

# CREATIVITY IN ADVERTISING: A REVIEW OF AWARD-WINNING ADVERTISEMENTS AT THE KIRMIZI AWARDS<sup>1</sup>

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## Abstract

This study aims to determine what kind of creative tactics, message strategies, headlines, body copy and visual elements used in the award-winning ads in the Kırmızı press category of Kırmızı Awards. The content analysis method was used in the study, and 537 printed ads awarded by Kırmızı Awards between 2004-2018 were analyzed. This study is based on Goldenberg et al. (2009)'s classification of creative tactics, which consists of unification, activation, metaphor, subtraction, extreme consequence, extreme effort, absurd alternative, and inversion. As a result of the research, it was seen that the award-winning are compatible with these tactics and that the metaphor tactic was used the most (37.4%) in these advertisements. Again, it was determined that the most used headline type in these advertisements was a direct benefit (25.7%), the most used visual element was the metaphor (39.6%), and body copy was mostly not used (48.8%). This result coincides with the literature stating that creative advertisements should offer originality and benefit.

**Keywords:** Creativity, creativity advertising, creative tactic, Kırmızı Awards

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# REKLAMDA YARATICILIK: KIRMIZI ÖDÜLLERİNDE ÖDÜL KAZANAN REKLAMLARA YÖNELİK BİR İNCELEME

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## Özet

Bu çalışmanın amacı, Kırmızı Ödülleri, Kırmızı basın kategorisinde ödül kazanan reklamlarda ne tür yaratıcı taktik, mesaj stratejisi, başlık, gövde metni ve görsel öge kullanıldığını tespit etmektir. Çalışmada 2004-2018 yılları arasında gerçekleşen Kırmızı Ödülleri'nde ödül alan 537 adet reklam, içerik analizi yöntemiyle incelenmiştir. Araştırmanın kapsamı dâhilinde bu çalışmada yaratıcı taktikler Goldenberg vd. (2009) tarafından ileri sürülen birleştirme, harekete geçirme, metafor, eksiltme, aşırı sonuç, aşırı çaba, absürt alternatif ve tersyüz etme taktikleri üzerinden ele alınmıştır. Yapılan analizler sonucunda Kırmızı ödülü kazanan reklamların bu taktiklere sahip olduğu ve bu reklamlarda en çok metafor taktiğinin (%37,4) kullanıldığı görülmüştür. Yine bu reklamlarda en çok kullanılan başlık türünün doğrudan yarar (%25,7), en çok kullanılan görsel öğenin metafor (%39,6), gövde metninin ise çoğunlukla kullanılmadığı (%48,8) tespit edilmiştir. Bu sonuç yaratıcı reklamların özgünlük ve fayda sunması gerektiğini söyleyen literatürle örtüşmektedir.

**Anahtar Kelimeler:** Reklamda yaratıcılık, Kırmızı Ödülleri, yaratıcılık, yaratıcı taktik

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## INTRODUCTION

Creativity was adopted as a phenomenon related to fine arts, especially between the 15th and 19th centuries, and explained with divine and mystical powers (San, 2004: 13). For this reason, when creativity is mentioned, various concepts such as magic, genius, and special talent come to mind. However, it is not correct to evaluate creativity only within fine arts or within a mystical framework. Because it is possible to talk about creativity in many areas, from economy to sports, from art to business life (Yanık, 2007). The advertising sector has been one of the sectors that attach foremost importance to creativity among contemporary business sciences. In fact, advertising is now being used synonymously with creativity (Bessis & Jaqui, 1973) and creativity has become the core of the advertising industry (Goldenberg, Levav, Mazursky & Solomon, 2009; Rosengren, Eisend, Koslow & Dahlen, 2020).

The fact that creativity is one of the main characteristics of advertising (Tek & Özgül, 2007) caused advertisements that are creative to be awarded in both international (e.g., Cannes Lions International Festival of Creativity) and national festivals (e.g., Hürriyet Kırmızı Awards, MediaCat Felis Awards) and to become a subject that has been studied in both sectoral and academic studies. In some studies (e.g., Goldenberg et al., 2009; Phillips & McQuarrie, 2004), the common points of creative advertisements were determined, and in some studies (e.g., Haberland & Dacin 1992; Lehnert, Till & Ospina, 2014; Till & Baack, 2005), it was conceptualized creativity in advertising and to reveal the possible effects of creativity in advertising.

In this study about creativity in advertising, first, a summary of the general literature about creativity was presented and then creativity in

advertising was tried to be explained. The research methodology covers the analysis of the creative tactics, message strategies, headlines, body copies, and visual elements of the award-winning ads at the Kırmızı Awards. An extensive analysis of all award-winning ads from the printed advertising category of Kırmızı Awards provides detailed information about their creative executions.

