THE ROLE OF CULTURE IN GLOCAL ADVERTISEMENTS OF GLOBAL BRANDS: A COMPARISON BETWEEN TURKEY AND UNITED KINGDOM

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ABSTRACT

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Master Program in Marketing Communication and Public Relations

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In this study, cultural characteristics in the advertisements of global brands through a comparative approach were investigated via comparing advertisements of global brands broadcasted in Turkey and United Kingdom (UK) based on the Hofstede's Cultural Onion Model. In this regard 10 global brands were selected whose advertisements were broadcasted in FOX TV in Turkey in September, October, November 2019. These global brands are Ariel, Coca Cola, Fairy, Febreze, Finish, Garnier, Gillette, Head & Shoulders, Orkid and Vodafone.

The research findings demonstrate that 8 global brands of the sample (Ariel, Coca Cola, Fairy, Finish, Garnier, Gillette, Head & Shoulders and Orkid) adopted glocalization strategies in their advertisements broadcasted in Turkey and UK.

When looking at the findings about Hofstede's Cultural Onion Model, it can be claimed that there are significant differences in the advertisements broadcasted in

Turkey and UK in terms of Febreze, Finish, Garnier, Head & Shoulders, Orkid and Vodafone. It can be claimed that all brands used symbols in their glocal advertisements. Moreover, they used values mostly. There are some differences and similarities between some brands' advertisements broadcasted in Turkey and UK according to Hofstede's cultural dimensions.

Today most of the global brands use glocal advertising strategies for different cultural structures in the world, since every society has different cultures and today consumers give high importance into cultural values and elements used in the advertisements broadcasted by global brands.

Keywords: Culture, Cultural Dimension, Onion Model, Glocal Advertisement, Global Brand

ÖZET

KÜRESEL MARKALARIN KÜYEREL REKLAMLARINDA KÜLTÜRÜN ROLÜ: TÜRKİYE VE BİRLEŞİK KRALLIK ARASINDA BİR KARŞILAŞTIRMA

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Bu çalışmada, karşılaştırmalı bir yaklaşımla küresel markaların reklamlarındaki kültürel özellikler incelenmiş ve Hofstede'in Kültürel Soğan Modeli temelinde Türkiye'de ve Birleşik Krallık'ta yayınlanmış olan küresel markaların reklamları karşılaştırılmıştır. Bu doğrultuda, 10 küresel markanın Eylül, Ekim ve Kasım 2019'da Türkiye'de FOX TV'de yayınlanan reklamları seçilmiştir. Bu markalar; Ariel, Coca Cola, Fairy, Febreze, Finish, Garnier, Gillette, Head & Shoulders, Orkid ve Vodafone'dur.

Araştırma bulgularına göre, örneklemdeki 8 küresel marka (Ariel, Coca Cola, Fairy, Finish, Garnier, Gillette, Head & Shoulders ve Orkid) Türkiye'de ve Birleşik Krallık'ta yayınladıkları reklamlarında glokalizasyon stratejisini benimsemiştir.

Hofstede'in Kültürel Soğan Modeli ile ilgili bulgulara bakıldığında, Türkiye'de ve Birleşik Krallık'ta yayınlanmış olan reklamlarda Febreze, Finish, Garnier, Head & Shoulders, Orkid ve Vodafone açısından önemli farklılıklara rastlanmıştır. Bu markaların hepsi glokal reklamlarında symboller kullanmıştır. Ayrıca çoğunluğu değerleri de kullanmıştır. Hofstede'in kültürel boyutları bağlamında, Türkiye ve Birleşik Krallık'ta yayınlanan reklamlarda bazı markalar açısından farklılıklar ve benzerlikler bulunmuştur.

Günümüzde küresel markaların çoğunluğu dünyadaki farklı kültürel yapılar için glokal reklam stratejilerini kullanmaktadır, çünkü her bir toplum farklı kültürlere sahiptir ve bugün tüketiciler küresel markaların yayınlanan reklamlarında kullanılan kültürel değerlere ve öğelere yüksek derecede önem vermektedirler.

Anahtar Kelimeler: Kültür, Kültürel Boyutlar, Soğan Modeli, Küyerel Reklam, Küresel Marka

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CHAPTER 1: INTRODUCTION

In the last years, brands started to become much global due to the effects of globalization and advances in information and communication technologies. In this regard, globalizing brands began to broadcast lots of advertisements in various countries. However, some of these advertisements are prepared with global advertising strategy and some others with glocal advertising strategy. Thus, glocal marketing and advertising appears.

