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An empiric study for the use of body language codes in Turkish television advertising

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Abstract

Television is the most widely referenced mass medium in advertising, that has the technical hardware and possibility by expressing the presented message sometimes verbally or non-verbally or sometimes in both ways. The purpose of the study is to explain the body language codes that represent a part of the non-verbal communication and in accordance with that to determine the body language codes that were used significant in Turkish television advertisings in 2019. To this end, the body language and advertising concepts were handled in detail and 480 advertisings published on TV and archived on YouTube in 2019 were analysed by contextual analysis with body language codes contained in these ads. When advertisings are categorized based on the concepts contained in the literature and were referred to statistical analyses, it is seen that the body language codes used in the ads constitute an important element of the message.

Keywords: Television advertising, non-verbal communication, body language

Türk televizyon reklamlarında beden dili kodlarının kullanımına yönelik ampirik bir inceleme

Öz

Televizyon, sunulan mesajları bazen sözlü bazen sözsüz bazen de her iki yöntemle ifade edebilecek teknik donanım ve imkana sahip olması bakımından reklam ortamı olarak en çok başvurulan kitle iletişim aracı konumundadır. Çalışmanın amacı; sözsüz iletişimin bir parçasını temsil eden beden dili kodlarını açıklamak ve bu doğrultuda 2019'da Türk televizyon reklamlarında belirgin olarak kullanılan beden dili kodlarını tespit etmektir. Bu amaçla, beden dili ve reklam kavramları ayrıntısıyla ele alınmış ve 2019'da televizyonda yayınlanıp YouTube'da arşivlenmiş 480 reklam ile bu reklamlarda yer alan beden dili kodları içeriksel çözümlenmelerle analiz edilmiştir. Reklamlar, literatürde yer alan yaratıcı stratejik kavramlara dayanarak kategorize edilip istatistiksel analizlere başvurulduğunda; reklamlarda kullanılan beden dili kodlarının mesajın önemli bir unsurunu oluşturduğu bilgisine ulaşılmıştır.

Anahtar kelimeler: Televizyon reklamcılığı, sözsüz iletişim, beden dili.

Introduction

Considering the idea that we are mingled with the aggregate of messages from the past to present, we are aware of the fact that these messages are the main factor in an effective communication process. Advertisings, which are becoming an indispensable part of business with the 21st century, a time when technical possibilities are developing and gaining widespread popularity, aim to reach with their messages in ornate expressions a large audience at once and to persuade that audience for their own desires. For this purpose, the advertising refers to verbal, written and non-verbal communication

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codes. The study aims to present the body language codes used in 2019 television advertisings with statistical data. For this purpose, different methods of research were used within the framework of scientific rules; in the first and second sections was carried out a literature review about advertising and body language; in the last part, statistical analyses were applied to answer the research questions created at the beginning of the study and to test the hypotheses.

In the first part of the study, under the title "Creative Strategies used in Television Advertisings", creative strategies in the ad will be discussed, which provides clear suggestions for the creation of product images in order to ensure the intelligibility of the elements to investigate during the implementation phase of the study.

In the second part of the study, under the title "Body Language and Codes in Non-Verbal Communication", the non-verbal size of the communication according to the codes used will be highlighted and the body language, its importance and features as a part of the non-verbal communication will be examined. To this end, unlike ideas of today that make the concepts of non-verbal communication and body language equal; the concept of body language that represents part of non-verbal communication will be emphasised, the body language concept and codes, which are the main subject of the research, will be discussed in this section and the parts that compose the literature of the study will be conclude in this way.

The third and final part of the study is the methodological part of the research which contains the problem, purpose, importance, limitations and applied method. Assuming the sample chosen within the framework of known and determined conditions has the sufficiency to represent the universe; data collection, data analysis and evaluation will be done in this section. Body language codes in advertisings from different sectors and strategic methods applied in television advertising selected by Convenience Sampling Method; and the findings obtained will be evaluated in this section; finally, with the result section the study will conclude.

Creative strategies used in television advertisings

Advertising is the function of creating product images; managing a product or service in a competitive environment by differentiating it from others; and clearly recommending the brand image (Reynolds & Olson 2001, 145). With this feature, advertisings require creative strategies to create an image of the presence of a product that needs to be respected among products whose physical qualities do not differ much from each other on the consumer.

Creative strategies expresses the idea or thought created by a comprehensive assessment of elements such as competition in the market, position of competitors, consumer and product features (Batu 2010, 99; Şimşek 2006, 40). These strategies are determined to be the best in the market, to expand its network in production and distribution, to stand out from its competitors by moving the product to the leading position, to take place in the consumer mind and to direct the consumer to shopping in this way.

