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## Yaşam Tarzı Markalamada Filmlerin Etkisi: “Bi Küçük Eylül Meselesi” Örneği

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### Özet

Yaşam tarzı basit bir ifade ile “birinin nasıl yaşadığı” olarak tanımlanmaktadır. Pazarlamada “yaşam tarzı”, potansiyel müşteriler olarak bireylerin davranışlarını, küçük bir grup etkileşim halinde olan insanları ve daha büyük insan gruplarını (örneğin pazar segmentlerini) tarif etmektedir. Bu nedenle yaşam tarzı kavramı kişilik kavramından oldukça farklı olan bir fikir setini temsil etmektedir. Yaşam tarzı, insanların yaşadığı ekonomik gelir düzeyi, paralarını nasıl harcadıkları, ne ile ilgilendikleri, kendilerine ve çevrelerindeki dünyaya nasıl baktıkları ve zamanlarını nasıl değerlendirdiklerine ilişkindir (Anderson ve Golden, 1984). Son zamanlarda küreselleşme, medya (film, televizyon şovları ve diziler, dergiler) ve teknolojik gelişmeler sayesinde yaşam tarzındaki değişiklikler hızla artmaya başlamıştır. Bu yaşam tarzı değişiklikleri insanların ne yediklerini, nasıl giyindiklerini, nasıl iletişim kurduklarını, ne şekilde tatile çıktıklarını ve bu yeni yaşam tarzlarının yaşam tarzı trendlerini nasıl şekillendirdiğini içermektedir. Bu çalışmada filmlerin yaşam tarzı markalaşması açısından etkisi tartışılacaktır.

Çalışmanın amacı, yaşam tarzı markalaşma kararları üzerinde filmlerde bulunan yer, ürün, müzik vb. unsurların nasıl etkisi olduğunu değerlendirmektir. Bu çalışmada film analizi yöntemi kullanılacak ve markalaşma açısından yaşam tarzı trendleri açıklanacaktır. Bu bağlamda, “Bi Küçük Eylül Meselesi” filmi çeşitli yaşam tarzı trendlerinin yaratılmasında önemli bir rol oynadığı için örnek bir film olarak seçilmiştir. Sonuç olarak bu üç aktör biraraya gelerek Bozcaada’daki plajların, otellerin, restoranların ve hatta filmin müziğinin cazibesini artırdığı görülmüştür. Bir başka deyişle “Bi Küçük Eylül Meselesi” filmi, Türk insanına daha sonra trende dönüşen çeşitli yaşam tarzı markaları (Bozcaada, Battıbalık, Cinaraltı Cafe, Mitos, Kanatlarım Var Ruhumda vb.) sunmuştur.

**Anahtar Kelimeler:** Film, Yaşam Tarzı, Markalama, Trendler.

## Movies’ Impact On Lifestyle Branding: The Case Of “Bi Küçük Eylül Meselesi”

### Abstract

Lifestyle can simply be defined as “how one lives”. In marketing, “lifestyle”, however, describes the behavior of individuals, a small group of interacting people, and large groups of people (e.g. market segments) acting as potential consumers. Thus, the concept of the lifestyle represents a set of ideas which are quite distinct from that of personality. The lifestyle relates to the economic level at which people live, how they spend their money, what interests they have, how they view themselves and the world around them and how they allocate their time (Anderson and Golden, 1984). Recently with the help of globalisation, media (movies, television shows and series, magazines) and technological improvements, changes in lifestyle started to increase rapidly. These lifestyle changes include how people eat, dress, communicate, go on a vacation etc. and these new lifestyles form the lifestyle trends. Within this study the movies’ impact will be discussed in terms of lifestyle branding.