In glocal advertising, the role of culture is so significant, because every country has its own culture, and individuals in any country can react differently for an advertisement broadcasted in TV due to cultural differences. In this respect, most of the global brands prepare and broadcast customized and adjusted advertisements for different countries and/or regions by considering cultural differences among countries/regions.

In this study, it is aimed to examine the role of culture in glocal advertisements of global brands by comparing the advertisements of global brands broadcasted in Turkey and UK. In this context, advertisements of 15 global brands broadcasted in FOX TV in Turkey during September 2019 and November 2019 were investigated.

The study consists of five chapters. The first chapter is introduction in which the scope, aim and content of the study were expressed. Second chapter is literature review consisting of three main parts. In the first part of this chapter, brand and branding concepts were explained, and history of brand, brand types and branding process were examined. In the second part of the chapter, globalization and global brands were explained. In this part, dimensions of globalization as political, cultural, economic, technological and environmental globalization, and global brand and its features, advantages and disadvantages, branding in global market, global branding strategies, and transformation process of local brands into global brands were explained. Then, in the third part, glocalization concept was mentioned. In this part, culture concept, Hofstede's Onion Model, the Globe Project, glocalization concept,

advertising strategies of global brands as global advertising strategy and glocal advertising strategy were explained.

Third chapter presents the research, including aim of the study, its significance, methodology, sampling and limitations. Findings of the research are presented in the fourth chapter. In this chapter, advertisements of selected global brands (Ariel, Clear, Coca Cola, Fairy, Febreze, Finish, Garnier, Gillette, Head & Shoulders, Orkid/Always, Sprite, Vodafone) broadcasted in Turkey and UK were investigated and analysed. The fifth and last chapter is discussion and conclusion in which study findings were evaluated and recommendations were made for global brands and further studies.

CHAPTER 2: LITERATURE REVIEW

2.1. The Concept of Brand and Branding

The root of "brand" word comes from "brandr" in North German language, and "to burn" in English. The meaning of brandr was described as "the goods that have a certain name or mark" (Elliott and Percy, 2007).

There are various definitions of brand concept in the literature. Aaker (1991) defined the concept as

> "*the name and/or symbol describing a seller's goods or services, and distinguishing these from competitors' goods and services*".

Moreover and Kotler (2001) identified brand as "a name, term, mark, symbol, design or the combination of these". In this regard, these components of brand provide a company's products and services to be publicized and differentiated from rivals' products. Moreover, according to Pitcher (1985) brand is

> "*a product that emerges not by the opinion of producer, but by the opinion of consumers*".

In this respect, Pitcher (1985) advocated that the effect of consumers is much more than producers in terms of the creation of brand. Furthermore, Aaker (2014) associated brand with consumers, argued that brand is not only linked with a name or symbol, and defined the brand concept as the emotional bond emerging with the confidence provided by the company for its customers.

Pallister and Law (2009) described the brand as

> "*a commercial name used to identify a certain product, producer or distributor*".

On the other hand, Kapferer (2008) conceptualized the brand as

"*a cognitive association set increasing the product's own value*".

According to American Marketing Association (AMA, 2018), brand means

"*a name, term, design, symbol or another feature that identifies a seller's goods or services differently from other sellers*".

In terms of Blythe (2001) brand makes the product of a company different form rivals' products, because companies can differentiate their products by means of the brand, and can generate loyal customers. Besides, Kotler et al (2018) made a definition for brand concept that is similar to the AMA's (2018) definition, and identified the concept as

"*a name, term, mark, symbol, design or the combination of these describing the producer or seller of a product or service*".

Moreover, Zyman and Brott (2004) made a definition for brand concept as

"*the whole of symbols, attributes, usefulness, emotional gaining obtained from the brand and use experiences*".

Miller and Muir (2004) identified that there are five main common features in the definitions of brand concept as followings:

- Besides its functional goal, brand increases the value of a product.
- Brand which is a sign of continuity and trust, is the tie between an organization and its stakeholders.
- Brand is the result of behaviour and attitude. Everything that an organization owns, has the potential to influence the brand.
- Brand sticks in people's mind. Thus, brand is the whole of perceptions and emotions in the minds of the customers.
- Brand can provide goal and direction for an organization.