Creative strategies, that are crucial for advertisers and are prepared based more on consumer audience characteristics, are subject to many different classifications in advertising literature. Considering the necessity of presenting the messages in the most effective way to inform the consumer about the product and service and to create awareness in the best manner, it is useful to highlight the ideas of (Şimşek 2006, 41)

Charles F. Frazer, who deals with the classification of creative strategies in advertising in the most important kind.

- **Generic Strategy:** It is the message strategy that expresses the existing features of the product in which no different method is applied to distinguish the advertisement from the competitors and where similar promotion to other brands is presented (Şimşek 2006, 42). This strategy aims to increase the consumption and expand the market (Akarsu 2014, 75).

- **Positioning Strategy:** It is a message strategy that emphasizes that the product or service in question is more superior to others by creating a perspective and a unique image in the mind of the consumer (Free 2001, 14). This strategy will show that individuals who consume that product are more exclusive. This strategy is more focused on the features of the consumer and creates the feeling that it is the best for the consumer (Şimşek 2006, 43).

- **Unique Selling Proposition Strategy:** This strategy focuses on the main benefit of the product to be purchased. It is a creative strategy that offers comprehensive and unique messages in a strong, simple and clear statement (Akarsu 2014, 66). Advertisings created with this strategy focus on differences that do not take part in products of the competitor and a new consumer benefit or physical feature.

- **Brand Image Strategy:** Image is the perception gained in the memory of the target audience. There is an attempt to gain a positive identity to the brand through the brand image strategy (Şimşek 2006, 44). With this strategy, the personality of the product is shaped and it is aimed to create a specific connotation in the consumer mind.

- **Pre-emptive Strategy:** Similar to the unique selling strategy, it is aimed to offer consumers a certain benefit or claim about the product for the first time (Şimşek 2006, 44). This strategy more emphasizes distinguishing features such as economy, performance or easiness.

- **Resonance Strategy:** This strategy involves comparing the reality of the product or service with the emotions adopted by consumers (Şimşek 2006, 44).

- **Affective Strategy:** With this strategy, it is aimed to address the target audience in an emotional way rather than rational approach. Advertisings addressing emotions present a positive image by reminding people of their past memories and longing, and create additionally positive emotions in people such as likes, enjoyments, sympathy towards the brands (Akarsu 2014, 76).

The creative strategies in the advertisings are loaded with messages that aim to teach the individual who they are, their habits and their values. These messages are intended to address the problems and needs of the individual. Creative advertisings that offer a sales idea for this purpose are produced and distributed with rational or emotional uploads or sometimes by a combination of both and delivered to the audience (Drewniany & Jewler 2008, 6).

Body language and codes as a non-verbal communication

As part of non-verbal codes, body language in human life has many importance according to getting an impression about the environment, giving information about the themselves to the environment or making an impact on any subject. Instead of treating body languages as part of non-verbal communication, Schober puts in his explanation about the body language features both in the same pan and classifies body language into three categories (2000, 15). The first is “*Symbols*”. Symbols refer to codes whose

meaning is clearly defined and embedded in our lives. The traffic plates represent symbols signs for mathematics. By considering this in terms of body language, elements like gestures, facial expression, head movements, posture are the behaviours that represent the concept of symbols. For example, things that want to be explained to people who are affected by hearing impairment, can be described by symbol-based movements generated by hands and arms.

Schober's second category of body language is "*Simulation Signs*". These signs represent gestures and facial expressions used to support sentences during the conversation or to replace words in whole. For example, when we would like to ask someone to open the window we point out with our hand. This type of signs arise spontaneously. "Symptoms", the last category in body language classification, represents our sudden expressions that reflect our feelings. It is the expression of anger, joy, and excitement emotions we display unconsciously with sounds such as "ah, hi, ugh.." (2000, 16/20).

Body language codes provide great help at the point of getting impressions of our environment. These codes are very important for people to carry the elements that reflect their inner world to outward (Gökçe 2013, 82). Because people may have difficulty expressing their true feelings and thoughts that they have adopted at certain times and venues. In such moments instead of telling verbal terms about things that meant to be said, a look, a touch, or a genuine smile can mean many things. From this point of view, it can be said that body language has an active role in revealing emotions (Gökçe 2013, 84/86).