## **Creativity**

The concept of creativity comes from the Latin word 'creare' (Pope, 2005: 37) and it can be said that the basic equivalent of the concept is to create, breed, bring forth, find, discover, and innovate (Yanık, 2007; Kocabaş & Elden, 2001). Creativity, which we can generally consider as the emergence of something new, has been discussed and defined differently in the historical process. For example, creativity in terms of intellectual functions is to generate new concepts or ideas from the relationships between existing concepts. Therefore, creative thinking is mainly about 'innovation' and 'making a difference' (Yıldırım, 1998: 21). Besides, Pope (2005) defines creativity as the application of knowledge and skills in new ways to achieve a valuable goal. According to another definition, creativity is the ability to produce unexpected and original work (Sternberg & Lubart, 1996: 677). Amabile (1983) puts forward a definition of creativity in two different ways. The first of these is the 'consensus-based definition. According to this definition, creativity is creative to the extent that appropriate observers accept a product or solution. The observers mentioned in the definition dominate the application area of the product whose creativity is evaluated. The second is the "conceptual" definition. There are two essential elements in this definition. The first is that a product or response will be judged as creative to the extent that it is both a novel and appropriate, useful, correct, or valuable response to the task at hand. The second is that the task is heuristic rather than algorithmic.

With an approach different from the above, Anderson (1993) states that the process of seeking new relationships between objects, people, and ideas or finding new ideas based on objects, people, and ideas is creativity.

In this context, he suggests that creativity can occur in three types: creation, synthesis, and modification. Creation is the act of creating something out of nothing. Synthesis is the establishment of a relationship between two or more pre-existing phenomena that are not related before. Modification is to make the necessary changes to improve the function of something that already exists, give that thing a new function, or enable it to be used by someone new (Anderson, 1993). Jones (2004) states that the synthesis, which Anderson (1993) considers as a type of creativity, directly corresponds to the definition of creativity. Because creativity is not only to bring forth something new but also to bring forth a new and different idea by establishing a relationship between two or more ideas that were previously unrelated.

It is possible to increase the number of examples of creativity definitions presented above. However, creativity is generally defined with the concepts of creative thinking, creative ability, problem-solving, imagination, and innovation in creativity studies (El-Murad & West, 2004: 169) and creativity is addressed in four basic aspects: person, process, product, and place. Rhodes (1961) calls this situation "4P".

*Creative Person:* Guilford (1950) put forth the definition of the creative person and suggested that creativity is a personal feature. This argument put forward by the author has been the focus of many studies today. Creativity is linked with the potential power, ability, and individual characteristics of the person to generate new ideas when considered a personal trait (Rouquette, 1992; Kaufman, Plucker & Baer, 2008; Sundgren & Sthyre, 2003). In such studies, the focus is mainly on various concepts such as intelligence, thinking style, personality, attitude, habit, and behavior (Rhodes, 1961; Sternberg & Lubart, 1995; Baer & Kaufman, 2005).

*Creative Process:* Most of the early conceptualization studies on creativity focused on the creative process. These studies are based on the idea of any result that emerges after a process called creativity (Amabile, 1996: 20). Kaufman et al. (2008) state that the creative process is essentially the basic experience of being creative. The flow has an important place in

this experience. Flow theory, developed by Mihaly Csikszentmihalyi in 1975, is used to understand the intrinsic motivation phenomenon (Nakamura & Csikszentmihalyi, 2014) and explain the mental state of the individual involved in an action (Özkara & Özmen, 2016: 72). Sundgren and Sthyre (2003) state that the creative process includes various cognitive variables such as thinking skills, thinking styles, and problem-solving techniques.

*Creative Product:* The concept of "idea" represents the thought conveyed to other people through words or any material. The concrete form of this idea is called the product (Rhodes, 1961: 309). Stein (1953) defines the creative product as a reasonable, useful, or satisfying new product created by a group over time. In creative product-oriented studies, the focus is on various points such as the originality, usefulness, or satisfactoriness of the product (Sundgren & Sthyre, 2003).

*Creative Place:* The concept of creative place refers to various environments such as home or workplace where the relationship occurs (Kaufman et al., 2008, p. 6). In creative place-focused research, different aspects of the institutions' culture, environment, or working conditions are generally investigated (Sundgren & Sthyre, 2003: 147). Amabile and Gryskiewicz (1989) state that there are eight variables in the creative environment: freedom, challenge, resources, supervisor, coworkers, recognition, unity and cooperation, and creativity support.

## **Creativity in Advertising**

White (1972), who carried out one of the first studies in the field of creativity in advertising, emphasizes the necessity of advertising creativity to have an original idea and at the same time separates creativity in advertising from general creativity. Because creativity in advertising should be done for problem-solving at the customer's request, it should be original and goal-oriented (White, 1972; El-Murad & West, 2004).

Besides, Reid and Rotfeld (1976) discuss creativity in advertising from the perspective of associative theory. In this direction, creativity is a process of

creating a new product/idea by combining two or more previously unrelated elements. This process corresponds to the synthesis stated by Anderson (1993). Similarly, Leo Burnett (1968) defines creativity in advertising as the art of establishing new and meaningful relationships between previously unrelated things in a relevant, convincing, and enjoyable way. Because of all these explanations, creativity in advertising can be considered as the synthesis of what exists rather than creating something out of nothing. In this synthesis process, there are many creativity components such as originality, convenience, relevance, effectiveness, and flexibility, as shown in Table 1.