According to Kotler (2000) brand could convey up to six different meanings as followings:

i.   *Attributes*: Brand reminds certain features of a product in the minds of consumers. For example, BMW reminds prestige, quality and durability, Mercedes reminds well-designed, high prestige, strong and expensive.

ii. *Benefits*: It is about the benefits of the brand bringing for consumers. For example, new functional features of Mercedes make consumers to feel comfortable, expensiveness of Mercedes makes consumers to feel themselves as important and valuable.

iii. *Values*: It is about the core values of the brand provided for the target group. For example, BMW means prestige and comfort, Mercedes means high performance, security and prestige.

iv. *Culture*: Brand represents the culture of the country that belongs to. BMW and Mercedes represent German culture with the features of high quality, high performance and durability, while Harley Davidson and McDonald's represent American culture with the features of young, dynamic, and fast production and consumption.

v.   *Personality*: Brands have some certain personality traits. For example, BMW associates with a serious businessman, Mercedes associates with a rich, middle-aged businessman.

vi. *User*: Brand makes some associations about the individual who buy or use it. Thus, consumers can forecast who are using this brand. For example, almost everyone think that a Lamborghini is used by a young individual, not by elders in the age of 70s.

Brand makes consumer decision-making process easier, and meets the expectations of consumers (Keller, 2013). Moreover, brand is a connection tool between producer and consumer. Therefore, brand does not have only the aim to differentiate the product, because it has also other marketing mix elements such as price, place and promotion (McCarthy, 1960). Thus, brand is located in the focus point of marketing (Blythe, 2001).

Brand brings a positive perspective and awareness about goods and services for individuals, and provides continuity of this situation. Brand could bring increase in the demand of goods and services, and can rise the recognition and value of the company through adding value to the image of the product in the minds of consumers. In case of the brand's being valuable and recognized, the importance of product's price can decrease. In this regard, consumers take the value and functions of the brand to forefront (Kotler and Armstrong, 2004).

Brands are important competition instruments for companies (Bivainiene, 2011). Brands creating positive associations in the minds of consumers, can add value to goods and services, and can have positive impact on sales. In this regard, brand which is the indicator of consistency and quality in terms of consumers, can provide companies to grow (Kluyver and Pearce, 2015). Moreover, brands represent the identity of products and services that company has, and enable consumers to distinguish products and services from each other (Kapferer, 2008).

Kotler and Pfoertsch (2006) mentioned about the functions of brands in terms of producer companies as followings:

- *Differentiation*: Brands enable producer companies to differentiate their products and services from other producers' goods and services. Through branding, producer companies could separate their qualified products and services from others.
- *Sustainability*: Maintaining the existence of products and services in the future has a vital importance in terms of companies. It can be argued that companies maintaining their existences in lots of market, are the companies that had succeeded in strengthening their brands continuously.
- *Brand Loyalty*: If companies can maintain consistent quality for their products and services, it can result in customer loyalty.
- *Differentiated Marketing*: Via brand, a company's marketing activities can carry out much effective rather than companies without a brand. The quality and image represented by the brand provides effective communication enabling marketing activities to be perceived by target group much effective.

- *Generating Choices*: The more the brand is strong, the less consumers switch into rival brands. Thus, strong brand is a competitive advantage factor for companies.

- *Privileged Price*: In case of brands to strengthen their quality and image in the minds of consumers via differentiating their products and services rather than rivals' products and services, they can set privileged prices for the products and services.

- *Brand Image*: Through brand, the value created by the company for its products and services could be much effectual, and thus, positive brand image can attract all stakeholders. The quality of goods and services, and satisfaction level of consumers about these products, provides a specific image to be generated via brand.

- *Increase in Sales*: The more brand image is strong, the more sales of the brand increases.

Kapferer (2008) argued the benefits of brands in terms of consumers as followings:

- *Identity*: Via the identity function of brand, consumers can separate the product they need clearly. It provides customers to see the product they seek and to make choice quickly.

- *Practicality*: This function provides consumers to obtain the product when it is needed without consuming much time and energy. Thus, it brings time and energy saving in re-buying process.

- *Guarantee*: Brands have the guarantee function providing the same products and services to be in the same quality for consumers always.

- *Optimisation*: By means of this function, consumers can find and buy the best product and service they seek for their certain needs. In this regard, optimisation enables consumers to purchase for the best product in certain category.

- *Sign*: This function enables consumers to find the product and service, which is the most suitable with their social status and personal images.