Goman underlines in his explanation about the features of body language, that the impressions from people will not always be accurate, but when these impressions are evaluated within the framework of five basic features, it is possible to have logical inferences. These five key features are listed as *the general framework, integrity, adaptation, consistency* and *culture* (2015, 24/32). The meaning of body language is shaped by a general framework. The same body language statement can have other meanings in different environments and under different conditions. In addition to this, all of the behaviours in body language will complement each other. These behaviours occur in a series of actions and postures that reinforce a common point. A single movement can have more than one meaning or sometimes no meaning; which is an expression of the element integrity.

On the other hand, verbal and non-verbal communication channels have to be in harmony. The harmony between the words people speak and the behaviours they demonstrate increases their credibility. Therefore, movements and expressions should be in line with spoken words (Goman 2015, 28). The extent of the difference between the behaviour of a person in any pressure situation and the behaviour of the person in the normal time expresses the consistency. Knowing the *reference line* between the normal posture of a person and his or her posture against a situation that pose a threat for him/her is of great importance in interpreting his/her behaviour (Goman 2015, 29/30).

Messages sent via non-verbal communication may not be interpreted or received on the same way by everyone (Telman & Ünsal 2005, 102). One of the factors that compose this are cultural differences. Many body language behaviours arise from the cultural differences in the communication of people from different cultures (Schober 2000, 155). The same gesture can have different meanings in different societies. The environment in which a person lives, the environment in which he/she is raised, the

interests or the education is shaping his/her culture and therefore is reflecting in the body language behaviour.

One of the most important aspects of body language is that it reflects emotions in speech, voice, body or face to a large extent (Ekman 2009, 79). Many messages can be transmitted to the other party through the used tone of voice, facial expressions, and body behaviours.

Another important feature to mention about body language is that body language skills can be trained, developed or changed. Within the framework of physical and biological capabilities of each individual, non-verbal communication skills can be shaped through training. If this training is applied starting from a young age, it is easier to correct the mistakes experienced in the use of body language. Considering the body language representing part of the non-verbal communication is promoting by science and art study process belonging to different disciplines, it can be said that the intended training can be provided by means such as sports and dance activities, drama and animation training and awareness of the subject or informational training (Yalçın & Adiller 2016, 505/515).

Examples of body language codes

Head posture & movements: The posture and usage of one's head carries important signals during communication. Even a minute head movement can greatly affect the relationship between two persons. Head movements can evoke a variety of messages including contempt, courtesy, intimacy, or coldness – depending on the situation at hand (Özkan, 2006: 106). For example, a raised head (looking down on the other party) may be a sign of perceived superiority. It's a kind of disagreement message when you turn your head away from the person you are communicating with (Aker, 2010: 83).

Use of facial expressions: Where emotions are concerned, the face is the mirror of the soul. Facial expressions are reflections of the individual's internal responses to stimuli. Feelings can be reflected with a smile, a frown, or any one of hundreds of other expressions (Yalçın & Adiller, 2016: 394). In all, facial expressions are the universal language of humanity. In their usage as vehicles of meta-cultural communication, facial expressions constitute a further communication method between persons lacking a common language (Navarro & Karlins, 2013: 211). Feelings like happiness, sadness, anger, fear, disgust, and contempt are universal concepts, found anywhere on earth (Ekman, 2003: 11-16).

In observing an individual, one can easily deduce whether they are surprised, happy, angry, or tired based on their facial expressions. How to interpret facial expressions was never expressly taught to the observers – yet they can understand and analyse such expressions.

The face, including the mouth, eyes, and forehead; comes with a very wide range of emotions. This variety empowers facial expressions as a vehicle for the expression of emotions.

Hands, fingers, and arms: In addition to facial expressions, individuals also employ body movements in support of their linguistic messaging. Hands, fingers, and arms are the most responsive organs when it comes to individual expression. These organs realise mental images into physical acts. Hands and arms are of great importance both in their ability to move and feel with great sensitivity and in working synchronously with the brain (Baltaş & Baltaş, 2007: 53). Messages transmitted via

hands, fingers, or arms are effective means of communication: it is even possible to communicate with a person who has completely lost their hearing ability, all thanks to these organs (Aker, 2010: 82). As with the other body language codes, codes produced in these organs may be employed to support or replace verbal communications.