Components	Author
Originality Novelty	McLeod and Cropley (1989); Cropley (2008); Rosengren et al. (2020); Sternberg and Lubart (1999); Koslow, Sasser and Riordan (2003); Smith and Yang (2004); Barron (1955); Stein (1953); Diedrich, Benedek, Jaak and Neubauer (2015); Ang, Lee and Leong (2007); Andrews and Shimp (2018); White and Smith (2001); Smith, MacKenzie, Yang, Buchholz and Darley (2007); Smith, Chen and Yang (2008); Reinartz and Saffert (2013); Lehnert et al. (2014) Dacey and Conklin (2013)
Effectiveness	McLeod and Cropley (1989); Cropley (2008); Runco and Jaeger (2012); Smith and Yang (2004)
Ethical Desirability	McLeod and Cropley (1989); Cropley (2008)
Communication	McLeod and Cropley (1989)
Relevance Useful Connectedness	Sternberg and Lubart (1999); Koslow et al. (2003); Smith and Yang (2004); Diedrich et al. (2015); Andrews and Shimp (2018); Ang et al. (2007); Lehnert et al. (2014); McLeod and Cropley (1989); Yang and Smith (2009); Smith et al. (2007)
Meaningfulness	Ang et al. (2007); Lehnert et al. (2014); Amabile, (1983)
Divergence	Smith and Yang (2004); Yang and Smith (2009); Lehnert et al. (2014)
Resolution	White and Smith (2001)
Elaboration	White and Smith (2001); Smith et al. (2007); Smith et al. (2008); Reinartz and Saffert (2013)
Flexibility	Smith et al. (2007); Smith et al. (2008)
Fluency	Smith et al. (2007); Smith et al. (2008)
Synthesis	Smith et al. (2007); Smith et al. (2008); Reinartz and Saffert (2013)
Artistic value	Smith et al. (2007); Smith et al. (2008); Reinartz and Saffert (2013); Lehnert et al. (2014)
Imagination	Smith et al. (2007); Smith et al. (2008); Reid, King and DeLorme (1998)

Table 1. Creativity component

Although different components of creativity are emphasized in the literature, the most prominent component of creativity is originality. Originality can also be called innovation and divergence (Rosengren et al.,

2020: 41). Smith and Yang (2004) discuss the components of creativity in advertising in two categories as divergence and relevance. The components that they deal with in divergence are creativity components such as flexibility, fluency, originality, elaboration, synthesis, artistic value, and imagination, proposed by some authors (Smith et al., 2007; Smith et al., 2008).

Relevance is divided into two types: the advertisement-consumer relevance level and the brand-consumer relevance level (Smith & Yang, 2004). Advertisement-consumer relevance level means that the advertisement contains application elements that are meaningful to consumers. This level of relevance is achieved when a meaningful connection is created between the elements of the advertisement and the consumers. Brand-consumer relevance level means that the brand or product category is relevant to the target audience. This type of interest occurs when the advertisement establishes a rational and emotional relationship between the brand and the consumer (Smith et al., 2007; Smith et al., 2008). Convenience/usefulness/connectedness, communication, significance, and ethical desirability in Table 1 can be evaluated in this context. Advertisements that differentiate the brand from the competition and try to impact the target audience emerge through a process. Whether it is an advertising field or other fields, this process is commonly referred to as the creative idea development process.

### ***Creative Idea Development Process***

There are many explanations and model suggestions in the literature regarding the creative idea development process. One of these belongs to Baker (1983). The author tries to explain the creative process with a pyramid called "Creative Thought Pyramid." The base of the pyramid represents the initiation of the creative thinking process, that is, the stage of gathering information. The second part that forms the middle of the pyramid is called the analyzing phase. At this stage, generally collected information is analyzed. The last part, which forms the top of the pyramid, refers to the part where all efforts in the creative thinking process reach their peak, in other words, the formation of ideas (Baker, 1983).



According to Bessis and Jaqui (1973), the creative idea development process includes preparation, formation, inspiration, and verification. Other authors discuss the creative process as a multi-step process. For instance, Osborn (1956) states that the creative idea development process includes orientation, preparation, analysis, hypothesis, incubation, synthesis, and verification stages. Serdarlı (2008) emphasized the stages of preparation, incubation, enlightenment, and verification in this process. Similarly, Petty (1997) states that the creative idea development process consists of six phases: inspiration, clarification, distillation, effort, evaluation, and incubation phases. The creative idea development process is not a process used only to create creative advertisements. Many areas have such approaches. In addition, different creative processes specific to different fields are also mentioned. For example, Rossman (1931) considers the creative idea development process as observing a need or difficulty, analyzing the need, examining existing information, formulating all objective solutions, examining the advantages and disadvantages of solutions, emerging a new idea/invention, and testing the most likely solution after the final arrangement. This process is required to realize a new product, more precisely innovation.

In creativity in advertising literature, there are various studies on how to develop creative advertising idea and studies on conceptualization (e.g., Haberland & Dacin, 1992; Lehnert et al., 2014), effect (e.g., Till & Baack, 2005), and classification (e.g., Goldenberg et al., 2009; Phillips & McQuarrie, 2004). This study was carried out based on the creative tactic's classification by Goldenberg et al. (2009). They proposed that there are eight creative tactics in advertising. These tactics and explanations are as follows (Goldenberg et al., 2009):

**Unification:** Synthesizing the advertisement itself or its message with the medium. The transmission of the message by combining the elements in the medium or the environment with the advertisement. For example, using the staples in the magazine in the visual of the advertisement to convey a message.