The aim of the study is to evaluate how effective are the places, products, music etc. in movies on lifestyle branding decisions. In this study film analysis method will be used and lifestyle trends will be explained in terms of branding. In this context, “Bi Küçük Eylül Meselesi” was selected as a sample movie because it played an important role in creating various lifestyle trends. As a result, all these three actors coming up together increase the attractiveness of beaches, hotels, restaurants, and even the soundtrack of the movie. In other words, the movie Bi Küçük Eylül Meselesi presented several lifestyle brands (Bozcaada, Battıbalık, Cinaraltı Cafe, Mitos, Kanatlarım Var Ruhumda etc.) to Turkish people that later transformed into trends.

**Keywords:** Movie, Lifestyle, Branding, Trends.

### Extended Summary

Customer perceived value has become the most extensive used concept in marketing literature in recent years. It is considered as the main key to sustain the business especially in high market competition. Consequently, understanding its dimensions and the influences on customer attitude and behavior becomes crucial for all marketers (Aulia et.al.2016: 150). Brands create value for the customer in two-dimensional way: value can be created by signaling the quality of the offering and by creating associations that add value beyond the product characteristics. Symbolizing is natural to humans (Levy, 1964). According to Levy, most of the time not consciously, humans use symbols to express who they are. Levy (1959) emphasized that people do not buy products just for what they do, but also for what the product means; thus, brands can become symbols, whose meaning is used to create and define a consumer’s selfconcept. Consumers purchase brands partly to construct their self-concepts. Most studies in existing literature state that a brand functions as a means of self expression. This is due to the function of brand specific factors, e.g. brand’s symbolic value (Rapala, 2014:29).

Branding is a strategy that applies product advertising and marketing methods to sell a story line to the target consumer (Brannon, 2005). In response, consumers build perceptions about the branded commodity (Hill, 2008). Branding works to attract customers and to form brand/customer relationships that encourage repeat purchasing behavior (Brannon, 2005). This can prove to be complicated due to customers’ large range of lifestyle differences (Reese, 2009:45). Many western companies have adopted lifestyle as a criterion according to which they segment their markets and position their products. Lifestyle branding is defined in the existing literature as the tailoring of a retail offer or a portfolio of retail offers closely to the lifestyles of specific market segments (Blackwell and Talarzyk, 1983:8).

A lifestyle brand is a focused brand targeted at a specific market segment defined by lifestyle. A few examples of lifestyle brands are presented in existing literature, including Gap, Laura Ashley, Benetton, Ralph Lauren, Abercrombie & Fitch, and Martha Stewart. Each of these brands is perceived to embody a distinct set of lifestyle values that appeals to a particular consumer segment. Lifestyle brands differ from traditional brands in the extent of the value created. While a traditional brand’s set of added values have symbolic value and meaning for lifestyles of specific consumer group, lifestyle brands, in turn, extend the function of the retailer into the lives of consumers, redefining and creating value for both partners in the relationship. Chernev et al. see a threat in lifestyle branding; while switching from functional branding to lifestyle branding, companies might be setting themselves up for even stronger competition for a share of consumers’ identity (Rapala, 2014:31-32).

Lifestyle branding is “about creating a brand personality and image that’s emotional, with aspirations that are unique, strong and broad enough to support brand extensions” (Murphy, Karimzadeh, & Wicks, 2007:46-48). Vital components of the lifestyle branding strategy include defining the brand with core customer values and building the level of emotional rapport necessary for the creation of long-lasting customer/brand relationships (Hill, 2008). The formation of lifestyle is greatly influenced from one’s social experiences, understanding of the world, and is largely determined by personality and individual personal value systems.

Relationships can be achieved through a branded demonstration of authenticity, in which a lifestyle brand resembles consumer values. Personal values are learned in early childhood and continue to develop through adulthood as they also maintain a pattern of consistency. Decisions stemming from the formation of lifestyle are identified as learned decisions due to personal perceptions gained from familial, cultural, and societal influences at large. Consumers purchase products for value realization, but the delicate nature of the brand/consumer relationship calls for marketers to show consumers what their values are. To be effective, however, branding should be natural in conveying values and brand purpose (Reese, 2006: 46-47).