Feet and legs: Human behaviours in the communication process stems from biological bases on the one hand, and on the other hand from body reactions to the perception of different individuals (Çalışkan & Yeşil, 2005: 201). Each human behaviour has a biological basis, whose expressions may vary from individual to individual. Individual differences and individuality are therefore present in non-verbal communication (Navarro & Karlins, 2013: 197). These differences originate from the brain and manifest themselves in various emergent physical movements. Usually, movements of the feet and legs provide the most authentic insight to the inner thoughts and feelings of an individual. While the face is the most active organ used in body-language communication, leg movements provide the best clues of an individual's true feelings (Navarro & Karlins, 2013: 81). Facial expressions are known to occasionally be deceptive. The face may lie, but the feet and legs always move in unrestrainable honesty.

Physical contact (Touch): Various studies have shown the massive importance of physical contact in life of creature (Baltaş & Baltaş, 2007: 118). Humans tend to exhibit a variety of go-to behaviours by repeating certain behavioural patterns. In Turkish culture, touch is the primary way of expressing emotions. Physical contact such as kissing each other, shaking hands, hugging and embracing others, patting someone on the back etc. is commonly employed (Özkan, 2013: 145).

Physical contact is especially useful in reflecting a positive and cheerful image on others. However, the choice of when and with whom to engage in physical contact with is a crucial element of this expression (Aker, 2010: 85). Factors like gender, being in a public environment, the respective social statuses of individuals and so on may limit physical contact (Çallı, 2007: 59). These limitations are important: Touching is only appropriate within certain parameters. Major differences also exist between physical contact in the professional and social spheres, as well as in the applicable rules of when it is appropriate to engage in such behaviour (James, 2016: 133). Further limitations on physical contact are also put in place because of the possibility of different interpretations precipitated by cultural differences (Schober, 2000: 157).

Yalçın & Adiller, further divide physical contact between *positive contact* and *negative contact*:

- *Positive contact* is correlated with the extent of intimacy between the individuals involved. Physical contact whose purpose is to transmit feelings of consolation, commendation, compassion, or happiness, or contact made to check up on someone or as a joke, can be identified as positive contact.

- *Negative contact* usually encompasses aggressive or violent forms of physical contact. On some occasions, contact made with positive intentions may also be perceived as negative contact. Thus it is imperative to only engage in physical contact at an appropriate place, an appropriate time, and under appropriate circumstances (2016: 450-460).

The use of body language gives not only the individual an easier interaction with people, it also helps the individuals to express themselves more correctly and with connecting body language with words it gives an integrity to subject in his all life (Kaşıkçı 2003, 18). Individuals refer conscious or unconscious to the use of body

language as an expression of emotion and thoughts. A clear example that the use of body language is being a part of expression of feeling is, that the students who really love their teachers raise their eyebrows when they meet them, while other students who do not have the same friendly feelings squint their eyes when they see their teachers (Navarro & Karlins 2013, 20). In this context, body language codes intended to be analysed in the study are determined as; head movement, forehead movement, eyebrow movement, eye movement, mouth and lip movement, finger movement, hand movement, arm movement, foot movement, leg movement and body contact.

So, advertisings are prepared with the idea that one of the best way to stay in mind is to use body language codes effectively. All body language codes in the ads we watch are composed of chosen patterns of behaviour to create a positive impression on the target audience. The look, laugh, touch, or sensational movement of the head placed within the advertisings are intentionally placed codes that attract the attention of the audience. Purpose of this is creating a link between the audience and what is presented in the advertising, convincing the consumer with the messages sent by the body language and directing the product to purchase.

If used appropriately, these body language codes can play a more effective role in advertisings that address emotions of individuals. When the place of body language in advertisings is referenced it is a fact that body language codes are used directly for a purpose (Elden & Bakır 2010, 7). For the advertising sector, who knows very well that message attractiveness has great meanings in terms of achieving the targeted result in communication the effective and suitable use of body language is an expression of important gain. From this point of view, there is an empirical study in the ongoing part of the study that tests the relationship between body language and advertisings with statistical data.

Research methodology

Basically the study is methodologically constructed on two parts. In the first part of the research are creative strategies applied in television advertisings and general explanations regarding the field of body language. In the second part of the study is aimed to identify the body language codes used 2019 in Turkish television advertisings; the research questions of the study that will enable new information are analysed with the SPSS 20 statistics program. In the research are detailed the examination and findings of the advertisings that were published on television in 2019, archived on YouTube and categorized according to their creative strategic elements.

The research questions were then tested and analysed on the SPSS 20 statistics program. The questions analysed were as follows:

Question 1: How is body language and its codes defined and classified from a conceptual perspective?

Question 2: Is the usage of body language codes a distinctive element in advertising?

Question 3: Are body language codes used in all advertisements? If so, which body language code is employed the most?

