to develop the traditional work differently, with the intention of satisfying a particular purpose. Creativity can meet personal or group wishes faster, simple, efficient or economical. Also (Torrance, 1984) described creativity as a process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and so on; identifying the difficulty; searching for solutions, making guesses, or formulating hypotheses about the deficiencies: testing and retesting these hypotheses and possibly modifying and retesting them; and finally communicating the results.

Creativity, also known as original thinking, creative thinking, inventive, constructive imagination or divergent thinking is the ability to create, to innovate, to generate new ideas or concepts, or new associations between ideas and known concepts, that normally lead to new conclusions, solve problems and produce original and valuable solutions. Creativity is the production of an idea or a concept, a creation or discovery that is new, original, useful and satisfying both its creator and others for some period.

Creativity and original thinking is a mental process that is born of imagination and mental processes encompasses several intertwined. These processes have not been fully decrypted by physiology. The quality of creativity can be assessed by the end result and this is a process that develops over time and is characterized by originality, the adaptability and its possibilities of concrete realization.

The standard definition is bipartite: Creativity requires both the originality and effectiveness. Often labeled as novelty, but whatever the label, if something is not unusual or unique, is common, mundane, or conventional. It is not original, and therefore not creative.

Originality is vital for creativity, but not enough. Ideas and products that are no more original could very well be useless. They may be unique or rare for good reason. Originality can be produced by monkeys in word processors. A truly random process often generates something that is not more than the original.

So again, originality is not enough by itself to creativity. Original things must be effective to be creative. Like the original, the efficacy is presented in various forms. It can take the form of (and be labeled) utility, adjustment or fitness

3.1.2 Influencing factors

The creative process is a combination of factors that promote or boost the individual's imagination to create or improve things. We can distinguish four key factors that stand out for their great influence on the creativity of people. Those factors are based from (Cohen, 1988).

Intelligence

The Intelligence plays a very important role in the creative process, which can be divided into 3 types:

- Synthetic Intelligence: Where the individual possesses the ability to produce and cause original ideas.
- Analytical Intelligence: This type involves the evaluation of our ideas and selects those ideas that have greater potential.
- Practical Intelligence: This latest is the capacity provided by our intelligence to sell our idea.

Knowledge

In this state of influence, the individual must be cautious as we focus on a particular field to develop the creative process. As we move into the specific field we have certainty and knowledge of everything that has been done in this field to avoid falling into the error of inventing something that was already created, "reinvented the wheel". This factor not directly related to creativity, as a more knowledge is not always consistent with more creativity.

Thinking Style

Creativity is essential to generate transformation, evolution, innovation and social development. As (Einstein, 1985) pointed out, without creative personalities who think for themselves is so unthinkable community development as it would be the development of the individual outside the Community. Styles according define thoughts as used or explore one's intelligence. Divergent thinking is a necessary

component in creativity (Clapham and King, 2010) and is often used to estimate the potential creative. (Runco, 2012).

This refers to the ability of people to generate lots of alternative ideas must also be original and different from each other in a given demand. Thinking styles can both promote and hinder creative thinking.

There are two styles that are linked to divergent thinking, legislative and judicial (Sternberg, 1999; Zhang and Sternberg, 2005, Zhang, 2005, 2010b). However, there are also studies that positively link the style of executive thinking with creativity, (Zhang, 2010a) and studies indicating that this relationship is significant and negative. (Zhang, 2005).

Personality

Personality is the most distinguishable from those named above factor, since it consists of a unique design specially created for us. According to our personality we can define ourselves as more creative, ambitious and struggling or even simple, conformist and weak. It is an enhancer factor that drives the creative movement or weakens. All this under the personality of each individual.

Motivation

The motivating factor in creativity is the force or incentive which leads to the realization of some action. This boils down to the nature and intensity of the desire to commit and carry out an activity. Researchers on motivation generally distinguish between two basic types of motivation: intrinsic and extrinsic.

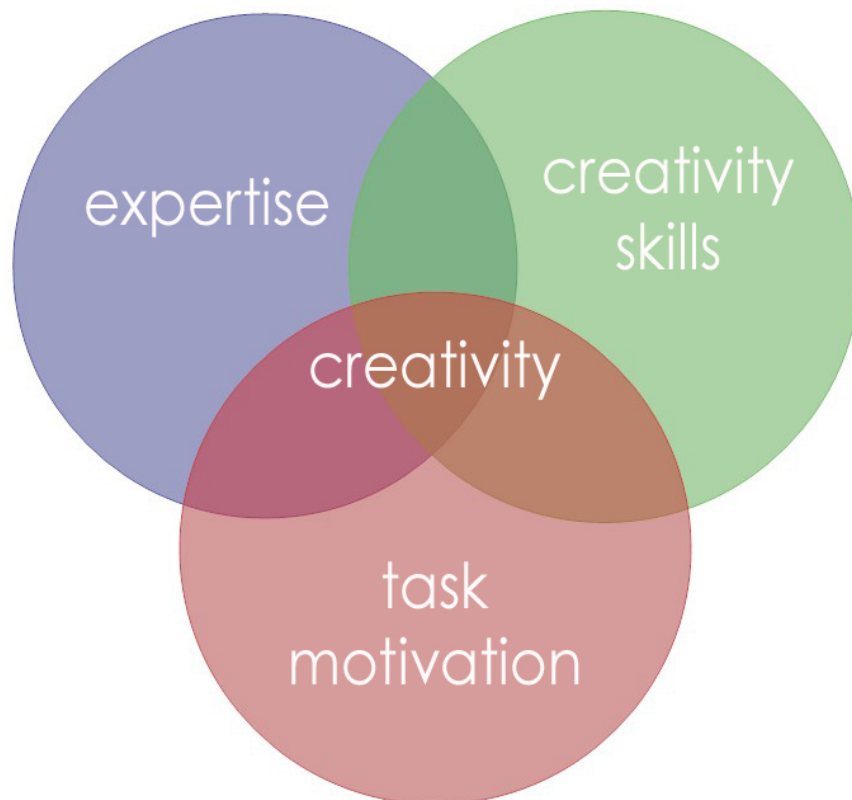
Extrinsic motivation comes from the scope or external environment. We are extrinsically motivated when we do something to achieve some benefit that may be related or not with the activity in which we are engaged. Basically activity is a means to an objective.

Intrinsic motivation comes from within scope. We are intrinsically motivated when we do something for the enjoyment of it, because we get personal satisfaction or because the activity is significant in itself, without considering the possible rewards from abroad.

3.1.3 Model of components of Teresa Amabile

According to the model (Amabile, 1996) describes the term creativity as the confluence of intrinsic motivation, knowledge of the domain (expertise), and processes for creativity (thinking skills).

Figure 1. Three components of creativity



Source: Adapted from Amabile 1996

First we must mention and explain the basis of the theory of Amabile which is intrinsic motivation concept.

Intrinsic motivation is based as a general principle that it is the driver of creativity. The formational intrinsic motivation or facilitative can be conducive, especially when intrinsic motivation high levels.

According to the study Amabile could prove empirically that intrinsic motivation, which arises from our inner positive influence on our ability to be creative. This does not

mean that extrinsic motivation can not be beneficial as for example the money that comes from abroad is a very important motivational factor in the current economic society. But is worth mentioning that not having more money be more creative.

Therefore Amabile exposes us a model to explain the creative process consisting of dispositional, social and cognitive factors that shape the three components that design his model.