In light of the lifestyle branding movement as a modern marketing strategy, this study examined the role of lifestyle branding in a movie: *Bi Küçük Eylül Meselesi* by using the Saviolo and Marazza's (2013) model of construction of lifestyle brands.

## Introduction

Over the last two decades, the amount of academic research on issues related to the motion picture industry has risen sharply. This growth might have a number of reasons. First, the industry has a high economic importance in the global economy (Eliashberg, Elberse and Leenders, 2004:1). Then, lifestyle changes have been increasing rapidly since the introduction of media. Media - films, television shows, magazines, and more recently, the Internet (i.e. self-written blogs and popular websites) are the main sources of lifestyle influence around the world. Moreover, films and television series play a variety of major roles in influencing tourists' travel behaviour. Films can make destinations popular, that might otherwise struggle to find any other viable reason to develop a tourist industry (O'Connor, 2010:52-53).

Lifestyle has a great impact on consumer behaviour and brand preferences. Consumers very often tend to choose brands that are considered "appropriate" for their self-image. Accordingly, companies will try to position their brands in order to fit into consumers' lifestyle. In addition to expressing their identity through the everyday choices they make, consumers will often seek new ways in which they can express their personal identity. As a result, consumers can use brands as a relevant mean of self-expression and also as a lifestyle "beacon" (Catalin and Andrea, 2014: 103).

On the other hand, trends help companies be more outward-looking, future-focused and consumer driven. Using trends helps companies to anticipate change in consumers' lives and not just be responsive. In addition to this, trends help organisations make sense of, and plan for, change and also act as a catalyst for new thoughts and ideas (<http://www.bordbia.ie>, 2015).

The concept of lifestyle branding has gained prominence in nearly every market from food to apparel. Many companies are taking notice of the prospective power resulting from lifestyle branding. In recent decades, consumption and marketing as a whole have changed course, moving away from an impersonal, mass-minded environment into a newer era of personal niche or lifestyle marketing where individual authenticity is sought after and valued (Binkley, 2003:231). To ensure a healthy profit margin, a company's products must be sold; therefore, a key function of lifestyle branding is to link products with individual customer interests and personalities (Reese, 2009:47). By the 1990's lifestyle branding had grown popular within many segments of industry, including restaurants, exercise, and relaxed home furnishings (Weir, 1994).

Investigations into the motives behind lifestyle marketing and branding strategies employed by companies reveal it to be a means of offering an appealing way to market goods and services to consumers (Cahill, 2006). The marketing strategy of linking individual brands with a desired consumer lifestyle forms a level of emotional rapport necessary to create long lasting brand/customer relationships that encourage repeat purchasing (Franklin, 2012: 122).

Consumer lifestyles and purchasing behaviors have always been a great interest to marketers. The knowledge of consumer behavior helps the marketers to understand how consumers think, feel

and select from alternatives like products / brands and how the consumers are influenced by their environment, the reference groups, family, and salespersons and so on. Lifestyles are not held to the same degree by everyone. The identification of lifestyles could have important implications for marketing strategy decisions. Another important characteristic of lifestyles is that they are derived from and personalized through social and cultural learning and identify consumer demographics (i.e. age, occupation), as the personal factors influencing consumers' behavior.

Thus, a scrutiny of the relationship between consumer demographics and life styles is likely to provide marketing managers with valuable insights for market segmentation, value creation, product positioning/re-positioning, and promotional decisions. Lifestyle segmentation is based on the idea that the more you know and understand about consumers, the more effectively you can communicate and market to them. The underlying assumption here is that consumers express their personalities through their behaviors. People with different personalities exhibit different behaviors or similar behaviors for different reasons (Suwanvijit and Promsa, 2009: 66).