Question 4: Do the body language codes used in advertisements vary depending on the advertisement strategies (i.e. generic strategies, unique selling proposition, positioning, pre-emptive advertising strategy, brand image, resonance, and affective strategy) used in those same advertisements.

This study is limited to determining what language codes are used in spot announcement archived on YouTube that were broadcast on television in 2019. In the advertisings examined, the sectors that the ads belong to have been limited to 15 sectors (Şimşek 2006, 154); food, beverage, clothing, cleaning, cosmetics, magazine-newspaper, service, white goods, automotive, electronics, furniture, toy, home textiles, construction materials and promotional advertisings; promotional advertisings are not included in the research.

However, qualitative and quantitative research methods were used together in the study. Literature review was performed for the theoretical part. In the last part, which represents the key point of the research, determined advertisings were accessed from YouTube and were analysed by content analysis, that is one of the quantitative research methods. The research started by preparing a table with a list of body language codes expected to be searched in advertisings; a table of 11 body language codes has been created for each ad to be monitored. The body language codes found to be featured in advertisings are marked one by one in this table. The creative strategies (unique selling proposition, positioning, brand image strategy, pre-emptive, resonance, affective) applied and identified in the advertising subject to the research are encoded in the relevant table. To achieve scientific valid statistical findings, the SPSS 20 statistical analysis program has been used and the quantitative data obtained has been interpreted by converting them into qualitative data.

The scope of the study is composed of all 2019 Turkish television advertisings. The sample representing the scope of the research was determined in 2019 as television advertisings published on Turkish television and archived on YouTube. 480 spot announcements identified by the Convenience Sampling Method were examined via YouTube.

Findings

This part of the research handles about the creative strategies in advertisings based on the use of body language codes in 7 categories: Generic, positioning, unique selling proposition, brand image, pre-emptive, resonance, affective.

The distribution of creative strategies in advertising featured in 2019 on Turkish television ads is as follows.

Table 1: Distribution of Creative Strategies in Turkish TV Advertisings

| Creative Strategies | Frequency | Percentage (%) | To Total Percentage (%) |
|-----------------------------------|------------------|-----------------------|--------------------------------|
| Generic | 102 | 21.3 | 21.3 |
| Positioning | 182 | 37.9 | 59.2 |
| Unique Selling Proposition | 70 | 14.7 | 73.9 |
| Brand Image Strategy | 93 | 19.3 | 93.2 |
| Pre-emptive | 30 | 6.2 | 99.4 |
| Resonance | 1 | .2 | 99.6 |
| Affective | 2 | .4 | 100.0 |
| Total | 480 | 100.0 | |

In accordance with the data in Table 1, it is determined that the 480 television advertisings examined consist to 37.9% of positioning strategy, to 21.3% of generic strategy, to 19.3% of brand image strategy, to 14.7% of unique selling proposition strategy, to 6.2% of pre-emptive strategy, to 0.4% of affective strategy and to 0.2% of resonance strategy.

According to the table, the television advertisings contain most positioning, generic and brand image strategy, while they contain minimum resonance strategy.

Based on this data of the creative strategies included in the advertisings, the number of body language codes used is as follows.

Table 2: Number of Head Movement by Creative Strategy

| Creative Strategies | Head Movement | | Total |
|----------------------------|---------------|-----|-------|
| | Yes | No | |
| Generic | 29 | 73 | 102 |
| Positioning | 120 | 62 | 182 |
| Unique Selling Proposition | 43 | 27 | 70 |
| Brand Image Strategy | 63 | 30 | 93 |
| Pre-emptive | 22 | 8 | 30 |
| Resonance | 1 | 0 | 1 |
| Affective | 2 | 0 | 2 |
| Total | 280 | 200 | 480 |

According to the data in Table 2, the use of head movement in the advertisings by taking into consideration the creative strategies is like; positioning strategy 120 times, brand image strategy 63 times, unique selling proposition strategy 44 times, generic strategy 29 times, pre-emptive strategy 22 times, affective strategy 2 times and resonance strategy 1 time.

In pursuance of the table, the most commonly referred creative strategies were determined respectively as positioning, brand image and unique selling proposition and the least referenced strategy as resonance.