**Activation:** The application of a guidance or a test to the target audience by the advertisement. Thus, ensuring that the person takes physical or intellectual action while being exposed to the advertisement. For example, seeing the advertisement message by removing a tag from the advertisement.

**Metaphor:** The transmission of the advertisement message with the help of a metaphor or symbol.

**Subtraction:** Removing the content or an important item in the advertisement to serve the advertisement message. For example, the product image is not included in the advertisement, but the entire design evokes the product image.

**Extreme Consequence:** Replacing a stereotypical exaggerated promise with yet another exaggerated conclusion that solves the credibility problem. For example, as a result of blowing bubble gum, the person can get off the ground.

**Extreme Effort:** Exaggerating the efforts of the product/service provider to ensure customer satisfaction or to create a product/service. For example, delivering a food order to an inaccessible place.

**Absurd Alternative:** Explaining that the benefit to be obtained from the advertised product/service is obtained by other means. For example, using an ironing board instead of a surfboard.

**Inversion:** Describing the situation when the product/service is not used. For example, Rapunzel, who does not have a hair straightener, cannot leave the tower.

This study is carried out based on the creative tactics briefly explained above. In the study, the printed advertisement components were also examined. Detailed information is presented in the rest of the study.

## Methodology

### Research Model

This study has a descriptive research design. In the descriptive research design, a situation, condition, person, relationship, etc., is depicted (Erdoğan, 2003: 138). Content analysis was carried out in order to describe the advertisements considered as creative advertisements in the study. Content analysis is basically a coding process (Rubin & Babbie, 2011: 421). The coding process is to gather similar data within the framework of certain themes and to interpret them by organizing them clearly (Yıldırım & Şimşek, 2004: 175). Based on all these and within the research limitations, a full screening was made in this study, and content analysis was carried out based on the data obtained.

### The Purpose, Questions and Limitations of the Research

The main purpose of this study is to determine the creative tactics and message strategies of the award-winning advertisements at the Kırmızı Awards. In addition, the study aimed to reveal the usage rates of the printed advertising component types (headline type, body copy type, visual element) and how often these components are used in creative tactics. Based on these goals, the study is expected to answer the following questions:

**RQ1.** Which creative tactics have been used more intensely in award-winning advertisements?

**RQ2.** Which headline type has been used more frequently in award-winning advertisements?

**RQ3.** Which body copy type has been used more frequently in award-winning advertisements?

**RQ4.** What types of visual elements have been used in award-winning advertisements?

**RQ5.** What is the distribution of printed advertisement component types within creative tactics?

The content analysis of the award-winning advertisements at the Kırmızı Advertising Awards constitutes the scope of this study. The main reason for the work to be carried out through Kırmızı Awards is that all the award-winning advertisements in the competition are accessible.<sup>1</sup> Reaching all the award-winning advertisements in the competition provided an opportunity for researchers to conduct comprehensive reviews on creative advertisements.

There are some limitations to the study. The first of these limitations is that the research is limited to printed advertisements in the Kırmızı press category. In the Kırmızı Awards, there are Kırmızı locality, mastery in the Kırmızı application, Kırmızı digital, Kırmızı campaign and vivid Kırmızı categories, including Kırmızı press category. However, the fact that the coding scale designed for analysis is suitable for printed advertisements and that awards have always been given in the Kırmızı press category from the beginning to the end of the competition (between 2004-2018) has directed the study to be limited to this category. Also, the advertisements in the Kırmızı press category awarded with vivid Kırmızı award and young Kırmızı award are excluded from the scope because they are not advertisements prepared by industry professionals.

## **Sampling**

The universe of the study consists of the award-winning advertisements in the Kırmızı press category of the Kırmızı Advertising Awards. Accordingly, all the award-winning advertisements in the Kırmızı press category between 2004-2018, when the Kırmızı Advertising Awards were given, were included in the research. Thus, the entire universe has been reached. However, during the analysis process, it was determined that some award-winning advertisements in more than one award category. These advertisements have been analyzed only once to avoid duplication of data. As a result of all

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<sup>1</sup> Award-winning advertisements can be accessed at <http://kirmiziodulleri.com>.

these, a total of 537 advertisements prepared by 80 advertising agencies in 21 product/service categories were examined.

### **Data Collection and Analysis**

The data collection process started with determining the award-winning advertisements on the "kirmizireklamodulleri.com" web address. In the ongoing process, advertisements that won more than one award were detected; thus duplication of data was prevented. After the advertisements were identified, a coding chart consisting of seven categories was created to answer the research questions. The categories of the coding chart are shown below:

- Award year
- Advertising agency
- Message strategy
- Headline type
- Body copy type
- Creative tactic
- Visual element

The coding chart used in the research was created in line with the purpose of the research and based on the information obtained from the literature. In this regard, basic message strategy types determined by Laskey, Day and Crask (1989), headline types expressed by Drewniansy and Jewler (2008), body copy types classified by Wells, Burnett and Moriarty (2003), Andrews and Shimp (2018). and Elden, Özkan and Yeygel (2008), and finally creative tactics put forth by Goldenberg et al. (2009) were utilized. In addition, an operational definition list has been prepared in order to provide a common language between the coders (Appendix 1).

