

# Are we Consuming Goods or Cultural Values through Commercials? A study on Television Advertisements on Communication Service Providers

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## Abstract

*Advertising, oftentimes construed as a hypnotizing phenomenon, has turned out to be an ever-growing sector the main aims of which consist of giving information, persuading, and triggering action. Provided that the percentage indicating the ratio of television viewing, and the prevalence of advertisements promoting the campaigns of communication service providers are scrutinized, embodied cultural values into these advertisements as a means of attention-getting appear to be evident. In this study, the key concepts constituting the texts were identified by means of analysing the discourse of 30 communication TV advertisements via the method of content analysis, and these concepts were described with respect to their relationship with cultural values. The findings revealed that the most widely-used concepts in the selected advertisements were the underlying concepts of traditional values such as "family", "love", "sharing", "solidarity", "friendship".*

**keywords:** *advertising, advertisements on communication service providers, cultural values, associating, cultural change*

## Résumé

### **Consommons-nous les biens ou les valeurs culturelles à travers les publicités ? Une recherche sur les publicités des fournisseurs de services de communication**

*La publicité, parfois considérée comme un phénomène d'hypnotisme, s'est révélée être un secteur toujours croissant dont les buts principaux consistent à donner des informations, à persuader et aussi à se déclencher. Si l'on examine le pourcentage indiquant le taux de visionnage de télévision et la fréquence des publicités promouvant les campagnes de fournisseurs de services de communication, on voit nettement la présence des valeurs culturelles incarnées dans ces publicités. Dans cette étude, on a d'abord identifié, via l'analyse du contenu, les concepts clés constituant les textes en analysant les 30 publicités télévisées et ensuite, on a décrit ces concepts en ce qui concerne leurs relations avec des valeurs culturelles. Les constatations de cette étude ont montré que les concepts le plus souvent utilisés dans les publicités choisies étaient les concepts sous-jacents aux valeurs traditionnelles telles que: « famille », « amour », « partage », « solidarité » et aussi « amitié ».*

**mots-clés:** *la publicité, publicité pour fournisseurs de service de communication, valeurs culturelles, association, changement culturel*

## Özet

### **Reklamlarda Ürünler mi Pazarlanıyor, Kültürel Değerler mi? Mobil Haberleşme Hizmet Sağlayıcısı Reklamları Üzerine bir İnceleme**

*Bazen hipnotize edici etkisinin olduğu düşünülen reklamcılık, temel amaçları bilgi verme, ikna etme ve harekete geçirme olan ve gün geçtikçe büyüyen bir sektöre dönüşmüştür. Televizyon izlenme oranları ve mobil haberleşme hizmet sağlayıcılara yönelik yapılan reklamların sıklığı incelendiğinde, bu reklamların içerisine yerleştirilmiş kültürel değerlerin varlığına tanık olmak kaçınılmazdır. Bu çalışmada 30 mobil haberleşme hizmet sağlayıcı reklam söylemi içerik çözümlemesi yöntemiyle analiz edilerek, metinleri oluşturan anahtar kavramlar belirlenmiş ve bu kavramlar kültürel değerlerle ilişkileri bağlamında betimlenmiştir. Bulgular, en sık kullanılan kavramların "aile", "aşk", "paylaşım", "dayanışma", "arkadaşlık" gibi geleneksel değerlerin temelini oluşturan temel kavramlar olduğunu göstermektedir.*

**anahtar kelimeler:** *reklamcılık, mobil haberleşme hizmet sağlayıcısı reklamları, kültürel değerler, bağdaştırma, kültürel değişim*

## **Introduction**

Exposure to advertisements can be perceived as an irresistible phenomenon in an age of advertising and particularly in an age when a substantial amount of time is committed to television viewing. In consideration of prevalent dominance established by advertisements, providing a summative definition of advertising appears to be required. Notwithstanding the definitions proposed by a large number of scholars (Clow and Baack, 2002; Elden and Bakır, 2010), the one provided by Zacher (1968: 4) seems to be comprehensive: "Advertising is a means of communicating information pertaining to products, services, or ideas by other than direct personal contact and on an openly paid basis with intent to sell or otherwise obtain favourable consideration."

The art of advertising has evolved in the past hundred years from information messages to identifying lifestyle and choices on the part of consumers which indicates the membership within their social context. Highlighting the change in the procedure followed during the creation of advertisements, Sharma and Philip (2011) remark that advertising is constituted through the medium of combination and recombination of cultural symbols in an attempt to transfer a particular message to viewers. Thus, advertising cannot be envisioned merely as a financial sustainment (Sharma, 2009) yet a junction point of communication among people, products and social experience.