Table 1. Main factors and characteristics of a creative person

	ABILITIES RELATING TO DOMAIN	RELATED PROCESSES CREATIVITY	MOTIVATION FOR THE TASK
INCLUDES	<p>Knowledge about the domain</p> <p>Technical skills</p> <p>Talent</p>	<p>Appropriate cognitive style</p> <p>Explicit or implicit knowledge to generate new ideas</p> <p>Conducive work styles</p>	<p>Attitudes toward the task</p> <p>Perceptions about the motivation to undertake the task</p>
DEPENDS	<p>Innate cognitive abilities</p> <p>Innate perceptive capacities</p> <p>Formal and informal education</p>	<p>Training</p> <p>Experience in generating ideas</p> <p>Personality characteristics</p>	<p>Level of intrinsic motivation to the task</p> <p>Presentation or absence of extrinsic constraints</p> <p>Cognitive ability to minimize external constraints</p>

Source: Based on Amabile, (1996). Own elaboration

Domain-related skills (expertise): It consists of the full range of possible responses which can consult individual, which may be referred to as ways to achieve a solution and achieve the desired objective.

Related processes of creativity: This component is the essential and abstract Amabile factor that is key to the creative performance. This factor manifests itself in a unique way each person is given through cognitive psychology or psychology of personality.

Motivation for the task: The component most researched in this field according Amabile argues that at the time of intervention to encourage creative performance, usually in organizational settings, should put more effort on this component since it is the only one which can to be influenced in the short term.

3.1.4 Creativity styles

The style of the creativity of an individual part of the way in which uses the information to stimulate their creativity. Each creative style prefers a different method to generate and evaluate their own ideas. The preferences for style can be classified into four categories:

The transformer style:

These individuals are more comfortable when work is done and have to make decisions. They seek solutions using methods that have worked before. People who are characterized with this style are accurate, reliable, efficient and disciplined.

The visionary style:

Often this kind of people ask themselves: How can we realistically imagine the ideal long-term solution?

These people trust their intuition and making their own decisions.

It is based on the search for solutions to focus on maximizing the potential, they are characterized by they are persistent, work-oriented and broad vision.

- *The experimental style:*

This style is characterized by the accumulation Emphasising information and location of events. There is a search for solutions by applying pre-established by the method of trial and error processes. Are curious people, practices, and prefer teamwork.

- *The browser style:*

People who have this style prefer to use their own perceptions as structure, collect large amounts of information that will contribute some light and developing different perspectives on the problem before giving a verdict. Such people are distinguished by their adventurous spirit, always wanting to meet challenges and not being routine.

3.1.5 Creative techniques

Creativity techniques are composed of methods that allow the training of creative ability. They are certain actions that serve as stimuli and are more important than the technique itself own.

The use of creativity techniques used to achieve objectives related to creativity. It serves as support to redesign stages of habitual thinking. The choice of the creative method involves the acceptance and observance of a series of steps that will allow us to order the disorganization that involves creative thinking. Some of the most used stecnicas listed below;

The technique "**Six Thinking Hats**" refers to each hat that you put equivalent to the adoption of a role. (De Bono, 1989) proposed for this technique 6 hats which represent the possible ways of acting.

First, the white hat refers to an objective acting exposing and providing objective data. Red has the meaning emotional acting, providing inspiration as the basis of intuition and emotional thinking for problem solving in approach. The role of the Yellow Hat includes the optimistic vision, highlighting positive factors. The black hat is a more critical stance from the most negative factors and disadvantages of the situation. As to how to proceed with the adoption of green hat refers to the generation of new ideas and proposals and finally the blue hat, this refers to a more authoritarian role, which ensures that the entire creative process made in a proper and efficient manner.

Another technique on creativity is the "**brainstorming**" where the creator of this technique, (Osborn in McMurray, 1994) proposes a plan of action of 4 stages;

First, a team must make a series of ideas or proposals regardless of whether these are viable or not. In this step not to allow criticism on contributions and must record all ideas regardless of their relevant character.

Secondly the group or team must classify and organize the ideas in the previous step.

Then these proposals are evaluated, they organize and classify, also aim to improve for these.

Finally, when the team has already selected or the most consequential ideas with the objective should consider the possibility of its implementation.

The next technique we discuss in the "**Asociacion Forced**" is a process where the subject was delivered 10 white cards, divided into two homogeneous groups.

In five of them should describe the situation or problem, in the remaining five will write the first word that comes to mind regardless whether this related to the problem or not.

Then one card from each group forming a phrase that compose two words where a solution to the problem discussed above arises is chosen.

In this technique not the viability of the proposed solution is evaluated in advance.

"Mind Maps", (Eppler, 2006) is a technique with many applications. Its main application in the creative process is the exploration of the problem and generating ideas for the resolution of the problem. The process consists of the following points;

First you take a sheet of paper, then:

- The most important problem or issue is written with a word or is drawn in the center of the paper.
- The main issues related to the problem radiate from the central image of branched form.
- Of these subjects leave images or keywords that draw on open lines, without thinking, automatically but clear.
- The branches form a nodal structure.
- Mind maps can be improved and enriched with colors, images, codes and dimensions that add interest to them, beauty and individuality.

"TRIZ" is a technique that is based on the generation of ingenious ideas for technological problems. Developed by the engineer, scientist and patent analyst (Altshuller, 1996) "And Suddenly the Inventor Appeared" TRIZ, contains a number of principles 'the subject' should internalize to analyze a problem, to model, implement standard solutions.

This process will be strengthened when working in groups. TRIZ provides five main principles: functionality and Systematics, Ideality, Resource Use, Guidelines on the origin and evolution of systems and technology, Contradictions.

Any solution or idea must agree with the essential principles of TRIZ, so that only a few get to be conducted successfully, although they tend to be of high quality.

"Analogies" This technique involves solving a problem without attacking from the front, that problem or situation with something else compares. The procedure is the next:

1. Know what the problem

Example: Making a TV as thin as possible.

2. Generation of ideas

The second is the imaginative phase, where we produce analogies comparable circumstances.

3. Selection of ideas

The third phase should be selected: we have a long list of analogies and it is time to select the most appropriate and to consider cross to the problem.

(Gordon, 1963) creator of the **"Synectics"** (creative method based on the use of analogies) he insisted that "it is put through this mechanism parallel facts, some knowledge or some different disciplines."

Synectics is the technique in which verbs are taken as the basis to response the problem. The most common operators words are: subtract, add, replace, fragmenting, contradict, emphasize, distort, encourage, among others. These words are produced in the form of command linking them with the problem.

Delphos or Delphi method was developed in the middle of the twentieth century by the Rand Corporation in 1948. It is an original and practical method for analyzing and solving open problems. The Delphi or Delphi method method is not a method of creative groups, although it is essential the participation of several people. Its most important use in marketing is to anticipate future trends. In developing this method, there are two types of subjects:

The coordinator, responsible for centralizing the work of experts. It communicates with them, summarizes the responses of each, groups them by category and sends others.

Experts, people in charge of responding to the problem in question. Your participation is voluntary and accept the rules of procedure. They should be people who are familiar with the problem proposed to them and if possible, coming from different fields, in order to obtain a richer view of the problem.

The Delphi method can be developed in three stages:

State the problem

First the problem with experts in the scope of the problem is exposed. Therefore, it is a problem known to perfection and creates expectations about

First solutions.

When we have the solutions that have been issued each expert send to a coordinator, who will present them to other participants anonymously. Each expert will respond to solutions with a new way to solve the problem.

Closing

The coordinator finally close care of the problem through the different cross responses that have been obtained.

3.2 Innovation

Innovation will be the second concept that will be developed to understand the creative process. In this section we will focus on the concept of innovation explication, different types of innovation according to the approach that we want to apply and phases, which are suitable for completing the creative process.

3.2.1 Innovation concept

During the history of our society Innovation has always been involved in a context of industrial and technological. However, this concept can also be linked to the commercial sphere and the development of new processes and provide a competitive advantage. This advantage may consist in a new investment to a small change in the process or design, presentation of a product or even in their manufacture. It notes that the innovation can affect any functional area of a company, both production levels as adoption of new models of communication and marketing. For this kind of argument is necessary for any organization to create a strong culture of innovation in which the strategic objectives of the company are reflected.