Table 3: Number of Forehead Movement by Creative Strategy

| Creative Strategies | Forehead Movement | | Total |
|----------------------------|-------------------|-----|-------|
| | Yes | No | |
| Generic | 11 | 92 | 103 |
| Positioning | 83 | 103 | 186 |
| Unique Selling Proposition | 29 | 41 | 70 |
| Brand Image Strategy | 41 | 51 | 92 |
| Pre-emptive | 17 | 12 | 29 |
| Resonance | 1 | 0 | 1 |
| Affective | 2 | 0 | 2 |
| Total | 184 | 296 | 480 |

According to Table 3, the number of forehead movement in the advertisings analysed is like; positioning strategy 83 times, brand image strategy 41 times, unique

selling proposition strategy 29 times, pre-emptive strategy 17 times, affective strategy 2 times, and resonance strategy 1 time.

In respect of the table, the most commonly referred to forehead movement creative strategies were detected respectively as positioning, brand image, unique selling proposition and the least referenced creative strategy as resonance.

Table 4: Number of Eyebrow Movement by Creative Strategy

| Creative Strategies | Eyebrow Movement | | Total |
|----------------------------|------------------|----|-------|
| | Yes | No | |
| Generic | 19 | 84 | 103 |
| Positioning | 101 | 82 | 183 |
| Unique Selling Proposition | 38 | 32 | 70 |
| Brand Image Strategy | 53 | 38 | 92 |
| Pre-emptive | 17 | 13 | 30 |
| Resonance | 1 | 0 | 1 |
| Affective | 2 | 0 | 2 |
| Total | 143 | 94 | 237 |

According to Table 4, the number of eyebrow movement in the advertisings inspected is like; positioning strategy 101 times, brand image strategy 53 times, unique selling proposition strategy 38 times, generic strategy 19 times, pre-emptive strategy 17 times, affective influence strategy 2 times and reply-resonance strategy 1 time.

In compliance with the table, the most commonly referred to eyebrow movement creative strategies were detected respectively as positioning, brand image, unique selling proposition and the least referenced creative strategy as resonance.

Table 5: Number of Eye Movement by Creative Strategy

| Creative Strategies | Eye Movement | | Total |
|----------------------------|--------------|-----|-------|
| | Yes | No | |
| Generic | 43 | 59 | 102 |
| Positioning | 152 | 31 | 183 |
| Unique Selling Proposition | 62 | 8 | 70 |
| Brand Image Strategy | 77 | 15 | 92 |
| Pre-emptive | 27 | 3 | 30 |
| Resonance | 1 | 0 | 1 |
| Affective | 2 | 0 | 2 |
| Total | 364 | 111 | 475 |

According to Table 5, the number of eye movement in the advertisings analysed is like; positioning strategy 152 times, brand image strategy 77 times, unique selling proposition strategy 62 times, generic strategy 43 times, pre-emptive strategy 27 times, affective strategy 2 times and resonance strategy 1 time.

In pursuant of the table, the most commonly referred to eye movement creative strategies were detected respectively as positioning, brand image, and unique selling proposition and the least referenced creative strategy as resonance.

Table 6: Number of Mouth and Lip Movement by Creative Strategy

| Creative Strategies | Mouth and Lip Movement | | Total |
|----------------------------|------------------------|-----|-------|
| | Yes | No | |
| Generic | 50 | 52 | 102 |
| Positioning | 151 | 31 | 182 |
| Unique Selling Proposition | 63 | 7 | 70 |
| Brand Image Strategy | 77 | 16 | 93 |
| Pre-emptive | 29 | 1 | 30 |
| Resonance | 1 | 0 | 1 |
| Affective | 2 | 0 | 2 |
| Total | 373 | 107 | 480 |

According to the data of Table 6, the number of mouth and lip movement in the advertisings inspected is like; positioning strategy 151 times, brand image strategy 77 times, unique selling proposition strategy 63 times, generic strategy 50 times, pre-emptive strategy 29 times, affective strategy 2 times and resonance strategy 1 time.

In accordance with data in the table, the most commonly referred to mouth and lip movement creative strategies were detected respectively as positioning, brand image, and unique selling proposition and the least referenced creative strategy as resonance.

Table 7: Number of Finger Movement by Creative Strategy

| Creative Strategies | Finger Movement | | Total |
|----------------------------|-----------------|-----|-------|
| | Yes | No | |
| Generic | 27 | 76 | 103 |
| Positioning | 79 | 104 | 183 |
| Unique Selling Proposition | 25 | 46 | 71 |
| Brand Image Strategy | 31 | 59 | 90 |
| Pre-emptive | 13 | 17 | 30 |
| Resonance | 0 | 1 | 1 |
| Affective | 0 | 2 | 2 |
| Total | 175 | 306 | 481 |

According to Table 7, the number of finger movement in the advertisings analysed is like; positioning strategy 79 times, brand image strategy 31 times, generic strategy 27 times, unique selling proposition strategy 25 times, pre-emptive strategy 13 times; no corresponding body language code was found in the resonance and affective strategy.