Advertising has a major role in social reinforcement due to its presumed potential to manipulate opinions, attitudes and behaviour (Kumud, et al., 2012). Taking into consideration the aims of advertisements which are specified as giving information, persuading, triggering action by Clow and Baack (2002), manipulating thoughts and attitudes comes forth as a manifestation of what an effective advertisement can do. As clarified by Makosky (1985) and Ademola (2009), a huge amount of money has been spent on advertisements to take people's behaviours under control and on the purpose of achieving this goal, persuasion techniques are utilized. Common persuasion techniques used in advertising are identified by Makosky (1985) as: (a) the appeal to or creation of needs, (b) social and prestige suggestion, (c) the use of emotionally loaded words and images.

Academic research has justified that advertisers use a number of attention-getting tactics so as to create ads that gather attention and increase processing involvement (MacInnis and Jaworski, 1989; Mitchell, 1981; Petty and Cacioppo, 1986) towards enhancing persuasion (Campbell, 1995). Attention-getting tactics are also considered to play a pivotal role in preventing zapping to another channel (Cialdini, et al., 1981; Petty and Cacioppo, 1980).

Advertising techniques range from the publishing of simple notices on slates to the use of magazines, television, radio, e-mail or other communication

media. From among advertisement types, television advertising is the one that has a powerful potential to reach anybody from various socioeconomic status. Furthermore, it has been propounded that the dynamic and attention grabbing aspect of television advertisements might be construed as the potential television ads have on probable alterations in social behaviour (Gunter, 1987). Time constraints in ads lead to the emergence of the inclination among advertisers to employ typical characters in typical situations and purposeful messages with a view to persuading viewers (Manstead and McCulloch, 1981).

TV commercials affect and are affected by the values of the society in which they appear for values are the backbone of each society. Values act as separate bricks collaborating to make up an upright, whole structure representing the people adhering to it (Pollay and Mittal, 1993). Since values are the major elements of man's cognitive processes (Karatay, 2011) they represent the perceptions that modify behaviors. Different studies (Kalliny et al., 2011; Lin, 2001) have coined various names to classify the values advertisers have used. However, they fortunately converge on broad names whereby it is possible to grasp a sub-categorization of these values as "traditionalism", "modernism" and "utilitarianism".

Traditional values mainly consist of family, collectivism, and education. The subcategory entitled as "family" refers to promoting feelings of respect for elders and parental relations whereby TV commercials intend to increase the sales of the advertised product. This subcategory is characterized by "filial piety", "veneration for elders", "past orientation" and "search for better future for children" (Zhou and Chen 1992; Cheng and Patwardhan, 2010; Cheong, et al, 2011; Kalliny et al., 2011). In their analysis of the cultural values appearing in Chinese TV commercials, Zhang and Harwood (2004) found out that family, which they called the "prototype of interpersonal relations" (2004: 167), was the second most frequent value. As for the modern values, novelty and uniqueness stand out. This category addresses feelings of self-satisfaction, contemporaneousness and superiority over others. Most research (Cheng and Patwardhan, 2010; Cheong, et al., 2011) indicates that the commercials benefitting from these values are Western-originated. Apart from traditional and modern dichotomy, another broad category for values representation has arisen in recent research (Pollay and Gallagher 1990; Lin, 2001; Zheng and Harwood, 2004; Wah, 2005). Labeled as "utilitarian values", this category is related to the utility of purchasing a product. That is, utilitarian values cover product-oriented features such as quality, practicality, price, efficiency and effectiveness of the product.

According to Markus and Oyserman (1989), the way people perceive themselves in relation to others exerts impact on their self-schemata, their own definition and knowledge of self. Connectedness and separateness are the terms applied to address how an individual recognizes others as an extension

of self or the self as disparate from others (Wang, Bristol, Mowen and Chakraborty, 2000). Separateness is to a large extent attributed to the individuals in Western cultures while connectedness is regarded as one of the characteristics of individuals from Eastern cultures (Markus and Kitayama, 1991; Markus and Oyserman, 1989; Wang and Mowen, 1997).

Today, there is an increasing tendency of big companies to advertise in different countries. As different countries host a number of distinctive features, TV commercials face the challenges driven by the dichotomy of global versus local advertising. Particularly, the traditional versus modern values distinction has the most widespread recognition in the literature (Lin, 2001; Zhang and Harwood, 2004). Aside from the distinction between traditional and modern values receiving attention from advertisers, color and music preference, determined subsequent to in depth investigation of cultural values by advertisers, contribute substantially to the success of ads. Colors used in ads are the indicators of what color is associated with what sorts of feelings in a particular culture. For instance, a U.S. company found its chewing gum brand was a complete failure in China; hence, it changed its color from green to pink, which signifies good luck in Chinese culture (Vanka, 1997). The connectedness among the members of the same society is reflected in their music which tends to foreground cues enabling interpersonal entrainment (Cross, 2012). In this respect, specific color and music symbolosing a particular culture is intentionally drawn upon in advertising in order for accomplishing demanded success from ads in those cultures.