After determining the advertisements included in the research and

creating the coding chart, the necessary training was given to three coders. Then, 90 of the advertisements included in the study (N=537) were delivered to the coders in order to calculate the consistency between the coders. As a result of the analysis, it was determined that the Cronbach's reliability coefficient between coders was .809 and the reliability between coders was sufficient (Field, 2009). After observing consistency between coders, 447 ads remaining in the research universe were distributed equally among three coders. All data obtained in the study were analyzed with the SPSS 25.0 package program. In addition, frequency analysis and comparative analysis tests were carried out in the study.

## **Findings**

Findings obtained in the study were listed as general findings for Kırmızı Awards (award year, award-winning advertising agency), message strategies, printed advertisement components (headline, body copy, visual element), and creative tactics (unification, activation, metaphor, subtraction, extreme consequence, extreme effort, absurd alternative, inversion).

### **General Findings for Kırmızı Awards**

The number of awards at the Kırmızı Advertising Awards held between 2004 and 2018 varies according to years. While the year with the most awards was 2015, the least number of awards were given in 2004, which is the year the competition started. (Table 2).

<b>Years</b>	<b><i>f</i></b>	<b>%</b>
2004	9	1,7
2005	18	3,4
2006	18	3,4
2007	22	4,1
2008	28	5,2
2009	25	4,7
2010	21	3,9
2011	29	5,4
2012	68	12,7
2013	64	11,9
2014	49	9,1
2015	85	15,8
2016	55	10,2
2017	26	4,8
2018	20	3,7
<b>Total</b>	<b>537</b>	<b>100,0</b>

**Table 2.** Distribution of Kırmızı Advertising wards by years

As a result of the analysis, it was determined that a total of 80 different advertising agencies won awards in the years in which Kırmızı Awards took place. It is also noteworthy that the agencies with the most awards are predominantly international advertising agencies. (Table 3).

Agencies	<i>f</i>	%
Medina Turgul/DDB	115	21,4
TBWA	68	12,7
Rafineri	58	10,8
Grey İstanbul	30	5,6
Leo Burnett	23	4,3
Tribal Worldwide İstanbul	17	3,2
Concept	16	3
RPM/Radar	15	2,8
Alice BBDO	14	2,6
Büro	14	2,6
<b>Total</b>	<b>370</b>	<b>69</b>

Table 3. Distribution of the awards won by top ten advertising agencies

In the study, findings regarding the basic message strategies, printed advertisement components, and creative tactics of the award-winning advertisements were presented. Advertisements (n=90) used to test consistency between coders were not included in these analyses to avoid data duplication. For this reason, the findings explained in the rest of the study include 447 advertisements.

### Findings Regarding the Basic Message Strategies of Advertisement

As a result of the analysis, it was determined that the transformational message strategy was mostly used in the award-winning advertisements. However, there were also a considerable number of advertisements containing an informational message strategy. As can be seen in Table 4, the informational message strategy was used in 30.4% of the award-winning advertisements.



<b>Message Strategy</b>	<b><i>f</i></b>	<b>%</b>
Transformational Message Strategy	311	69,6
Informational Message Strategy	136	30,4
<b>Total</b>	<b>447</b>	<b>100,0</b>

**Table 4.** Distribution of advertisement message strategy

The findings showed that creative advertisements are not just advertisements that address emotions or have indirect expression and that advertisements containing informational messages can also be creative.

### **Findings Regarding Printed Advertisement Components**

In the study, printed advertisement components were discussed as the headline, body copy, and visual elements. In the study, while advertisements were being analyzed, it was tried to learn which headline types, what type of body copies and what kind of visual elements were used in the advertisements.

<b>Headline Types</b>	<i>f</i>	%
Direct benefit headline	115	25,7
Command headline	66	14,8
N/A	56	12,5
News headline	51	11,4
Plain headline	26	5,8
Selective headline	22	4,9
Parallel structure headline	17	3,8
Question headline	17	3,8
Assertive headline	16	3,6
Metaphor and Analogy headline	16	3,6
Rhyming headline	11	2,5
Intriguing headline	11	2,5
Wordplay headline	9	2
Reverse benefit headline	9	2
Other	2	0,4
Repetitive headline	2	0,4
Factual headline	1	0,2
<b>Total</b>	<b>447</b>	<b>100,0</b>

Table 5. Distribution of headline types

When the headlines of the award-winning advertisements were examined, it was seen that direct benefit headline was used predominantly (25.7%) in these advertisements. However, it should be noted that the benefits in such headlines are not just rational benefits. Besides, it was determined

that no headline was used in 12.5% of the award-winning advertisements. The repetitive headline and factual headline were the least used headline types.