In the economic sphere, (Schumpeter, 1934) who introduced this concept in his "theory of innovation", which is defined as the establishment of a new production function. The economy and society change when production factors are combined in a new way. It suggests that inventions and innovations are the key to economic growth, and those who implement this change in practice how entrepreneurs.

The concept of innovation is defined as "the transformation of an idea into a marketable product, new or improved in an operating process in industry and commerce or a new method of social service" (Bullinger, Fähnrich & Meiren, 2003, p.275-287).

Moreover, the COTEC Foundation defines innovation as "the art of turning ideas and knowledge into products, processes or services or improved market values".

In conclusion, the concept of innovation can be defined as the development of an idea and its source application to new products or improve them thereby producing business benefits.

3.2.2 Types of innovation

Innovation does not necessarily mean the creation of new products and services, but also affects the way of doing things. In this regard, there are various definitions of types or classes of innovation. The Oslo Manual (OECD, 2005) bibliographic reference in innovation defines the different types of innovation that can be analyzed from three different approaches:

- **According to the Degree of Innovation:**

Incremental innovation: Small changes in order to increase functionality and performance of the product or services, without substantially modifying its usefulness.

Radical Innovation: This category is a break with the previously established, with innovations that lead to new products, designs, technologies or organizational forms, which are not the result of a natural evolution of existing ones.

- **According to the Nature of Innovation:**

Technological innovation: Where the technology itself serves as a means for introducing a change in the company, through industrial application of scientific or technological knowledge.

Business Innovation: Variation of any of the variables that influence the marketing launch of a new product or service.

Organizational Innovation: Changes oriented organization under which the production and commercial activity of the enterprise, enabling greater access to knowledge and better use of material and financial resources is developed.

- **According to the Application of Innovation:**

Product or Service Innovation: New good or service or a significantly improved over its basic features, technical specifications and other intangible components, desired purposes or features.

Innovation Process: Redefinition of production processes or the application of new technology or significantly improved production in order to increase the value of the final product. The result should be significant and could affect the value chain.

3.2.3 Stages of the innovation process

1. Opportunities and Ideas: The first step is to identify innovation opportunities and generate ideas. It should be used for process analysis techniques, products and services, as well as based on creativity that help to think beyond the established techniques. In this first phase it is important to develop and establish a team collective intelligence and ideas must flow freely, without exposing them to trial.

2. Evaluation: After detection is set as the opportunities and ideas, having limited resources have to prioritize them according to various criteria among which typically include:

- The business strategy
- The expected impact on company results
- The feasibility of implementing

3. Prioritization of ideas: Analysis and definción of the requirements to implement different ideas and takes into account the feasibility of these and the time required for execution. Some of the points to consider are:

- Possible bottlenecks internal or external bottle.
- People, capacities and partnerships necessary: Many projects require the participation of different areas of the organization.
- Authorizations, legal licenses or permits required: Must be under study and can be both external and internal
- The analysis of benefits and risks.

4. Definition of project: This step will be set as the projects that will carry out the stated above and selected ideas, the specific work plan as well as the resources needed to successfully realize their power will be established.

5. Implementation: At this step, it is important that all actors involved in the process are aware of their work and the target. In addition, we must ensure the monitoring of each project to ensure that the plan is respected established, in the case of innovation projects, it may be necessary to propose changes during the process.

6. Monitoring: Once the project is completed is important to check if there have been deviations from the initial plan and analyze their causes. Later it will be necessary to carry out monitoring of results.

3.3 Creativity and Innovation relationship

To finish better understand these two concepts is important to analyze that relationship to each other and the importance of everyone in the creative process. In this section we will focus on the relationship of concepts, the differences between them and their position on the creative process.

To begin analyzing the relationship between these two concepts include the defenicion provided by (Coyne, 1996. p. 15-16), defined as: "Creativity is thinking about new and appropriate ideas, while innovation is the successful implementation of ideas within an organization". In other words, creativity is the concept and innovation is the process.

When we talk about creativity, we refer to the fact of creating something new, a new way of seeing things, so in many times it is difficult to measure and in some cases is practically unmeasurable.

Innovation for its part, you can cover such broad themes as they are the product, use, quality, price, production, service, and comfort level of life. It aims to introduce changes in the seemingly stable systems and is related to the ability to make ideas viable. Once a latent and unresolved need is identified through the process of innovation creative resources can be used to design a solution that provides a return on investment.

Therefore innovation is about how to do things. It is the commercial application. Consequently, an idea is only truly innovative if it enters a market and survives. The test is time in the market or, more precisely, the repetition of a user loyalty.

The creative process and innovation have a close relationship with the decision-making process. In general, we could say that creativity is more important in the early stages, when the divergent process is more necessary.

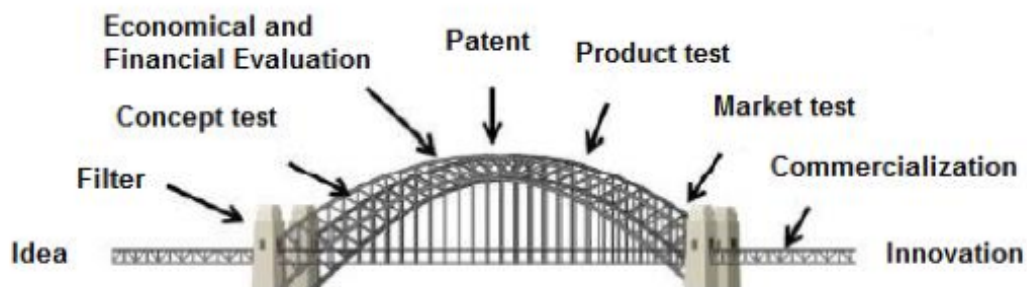
Later, when we go into action, creativity becomes innovation. This is part of implementation. In organizations there are creative individuals and innovative individuals, but sometimes they are not the same person. Innovative ideas are taking other and put into practice.

The main difference between creativity and innovation is the focus. Creativity has to unleash the potential of the mind to conceive new ideas. The concepts that can manifest have different forms or may be considered experiments within the mind itself. Creativity is subjective, so it is difficult to measure. Innovation, on the other hand is completely measurable. Innovation is about introducing changes in relatively stable systems. It is concerned about making a viable idea. By identifying an unrecognized and unsatisfied need, an organization can use innovation to apply their creative resources to design an appropriate solution and get a return on your investment.

Quoting (Levitt, 1960), American, economist and professor at the prestigious business school Harvard Business School, where this process is referred to as often what is lacking is no creativity in the idea but innovation in the act of production, put ideas to work.

A good process begins with creativity and ends with the innovation.

Figure 2: The bridge, Innovation process



Source: MVA (2005) Medicon Valley Annual Report 2004. Lund and Copenhagen: Medicon Valley Academy.

4. CREATIVE INDUSTRIES

4.1 Description of creative industry

Creative industries have its origin in the change of how to interpret the cultural policies currently in Anglo-Saxon countries UK, Australia and New Zealand. The purpose of this new adoption is to place the cultural sector in the economic environment and promote growth. In this fact we find a transformation from cultural to creative.

In the past, this concept was interpreted according to school Frankfurt as "cultural industry" and refers to the sectors called "cultural" as could be; art, theater, music, cinema, books. Later in the UK emerged the term as we now know them, "creative industries" to name a new way of understanding culture.