In respect of the data in the table, the creative strategies most commonly referred to the finger movement in the inspected advertisings are respectively as positioning, brand image, and genre and this movement was not found in used resonance and affective strategies.

Table 8: Number of Hand Movement by Creative Strategy

| Creative Strategies | Hand Movement | | Total |
|----------------------------|---------------|-----|-------|
| | Yes | No | |
| Generic | 55 | 47 | 102 |
| Positioning | 142 | 40 | 182 |
| Unique Selling Proposition | 53 | 18 | 71 |
| Brand Image Strategy | 76 | 17 | 93 |
| Pre-emptive | 25 | 4 | 29 |
| Resonance | 1 | 0 | 1 |
| Affective | 2 | 0 | 2 |
| Total | 354 | 126 | 480 |

According to Table 8, the number of hand movement in the advertisings analysed is like; positioning strategy 142 times, brand image strategy 76 times, generic strategy

55 times, unique selling proposition strategy 53 times, re-emptive strategy 25 times, affective strategy 2 times, and resonance strategy 1 time.

In accordance with data in the table, the creative strategies most commonly referred to the hand movement in the examined advertisings are positioning, brand image, generic and the least referenced creative strategy as affective.

Table 9: Number of Arm Movement by Creative Strategy

| Creative Strategies | Arm Movement | | Total |
|----------------------------|--------------|-----|-------|
| | Yes | No | |
| Generic | 43 | 60 | 103 |
| Positioning | 109 | 72 | 181 |
| Unique Selling Proposition | 39 | 32 | 71 |
| Brand Image Strategy | 61 | 32 | 93 |
| Pre-emptive | 19 | 10 | 29 |
| Resonance | 1 | 0 | 1 |
| Affective | 2 | 0 | 2 |
| Total | 274 | 206 | 480 |

According to the data in Table 9, the number of arm movement in the advertisings examined is like; positioning strategy 109 times, brand image strategy 61 times, generic strategy 43 times, unique selling proposition strategy 39 times, pre-emptive strategy 19 times, affective strategy 2 times, and resonance strategy 1 time.

In pursuant of the table, the most commonly referred to arm movement creative strategies were detected respectively as positioning, brand image, unique selling proposition and the least referenced creative strategy as resonance.

Table 10: Number of Foot Movement by Creative Strategy

| Creative Strategies | Foot Movement | | Total |
|----------------------------|---------------|-----|-------|
| | Yes | No | |
| Generic | 18 | 84 | 102 |
| Positioning | 45 | 138 | 183 |
| Unique Selling Proposition | 24 | 46 | 70 |
| Brand Image Strategy | 32 | 60 | 92 |
| Pre-emptive | 10 | 20 | 30 |
| Resonance | 0 | 1 | 1 |
| Affective | 1 | 1 | 2 |
| Total | 130 | 350 | 480 |

According to Table 10, the number of foot movement in the advertisings inspected is like; positioning strategy 45 times, brand image strategy 32 times, unique selling proposition strategy 24 times, generic strategy 18 times, pre-emptive strategy 10 times, affective strategy 1 times and this movement was not found in affective strategies.

Based on the table, the most commonly referred to foot movement creative strategies were detected respectively as positioning, brand image, and unique selling proposition.

Table 11: Number of Leg Movement by Creative Strategy

| Creative Strategies | Leg Movement | | Total |
|----------------------------|--------------|-----|-------|
| | Yes | No | |
| Generic | 24 | 78 | 102 |
| Positioning | 67 | 11 | 78 |
| Unique Selling Proposition | 32 | 38 | 70 |
| Brand Image Strategy | 49 | 43 | 92 |
| Pre-emptive | 13 | 17 | 30 |
| Resonance | 0 | 1 | 1 |
| Affective | 1 | 1 | 2 |
| Total | 186 | 209 | 395 |

According to Table 11, the number of leg movement in the advertisings analysed is like; positioning strategy 67 times, brand image strategy 49 times, unique selling proposition strategy 32 times, generic strategy 24 times, pre-emptive strategy 13 times, affective strategy 1 times, and this movement was not found in resonance strategies.

In pursuant of the data in table, the most commonly referred to leg movement creative strategies were detected respectively as positioning, brand image and unique selling proposition.