### 1. The Concept of Market Segmentation

One purpose of marketing is to identify customers' needs and consequently determine the best way to meet those needs. However, it is nearly impossible for organizations to satisfy every customer's unique needs. Instead, it is more efficient to allocate resources to target specific groups of customers. As one of the more well-known research techniques, market segmentation is an indispensable step for implementation of a successful marketing strategy. The true value of market segmentation lies in differentiating customers into groups so as to effectively reach subsets of customers. Market segmentation strives to identify groups of customers who share commonalities yet whose characteristics are distinguishable from other customer groups. (Gelb, 2015: 2).

Conceptually any business strategy should be based on understanding, meeting and even exceeding the needs of target segments (Wind and Bell, 2008:223). When the term “market segmentation” is used, most of us immediately think of psychographics, lifestyles, values, behaviors, and multivariate. At its most basic level, the term “market segmentation” refers to subdividing a market along some commonality, similarity, or kinship (Thomas, 2007).

Today where the world is being recognized as global village, marketing has become vital ingredient for every business success. Effective marketing strategies or marketing campaigns often consist of a combination of several marketing tactics that work together in a synergistic way to establish your brand, reduce sales resistance, and create interest and desire for your product or service. But still there is one constraint before all companies that they can not connect to all customers in large, broad or diverse market. Every company want to focus on customers within their capacity and with customers intimacy. For this, market is divided into groups of consumers or segments with distinct needs and wants. This strategy of dividing the market in homogenous group is known as segmentation. The purpose of segmentation is the concentration of marketing energy and force on subdividing to gain a competitive advantage within the segment. It's analogous to the military principle of concentration of force to overwhelm energy. Concentration of marketing energy is the essence of all marketing strategies and market segmentation is the conceptual tool to help in achieving this focus (Goyat, 2011:45).

Market segmentation was first put forward in the middle of 1950's by Wendell.R.Smith, an American professor of marketing. According to Smith, “Market segmentation is to divide a market into smaller groups of buyers with distinct needs, characteristics, or behaviors who might require separate products or marketing mixes.” The more closely the needs match up, the smaller the segment tends to be, but the higher the premium customers are likely to be prepared to pay to have a product that more exactly meets their needs (Goyat, 2011:45). This allows marketers to adjust their marketing mix, to cater to particular needs of different market segments. Four segmentation bases have emerged as the most popular in segmentation studies (Kotler, Armstrong, Saunders, & Wong, 2002): geographic segmentation (i.e. markets segmented by geographic region, population density

or climate); demographic segmentation (i.e. markets segmented by age, sex, size and family type, etc.); psychographic segmentation (i.e. markets segmented by life-style variables); and behavioural segmentation (i.e. markets segmented by purchase occasion, benefits sought, user status). In the literature there is dominance of demographic and psychographic factors for segmentation but critically Goyat (2011) observe that there is great influence of extraneous variables as price, trends, and market conditions on the purchase of the consumers (Goyat, 2011:53).

## **2. The Importance of Lifestyle Segmentation for Brands**

Since the early 1960's, the word 'lifestyle' is frequently used in advertising and marketing to represent aspirational identities and as a way of segmenting customers based on the corresponding consumption patterns Lifestyle is a particular set of attitudes, interests, and opinions and an identifiable pattern or mode of living" (Michman, Mazze & Greco, 2003: 181). The term 'lifestyle' refers to an individual's way of life, including how time and money are spent, as shaped by his or her interests, attitudes and opinions (Yan, 2014:28).

The term 'lifestyle' originates from the field of psychology and it refers to the everyday behaviorally oriented facets of people (Li et al. 2012). Lifestyles are characterized by a unique style of living that is based on a wide range of activities, interests, and opinions (Rapala, 2014: 30). The lifestyle relates to the economic level at which people live, how they spend their money, and how they allocate their time (Anderson and Golden, 1984).