Studies on Turkish culture describe it as a culture that is traditional, authoritarian, and collectivistic and there is quite a variation across those properties in rural and urban areas (Çakır and Aydın, 2005). One of the main attributes of the Turkish society prioritizes emphasis on interpersonal relationships. Thus, concepts like being close to relatives and neighbors are regarded as very important behaviors (Karakitapoğlu-Aygün, 2004). According to Okman-Fişek (1982), the family system in Turkey is founded on group ties, accountability, loyalty, interdependence, duties, and obligations. Turkish culture or more specifically Turkish family culture is viewed as more authoritarian compared to Western cultures (Taylor and Oskay, 1995). As an example of that, the younger generation in Turkey is expected to live within the family house, with their parents until they get married or move to another city for reasons such as work or study. Moreover, it is reported in the research conducted by Kağıtçıbaşı (1992) that many parents still feel a great deal of responsibility for their kids even after their transition to adulthood. As nothing remains static in our ever-changing world, diversification has extended to cultural values, too. Being affected by such changes, Turkish culture has started to lose its strenght concerning collectivism; consequently, some groups especially the more educated urban groups have become more oriented toward individualistic culture compared to other groups (İmamoğlu, 2003). The change in values

stemming from an unlimited number of reasons might include the change in the percentage of people viewing television in Turkey and the amount of time committed to television viewing. As regards one of the most best seller newspapers, *Milliyet* (26 April, 2012), announced that %91,9 of the population watch television in Turkey, which is higher than the percent found in a study carried out in 2006 with similar purposes. The increase in the amount of time dedicated to TV viewing could be expounded as an increase in the number of exposed ads.

The direct and reasonably predictable effects mass media have upon the behaviour of human beings is named as 'effects model' (Gauntlett, 1998). Unquestionably, television viewing may have certain impacts on people's thoughts and behaviours and for this reason, the concepts addressed in ads are rigorously situated. This study investigates 30 TV advertisements produced for three most prominent communication service providers in Turkey, Turkcell, Avea, Vodafone, with the intent of depicting the most prevalent concepts in the chosen advertisements and how they are associated with Turkish cultural values.

## **Method**

Advertisements created for communication service providers broadcasted during 2012 in the most popular television channels (defined in terms of published viewing figures) were videotaped. The campaigns of communication service providers, Vodafone, Turkcell and Avea, are advertised frequently in Turkey and from among the huge number of communication advertisements, 30 were randomly chosen for Content Analysis. For each of the 30 advertisements, a table demonstrating the analysis of the ads was prepared. SPSS statistics was employed in determining the frequencies which were also cross-checked manually. The tables provided in the Appendix contain information about the product, placement, medium, intended audience, characters, setting, atmosphere, clothes, color, narrative, sound, music, key concepts and duration pertaining to each advertisement. Beneath each table, the verbal discourse of the advertisement was transcribed and enumerated in accordance with turn taking.

## **Results and Discussion**

The aim of the present study was to investigate to what extent the most prevalent concepts embodied in the advertisements on communication service providers are associated with Turkish cultural values. The results of this study illustrate the range of concepts including happiness, marriage, friendship, love, time, change, speediness, babyhood, hope, sharing, innocence, prosperity, cheapness, comfort, family, freedom, gift, authority, longing, controlling, light heartedness, gratuity, rebelliousness, youth, miracle, helpfulness, negotiation, profit, uncertainty, trust, safety, doubt, risk-taking, quality, trial, satisfaction, inner calmness, solidarity, discount, mutual aid, service, good humor, modernity,

continuous development, reality, wealth, fortune, beauty, costliness, motherhood, life, easiness, child love, fatherhood, isolation, cheating, dishonesty, equity, inequality, adaptation, infidelity, loneliness, sincerity, popularity, fear and male-dominance used by advertisers as producing advertisements on communication service providers.

The concepts detected in 30 communication advertisements in this study are divided into three groups under the umbrella term cultural values: traditionalism, modernism and utilitarianism, the main subcategories of cultural values classified in different studies (Kallinyet et al., 2011; Lin, 2001), and presented in Tables 1, 2 and 3 below. As can be deduced from tables, the most widely addressed concepts are the ones associated with the traditional values compared with modern and utilitarian values (23%, 14%, 18% respectively).