A decade ago some of the academic, political and institutional spaces begin to commonly use the term of "creativity" to refer to a series of phenomena and places such as "creative cities" (Landry, 2005) which states that practically every city in the world they have a central creative industry, which radiate concepts, products and innovative people, "creative clusters", "creative classes or as we have mentioned above" creative industries ". In the 90s, with her Tony Blair government the final term of "creative industries" is installed. This label, which refers first stay as "cultural industries" defined by (UNESCO, 2005) as;

"All industries producing and distributing cultural goods or services, which should be considered from the point of view of their quality, use and specific purpose, embody or convey cultural, independent expressions of the commercial value they may have."

In 1998, the Department of Culture, Media and Sport under the leadership of Minister Chris Smith, published a document called "Creative Industry Task Force: Mapping Document" in which new areas are defined which are commonly understood as "cultural industries" such as advertising, video games or design.

In this mapping a terminological shift from the "cultural" to "creative" occurs to call the whole sphere of production of culture with special attention to the new forms of production, mediation and reception of cultural goods and services within the framework a society of information and knowledge.

This document, Creative Industry Task Force: Mapping Document "(DCMS, 1998) defines" creative industries "as" industries which have their origin in creativity, skill and individual talent and which have a potential for wealth creation and employment through the generation and exploitation of intellectual property. "

The Australian academic, (Hartley, 2005, p: 1-40), proposes another definition to understand more fully this cultural policy:

"The idea of creative industries is to describe the conceptual and practical convergence of the creative arts (individual talent) with (mass scale) cultural industries, in the context of ICTs in a new knowledge economy, for the use of new consumers-citizens-interactive. "

Hence the creative industries as a whole could be defined as industries and professions that use the creativity and intellectual capital as main axis to produce and market goods and services generating economic value. This discipline has a direct impact on various industries and strengthens the positive influence on their development generating goods and services provided to a unique advantage and what is more important, competitive.

4.2 Different types of creative industries

The creative industries sector is mainly focused on the following areas:

- *Architecture*: Includes the most creative areas of architecture and urban planning, landscaping, interior design among others.
- *Media*: This sector is one of the most innovative and most profitable thanks to the great impact it has on the consumer. Some of the areas covered are 3D, film, video, radio and Television.
- *Design*: When we talk about creative design we refer to editorial design, graphic, interactive, industrial design and one of the most important in terms of mass influence, fashion.
- *Music*: In this sector we can highlight activities such as production, recording and playing live musical product.
- *Software*: The software industry is one that is currently taking more importance due to the development of technologies for users such as video games, websites and mobile applications among others.
- *Advertising*: Finally the advertising sector which discussed below, which comprises areas of marketing, branding, communication and copy among other varieties.

4.3 Lodging industry

The industry that will analyze all types from cited above is the advertising industry. This industry has become increasingly important with the entry of ICT.

Whereas in the past advertising could only be distributed in three major media such as television, radio and the graphic medium, there is now a sea of possibilities due largely to the emergence of new online media like social networks the smartphones and tablets.

These new media offer itself a sub range of possibilities for the promotion of any product or service. Companies today spend a large amount of resources in advertising because it is a tool that provides more benefits every day, as never before had done. One of the tasks they undertake business understands and innovation in this area to keep pace in this industry grows, the speed with which changes occur in this sector creates constant uncertainty.

Fortunately, the same technology that drives these changes at the same time provides the tools to enhance the effectiveness of advertising. One of the main challenges is presented to the industry today is to find an efficient and reliable way to measure the effectiveness of advertising campaigns in different media or platforms where they operate.

4.4 Origin and evolution of the advertising industry

The origins of advertising goes back to the times of ancient Greece, where most of the lacked population of the ability to read and could not understand the posters where merchants advertised their products, was when these same decided to promote to shouts your merchandise the corners of the great metropolis. Also Tables and papyri about civilizations such as Babylon or Egypt were found where upcoming events are announced and lists of products available for sale were listed. and even posters where rewards for criminals wanted by the justice of the time were offered. The aim of the first commercial message was to inform rather than persuade.

The discovery of movable types by Johannes Gutenberg (1440 AD) around mid-thirteenth century, introduced the production of books in series, mass communication and finally advertising. The first results in terms of media included signs and adds there Classified in print but the first advertising is known as such in print in Anglo-Saxon language was in England in 1472, which appeared in a church a poster promoting the sale of a religious book. However it was not until 1655 where the word "advertising" appeared, as we know it today.

In the mid-nineteenth century, US, begins the development of the advertising industry and increasingly is given greater importance as a result of social and technological development. The ads took the role to inform and educate.

Also late nineteenth century John Wanamaker revolutionized retail sales and also hired the first advertising copywriter John E. Power, adding nuances newspaper advertising in drafting new and accurate ads. All advertising was placed in newspapers or on billboards and in magazines, the latter were strictly medium limited to rich people and contained political commentary, short stories and themes of art and fashion. The first ad in this medium appeared in July 1844 in the Southern Messenger.

In the early twentieth century, in 1911 the first advertising ethics code was written and adopted the slogan: "Truth in Advertising". Earnest Calkens, (1995) of the Bates agency, he created a style of advertising that looked more like art and aesthetics through printed magazines.

World War I marked the first time that advertising was used as an instrument of direct social action. After the war, the great boom was led by advertising agency Walyter J. Thompson (JWT) through its innovative style of advertising introduced modern marketing research in advertising.

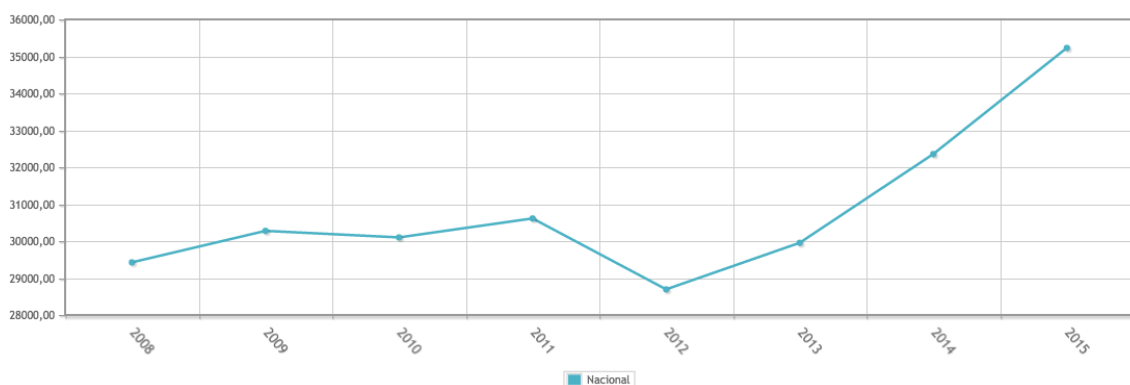
With the appearance of radio two conflicts were presented in the world of advertising, first, ad agencies of the time had to develop a new way to effective advertising phonetically and secondly, the cost of this advertising was much greater than it had before. Notably the use and its direct impact of advertising in armed conflicts of the twentieth century, where the government of the United States of America, used this tool with a political purpose and recruitment for its own institutional benefit.

A mid-twentieth century, with the invention of the television, the advertising world changes completely, the TV ad becomes the main asset of advertising. But it was not until the 1960s was a resurgence of art, inspiration and intuition in advertising. This revolution was inspired by three creative geniuses: Leo Burnett, David Ogilvy and William Bernbach (Godoy, 2007).

Later appears cable television, home video recorders, specialized magazines, the success of direct mail, and purchasing techniques from home, boosting the advertising sector and consolidating it as one of the most influential areas and important in a company when marketing their products.

The following figure shows the evolution in the advertising sector since 2008 to the present.

Figure 3: Evolution of Advertising sector in Spain



Source: DIRCE, 2015.

4.5 Identification of the object of study

The realization of this study comes at a national level. The goal is to see the current situation of the creative industry in Spain and Prospection ahead of it.