<b>Body Copy Types</b>	<i>f</i>	<i>%</i>
N/A	218	48,8
Plain (Direct) text	135	30,2
Explanatory text	38	8,5
Narrative text	20	4,5
Special day greeting text	17	3,8
Humorous text	8	1,8
Text in conversation mood	8	1,8
Translating text	3	0,7
<b>Total</b>	<b>447</b>	<b>100,0</b>

Table 6. Distribution of body copy types

When the body copy types of the award-winning advertisements were examined, it was found that the body copy was not used in these advertisements at a rate of 48.8%. In addition to this, it was observed that the plain body copy type was used in most of the advertisements (30.2%) with the body copy. The fact that the body copy was not used predominantly in advertisements can be considered as an indication that the advertisement message was tried to be conveyed by visual means. Besides, it can be said that plain texts used in advertisements were used to support creative visuals. In Table 7, comparative findings regarding the headline and body copy types of the award-winning advertisements were presented.

		Body Copy Type							
		Plain text (%)	Narrative text (%)	Text in conversation mood (%)	Explanatory text (%)	Translating text (%)	Humorous text (%)	N/A (%)	Special day greeting text (%)
Headline Type (% within headline type)	Direct benefit headline	19,1	*	2,6	1,7	*	*	75,7	0,9
	Reverse benefit headline	22,2	*	*	11,1	*	22,2	44,4	*
	Factual headline	*	*	*	100	*	*	*	*
	Selective headline	40,9	4,5	*	9,1	*	4,5	31,8	9,1
	Intriguing headline	27,3	9,	*	36,4	*	*	9,1	18,2
	News headline	45,1	2	*	7,8	*	3,9	35,3	5,9
	Command headline	39,4	3	3	9,1	1,5	*	42,4	1,5
	Question headline	35,3	5,9	5,9	23,5	*	*	29,4	*
	Repetitive headline	50	*	*	*	*	*	50	*
	Wordplay headline	44,4	*	*	11,1	*	*	44,4	*
	Metaphor and Analogy headline	31,3	12,5	*	12,5	*	*	31,3	12,5
	Parallel structure headline	17,6	5,9	5,9	17,6	*	*	47,1	5,9
	Rhyming headline	18,2	9,1	*	27,3	*	*	27,3	18,2
	Other	50	50	*	*	*	*	*	*
	N/A	19,6	7,1	*	3,6	1,8	1,8	66,1	*
	Assertive headline	56,3	6,3	*	*	6,3	6,3	18,8	6,3
Plain headline	30,8	15,4	3,8	11,5	*	3,8	26,9	7,7	
<b>Total (%)</b>		30,2	4,5	1,8	8,5	0,7	1,8	48,8	3,8

\* are null values.

Table 7. Comparative findings regarding the headline and body copy

When the headline and body copy were compared in the award-winning advertisements, it was found that no body copy was used in the majority of the advertisements (75.7%) using direct benefit headline. The main reason for this may be that the benefit is presented clearly in such headlines. As a result of the analysis, it was determined that no body copy was used in 42.4% of the advertisements involving command headline, which is the second most used headline type among the headline types. Plain text is used in 39.4% of the advertisements with this type of headline. Accordingly, it can be said that

body copy is not used predominantly in advertisements containing command headline or plain text is used. Another issue that emerged from the analysis was that 66.1% of the advertisements that did not use a headline did not use any body copy, either. Thus, it can be said that the visual elements conveyed the main message in the award-winning advertisements.

<b>Visual Element Types</b>	<b>Use of visual element (n)</b>	<b>Use of visual element (%)</b>	<b>Use of visual element in non-text ads (%)</b>	<b>Use of visual element in ad without headlines (%)</b>
<b>Metaphor</b>	177	39,6	49,1	32,1
<b>The product itself</b>	76	17,0	12,8	17,9
<b>Text</b>	44	9,8	4,1	1,8
<b>Result of using</b>	43	9,6	12,4	19,6
<b>Result of not using</b>	34	7,6	6,9	3,5
<b>Description</b>	33	7,4	3,7	1,8
<b>Product feature/detail</b>	19	4,3	6,0	16,1
<b>Use of witness</b>	9	2,0	0,9	1,8
<b>Moment of using</b>	8	1,8	3,2	1,8
<b>Before/After</b>	4	0,9	0,9	3,6
<b>Total</b>	447	100,0	100,0	100,0

**Table 8.** Findings regarding visual elements and comparisons regarding advertisements without headline and body copy

When the visual elements of the award-winning advertisements were examined, it was seen that metaphor was used in 39.6% of these advertisements. Besides, direct product display was used in 17% of the advertisements. The least used visual element in advertisements is before/after display. Besides, in 9.8% of all advertisements, visuals were created by preparing the text as a design. Another important finding that emerged

as a result of the analysis was that the use of metaphors occurred in 49.1% of the advertisements without body copy and 32.1% of the advertisements without the headline. In this respect, it can be said that the advertisement message was tried to be conveyed mainly with metaphorical expression in the advertisements without body copy and headline.