*Table 1: Distribution of traditional values*

<b>N</b>	<b>Concepts</b>	<b>Frequency</b>	<b>Percentage</b>
1	Happiness	20	66,7
2	Sharing	9	30
3	Love	8	26,7
4	Solidarity	6	20
5	Trust	5	16,7
6	Family	4	13,3
7	Gratuity	4	13,3
8	Friendship	3	10
9	Helpfulness	3	10
10	Marriage	2	6,7
11	Hope	2	6,7
12	Authority	2	6,7
13	Longing	2	6,7
14	Mutual Aid	2	6,7
15	Innocence	1	3,3
16	Babyhood	1	3,3
17	Gift	1	3,3
18	Negotiation	1	3,3
19	Good humour	1	3,3
20	Motherhood	1	3,3
21	Child love	1	3,3
22	Fatherhood	1	3,3
23	Sincerity	1	3,3
24	Male dominance	1	3,3

The results of the study show that the traditional values were most frequently embedded in the advertisements under investigation. This finding supports the relevant literature in that the traditional versus modern values distinction has the most widespread recognition (Lin, 2001; Zhang and Hardwood, 2004).

The findings suggest that the communication advertisements in this study made use of traditional values more than other values in order to appeal to people. As illustrated in Table 1, "Happiness" (66,7%), sharing (30%), love (26,7%) and solidarity (20%) were the most frequent underlying concepts in the category of traditional values. For further investigation, content analysis was applied to the items in the list, as a result of which four sub categories emerged related to the main theme of traditionalism. To specify, the first group denoting to the "mood" or "emotions" foregrounded in the ads included "love", "happiness", "trust" and "hope". The second group of concepts are presented under the "relationship" subcategory, and it encompassed values of "friendship", "helpfulness", "negotiation", "mutual aid", "gratuity", "sharing", "longing", "gift giving" which basically evolved around "solidarity", one of the key concepts of traditionalism. The third subcategory was examined under the heading of "family" which was built upon the concepts of "marriage", "motherhood", "fatherhood", "child", "love", "babyhood" and two other dimensions of traditional family structure, "male dominance" and "authority". The last group involved "personal assets", characterized by two values, "sincerity" and "good humour".

It was observed that the above mentioned values were promoted through the ads in numerous ways, as the samples provided in the appendix illustrate. To specify, values stood out in Turkcell "smiling babies" (Appx.Table 2), Turkcell "Zara" (Appx.Table 5), Turkcell "Köy öğretmeninini soba yakma macerası" (Table 16 in the appendix) and Turkcell "Cellocanlı şarkılar" (Table 26 ) advertisements. In Turkcell "smiling babies", as it can be seen in the first line in Table 2 in the appendix, the interpersonal relationships not only between parents and children but also the relationship between grandparents and grandchildren were emphasised. In this ad, communication was associated with the interpersonal relationship and the happiness provided by this relationship. In Turkcell "Zara" and "Cellocanlı şarkılar" ads, the solidarity among all the people leading to happiness was linked to communication. The song in the second turn-taking in Table 5 and all the turns in Table 26 in the appendix summarized the feeling of solidarity. The relationship between mother and daughter, and the daughter's being dependent on her mother is seen in Turkcell ad "Köy öğretmeninini soba yakma macerası" (Table 16). Communication enabled by communication service provider contributed to the value of ties in the family by connecting the young inexperienced school teacher and her mother. The turns between 7 and 14 in Table 16 reflected this interdependence which was one of the most important values of collectivist cultures. On the other hand, Turkcell superonline "Ben



internetteyim” (Table 28) conveyed the message of male-dominance by presenting the ad with a man who describes himself as the power in the society.

As demonstrated in different advertisements in the study, traditional values were depicted more frequently than other values in the ads in order to boost the sales. Related studies have shown that the ads used in TV commercials in China, Japan and India also brought the cultural values of these countries to the fore so as to appeal to people by creating impression which implies that purchasing the advertised product will affect their cultural values in a positive way (Cheng and Parwardhan, 2010; Lin, 2001; Zhang and Harwood, 2004).