In 2000 the percentage covering advertising in GDP was around 1.9% but due to the strong global economic crisis suffered in late 2007 has decreased, one of the main reasons for this decline is the sensitivity of advertising on impact of these characteristics.

After the recovery of economic activity after the crisis, in 2012 it was observed increasing activity in the advertising sector. This sector generated 14.5 million euros, encompassing nearly 3.5% of all service sectors on the Spanish scene. Also, another fact that confirms the good times to the world of advertising affects the advertising industry and represents 1.18% of all business activity in Spain.

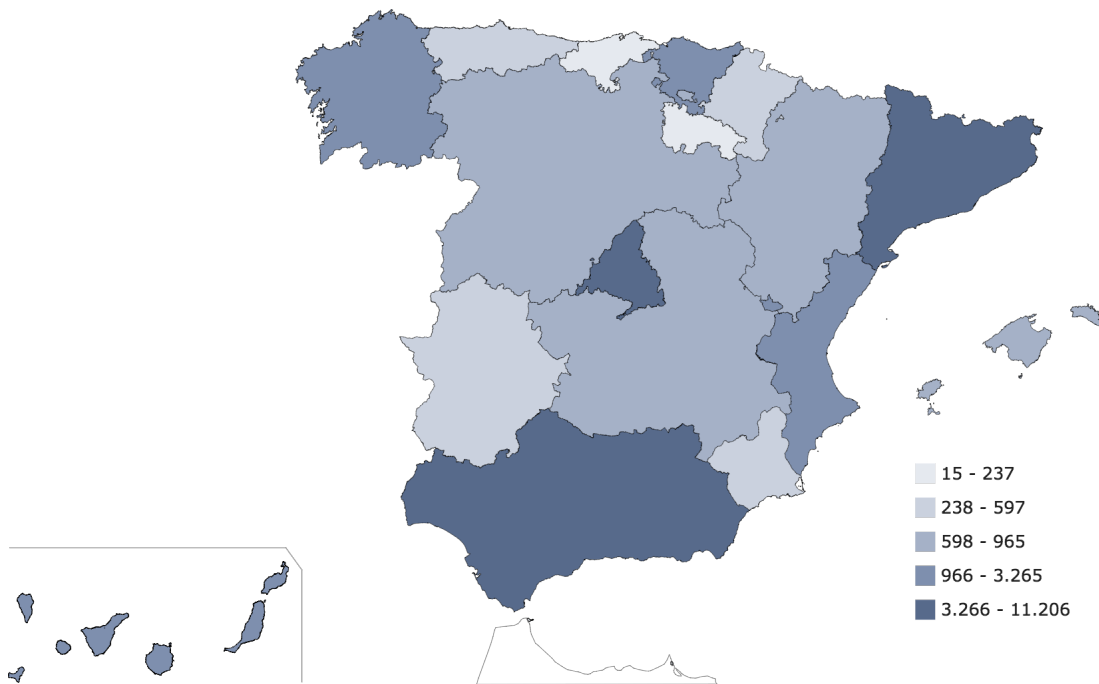
In 2014 the advertising sector experienced a significant increase of 8.25% (Spanish Association of Advertising Agencies Communication, AEACP) comparing to 2013.

Companies within this industry grew significantly in the short period of one year, being in 2013 the amount of 29787 to 32238 passed in 2014 (INE, 2015). The advertising sector grew by 8.25% in 2014 over the previous year. Companies engaged in advertising activity reached the 35,228 surveyed in 2014, compared to the 29,954 it had in 2013 according to the INE's business directory.

However, due to the introduction of new technologies in advertising activity, data can not be considered as absolute as a whole since it is estimated that the real contribution of this sector to national GDP Spanish is between 1.2% and 1, 4% (Spanish Association of Advertising Agencies Communication, AEACP).

In the illustrative map below we see the number of companies dedicated to the advertising sector in Spain by districts.

Figure 4: Advertising sector in Spain by districts



Source DIRCE, 2015.

4.6 The relevance of target and activity

Target audiences

Target audiences Advertising is not intended to reach the maximum possible audience but the goal is to access all the interested public the greatest possible number of times. The selection of the target public in this industry is one of the most important decisions with the main objectives and the budget when creating an advertising campaign. This means choosing the Target, are the group of people with similar characteristics to which it is addressed the advertising action or campaign created.

When we talk about target audience, talking about a segment of the population whose selection is given by features, which have in common. It should be differences that the term consumer and public goals are far from being the same. In fact, the campaign may be aimed at prescribers or to buyers who do not personally consume the product. For now advertising for much of consumer goods is aimed mainly at housewives, not because they consume themselves everything they buy, but because they are still the ones who decide and carry out this task in most families.

To define the target audience we can distinguish three types of criteria for dividing the members of a community based on arising characteristics or innate, whether by demographic, economic or psychological reasons.

- *Socio-demographic criteria*: grouping individuals based on variables such as sex, age, habitat, level of education and their position at home.
- *Socio-economic criteria*: relate to individuals because of aspects such as their level of income, consumption horizon or the social class to which they belong.
- *Psychographic criteria*: provide more reasons recently considered that complete knowledge of the behavior of individuals. Among them is taken into account personality, lifestyle and value system.

Our behavior is largely determined by these variables. If a social group is studied, it is possible to classify the entire membership profiles or groups with common features.

Advertisers and advertising are primarily intended to discover and deepen data, preferences and feelings of their target audiences. All marketing activities must be geared to create offers and messages that fit the needs, motivations and consumer habits.

Economic activity

Economic activity in the advertising sector is particularly important, considering that is a very tangible dimension. Advertising is an economic act itself comes from the need to advertise and promote offers of goods and services that provide the development of an economy, also help consumers to have a free choice for the purchase of products.

In the last 50 years, the advertising industry has become an essential and important factor that helps complete the marketing of a product or service. Such is the importance that is the main activator behaviors of market demand. It is worth noting the important role of advertising in the services sector, which has achieved a strong position within these and their contribution to national wealth is increasingly important (AEA, 1999).

We can classify the economic dimension of advertising on the development prospects following:

The first of the dimensions to analyze is *macroeconomic*. Observing advertising from a perspective more global and related to the development of each country, we can deduce that it is a complex analytical view of the markets. This perspective translates into global magnitudes of an economic system.

We also highlight the difficulty of measuring and interpreting the analysis precisely because of its large global economic dimension. However investments in this sector indicate the positive impact on global economic growth. Advertising is a stabilizing instrument in a country or an economy; it could also be used as an enhancer for economic development. This fact is reflected in that through it can stimulate consumption in an economy.

But above all, the most important task is to offer the consumer the power of free choice, because it puts disposition a large number of products and services to consumers. Therefore we can say that there is a close relationship between economic activity and advertising, since a greater volume of income generated there will be a greater tendency towards the development of advertising activity, whereas otherwise this will come down.

Secondly we focus on an area smaller scale, *the microeconomic*. Its key analysis of this scope since not only the companies involved in the advertising process, consumers are also important here, because it is a process that affects consumer needs. Advertising is one of the most important activities of existing companies, helps greatly to economic growth, increasing demand by consumers and wide participation in this process. It is an instrument that stimulates competition, pushing companies to improve their supply and quality of its products.

From this point of view, advertising or commercial communication adds value and, in some cases, reaches to replace and complement other deficiencies factors of the company. In certain sectors it has become a true economy of scale, in determining the long-term viability of other major investments, such as in mobile telephony and in the market for pay television. In others, it is directly responsible for market share, combining its effect with the distribution (AEA, 1999).

But from the point of view of the consumer, taking decisions are also relevant in the process. The brand plays a key role in this regard, giving a higher value against the competition. When a company creates a vision of itself in an individual brand, it allows consumers to make decisions relying on the brand, this creates a strong competitive position to consolidate loyalty by consumers. One issue that reverts freedom of choice between brands with consumers in a free market economy.