- *Continuity*: According to this function, familiarity for the same brand consumed for many years appears, and this situation causes sincerity feeling towards the brand to develop.

- *Hedonic Excitement*: Specific pleasure and enjoyment provided by the consumption of products and services is resulted from the hedonic excitement function of brands. It can be argued that hedonic excitement is about the brand's attractiveness, logo, communication and experiential rewards.

- *Ethic*: This function is about the satisfaction benefit towards activities and attitudes of brands carried out within the scope of social responsibility. This satisfaction is resulted from the brand's social responsibility attitudes such as sustainable development, employment and citizenship.

2.1.1. History of Brand

It is predicted that the concept of brand has been used since 3.000 B.C. Thusly, different symbols can be seen in stones, pots and pans belonging to Ancient Egypt dynasty. It is thought that these symbols had been used for demonstrating the products belonging to different groups (Knapp, 2002). Moreover, it is known that besides Egyptians, ancient Greeks, Romans and Chinese had sealed pots and pans and other objects to specify ownership and quality. In this respect, people had known who produced the product, in case of satisfying or dissatisfying with the purchased products (Perry and Wisnom, 2003). Perry and Wisnom (2003) advocated that heraldic bearings, which are the identities of dynasties, were used as brand in especially Europe during medieval age. Furthermore, Güler (2010) claimed that in 15th century, farmers stigmatized the animals to indicate ownership, and these stigmas were evaluated as the brand.

In accordance with these explanations, various researchers in the literature advocate that brands and symbols/signs/marks are related with each other, and thus, brand has an old history like history of human (Moore and Reid, 2008). However, some other researchers claim that modern brands emerged in 1870s with packaged products to become popular after starting mass production (Yang et al, 2012). In this regard, the first registered brand in the world was accepted as "Pears Soap" which is a soap brand (Gümüş and Saraç, 2013). Moreover, in 19th century, trademark laws were

enacted in order to protect the brands. In this regard, trademark laws were prepared in France in 1857, in Britain in 1862 and in U.S. in 1870. Furthermore, in 1883, the first international trademark regulation was prepared in France with Paris Agreement (Tosun, 2014). In the end of 19th century, the use of brand name in products and branding of them contemporarily started to increase. In this period, marketing and promotion activities gained importance due to economic developments in these years (Gökçe, 2017). After industrial revolution in 19th century, companies' using brands became popular with the developments in marketing and advertising techniques. It can be argued that the brands of Maxwell House (1873), Levi's (1873), Budwise (1876) and Coca-Cola (1886) which sustain their existences today in U.S., started to be used in advertisements in the end of 19th century (Köseoğlu, 2002).

2.1.2. Brand Types

In the literature, there are four main brand types as trademark, service mark, co-brand and guarantee mark (Yüksel and Yüksel, 2005):

- *Trademarks* were used by companies to registrate their brands to differentiate the products they produce from rival companies' products (Tosun, 2014).
- *Service mark* is the brand that a company operating in service industry uses to separate its services from rivals' services. This type of brands meets intangible demands of consumers (Tosun, 2014; Arkan, 1997).
- *Co-brand involves multi-brand strategic partnership used together on a product or service* (Yüksel and Yüksel, 2005).
- *Guarantee mark* is a sign used by different enterprises under the ownership of a mark which guarantees the quality, geographical origin, manufacturing type or other common features of the products and services of such enterprises (Yasaman and Yüksel, 2004). Guarantee mark is not about the producer of product, but about the features and quality of product (Ercan et al, 2010).

2.1.3. Branding Process

Developments in technology and changes in sociodemographic structures of societies with the industrialization process, has changed production and consumption styles and habits. In this regard, continuously changing economy and market conditions,

and advances in technology field has altered competitive conditions. This situation has brought important changes for producers, companies and consumers. As an important result of change in consumption habits and consumer behaviours, brand has become the symbol of producer's reliability and quality in terms of consumers, and thus, branding has had a huge significance (Uztuğ, 2003).

The process planned systematically involving core values, image, actions and vision of the company in order to generate a positive impression in the minds of consumers and to protect this impression, is specified as branding process. The whole of these processes used to generate the image in the minds of consumers reveals the first positive or negative impression of consumers (Gökçe, 2017).