### Findings Regarding the Creative Tactics of Advertisements

As a result of the analysis, it was determined that some advertisements were not compatible with the creative tactics suggested by Goldenberg et al. (2009). Accordingly, the authors grouped these advertisements and a category called 'narrative content' was added to these tactics. Besides, some advertisements that could not be grouped are classified as another category. The rate of advertisements with the Narrative content tactic was 3.4%, and the other category rate was 2.9%.

<b>Creative Tactics</b>	<i>f</i>	%
Metaphor	167	37,4
Extreme Consequence	72	16,1
Unification	67	15,0
Inversion	45	10,1
Activation	32	7,2
Extreme Effort	16	3,6
Narrative Content	15	3,4
Subtraction	10	2,2
Absurd Alternative	10	2,2
Other	13	2,9
<b>Total</b>	<b>447</b>	<b>100,0</b>

Table 9. Distribution of advertisements by creative tactics

In general, it can be said that there is a harmony between the creative tactics put forward by Goldenberg et al. (2009) and the advertisements that won Kırmızı Award. It has been observed that the classification made by the authors is generalizable as a result of the tests. The most striking one among these tactics is the use of metaphor. It emerged as a result of the investigations that the majority of the award-winning advertisements had metaphorical expressions. Apart from all these, 2.9% of the award-winning advertisements did not have similar features and could not be evaluated in any creative tactic category.

In Table 10, the comparison of the creative tactics and body copies of the award-winning advertisements are presented.

		Body Copy Type							
		Plain text (%)	Narrative text (%)	Text in conversation mood (%)	Explanatory text (%)	Translating text (%)	Humorous text (%)	N/A (%)	Special day greeting text (%)
Creative Tactic (% within creative tactic)	Unification	37,3	4,5	*	11,9	*	1,5	38,8	6
	Activation	21,9	3,1	*	31,3	*	*	43,8	*
	Metaphor	28,7	1,8	1,2	7,2	1,2	0,6	55,7	3,6
	Subtraction	30	*	*	10	*	*	60	*
	Extreme consequence	29,2	4,2	2,8	*	*	1,4	61,1	1,4
	Extreme effort	25	*	*	6,3	*	12,5	50	6,3
	Absurd alternative	40	*	*	*	*	*	60	*
	Inversion	33,3	4,4	4,4	11,1	2,2	2,2	37,8	4,4
	Other	30,8	30,8	15,4	*	*	15,4	7,7	*
	Narrative content	26,7	26,7	*	6,7	*	*	20	20
	<b>Total (%)</b>	<b>30,2</b>	<b>4,5</b>	<b>1,8</b>	<b>8,5</b>	<b>0,7</b>	<b>1,8</b>	<b>48,8</b>	<b>3,8</b>

\* are null values.

Table 10. Comparison of Creative Tactics According to Body Copy

As a result of the examinations, it was determined that 38.8% of the advertisements containing unification tactic did not use any body copy and in 37.3% of these advertisements plain text was used. It was also observed that no body copy was used in most creative tactics (48.8%). While no text was used in nearly half (43.8%) of the advertisements containing activation tactic, 31.3% of them included explanatory text.

		Body Copy Type										
		Unification (%)	Activation (%)	Metaphor (%)	Subtraction (%)	Extreme consequence (%)	Extreme effort (%)	Absurd alternative (%)	Inversion (%)	Other (%)	Narrative content (%)	Total
Headline Type (% within headline type)	Direct benefit headline	17,9	18,8	34,7	*	37,5	18,8	30	11,1	*	6,7	25,7
	Reverse benefit headline	1,5	*	1,8	*	*	*	*	11,1	*	*	2
	Factual headline	*	*	0,6	*	*	*	*	*	*	*	0,2
	Selective headline	7,5	12,5	3,6	*	*	6,3	*	2,2	30,8	6,7	4,9
	Intriguing headline	3	3,1	1,2	10	1,4	*	*	6,7	*	6,7	2,5
	News headline	13,4	6,3	14,4	*	8,3	6,3	*	8,9	15,4	20	11,4
	Command headline	17,9	12,5	9	30	9,7	12,5	30	33,3	23,1	13,3	14,8
	Question headline	6	9,4	1,8	*	2,8	*	20	4,4	*	6,7	3,8
	Repetitive headline	*	*	0,6	10	*	*	*	*	*	*	0,4
	Wordplay headline	4,5	*	1,8	10	1,4	*	*	*	7,7	*	2
	Metaphor and Analogy headline	*	*	6	10	5,6	*	*	*	7,7	*	3,6
	Parallel structure headline	3	6,3	3,6	10	*	*	*	8,9	*	13,3	3,8
	Rhyming headline	3	9,4	0,6	*	2,8	12,5	*	2,2	*	*	2,5
	Other	1,5	*	*	*	*	*	*	*	*	6,7	0,4
	N/A	11,9	15,6	10,8	20	22,2	12,5	10	8,9	*	*	12,5
Assertive headline	1,5	*	5,4	*	2,8	18,8	10	*	*	*	3,6	
Plain headline	7,5	6,3	4,2	*	5,6	12,5	*	2,2	15,4	20	5,8	

\* are null values.