Solomon opines that lifestyle is about shared values; people, products and settings are linked to express a consumption style, or lifestyle. He states that people buy things that are associated with a lifestyle, and consumers use consumption patterns to define, communicate and perform social roles (Rapala, 2014: 30). A person's lifestyle can be explained as the patterns of living that show the person's inner and captures the individual's acting and interactions in the world (Armstrong and Kotler, 2005). Valette-Florence and Jolibert (1990 in Helman and de Chernatony, 1999) advocate that ones lifestyle depends on the person's A-I-O i.e. activities, interests and opinions. Examples of these determinants are for activities; hobbies, occupation and shopping habits, for interests; fashioni media and recreation, and for opinion culture; education and self-confidence These aspects are claimed to be clearer determinants of ones lifestyle than ones social belonging and personality. This value based approach attempts to understand consumers based on what they do and what they think in various social situations (Ahlander and Lahache, 2006: 28).

The close connectedness of consumption and lifestyle is presented clearly in marketing literature. The word 'lifestyle' suggests today a way of life to which people associate patterns of relationships, behavior and consumption (Saviolo & Marazza, 2013). For marketing purposes, lifestyles can be defined as the consistent patterns people follow in their lives, i.e. how they spend their time and money or as shared consumption patterns spanning a variety of consumer categories or patterns that both determine and are determined by consumption (Ahlander and Lahache, 2006: 30).

Lifestyle marketing perspective is an understanding that people "sort themselves into groups on the basis of the things they like to do, how they like to spend their leisure time, and how they choose to spend their disposable income...[that], in turn, creates opportunities for market segmentation strategies that recognize the potency of a consumer's chosen lifestyle in determining both the types of products purchased and the specific brands most likely to appeal to a certain lifestyle segment" (Solomon, 2007: 209). Lifestyle marketing and branding is about creating a personality and image that is unique and authentic and is able to connect with the lifestyle of their existing and potential new customers (Murphy et al., 2007) Binkley (2003: 231) has traced the trajectory of consumption and marketing and observes a movement "away from an impersonal, mass-minded approach into a newer era of personal niche or lifestyle marketing where individual authenticity is sought after and valued".

Consumers will prefer brands that “fit” into their lifestyle and disregard brands that do not reinforce their self-image in a positive manner. Common knowledge dictates that the cause of this behavior is people’s constant need to be happy and to have a positive life. As a consequence, consumers will rely on more than one brand and also on alternative means of self-expression to convey their identity and lifestyle (Catalin and Andrea, 2014: 104-105). This also involves the choices the person makes in how to spend time and money, but also that people buy certain items that are associated with a certain lifestyle, hence not only about the allocation of time and money (Solomon et al.1999). Instead it should be seen as an embrace of the symbolic nuances linked to different groups. Thus lifestyle can serve as a determiner of which reference groups a person wishes to belong to (Dubois, 2000). These groups can be defined either as actual or imaginary, but have a significant relevance on individuals’ behaviour and mental associations (Ahlander and Lahache, 2006: 27).

The study of consumer lifestyles evolved from an earlier trend in consumer behavior that focused on assessing the psychology of personality (De Mooij, 2004). Psychographics includes the study of consumer lifestyles, including their shopping behavior, preferences, and values (Kendall, 2009). Pioneering values research is represented in the influential values-measurement scales Rokeach Value Survey, Kahle and Timmer’s nine-point List of Values (LOV) scale, an the values and lifestyle (VALS) scale, all of which proved significant in setting the framework for further study of values and lifestyle (Reese, 2009: 45).

Lifestyle segmentation began in the 1970’s when shifts and changes in society led to greater diversity in values and lifestyles. Lifestyle segmentation is theoretically based on the research stemming from Attitudes, Interests, and Opinions (AIO). AIO examined how people spent their time and how they gained perspective, both personally and on the world. “Lifestyle segmentation” has been a useful concept for marketing and advertising planning purposes. Lifestyle segmentation spurs creativity; it goes beyond basic demographics and provides meaningful understanding of consumer motivation (Reese, 2009: 45-46).