Efficient management of branding process might increase sales of the companies, and enables the companies and their goods and services to have a unique position in the market (Hantch and Schultz, 2004). In order to maintain branding process successfully, factors such as corporate strategy, marketing mix elements and market research should be managed effectively (Riel and Bruggen, 2002). Here, marketing mix step contains pricing, place, promotion and product development; while market research step includes investigating competitors, products and advertisements (Gökçe, 2017).

2.2. Globalization and Global Brands

Globalization was firstly used as a concept by Marshall McLuhan in 1962 in his book named as "Gutenberg Galaxy". In this book, McLuhan described the new process of the world with global village concept. Then, globalization concept was started to be used in economics discipline of leading universities in U.S. in 1980s (Tutar, 2000). Furthermore, the concept began to be popular in U.S. after publishing the book of "Globalization of Markets" written by T. Levitt in 1983 (Beyer and Beaman, 2007). Globalization concept came into the social sciences literature by Roland Robertson in 1985 with his article entitled "*Modernization, Globalization and the Problem of Culture in World-Systems Theory*" who was an academician in Pittsburg University (Welch, 2005). However, it can be argued that globalization was not widespread as a concept in world languages until the end of 1980s (Beyer, and Beaman, 2007).

Even if globalization is a new term in the literature, it identifies a very old process in which there are lots of factors such as technological, commercial, political and cultural developments and changes, and these changes and developments have had vital role in globalization to evolve into today's situation. However, it is so difficult to determine which cases were influential in the process and evolution of globalization (Ferguson, 2014).

Friedman (2010) claimed that the roots of globalization started in 15th century, and asserted that there are mainly three periods in the evolution of globalization. The first one began with geographical discoveries in the end of 1400s. Second globalization process started with the first industrial revolution in 1800s. Moreover, Oran (2000) advocated that the third globalization process has three steps, which are appearance of multinational companies in 1970s, technological developments and revolution in communication in 1980s, and the collapse of Soviet Union in 1990s.

It can be argued that besides the establishment of European Union, as a result of huge increase in commercial relations around the world after 2nd World War, many governments and multinational companies started to get into international markets with neo-liberal ideology especially in 1970s. In this respect, instead of much controlled and protective global policies maintained by governments, a new approach was adopted in which capitalism brings easy access to sources, and mass communication tools and developing technology monopolise (Tutal, 2006).

There are various definitions for globalization in the literature, which are differentiated according to the perspectives and disciplines of researchers. Friedman (2000) argued that if a system affects people in ever-increasing number in different ways but in the same time, this system is globalization. Dicken (2011) claimed that globalization is a much more complex concept than internationalization, and described as a fact providing the movements of goods and service to increase in the country and region, and nations to meet functionally in order to increase the distribution of economic activities in international field. Castells (1998) who made researches on information society and communication advocated that globalization involves social relations, commercial product movements, capital, technology,

opinion and culture movements besides capitalist markets, these movements generate a global society without national borders. Moreover, Kaçmazoğlu (2002) explained globalization as the appearance of relations and interactions exceeding nation-state borders, universalisation of capital, the use of opinions, thoughts and technology in global level, emergence of economic, political and cultural integrations, competition exceeding the limits, markets growing up across the world, and downsizing of the world.

Habermas (2008) identified globalization as

> "*communication, transportation and shopping processes to increase and exceed country borders, and its scope to grow up*" (p. 81).

Furthermore, Robertson (1999) argued that globalization which has a complex social and factual structure fits the world into a single space in which different life styles and levels of people talk to each other, and globalization has four main elements as individuals, nation-states, humanity and world system, which are related to each other. Langhorne (2001) advocated that globalization takes away lots of physical obstacles restraining technological developments and communication in the world such as limiting communication duration and activities based on cooperation between long distances. Furthermore, Giddens (2000) claimed that globalization which rebuilds people's life, is not an attractive or elegant word, but it is important to understand 21st century. Globalization concept which was not known so much until 1980s except academic field, has been a must for business world nowadays. However, it can be argued that globalization that has political, cultural and economic dimensions impoverished poor countries more via making these countries as the market of developed countries, and developed countries get wealth more since these countries market their cultures and sell their products abroad. Therefore, there are two different poles in globalization process as winners and losers, and the number of losers is much more than winners. Thus, globalized world can be evaluated as a global pillage rather than a global village.