*Table 2: Distribution of values related to modernism*

<b>N</b>	<b>Concepts</b>	<b>Frequency</b>	<b>Percentage</b>
1	Quality	20	16,7
2	Change	9	13,3
3	Freedom	8	13,3
4	Continuous Development	6	13,3
5	Speediness	5	13,3
6	Uncertainty	4	10
7	Doubt	4	6,7
8	Fear	3	6,7
9	Rebelliousness	3	3,3
10	Modernity	2	3,3
11	Reality	2	3,3
12	Isolation	2	3,3
13	Cheating	2	3,3
14	Dishonesty	2	3,3
15	Equity	1	3,3
16	Inequality	1	3,3
17	Adaptation	1	3,3
18	Infidelity	1	3,3
19	Loneliness	1	3,3

As illustrated in Table 2 above “quality”, “freedom”, “change”, “continuous development” and “speediness” were identified as the most frequently emphasized values in the ads under investigation. Three overall values were presented in 4 groups in this category, and the concepts were accumulated un-

der the key concepts, firstly, related to the "mode" aroused via the ads and secondly concepts related to the "relationship" among people. The third key concept was identified as "motion". The *mode or feelings* dominating the ads in this category included "freedom", "doubt", "fear", "uncertainty", "rebelliousness", "isolation" and "loneliness". The *relationship* group was characterized by concepts such as "cheating", "dishonesty", "equity", "inequality", "infidelity" and "popularity". Lastly, *motion*, as another key concept, overarched the values of "continuous development", "speediness", "adaptation", and "change".

The values mentioned above were observed in various ads as cursors of new ways of living and social conduct, aroused by the accelerating changes in science and technology which consequently had impact on the cultural values and practices (Karakitapoğlu and Aygün, 2004). Such changes in traditional cultural values have been unveiled in this study via the analyses of some communications ads such as Vodafone's "Bir saniyede değişir dünya" (Table 1 in the appendix) and Avea's "Fasulye'nin paylaşmak istediği acı gerçek" (Table 22).

In Vodafone "Bir saniyede değişir dünya" ad, purchasing the product was associated with the rapid change created by technology in a moment. It conveyed the message that people could be adapted to the situations in this rapidly changing world by means of purchasing this product and it reinforced the link between one's own life and the changing life. Nonetheless, the message behind this rapid change challenges the concepts of "friendship", "marriage" and "loyalty" underlying traditional Turkish values. The turns in Table 1 in the appendix show the dialogue among three people (Selin, Sedat and the man). Selin broke up with the man and got married to the man's best friend in a moment thanks to technology. This ad also implied that marriage was just a matter of a moment contrasting the strong emphasis placed on the importance of this institution in the traditional Turkish society.

As for Avea "Fasulye'nin paylaşmak istediği acı gerçek" (See Table 22 in the appendix) ad, the chain of events (See the first turn in Table 22 in Appendix) reflects the change of values "family", "friendship", "sharing" and "love", and the consequence of this change as being loneliness. Fasulye, the character of Avea, had difficulty in paying his bill because it was too much for him and called his grandmother, his friend and his girlfriend one by one in order to share his sorrow with them and get help from them. All of them refused helping him; even his girl-friend broke up with him after this call. This ad emphasizes the idea of modern life by reminding the proverb "let sleeping dogs lie" and every person is on his own in this modern world. The relevant literature also supports the idea that cultural values are slowly changing as a result of this swiftly changing world and this is made use of in the ads (Cheng and Schweitzer, 1996; Kalliny et al., 2011; Cheng and Patwardhan, 2010; Kalliny and Gentry, 2007).

Table 3: Distribution of values related to utilitarianism

<b>N</b>	<b>Concepts</b>	<b>Frequency</b>	<b>Percentage</b>
1	Cheapness	10	33,3
2	Time	8	26,7
3	Service	8	26,7
4	Satisfaction	5	16,7
5	Life	5	16,7
6	Profit	4	13,3
7	Safety	4	13,3
8	Discount	4	13,3
9	Controlling	3	10
10	Youth	3	10
11	Easiness	3	10
12	Inner calmness	3	10
13	Prosperity	2	6,7
14	Comfort	2	6,7
15	Risk-taking	2	6,7
16	Fortune	2	6,7
17	Miracle	1	3,3
18	Light heartedness	1	3,3
19	Trial	1	3,3
20	Wealth	1	3,3
21	Beauty	1	3,3
22	Costliness	1	3,3

Apart from traditional and modern values reflected in ads, utilitarian values were also detected in the ads. The results of the present study indicate that the concepts underlying utilitarian values are the second most frequently used ones in the selected communication advertisements, by % 18. In this category, the concepts of "cheapness", "profit", "safety", "quality", "discount", "service", "life", and "time" were the most commonly applied utilitarian values. The overall values listed in this category can be described under four umbrella terms, "mood", "status and "power", "consumption" and "personal qualities". As illustrated in the table, "mood" includes "satisfaction", "inner calmness", and "light heartedness". Values regarding consumption called for "cheapness", "service", "profit", "discount", "easiness", "costliness", and "comfort". "Status and power" category was built upon the concepts of "safety", "controlling", "prosperity", "fortune", "miracle", "wealth". "Beauty", "trial", and "risk-taking" were identified as "personal qualities".