Table 11. Comparison of creative tactics according to headline types



Besides, when the creative tactics and headline types were compared, determination of the fact that the direct benefit headline was used most in extreme effort tactic from the creative tactics, is an indication of this. Besides, command headlines were frequently used in creative tactics. Another issue was that there was a harmony between headline types and tactics. An example of this is that in 18.8% of the advertisements containing extreme effort tactic, the assertive headline was used. (Table 12).

		Visual Element Types									
		The product itself (%)	Metaphor (%)	Moment of using (%)	Result of using (%)	Use of witness (%)	Product features/detail (%)	Text (%)	Result of not using (%)	Before/After (%)	Description (%)
Creative Tactic (% within creative tactic)	Unification	34,3	14,9	1,5	4,5	4,5	7,5	20,9	6	*	6
	Activation	21,9	15,6	3,1	3,1	*	15,6	15,6	*	3,1	21,9
	Metaphor	9,6	82	*	1,8	*	0,6	3,6	0,6	0,6	1,2
	Subtraction	20	10	*	10	*	20	10	30	*	*
	Extreme consequence	15,3	12,5	8,3	44,4	2,8	8,3	1,4	*	1,4	5,6
	Extreme effort	6,3	25	*	12,5	12,5	*	6,3	*	*	37,5
	Absurd alternative	10	10	*	*	*	*	*	80	*	*
	Inversion	15,6	20	*	*	2,2	*	11,1	40	2,2	8,9
	Other	38,5	*	*	7,7	7,7	*	30,8	*	*	15,4
	Narrative content	20	6,7	*	*	*	*	46,7	*	*	26,7
<b>Total (%)</b>		17	39,6	1,8	9,6	2	4,3	9,8	7,6	0,9	7,4

\* are null values.

Table 12. Comparison of visual elements according to creative tactics

When the creative tactics and visual elements used in the advertisements were compared, it was observed that the visuals of the product were used predominantly (34.4%) in the advertisements containing the unification tactic. On the other hand, the result of not using products/services was shown in the advertisements containing subtraction, absurd alternative and inversion tactics. As a result of the analysis, it was revealed

that the use of products/services is mostly shown in the advertisements containing the extreme consequence tactic. All of these indicate harmony between creative tactics and advertising images. (Please check Table 12 for details.).

## CONCLUSION

In this study, descriptive research has been conducted on creative tactics classified by Goldenberg et al. (2009). In the study, it was examined whether the advertisements (N=537) that won Kırmızı Award were compatible with the tactics proposed by the authors. Besides, the printed advertisement components (headline, body copy, visual element) of the advertisements included in the research were also examined. As a result of the examinations, quantitative and comparative findings were obtained. All findings, comments and suggestions, the results of which are presented, are evaluated within the limitation of this study.

As stated before, Goldenberg et al. (2009) found that the advertisements they examined can be discussed in eight categories (creative tools) in their study on award-winning advertisements. These categories called creative tactics in this study are unification, activation, metaphor, subtraction, extreme consequence, extreme effort, absurd alternative and inversion. The investigations revealed that the advertisements that won Kırmızı Award complied with the tactics mentioned. Accordingly, it can be said that the creative tactics put forward by Goldenberg et al. (2009) through an exploratory study are valid within the scope of the study and in line with the tests made. Because, as a result of the analysis, similar results were obtained with the authors and it was determined that the majority (93.7%) of the advertisements (N=537) included in the analysis were compatible with a creative tactic specified by the authors. Besides, it was not possible to collect a very small portion of the analyzed advertisements (n=16, 2.9%) under one single category. No common point has been found among these advertisements. However, as a result of the investigations made by the authors, a new creative tactic category called 'narrative content' has been reached. During the

research process, it was determined that 15 advertisements (3.4%) basically contained introduction, body and conclusion parts and had storytelling. However, it should be noted that these printed advertisements had a very low rate among all advertisements. On the contrary, it was determined that metaphor (37.4%), extreme consequence (16.1%) and unification (15%) tactics were used intensively in the award-winning advertisements.

Another result that emerged as a result of the analysis made was that the headline and body copies in the award-winning advertisements had a straight expression and they directly offered the benefit. These results support the argument in the literature that creative advertisements should provide both originality and benefit (White, 1972; Smith & Yang, 2004). While the advertisements revealed an original idea with creative tactics, they also emphasized the benefit with the headline, so that originality and benefit were provided together in the advertisements. The fact that the most preferred headline type was direct benefit headline (%25,7) and second most preferred body copy type was plain text (%30,2) prove this fact. Besides, it was observed that the body copy was not used mainly in the award-winning advertisements. It was determined that no body copy was used in %48,8 of all advertisements. The fact that body copies are not used predominantly in advertisements and that direct expression is preferred in these texts, even if they are used, shows that visual expression is dominant in creative advertisements. When the visual elements used in the advertisements were examined, it was found that metaphors (39.6%) were mostly used in the award-winning advertisements. The high use of metaphors as visual elements is due to the use of metaphor tactic in award-winning advertisements.

This study aims to create a specific research value by examining and discussing the subject of creativity, which is considered to be very important in the advertising industry and academia and is even used as a synonym for advertising. It is thought that the study will provide a perspective for both academicians working in the field of advertising and industry professionals.

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