According to Petrella (1996) main features of globalization are identified as followings:

- *Globalization of Finance and Capital Ownership*: Deregulation of financial markets, international movement of capital, increase in business marriages and mergers, globalization of shareholding,

- *Globalization of Strategies and Markets in Competition*: Integration of commercial activities globally, development of integrated financial and R&D activities globally, seeking for alliances in the world,

- *Globalization of Technology, R&D and Information*: Technologies' to be the primary catalyser, developments in information technologies, developments in global telecommunication network, universalization of lean production,

- *Globalization of Life Style and Consumption Habits or Globalization of Culture*: Transfer of dominant life styles to others, equalizing consumption habits, new role of the media, implementing customs transactions in cultural basis,

- *Globalization of Regulation Capacity and Management*: Decrease in the role of parliaments and governments, enacting new laws and codes for global governance,

- *Globalization as Political Integration of the World*: State-centred world societies to integrate with the global political and economic system,

- *Globalization of Consciousness and Perception*: Sociocultural process based on one world order, globalist movement, world citizenship.

Moreover, Adıgüzel (2011) mentioned about the factors increasing globalization in the world as follows:

- Liberal policies implemented by governments,
- Establishment of international organizations such as IMF, WTO and World Bank,
- Adaption of new established states after the collapse of Soviet Union, and also India and China with the capitalist system,
- Efforts of the U.S.A. for globalization,
- Concepts such as neo-Liberal system, free market system, democracy, property rights, supremacy of law becoming valid around the world,

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- Huge developments in information technologies,

- Decrease in communication and transportation costs,

- Consumption of technological products being widespread around the world,

- Strengthening of communication in science world,

- Gaining importance of multinational companies qualitatively and quantitatively,

- Huge rise in international trade,

- Establishment of international financial system and becoming widespread globally,

- Establishment of regional economic organizations,

- Increase in the interaction among different cultures with the development in information technologies,

- Globalization of media,

- The use of Internet to become widespread around the world,

- Rise of the number of people to speak foreign languages,

- Influence of American culture on other cultures.

2.2.1. Dimensions of Globalization

Tomlinson (2004) mentioned that globalization is a multidimensional process, and this process has lots of dimensions such as economic, political, cultural, technological and etc. In this regard, the political, cultural, economic, technological, and ecological dimensions of globalization were explained below.

2.2.1.1. Political Globalization

Political globalization can be defined as intensifying and enlarging political relations around the world (Steger, 2003). It can be claimed that theories developed in international relations until 1980s were prepared state and system-based. Both changes in international order such as establishment of international organizations and multinational companies, and emergence of new and different theories trying to express the changes since 1970s such as neo-liberalism, neo-Marxism and pluralism, provided the concepts such as individual and society to become on the agenda of international relations (Aydın, 2004).

Moghadam (2012) mentioned that political globalization indicates the increasing power of global governance organizations such as World Bank, IMF and WTO; and it specifies that international civil society organizations working cross-border increase their influence around the world.

2.2.1.2. Cultural Globalization

Increase in technology with the effect of globalization has enabled individuals to access everything in everywhere, and this has provided people to increase their interaction. The rise in interactions has brought reciprocal learning, development in common tastes and communication among individuals (Kıvılcım, 2013).

Globalization has influenced various cultures via huge changes it made. It can be argued that there have been some important changes due to life styles of societies to resemble each other with the effect of globalization. In this regard, today it can be seen the effect of American culture around the world. Changes in life styles have also influence in the change of eating habits. In this regard, food and beverage brands such as Coca Cola, Pepsi, McDonald's, Burger King have huge impact on these changes (Talas and Kaya, 2007).

There are two main theories about cultural globalization. The first one advocates that dominant cultures influence, change or develop other cultures. Second theory advocates that there arises a new global culture via different cultures to come together (Giddens, 2000).

Appadurai (1990) mentioned about the main problem in global interactions, and explained this problem as the conflict between cultural homogeneity and cultural heterogeneity. Furthermore, Çelik (2012) argued that the common or artificial culture appeared via globalization to substitute for national cultures is the most important negative effect of cultural globalization.

2.2.1.3. Economic Globalization

Globalization of the economy means the integration of the world in only one market as the result of state economies to integrate. Globalization of the economy can be identified as the development in economic relations among countries as the result of

product, capital and labour transfer among countries, and increase and development in transnational interactions (Fischer, 2003).

One of the most important developments happened during globalization of the economy is the rise in relations, co-operation and similarity among countries because of the rise and development in commercial activities. Strengthening of commercial relations leads to changes in international relations, developments and increase in international preferences (Aslan, 2005).