The values above have appeared in ads such as, Avea "KPSS kopya reklamı" , Turkcell "Cepte interneti olmayanlar korusu", Avea "Beyin Bedava", Avea "Fasulye ve düşünen kedi", Avea "Kukla fasulye SEÇ reklamı" and Vodafone "Hesabını bilen tarife". Those ads usually highlighted the "cheapness", "profit", "discount", and "easiness of the products". In different cases special communication products were associated with high prestige and power as evident in the transcribed discourses of the ads in Tables 18, 19, 24, 25, 27, and 30 respectively in the appendix. Considering the ads in this study, it is clear that the concept "cheapness" plays a crucial role in purchasing the product in Turkish culture, as also supported in studies conducted by Wah (2005) and Zheng and Harwood (2004).

All in all, the present study investigated the concepts underlying traditional values, modern values and utilitarian values in 30 Turkish communication advertisements. The ads shaped and reshaped the concepts underlying these three values with regard to technological and social changes in order to affect individuals' purchasing behaviours and inevitably to penetrate into the cultural values of the society.

## **Conclusion**

Advertisements possess the potential that might draw the attention of viewers to products and services for the purpose of provoking desire to buy the advertised products and services. Being aware of the effectiveness of the advertisements, advertisers reiterate the impact of the ads via situating concepts appropriately in the ads associated with the cultural values of the society for which the ads are created.

The findings of this study conducted to depict the concepts utilized in the selected 30 TV advertisements on three most known communication service providers and to examine the ties between the concepts and Turkish cultural values demonstrated that commonly used concepts are from among the traditional values which are "happiness", "love", "solidarity", "friendship", "sharing", "trust", "life". High frequency of these concepts is in line with the collectivist nature of Turkish culture in that solidarity is one of the most outstanding characteristics attributed to Turkish culture that brings along love and happiness. The study also touches upon the utilitarian values used in the ads and exemplifies some cases drawing attention to the signs of the changing nature of TV ads in Turkey parallel to the ever changing nature of societies.

Finally, it should be noted that carrying out further studies analyzing greater numbers of advertisements could provide more comprehensive data that would shed light on the extent the concepts occurring in communication TV advertisements are related to Turkish culture.

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## APPENDIX

Table 1: Vodafone (bir dakka da deęişir dünya)

I.	Product	Vodafone, a mobile communication service provider and network operator.
II.	Placement & Medium	Broadcasted during the year 2012 in the most popular TV channels.
III.	Intended Audience	No specific target audience.
IV.	Characters	Two young men and a young woman.
V.	Setting/ Atmosphere	A cafe by the Bosphorus. Sunny atmosphere
VI.	Costumes	At the outset casual dresses then, bridal dress and wedding suit.
VII.	Color	White, red and black.
VIII.	Narrative	A dialogue starts with two lovers and a third character is added into the dialogue. The new character has just appeared in the scene, as the bride sent her an instant message to call him. The girl marries the swift and new one, and the old one is asked to be the best man in the marriage ceremony. And towards the end of the ad a voice-over is heard "Let the old one go. A new one always comes".
IX.	Sound/Music	Pipes, ship whistles are heard and then, an ageless song "Öyle bir geçer zaman ki" follows.
X.	Key concepts	Happiness, marriage, friendship, love, time, change, speediness
XI.	Duration	0: 51
XII.	Slogan	The world changes in a moment

Table 2: Turkcell (Smiling babies)

I.	Product	Turkcell, a mobile communication service provider and network operator.
II.	Placement & Medium	Broadcasted in the last month of the year 2012 in the most popular TV channels.
III.	Intended Audience	No specific target audience.
IV.	Characters	16 lovely babies.
V.	Setting / Atmosphere	Living rooms, bedrooms. Positiveness and happy atmosphere.
VI.	Costumes	Clothes worn by babies.
VII.	Color	Nearly all the colours are used.
VIII.	Narrative	Voice-over speaks. "one day you turn on your mobile phone and there meet you the lovely lighters of your grand son. Aren't you filled with incredible joy? We exist to create such moments... For you to share the life with its sounds and words at the speed of light.. Let your hopes come true, and your life be filled with happiness that is truly shared"



IX.	Sound/Music	The song of the brand (Hayat paylaşınca güzel) is heard.
X.	Key concepts	Happiness, babyhood, hope, sharing, innocence, speediness
XI.	Duration	0: 43
XII.	Slogan	Life is wonderful when shared