From *the point of view of business*, advertising is investment made by advertisers to publicize their goods and services and income both for advertising companies and media and companies that constitute the infrastructure of advertising (Sánchez Guzmán, 1985). Considering that advertising is the main financing of the media but also the entire industry related to these and produces a large infrastructure of business and personal, often the contribution of the advertising industry is not recognized.

To understand a little more the positive effect of economic growth in this sector is important to highlight a number of key mechanisms; The consumption in economic sectors where investment is higher in advertising you can see a trend of cause and effect, growth of sales volume. As a result of this, other sectors benefit from this growth.

Innovation is relevant when talking about the advertising industry term. The sectors that have an investment in advertising above average see this fact reflected in the creation of added value in their products which are more aptecibles for consumers. This is thanks in part to the innovation, research and development in the field of advertising.

Finally the competition is a key factor of an organization growth. Companies that invest in advertising are those that have a more dynamic market share.

4.7 Success factors

In the section of analysis we want to stress upon the main factors of success of the Spanish advertising industry and develop a series of essential for the advertising activity be effective requirements.

In the past the advertising budget limited to media such as television, radio and graphic, there are currently many more channels to reach the public. These new media are social networks, tablets and smartphones. Investment in advertising by organizations is quite high at present and must be effective, for it must first understand the challenges posed by this new framework in the world of communication. The speed with which new channels appear communication causes serious uncertainty for companies in this sector but instead provides tools to enhance the effectiveness of advertising.

For an effective advertising impact should consider an equation that contains three essential elements; the three Rs, reach, resonance and reaction. How much more scope we have about our audience reach by adding the number of times we repeat the strongest message will be the reaction of target audience thus producing an impact on the brand and later in sales. However keep in mind that not more than repeat the message will be most effective, so we must take a number of factors into consideration or requirements to succeed.

Below we will show some of the most important requirements that all advertising must have to meet the proposed objectives and generate benefit and value.

First, the advertising that we address to consumers must be **"attractive"** to call public attention to be effective and thus stimulate the desire to purchase our product. For advertising to be attractive we will be creative and innovate, create something new and striking, for example; an original slogan, a message that reaches the consumer or a logo, which triggers curiosity customer.

Another factor or requirement that can not miss is **the quality**. When we talk of the term quality we mean how to create advertising. A sample of quality advertising does not have to be accompanied by an exorbitant budget can be quite the opposite. The important thing is to have good quality items regardless of the medium used. A clear

example is could be the Flyers or posters where you should invest in a good, attractive design and quality material to print on.

The principal function of the quality of our advertising which in this case is our good or service is to send a message to the consumer, the message that the company strives to make things right, taking care of your product. A misperception by the market how we do things could give a picture of the organization and its negative work. Therefore quality advertising is more factors to take into account when conducting an advertising campaign of any kind.

Advertising would be meaningless without an essential element in the advertising process, the public. Before the launch of an advertising campaign is necessary to conduct a study on whom it is addressed, **is the target audience**. This analysis will allow us to know well the needs and characteristics of our target audience, thus making our much more effective campaign. For example we are clear what our target audience will allow us to choose the channels with greater access to consumer or the preparation of messages great impact on our audience.

As we have mentioned in the previous section, to reach our target audience we need **channels** or medium necessary. These channels are one of the key requirements for effective advertising. Good choices of a means of communication help us to convey our message clearly and effectively. A good choice for our channel we must consider a number of features such as; Needs, preferences, customs and habits of our audience. If the election is successful channel will get a greater influence on our target audience.

Another determining factor for success is **the time** to launch the advertising campaign. The timing that best suits our product or service will allow us to have more possibilities for sale. For example, to launch our publicity campaign should wait until the moment where our public has more access to the channel or medium that we will use as a tool of communication or otherwise create enough anticipation and wait for the right moment to launch.

One of the most significant elements when we make an advertising campaign is **the message** and its content. For the message to be effective it must meet a number of requirements. The message should be clear, fluid and easy to understand by our public, it must contain a simple and understandable language for the receiver. Many of the ad campaigns today have a common idea of how it should be a good message,

short, precise and concise. A broader message could eventually cause confusion or not capture the attention of our audience.

The best campaigns have a strong brand definition. Branding is essential in this process. An announcement will not be really good if the brand that promotes it, in fact the end of selling the product are not reminded, is a brand recognition by the market. Advertising with proper branding communicates your brand through all possible channels and supports. One option most used by brands is the promotion through public figures that help identify the brand immediately.

When we really want to emphasize our product the best way to do this successfully it is to name his virtues. In advertising campaign is necessary to do it, therefore, the main **features and benefits** of our good or servicio must be delivered to our consumers. We must emphasize these points to our audience identify with our product, for example, one of the benefits we could provide our customers serious recognition, status, the sense of security or comfort. It is essential to get this vision for successful sales. In addition to highlighting the benefits that can be good or service itself, it should highlight the main distinguishing features that give our product a certain distinction from competition. To achieve effective advertising the characteristics that should be mentioned are those that are innovative product and to make them unique in the market. In short, the distinguishing features are the reasons why the consumer should choose directly from us and not the competition.

All success factors mentioned above must be supported by a key element, **the credibility**. It is no use to mention the characteristics, develop a good message or highlight the benefits it can bring you, if you dont have enough credibility in the public. To achieve some credibility in our advertising campaign can be illustrated by adding images of our business, market experience, achievements, main resources that we have, testimonials from satisfied customers with our product among many other options.

To conclude for effective advertising and having followed the above guidelines, the last factor is **repetition**. When an advertising campaign launches should not be done and that's it, nor wait for fall into oblivion, to be effective we make constantly repeat so that our customers do not forget, our audience should always be informed of our products and encouraged to buy them.

4.8 Illustrative examples of advertising companies

This section will highlight the main Spanish companies in the advertising industry. Considering its relevance and market power of advertising and the media. The following organizations are the most influential in terms of advertising in Spain and more market share and turnover in 2015.



The first agency to emphasize in the national level is McCann Worldgroup. It is described as "We are a leading creative agency in Spain and worldwide. Our team constantly seeks excellence in the creation and production of ideas that help solve business problems of our clients and help brands make their mark on the lives of people. "

Its main services are; Marketing Consulting / Consumer planning / Creating strategic / Channel planning concepts.

They focus on helping in proper focus on marketing plans of its customers as well as the approach of the best strategies and communication concepts. They develop creative ideas able to build brands and solve business problems for customers across all channels; Creativity in conventional medium / digital media creativity media / integrated campaigns 360 / audiovisual, graphic and digital production.

And finally in the transformation of the information that comes in the markets real value for its customers.

Some of the major brands that operate nationwide are:



TAPSA | Y&R

Tapsa and Y & R is the union of two legendary brands. Tapsa is the Spanish agency construction most reputable brands in the domestic market and Young & Rubicam Brands is a global marketing communications conglomerate based in New York, which operates in 76 countries through 340 offices.

The Young & Rubicam group works to develop the business of its customers with a comprehensive view of communication concept. For this purpose, it uses all disciplines of communication and has developed the most advanced tools on the market. From this global vision. Young & Rubicam has become the world's largest integrated communications group.

With this idea, it has acquired in recent years nearly a dozen companies specializing in other areas of communication such as direct marketing, promotions, public relations, design. These companies partners, working alongside the most visible group company - Young & Rubicam Advertising - in the development of communication strategies in all areas.

Some of the most important companies nationally and international level have opted for their services, such as:



J. Walter Thompson

It is a multinational advertising agency with more than 200 offices in over 90 countries. JWT in Spain is present in Madrid and Barcelona. It is one of the most important advertising agencies in the country with professionals covering all disciplines of communication.