2.2.1.4. Technological Globalization

Distance concept had started to be redefined in 1980s due to the developments in information technologies and communication technologies in the world. This situation firstly affected finance sector during globalization process, and then started to influence politics, culture, trade, technology and etc. (Giddens, 2000).

Technological globalization has affected industrialization strategies significantly. In this regard, reconstruction changing the technology used in production is highly related with fast globalization process in the world. Effectively use of advanced technology needs for highly qualified labour force. Thus, the importance of investment in human shows up (Çelik, 2012).

2.2.1.5. Environmental Globalization

With the start of industrial revolution, the increase in revenues due to mass production which began to develop with mechanization resulted in companies to focus on only profit maximization without considering potential damages they would make for the environment (Kavoğlu, 2012).

Today using the resources irresponsibly increases highly the damages that companies make. These environmental problems started to rise in 1990s, is one of the most important problems that globalization causes. In this respect, it can be claimed that problems such as global warming, air pollution, climatic changes, nuclear power plants, arming, chemical wastes, lots of animal species to be almost extinct, acid rains, decrease in the variety of plant species have resulted in companies to be reacted by societies. Therefore, governments and companies have tried to be

sensitive about these negative situations and to decrease negative effects of those (Bayar, 2008).

2.2.2. Global Brands

There are many data and study on cultures to interact each other, to be gathered in a common point, and globalization to make societies so closer to each other. In this respect, global culture can be defined as one culture to appear and embrace everyone in the world (Tomlinson, 2004).

Robertson (1998) explained heterogeneous aspect of globalization with glocalization. In this regard, globalization can be evaluated as the process in which local and global intertwine. Keyman (2000) advocated that globalization is the process in which world societies resemble each other and one global culture emerges, and the process that societies to describe and express their own differences. On the other hand, İçli (2001) argued that globalization does not specify the opposite movement of universalism and locality, but identifies common and simultaneous movement of those.

Globalization has recently started to be used as a concept trying to make social changes and transformations, and changing world meaningful. In this respect, globalization is not only related with economic and political changes in the world, but also related to the cultural changes (İçli, 2001).

2.2.2.1. Definition and Features of Global Brand

Today, in the globalizing world, both powerful companies and powerful governments need powerful brands that can attract and keep consumers and investors (Friedman, 2003). Likewise, globalization has created a revolution in business world. Moreover, it brings a necessity for companies to make their competitive strategies international (Kiernan, 1998). In this regard, global brand concept appears.

There are lots of definition of global brand concept. According to Tek (2005) global brand is

"*the use of same name, design, term, sign and symbol around the world differently in order to specify and separate a company's products from competitors*". Moreover, Hollis (2011) defined global brand as "*the brand establishing permanent interaction with consumers from different counties and cultures*".

Johansson and Ronkainen (2004) specified global brand as

"*a brand's to be marketed with same name in more than one country via marketing strategies which are coordinated similarly and centrally*".

Furthermore, Schulling and Kapferer (2004) described global brand as

"*the brand carrying out the same marketing strategy and marketing mix in every target market*".

Van Gelder (2003) claimed that global brand means that a certain producer of company uses the name, term, sign, symbol, design or the concepts consisting of the combinations of these worldwide in order to specify the products and services of this producer or company, and separate these products and services from rivals' products and services. Moreover, Aaker and Joachimsthaler (1999) argued that global brands are the brands that have high similarity in terms of brand identity, positioning, advertising strategies, brand personality, product, packaging and etc. in all markets operated in.

In accordance with these definitions, Craig and Douglas (2000) mentioned about the main features of global brand as follows:

- Large geographical access: Accessibility in all big markets and small markets,
- Perceiving as global by consumers: Consumers to be aware that the brand is sold all around the world,
- Effective positioning and global image: Brands such as Intel, Nike, IBM, Apple, Samsung, Mercedes, Microsoft and etc.

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Becoming a global brand requires costly and labour-intensive working. In this regard, the reasons that the companies make efforts to reach into global brand level as followings (Randall, 2000):

- *Providing Continuity in Company Stability*: In some markets, economies of scale generated by global companies is the prerequisite for competition. Economies of scale has important benefits in terms of decreasing the costs, transforming huge investments into big sales in markets such as automotive industry, pharmaceutical industry and etc.

- *Globalization of Corporate Customers*: Global communication network should be established for lots of service company whose customers are in international markets. Moreover, every company desiring to give service for powerful and best companies should open offices in certain points of the world or should merge with other companies to take part in global communication network.