\*Ad starts with baby smiles

*Table 16: Turkcell (Öğretmenin soba yakma macerası)*

I.	Product	Turkcell, a mobile communication service provider and network operator.
II.	Placement & Medium	Broadcasted during the year 2012 in the most popular private TV channels.
III.	Intended Audience	People living in places where there is no cell signal or in rural areas.
IV.	Characters	A young teacher ,primary school students ,“Selocan” who is a child presenting the advertisement and the teacher’s mother
V.	Setting & Atmosphere	A classroom in a village in the east part of Turkey and a bus stop in İstanbul/ Snowy and cold weather
VI.	Clothes	School uniforms, official dress, casual dress, the official uniform of Turkcell.
VII.	Colours	Blue and yellow (frequently used colors by the brand).
VIII.	Narrative	A dialogue starts with a man voice depicting the situation in the advert and the main character of the ad, the teacher, is speaking and then students and selocan icon characters are added into the dialogue. It’s very cold. In a village school the young teacher can not start fire in the stove. She calls her mother. In the end, the teacher lights the stove and students clap her: a voice-over is heard.
IX.	Sound/Music	The music of the brand is background sound.
X.	Key concepts	Life, easiness, satisfaction, motherhood, happiness, time, change
XI.	Duration	01: 10
XII.	Slogan	Now life with Turkcell is a better life

Table 18: Avea (KPSS Kopya Reklamı)

I.	Product	Avea, a mobile communication service provider and network operator.
II.	Placement & Medium	Broadcasted during the year 2012 in TV channels.
III.	Intended Audience	No specific target audience
IV.	Characters	An exam supervisor, students, security guards and reporters
V.	Setting/ Atmosphere	A classroom and in front of the school
VI.	Clothes	Casual dress
VII.	Color	No dominant color in the advert
VIII.	Narrative	The Ad starts with the exam supervisor's speech, continues with the student and Optik 's whispering during the exam and finishes with a voice-over: "never has Turkey witnessed such a campaign"
IV.	Sound/Music	Background music depending on the situations is changing.
X.	Key Concepts	Friendship, sharing, cheapness, cheating, dishonesty, authority, helpfulness, risk-taking.
XI.	Duration	1: 06
XII.	Slogan	Only 29 TL in every direction

Table 19: Turkcell (Çepte İnterneti olmayanlar korusu)

I.	Product	Turkcell, a mobile communication service provider and network operator.
II.	Placement & Medium	Broadcasted during the year 2012 in TV channels.
III.	Intended Audience	Young people
IV.	Characters	4 boys and 3 girls
V.	Setting/ Atmosphere	7 young people's faces on the mobile phone at a theatre stage
VI.	Clothes	Casual dress
VII.	Color	Blue and yellow ( Brand colors)
VIII.	Narrative	The Ad starts with a voice-over, continues with the song "Ele güne karşı" and finishes with a voice-over. "ohh, pity on poor ones with no internet connection in their cell phones"
IV.	Sound/Music	The modified song "Ele güne karşı"
X.	Key Concepts	Solidarity, cheapness, sharing, life, easiness, youth, continuous development.
XI.	Duration	0: 43
XII.	Slogan	Life is wonderful when shared.

Table 22: Avea (Fasulye'nin paylaşmak istediği acı gerçek)

I.	Product	Avea, a mobile communication service provider and network operator.
.I.	Placement & Medium	Broadcasted during the year 2012 in TV channels.
II.	Intended Audience	No specific target audience
IV.	Characters	Fasulye ( a character of the brand), Fasulye's grandmother, Fasulye's friend, Fasulye's girlfriend
V.	Setting/ Atmosphere	A cafe in the Bosphorus , Fasulye's grandmother's house, A street and A restaurant.
VI.	Clothes	Colourful casual clothes
VII.	Color	Almost all the colours.
VIII.	Narrative	Fasulye narrates through the ad her story about how she was rejected by all her close relatives because of her need for help to pay the expensive phone bill.and the ad ends with a voice-over: "heard her sad story? Do you still want to suffer high loaded phone bills?"
IV.	Sound/Music	A soft background music
X.	Key Concepts	Love, sharing, friendship, family, sincerity, freedom, profit, infidelity, helpfulness, loneliness.
XI.	Duration	1: 10
XII.	Slogan	Avea, freedom of choice

Table 24: Avea (Beyin Bedava)

III.	Product	Avea, a mobile communication service provider and network operator.
II.	Placement & Medium	Broadcasted during the year 2012 in TV channels.
III.	Intended Audience	Young people
IV.	Characters	Fasulye ( the character of the brand), the reporter, young People
V.	Setting/ Atmosphere	A street
VI.	Clothes	Casual clothes
VII.	Color	No dominant color and almost all of the colors.
VIII.	Narrative	The ads starts with the dialogue between Fasulye and the reporter and ends with the voice-over.
IV.	Sound/Music	The background music of the brand is heard.
X.	Key Concepts	Continuous development, cheapness, discount, profit, youth, time, service, quality.
XI.	Duration	1: 10
XII.	Slogan	Beyin bedava