Lifestyle segmentation research measures people’s activities in terms of (Küçükemiroglu, 1999:473):

- How they spend their time;
- What interests they have and what importance they place on their immediate surroundings;
- Their views of themselves and the world around them; and
- Some basic demographic characteristics.

The basic premise of lifestyle research is that the more marketers know and understand about their customers, the more effectively they can communicate with and serve them (Kaynak and Kara, 1996). However, a majority of lifestyle studies have been carried out in the western countries. Lifestyle information in Turkey is surely lacking (Küçükemiroglu, 1999:473). Findings of the Küçükemiroglu’s study showed that several lifestyle dimensions exist among Turkish consumers which have an influence on their ethnocentric buying tendencies. These dimensions were fashion consciousness, leadership, family concern, health consciousness, carefreenss, community consciousness, cost consciousness and practicality. Four major dimensions found among consumers of the western nations such as fashion, leadership, community concern and health consciousness do also exist as major lifestyle dimensions in Turkish consumers. Significant correlations were found between the lifestyle dimensions of Turkish consumers and their ethnocentrism levels. Fashion consciousness and leadership were statistically negatively correlated with the ethnocentrism score. In other words, less ethnocentric Turkish consumers are more fashion conscious and leadership oriented or vice versa. On the other hand, family concern and community consciousness factors were significantly positively correlated with the ethnocentrism score. That is, Turkish consumers who are very family concerned and community oriented are more ethnocentric, indicating that these consumers would be most likely to prefer purchasing domestic products (Küçükemiroglu, 1999:483).

#### 4. Methodology and Research Limitation

Saviolo and Marazza (2013) construct in their book an interpretive model of the underlying mechanisms of lifestyle brands. According to the authors, the cornerstones of a successful lifestyle brand are what the brand believes in, how it states it and how it is expressed. These three principles form the basis for their framework. The three principles are illustrated below (Rapala, 2014: 33):

**Figure 1.** The cornerstones of lifestyle brands



**Source:** Saviolo and Marazza, 2013.

The background of a lifestyle brand includes 1) the set of its fundamental beliefs, 2) guiding principle (together these two form what the authors call ‘the credo’ of the brand) and 3) the stories that are capable of involving its followers. These stories give fuel to the desirability of the brand and brand mythology. The credo of the brand is the founding element of strategic thinking for a lifestyle brand. This is represented by a few fundamental attributes that describe the unique and original perspective the brand holds. It serves as the base for the brand’s ideology. The credo is usually characterized by a set of aspirational values and guides the organizations attitudes, behaviors and decisions. The stories related to the lifestyle brand are the other component of the background of the brand. They are the stories that can be told about the company, its founder, place of origin and its customers and users. These stories can be seen as the practical reflection of the credo of the brand. These stories must be memorable and they must be able to emotionally involve the brand users (Rapala, 2014: 33-34).

The manifesto of a lifestyle brand is the lifestyle value proposition it declares and the ways the brand make it recognizable. The manifesto has two parts, lifestyle proposition and lifestyle code. The lifestyle proposition is the set of intentions and topics that originate from the founder(s) of the brand. This is based on the brand credo. The other part of the manifesto is the lifestyle code that the brand acquires. These are the codes that are characteristic to the brand that become signs of communicating brands point of view. This code may formalize as logos, shapes, patterns, colors or details. The brand manifesto becomes tangible through 1) communication activities, 2) in direct interaction with the customer in store or 3) through its products and services.

These three form the expression of the lifestyle brand (Rapala, 2014: 34). In this context, the movie of “Bi Küçük Eylül Meselesi” was analyzed according to Saviolo and Marazza’s (2013) interpretive model of the underlying mechanisms of lifestyle brands. This movie was chosen because Bozcaada was one of the most popular destinations during 2014 summer. However the limitation of the study is analysing only one movie in this research.