The agency develops its projects with the challenge to continue creating powerful brand ideas and a philosophy of global communication: a strategic axis of maximum level with multidisciplinary team are dump to generate innovative new ways of communication to service brands and consumers with an original and effective creativity.

During 2012 JWT has won the Gold Effie ONCE Agency of the Year Award 2012 Control Magazine, and has been one of the 3 most awarded Spanish agencies in El Sol and Cannes, as well as the only Spanish agency Cyber awarded at Cannes. It was in 2011 and it was again in 2012.

Among its most important customers we can highlight:



SONY





A creative named Leo Burnett Chicago opened a small agency with 8 people in 1935. Today, 70 years later, The agency Leo Burnet is in 93 countries working to 7 of the top 25 brands in the world and that many of these brands have been with the agency since the forties and fifties.

A long relationship based on common success of Leo Burnett and brands like Marlboro, Coca Cola, Kellogg's, McDonald's, Walt Disney, Tampax, Nintendo, etc.

Build a legendary brand is a matter of tenacity, talent and time. Three "T" that Leo has defended over the years to get some of those marks, little known at the outset, are today the highlights in the history of advertising. The same is doing now with more "young" brands on the market, but it certainly will be part of the history of the future, when Leo Burnett celebrate with them another seventy years together.

A key support is his agency Leo Burnett in Spain. Vitruvio Leo Burnett has been named three times the best agency network (just another agency in the world has equaled that record) thanks to work done in our country for clients such as Union Fenosa, National Lottery, Red Cross, Fiat or Diageo addition to some of the above. In the recent Latin American Advertising Festival, The Sun, Vitruvio Leo Burnett highlighted three Spanish being among the most awarded agencies.

Some firms that they have worked with Leo Burnett are:



4.9 The future of advertaising

Today we are experiencing a social change, technological advances and new ways of relating, all because of globalization. All these factors announce changes in the advertising industry. Brands are seeking new ways to interact with each other and with the public, brands are seeking more dynamic approaches, with new experiences for consumers. The world of advertising has overcome the traditional barriers where competition was the rivalry, now new ways of relating between the firms are appearing with a goal in common, be more social and learn to internalize their values and roles, respecting rules and creating emotional bonds in a highly collaborative environment. It is, at this point, where the success of a good strategy is. Small ideas, small stories, or small content can become big campaigns with the consumer as the main communication channel. In this new environment where the consumer has control, agencies and advertisers should be very clear that strategies approach perfectly fit the values and interests of society.

Agencies need to become great storytellers of brands. Agencies aims to find new models of engagement through brand integration directly into editorial content, offer formats that are attractive to them and for consumers, for example that are sustainable and help fight poverty, ultimately to provide value to the community.

During the last decades we have been able to observe how the consumer is increasingly dispersed, use media differently than we were used to and has taken an active role in this relationship. We have gone from the audiovisual, the interactive and evolving into the personalized, coverage and frequency at auction targets with specific interests in real time. With all this has created a intelligence advertising.

In this highly competitive environment, agencies and advertisers have to adapt, you need a change in the relationship model: the current relationship is not sustainable. we are in a change in the advertising era. Agencies must again become essential for advertisers, add value to your business, have a broader vision, more open and innovative, understanding that technological knowledge expands creative ability. Advertisers must respect and understand this work as an extension of their organization, not as mere producers, but as their departments of innovation and trends.

Advertisers must respect and understand this work as an extension of your own organization, not as mere producers, but as their departments of innovation and trends.

Conclusions

After analyzing the concepts of creativity and innovation can deduce that are concepts that are united. Both creativity and innovation are within the same process of creating new things. As we noted above an idea begins with creativity, originating in the mind of the individual a projection of what he wants to do. This idea would not take just for the characteristics that must have the person as Teresa Amabile shows us in the study of creativity in people. Once creativity has fulfilled its function in the process, we give way to innovation. With this study we have learned that not only is technological innovation, any kind of improvement, upgrade or renewal in any business environment is part of the innovation process. We were able destinguir within these analysis different types of innovation that it has helped us to catalog when we are innovating and why we innovate.

These two concepts are key to the analysis in which the work is focused, creative industries. Sectors of the economy where innovation is constant and creativity is the basis of everything, especially the industry that have analyzed, advertising. Where creativity is the most powerful competitive advantage against competition, a creative advertising campaign is definitely an innovation within the sector.

After analyzing the creative industries and especially the advertising industry sector nationwide as well as some of the most prominent and recognized business examples and success factors for effective advertising, we decided to make the conclusion in sections to analyze more in Depths aspects such as industry, the impact of advertising on society, the work of freelance, present and where it is directed advertising in the future, and finally, good use of advertising practice.

In this section we want to show the perception of this sector and mention some conclusions that have originated after having done this study. Below we discuss the most important conclusions of our work.

The advertising industry

The advertising industry as a creative industry in Spain thought was still a young sector, which had much to do, but it was not so. We have found that this industry but not take more than 50 years of existence as we know it is complete, it is a mature sector, where originalidad rewards as key to highlight the competition factor. Spain has a rich business network in this sector. There are more than 35000 companies dedicated only to this activity. They are about 1% of all companies operating in Spain, but there are many more companies dedicated to advertising practice without principal activity advertising, so this number could be higher.

It should be mentioned that thanks to the communication channels created in the last decade, has taken a giant step in this industry but seems to have been stuck there. Companies increasingly seek a new way of making you get your product for new channels but already saturated world. The sector is growing steadily but not forward, but horizontally, the development of new methods of advertising and creating relevant content is essential for this industry to not fall into decline.

The impact of advertising

Advertising activity in the Spanish territory has become a powerful tool of social influence. It is no longer just a sales tool but it can now see it in the political and social spheres of our country. Advertising is a tissue where a cultural dimension grows. Currently this sector is not defined by traditional parameters of the media and the general theory of communication, but it goes beyond that, the power over decisions and depends not only on organizations. The public, a key element in the advertising formula that decides with the media and business, all thanks to the knowledge that the recipient of advertising on this sector. Advertising depends on the investment you want to do it and in consequence of this fact there is an impact on R & D + I. Being clear about this concept, we can see that the advertising industry invests a large amount of resources and time in R & D. This is key to the development of new methods of effective advertising. Growth in research and development provides improvements in areas such as audiovisual production, a better understanding of society and its spending habits, content creation, search for new markets for brands and products. All these improvements should be aimed toward a common goal that all organizations should be engaged in this practice, and it is none other than the creation of suitable formats for effective, reliable and truthful communication.

The new Age

The advertising industry was stationed for decades in more conventional media communication but now is losing relevance while one of them takes all. This medium is the Internet, a tool on a basic principle for the advertising practice but now has become the most powerful tool for creating content and for obtaining consumer feedback in real-time channel. But the Internet goes beyond, gives the possibility to any advertiser to advertise at a very low cost in general. Therefore any company that wants to make an effective advertising campaign used this tool to a greater or lesser extent.

In this new era of technology where society is connected to the network and communicates through her social networks play a key role in the advertising practice. The companies focus their efforts and resources to remain active in these networks as it is the main channel to communicate directly with your target audience. Besides adequate market research through these networks can provide very valuable information to organizations, from knowing where, when and how to advertise your product or service to know if this will be well received before being released, which was previously impossible through other communication channels.

Not only social networks are a point of gathering information about the market and consumers, but it is also a channel for advertising practices and selling products with a spectacular power range. Getting a campaign or product go viral within social networks a company can have a high impact advertising and a major impact on both negatively and positively sales, all depends on the viralization of its content and how the public has felt this message.