Table 25: Avea (Fasulye ve Düşünen Kedi)

I.	Product	Avea, a mobile communication service provider and network operator.
II.	Placement & Medium	Broadcasted during the year 2012 in TV channels
III.	Intended Audience	People using the internet on mobile phones
IV.	Characters	Fasulye ( the character of the brand), Fasulye's girlfriend, A cat and Ordinary people in the cafe
V.	Setting/ Atmosphere	A cafe
VI.	Clothes	Casual clothes
VII.	Color	Red (the color of the brand) and almost all of the colors
VIII.	Narrative	The ads starts with the dialogue between Fasulye and his girlfriend and ends with the voice-over.
IV.	Sound/Music	Background music being dependent on the situations is changing. Toward the end of the ad, the brand music is heard.
X.	Key Concepts	Time, fear, safety, discount, service , quality, popularity
XI.	Duration	0: 56
XII.	Slogan	Cheap and easy internet on the cell

Table 26: Turkcell (Cellocanlı şarkılar)

I.	Product	Turkcell, a mobile communication service provider and network operator.
II.	Placement & Medium	Broadcasted during the year 2012 in TV channels.
III.	Intended Audience	No specific target audience
IV.	Characters	Cellocans ( the character of the brand)
V.	Setting/ Atmosphere	A studio
VI.	Clothes	Official clothes for Cellocan
VII.	Color	Blue, green, yellow and black ( yellow and black: the colors of the brand)
VIII.	Narrative	The ads starts with Cellocans' singing a song and ends up with to clapping.
IV.	Sound/Music	Soft music
X.	Key Concepts	Happiness, hope, sharing, love, life
XI.	Duration	1: 07
XII.	Slogan	Hayat paylaşınca güzel

Table 27: Avea (Kukla Fasulye SEÇ reklamı)

I.	Product	Avea, a mobile communication service provider and network operator.
II.	Placement & Medium	Broadcasted during the year 2012 in TV channels.
III.	Intended Audience	No specific target audience
IV.	Characters	Fasulye ( the character of the brand)
V.	Setting/ Atmosphere	A stage
VI.	Clothes	Casual clothes
VII.	Color	Grey, Brown and orange
VIII.	Narrative	The ads starts and ends up with a voice-over : choose AVEA, enjoy your choice.
IV.	Sound/Music	The background music is a kind of music in circus.
X.	Key Concepts	Freedom, controlling , cheapness, comfort, uncertainty, doubt, quality.
XI.	Duration	0: 55
XII.	Slogan	Choose Avea, enjoy the convenience

Table 28: Turkcell Superonline ( Ben İnternetteyim)

I.	Product	Turkcell, a mobile communication service provider and network operator.
II.	Placement & Medium	Broadcasted during the year 2012 in TV channels.
III.	Intended Audience	Man
IV.	Characters	A man
V.	Setting/ Atmosphere	A home
VI.	Clothes	Casual clothes
VII.	Color	No dominant color in the ad
VIII.	Narrative	The man speaks " I'm a man, I'm a warrior, I'm a star, I'm a dad, I'm a critique, I'm all. Inot only need good internet service but the best ..." A voice-over: "Turkcell super online speed of the light. fiber internet"
IV.	Sound/Music	Rock music is heard in the background
X.	Key Concepts	Male-dominance, happiness, quality, service, speediness.
XI.	Duration	0: 23
XII.	Slogan	Turkcell super online speed of the light. fiber internet"

Table 30: Vodafone (Hesabını bilen tarife)

I.	Product	Vodafone, a mobile communication service provider and network operator.
II.	Placement & Medium	Broadcasted during the year 2012 in TV channels.
III.	Intended Audience	People who exceed the limits of the operator tariffs.
IV.	Characters	Two lovers and the boy's parents
V.	Setting/ Atmosphere	The Bosphorus in İstanbul, The boy's home, On the bus, On the street and a gloomy and rainy weather
VI.	Clothes	Casual clothes
VII.	Color	Black and grey in general
VIII.	Narrative	The ad starts with the voice-over. Two lovers are added into the dialogue, brought together by the power of Vodafone'. The ad ends with the voice-over. "They were the heroes of impossible love"
IV.	Sound/Music	Music is like the music of horror films.
X.	Key Concepts	Love, sharing, money, fear, destiny, control, solidarity
XI.	Duration	1: 02
XII.	Slogan	Vodafone offer, very reasonable