#### 5. Analysis: The Construct of Lifestyle Brands According to “Bi Küçük Eylül Meselesi”

According to background, the town Bozcaada is the credo in this analysis. It plays a crucial role in the movie as the leading actor. Bozcaada reflects main spirit of the movie by its natural beauty. Otherwise, this lifestyle wouldn’t be so attractive. Bozcaada set the stage for this unique love. The story of the movie is, everything is going well in the life of a city girl called Eylül, but after an unfortunate accident she forgets the last month of her life she spent on an Island ‘Bozcaada’. Incidents take place where flashbacks from the past month haunt her until she decides to visit the place to remember. Everyone around her, all her friends and family tell her not to and, despite their discouragement Eylül suspecting something is wrong. Simply by listening to her instincts Eylül goes back

to Island ‘Bozcaada’ never knowing what to expect until a chance encounter with a strange dowdy man Tekin who call out to her ‘Eylul dont you remember me? you fell in love with me on this Island’’. According to manifesto analysis, lifestyle proposition is relaxed, natural, cozy, calm, pastoral, romantic, bohemian, explorable, loser, spoiled, selfish, and introvert in this movie. The first seven types of lifestyles are about the general atmosphere of the movie itself and the remaining five types are mostly derived from the leading actor and actress’s own character traits. Then comes the lifestyle codes as below;

**Natural&Pastoral;** Bozcaada is a small island in the north Aegean, a district of Canakkale province. The third biggest island in Turkey, it is situated close to the entrance of the Dardanelles. Its ancient name is Tenedos. The settlements are clustered around the town centre, in the north east of the island. This is the only village on the island. It has an area of 37.6 km<sup>2</sup> and is 38 km in circumference. The whole of Bozcaada is a natural and historical preservation and conservation site. No archaeological expeditions have been carried out on the island so far. Yet, it has a rich history carrying the traces of all those diverse civilisations that set foot on it.

**Relaxed&Calm;** It does not breathe the typical air of a Turkish tourist destination, but it rather gives you the feel of an original Aegean island, where the atmosphere is very laid back.

**Romantic&Bohemian;** The activities Eylül and Tekin involved were mostly romantic. They spend one afternoon at the coast right next to the Wind Mills and watch the sun set with a bottle of island wine. They slept in an outdoor bed in the vineyards.

**Explorable&Cozy;** Bozcaada, a small and cozy island that offers you more than you expect. The stone houses, the preserved Greek district, and its many hotels and restaurants show a beautiful blending of old architecture with great possibilities for dining and accommodating.

**Loser& Introvert;** Tekin is a dowdy caricaturist living in the remote part of the island. He doesn’t give importance to his appearance. He has no friends and either he doesn’t live his life to the full (for.ex.although he lives in the island, he can’t swim, he can’t dance or even he can’t communicate with others).

**Spoiled&Selfish;** Eylül is a spoiled and selfish city girl and works as a programmer in the media sector in Istanbul. One day she comes to island for two days for vacation but decides to stay longer. She falls in love with Tekin but we really don’t know if it’s true love or not.

At the beginning the motto of Eylül “I am too cheerful to fall in love” gives us the key of the spoiled and selfish character of her. Then, when Eylül and Tekin first met, Tekin calls out Eylül for dinner to a pretty fish restaurant but later we see that she comes for five minutes and Tekin stays at the table alone with lots of food untouched. In another scene, when Eylül is with her boyfriend, she even pretends not to know Tekin. She thinks that the whole world revolves around her.

At last the brand manifesto becomes tangible through products, communication and direct interaction with the customer:

**Product;** After the movie, in the first place Bozcaada became popular. Then the places where the movie was shot were started to be outstanding. For example the sea food restaurant Battı Balık was an ordinary place before but later it has become the most crowded restaurant of the night. The same is true for the Mitos beach which has a motto of “ Don’t leave anything except your footprints” and the Cinaraltı cafe in the main center of the island. In addition to this, the fresh food of the island such as vegetables and tremendous kinds of jam became the favorite products of the island. It has become so popular that the locals initiated trading these products.