Human talent as a competitive advantage

Advertising as we mentioned several times in this work is a creative industry and no more creative than the human species. Human talent is one of the most essential factors and differentiates the advertising industry as it is the main input if we understand it from an economic perspective. But not the human being as an individual gets success in this industry but thanks to the elaboration of work equipment can reach real goals. The teams of creative people are mainstays in an advertising campaign, the contribution of each one does see the simplest complete. A good team, talented and want to do things right is the best competitive advantage that can have a company in this industry.

We can not conclude this section without mentioning the collective freelance in advertising. This group is of great importance in this sector. There are a large number of SMEs engaged in this sector who work exclusively for larger organizations with more relevance in the advertising market. The work of freelance underpins much of the advertising industry.

Good use of advertising practice

To conclude this work is essential to mention should be directed to where advertising as a social activity, since their impact on the population is extremely high. It must be moved to the public a real perspective of the advertising practice. Advertising is an instrument of influence that must be treated carefully to avoid falling into typical errors and create stereotypes. It is a communication tool where culture flows in both directions and it is our obligation to take a right direction of where our culture is going and where we go we as a society.

References

- Archibugi, D., & Iammarino, S. (2002). The globalization of technological innovation: definition and evidence. *Review of International Political Economy*, 9(1), 98-122.
- Abejón, P. A., Castro, L. J. J., Naveira, M. S. M., & Pascual, C. O. *Evolución y transformación de la publicidad en España (1979-2000): Hechos pasados y retos futuros*.
- Ackoff, R. L., & Vergara, E. (1981). Creativity in problem solving and planning: A review. *European Journal of Operational Research*, 7(1), 1-13.
- AEA, Asociación Española de Anunciantes, 1999. p.81
- Altshuller, G., & Shulyak, L. (1996). *And suddenly the inventor appeared: TRIZ, the theory of inventive problem solving*. Technical Innovation Center, Inc..
- Amabile, T. M. (1989). *Growing up creative: Nurturing a lifetime of creativity*. Crown House Publishing Limited.
- Amabile, T. M. (1996). *Creativity in context: Update to "the social psychology of creativity"*. Westview press.
- Benedetto, C. A. (1999). Identifying the key success factors in new product launch. *Journal of product innovation management*, 16(6), 530-544.
- Bullinger, H. J., Fähnrich, K. P., & Meiren, T. (2003). Service engineering—methodical development of new service products. *International Journal of Production Economics*, 85(3), 275-287.
- Clapham, M. M., Cowdery, E. M., King, K. E., & Montang, M. A. (2005). Predicting work activities with divergent thinking tests: A longitudinal study. *The Journal of Creative Behavior*, 39(3), 149-166.
- Cohen, I. (1988). *Revolución en la ciencia de la naturaleza de las revoluciones científicas, de sus etapas y desarrollo temporal, de los factores creativos que generan las ideas revolucionarias y de los criterios específicos que permiten determinarlas* (No. 509 C6).

- Couger, J. D. (1995). *Creative problem solving and opportunity finding*. Boyd & Fraser Publishing Company.
- Couger, J. D. (1996). *Creativity & innovation in information systems organizations*. Boyd & Fraser Publishing Company.
- Coyne, W. E. (1996). *Building a tradition of innovation*. Great Britain, Department of Trade and Industry, Innovation Unit.
- DCMS, U. (1998). *Creative Industries Mapping Document*.
- De Bono, E. (1989). *Six thinking hats*. London: Penguin.
- Echevarría, J. (2008). El manual de Oslo y la innovación social. *Arbor*, 184(732), 609-618.
- Eppler, M. J. (2006). A comparison between concept maps, mind maps, conceptual diagrams, and visual metaphors as complementary tools for knowledge construction and sharing. *Information visualization*, 5(3), 202-210.
- Fey, V., & Rivin, E. (2005). *Innovation on demand: new product development using TRIZ*. Cambridge University Press.
- Godoy, A. C. (2007). *Historia de la publicidad*. Netbiblo.
- Gordon, William J.J.: *Sinéctica. El desarrollo de la capacidad creadora*. México, Editorial Herrero Hermanos Sucesores, 1963, traducido del original de 1961.
- Hartley, J. (2005). Creative industries. *Creative industries*, 1-40.
- Higgins, J. M. (1994). *101 creative problem solving techniques: The handbook of new ideas for business*. New Management Publishing Company.
- Kirton, M. J., & Kirton, M. J. (Eds.). (1994). *Adaptors and innovators: Styles of creativity and problem solving*. London: Routledge.
- Landry, C. (2005). Lineages of the creative city. *Creativity and the City, Netherlands Architecture Institute*.
- Lears, Jackson (November 3, 1995). *Fables Of Abundance: A Cultural History Of Advertising In America*. Basic Books. p. 512. ISBN 978-0-465-09075-4.

- Levitt, T. (1960). Growth and profits through planned marketing innovation. *The Journal of Marketing*, 1-8.
- Markides, C. (1998). Strategic innovation in established companies. *MIT Sloan Management Review*, 39(3), 31.
- McMurray, A. R. (1994). Three decision-making aids: brainstorming, nominal group, and Delphi technique. *Journal for Nurses in Professional Development*, 10(2), 62-65.
- Mortensen, P. S., & Bloch, C. W. (2005). *Oslo Manual-Guidelines for collecting and interpreting innovation data*. Organisation for Economic Cooperation and Development, OECD.
- Oke, A. (2007). Innovation types and innovation management practices in service companies. *International Journal of Operations & Production Management*, 27(6), 564-587.
- Pill, J. (1971). The Delphi method: substance, context, a critique and an annotated bibliography. *Socio-Economic Planning Sciences*, 5(1), 57-71.
- Pippard, J. L., & Bjorklund, R. W. (2003). Identifying essential techniques for social work community practice. *Journal of community practice*, 11(4), 101-116.
- Royo-Bordonada, M. A., & Artalejo, F. R. (2015). Publicidad alimentaria y salud. Estado de la situación en España. *Mediterráneo económico*, (27), 319-330.
- Runco, M. A., & Jaeger, G. J. (2012). The standard definition of creativity. *Creativity Research Journal*, 24(1), 92-96.
- Sánchez Guzmán, J. R., & Guzman, J. R. S. (1985). *Introducción a la teoría de la publicidad* (No. 659.1/S21i).
- Schumpeter, J. A. (1934). *The theory of economic development: An inquiry into profits, capital, credit, interest, and the business cycle* (Vol. 55). Transaction publishers.
- Sternberg, R. J., & Lubart, T. I. (1999). The concept of creativity: Prospects and paradigms. *Handbook of creativity*, 1, 3-15.
- Sternberg, R. J., & Zhang, L. F. (2005). Styles of thinking as a basis of differentiated instruction. *Theory into Practice*, 44(3), 245-253.

- Torrance, E. P. (1984). *Mentor relationships: How they aid creative achievement, endure, change, and die*. Bearly, Limited.
- Tushman, M. L. (1977). Special boundary roles in the innovation process. *Administrative science quarterly*, 587-605.
- Utterback, J. (1994). Mastering the dynamics of innovation: how companies can seize opportunities in the face of technological change. *University of Illinois at Urbana-Champaign's Academy for Entrepreneurial Leadership Historical Research Reference in Entrepreneurship*.
- Villegas, R. V., & Varela, R. (2001). *Innovación empresarial: arte y ciencia en la creación de empresas*. Pearson educación.
- Weisz, J., & Schwartz, A. I. (2012). The role of innovation in increasing efficiency and competitiveness of enterprises. *Anale. Seria Stiinte Economice. Timisoara*, 18, 496-504.
- Young, L. F. (1987). The metaphor machine: a database method for creativity support. *Decision Support Systems*, 3(4), 309-317.
- Zhang, X., & Bartol, K. M. (2010). Linking empowering leadership and employee creativity: The influence of psychological empowerment, intrinsic motivation, and creative process engagement. *Academy of management journal*, 53(1), 107-128.