Table 12: Number of Physical Contact in Creative Strategies

| Creative Strategies | Physical Contact | | Total |
|----------------------------|------------------|----|-------|
| | Yes | No | |
| Generic | 13 | 89 | 102 |
| Positioning | 46 | 13 | 18 |
| Unique Selling Proposition | 15 | 56 | 71 |
| Brand Image Strategy | 32 | 60 | 92 |
| Pre-emptive | 9 | 21 | 30 |
| Resonance | 0 | 1 | 1 |
| Affective | 2 | 0 | 2 |
| Total | 117 | 36 | 48 |
| | 7 | 3 | 0 |

According to Table 12, the number of physical contact in the advertisings inspected is like; positioning strategy 46 times, brand image strategy 32 times, unique selling proposition strategy 15 times, generic strategy 13 times, pre-emptive strategy 9 times, affective strategy 2 times, no corresponding body language code was found in the reply-resonance strategy.

In accordance with the table, the most commonly referred to physical contact creative strategies were detected respectively as positioning, brand image and unique selling proposition.

In the section of the research so far; the use of body language codes was examined in 7 different creative strategy categories: generic, positioning, unique selling proposition, brand image, pre-emptive, resonance, affective. From the data obtained at the end of the statistical studies is detected that the most common strategy in advertisings is positioning, generic and brand image, and at least strategy is the resonance strategy.

In light of data; the ranking of the body language codes in the 480 advertisings examined on the basis of creative strategies is stated as 373 mouth and lip movements, 364 eye movements, 354 hand movements, 280 head movements, 274 arm movements, 249 eyebrow movements, 186 leg movements, 184 forehead movements, 175 finger movements, 130 foot movements and 117 physical contacts. The most referenced body language codes have been found as mouth-lip, eye and hand movements and the least referenced body language code is physical contact.

Parallel with the frequency in which creative strategies are featured in advertisings; the mentioned body language codes are found most commonly in positioning strategy, brand image strategy and unique selling proposition strategy, while strategies that are referred least to body language codes parallel with the frequency in which they featured in ads has been detected as affective and resonance strategies.

Discussion & conclusion

In this study, which addresses the use of body language codes in television advertisings, how body language codes differ another types of ads; the extent to which these codes are included in different creative strategies is considered as the main problem (generic, positioning, unique selling proposition, brand image, pre-emptive, resonance and affective).

From this starting point, it was the main purpose of research to address the concept of body language and to express how effective communication is, especially when evaluated from the advertising sector. For this purpose, the first two sections of the study, which require a comprehensive literature review, include theoretical research and the third section the statistical applications.

In the research, 480 spot announcement published on television in 2019, archived on YouTube were selected through Convenience Sampling Method and were analysed separately by content analysis method to determine the use of body language codes in these ads.

Results from 480 examined advertisings were evaluated with the SPSS 20.00 package program; cross-tables and percentage distributions were used, the results obtained were presented in detail in the findings and interpretation section. During the implementation phase of the research in order to determine the "Use of Body Language Codes", which is the main subject of the study 480 television advertisings selected through the random sample were monitored by researchers, and the question whether body language codes were used and which of these codes were used definitely in these ads were examined in detail.

Examined in terms of creative strategies implemented, body language codes in ads categorised as generic strategy, positioning strategy, unique selling proposition strategy, pre-emptive strategy, brand image strategy, resonance strategy and affective strategy were examined.

From the data obtained of the statistical studies, is detected that the most common strategy is positioning, generic and brand image and the least strategy is the resonance strategy in advertisings. The results obtained show that between the body language codes and numbers used in different categorized advertisings based on creative strategies do not show significant differences. In parallel with the frequency in which creative strategies are included in the ads; positioning strategy, brand image strategy and unique selling proposition strategy are found, in parallel with the frequency is found in ads, was determined that the strategies applied the least to body language codes were affective and resonance strategies.

Advertising, which acts as a bridge between the manufacturer and the consumer by promoting the products, is constantly applying to the body language codes and supporting the message that it wants to give with the appropriate body language codes that can attract the attention of the audience. Therefore, analysing the meaning of body language is essential in a healthy persuasion process.

Consequently, considering the fact that the body language behaviours we watch in advertisings contribute to our perception of the message by creating a meaning in our consciousness; in almost every ads we watch, it has been determined that at least one of the body language code is necessarily included in order to attract the attention of the consumer. A smiling person in advertisings gives the audience a message that the they will be very happy by purchasing this product. On the other hand; The woman in the

tight dress in the advertising emphasises with her self-confident upright position that the condition of being attractive and beautiful is to use that product.

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