**Communication;** The movie became popular with world of mouth marketing. It was released on the Valentine’s Day. In addition to this, the soundtrack of the movie “Kanatlarım Var Ruhumda” by Nil

Karaibrahimgil was the most downloaded song of the week and month. The singer Nil also known as the free girl perfectly matched with the movie.

**Interaction;** The movie was shot in such an emotional and sincere manner that the viewer wished to be on the island. This was reflected to the tourist numbers of the island in the following season. In general, the lifestyle trends in the movie contributed to the main areas such as destination, food, beaches and soundtrack, totally can be called entertainment actors.

## Conclusion

Entertainment fills a large part of our lives. Every day we listen to music, watch movies or television shows, read newspapers or magazines, go out to nightclubs, lounges and bars, dine at restaurants, participate in sporting events – everything we do has a connection to the entertainment business in some way or another (Rannamets, 2013:127). The media and films offers great opportunities for creating a strong lifestyle brand. Tourists visiting a destination after having seen the location in a film or television series is an emerging phenomenon; and due to the perceived benefits, many films have had tourism stakeholders in their locations explore the issues relating to film induced tourism. Film induced tourism is partially based on tourist demands to escape reality, to the better world represented in films. By understanding the film / tourist phenomenon, tourism and film stakeholders can better meet experiences, thus expanding on the positive impacts in such destinations (O'Connor,2010:333).

According to a research about Bozcaada the tourism problems of the island were listed as transportation, service quality, publicity, substructure, pricing and others. In the same research the swot analysis reached by the writer indicates that the island was a special setting for the movies and series. At this point, Cakici et al. emphasized the importance of movie making in Bozcaada for publicity (Cakici et al., 2010: 155-156).

After the release of “Bi Küçük Eylül Meselesi’ movie, number of domestic tourists visiting Bozcaada increased. For example, according to a giving data the ferry line was about 4 kilometres in Geyikli-the route from İstanbul to Bozcaada- on the National Holiday (May,19 2014) (<http://www.objektifhaber.com>, 2015). In addition to this, lots of Turkish bloggers mentioned about this movie and Bozcaada (<http://blog.milliyet.com.tr>; <http://aslicahayat.blogspot.com.tr>,<http://filmdenkalanlar.blogspot.com.tr>,<https://pariltiligezi.wordpress.com>,<http://www.care4male.net> etc., 2015). Besides, the total bed amount in the island after the movie increased to 2500 (in 2015) which was 1600 (in 2010) before ([www.arkitera.com](http://www.arkitera.com), 2016; [www.bozcaadarehberi.com](http://www.bozcaadarehberi.com), 2016). With these emerging developments the island faced a serious transportation problem. Then, municipality solved the problem with extra bus and ferry schedules. As a result, the tourists coming to town increased by 200 percent (<http://www.turkiyeturizm.com>, 2016).

On the other hand, lifestyle has a great impact on consumer behaviour and brand preferences. Very often, consumers tend to choose brands that are considered “appropriate” for their self-image. Accordingly, companies will try to position their brands in order to fit into consumers’ lifestyle (Cătălin and Andreea, 2013:103).One way of this positioning takes place by using the movies. Similarly, Turkish movie sector can contribute to lifestyle trends by making films serving popular culture.

In this study Bozcaada is the main trend brand as the leading actor. Besides Bozcaada there are two main characters in the movie reflecting different types of lifestyles. Eylül represents the city life and Tekin represents the country life. As a result, all these three actors coming up together increase the attractiveness of beaches, hotels, restaurants, and even the soundtrack of the movie. In other words, the movie Bi Küçük Eylül Meselesi presented several lifestyle brands (Bozcaada, Battıbalık, Cinaraltı Cafe, Mitos, Kanatlarım Var Ruhumda etc.) to Turkish people that later transformed into trends.

In the future studies more movies can be analysed having a lifestyle trend thema in the world.

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