- *Global Competition to Be Inevitable*: With the globalization of business world, competitors have also started to operate in global markets. This situation is the driving force companies.

- *Creating New Profit Opportunities*: Companies that reached into success, should transport their brands into many markets quickly. If they do not do this, they might miss the profit opportunity.

2.2.2.2. Advantages and Disadvantages of Global Brands

There are various advantages and disadvantages of being global brand. In this regard, advantages of global brands can be identified as follows (Cambridge, 2002):

- Global brands operate in every country, and have the opportunity to closely follow how the activities to be carried out in target countries.

- Global brands create added values, which are reassuring, attractive and emotional for consumers.

- Global brands meet with the cultures of countries where they operate in, and recruit experienced and qualified labour force in these countries with the advantage of being a global brand.
- Global brands have the opportunity to decrease the costs and increase the profitability, since they have a broad distribution network.

Furthermore, Cambridge (2002) mentioned about the disadvantages of global brands as followings:

- *Over Standardization*: Global brands have a standard structure in terms of decisions, products and other issues due to their organizational structures. Thus, there is over standardization in terms of global brands, and this situation can lead to global brands to lose their adaptation in ca se of special situations.
- *Not Considering Product Development Phase*: Global brands can meet with the danger to act with only one marketing strategy in all markets without setting different strategies according to differences in local markets and without considering that every market has its own development phase, when penetrating new markets.
- *Over-Centralized Structure*: Negative situations between the centre and local markets the company operates in, and all decisions to be made by head of the company in the centre are important issues the company should consider on.

2.2.2.3. Branding in Global Market

Some of the global brand names such as Apple, Amazon, Samsung, Mercedes, McDonald's and etc. can be met in daily life in almost every country today. Johansson (2009) suggested that the country that a global brand belongs to, does not known sometimes by consumers. For example, every consumer around the world knows that Apple which is the producer of iPhone is a U.S. company, but the Asian countries where iPhone mobile phones manufactured are not known so much, and are not related with the Apple of iPhone. Moreover, lots of global consumers do not have the awareness of Huawei mobile phone soled around the world to be a Chinese brand. In this regard, it can be argued that global brands might appear in different

countries, but consumers might not know where was the product of the global brand produced.

Global branding is a complex work requiring effective management. In this regard, Van Gelder (2003) offered these internal and external analyses to be made for effective global branding management as follows:

- *Internal Analysis*: It should be made to understand how the brand's global and local organizational structures would shape the brand statement or multiple brand statements. The factors such as job strategy, organizational culture, organizational structure, the importance of the brand for the organization, relations between global and local brand staffs and etc. play important role in shaping the brand statement. In this respect, SWOT analysis should be made within the scope of global marketing for the adaption of product and service development, preference of distribution network, advertising strategy, employee behaviours, supply chain management and etc. with global market.
- *External Analysis*: In terms of external analysis, it is important how is the local conditions in different countries for determining the consumers in the market, because local conditions in different countries are vital for global brands' sustainable global commercial activities. Adaptation with these local conditions affect local consumers' perceptions towards global brand.

2.2.2.4. Global Branding Strategies

Branding strategies of companies are categorized as local branding, regional branding and global branding.

Local branding is about local brands operating in only one or two markets (Johansson, 2009). It can be claimed that

> "*local brands have strengths such as uniqueness, originality, national pride derived from representing the local market and etc.*" (Dimofte et al, 2008).

Due to these strengths of local brands, they have strong awareness in terms of local consumers, and close relations with local consumers (Özsomer, 2012).

If a local brand has started to grow, the company of the brand should make decision on whether maintaining to grow regionally or globally (Johansson, 2009). *Regional branding* is about brand that are sold in certain regions. It can be argued that companies can put certain products on the market in different regions with different brand names. For example, P&G company has the detergent brand named as "Tide" in U.S., however, the same detergent product is sold in the Europe with the brand name of "Ariel" (Johansson, 2009). Regional brands can be defined as one of many ways of promoting rural areas in a sector that is involved in their natural, cultural and cultural heritage and supporting social, cultural and environmental economic growth (Margarisová and Vokáčová, 2016). Generating a regional brand is an essential element in promoting local competitiveness, particularly when regions are competing with their brands for external resources (Boisen et al, 2011). The reason of putting the product on different regional markets with different brand names, can result from the reactions of consumers towards products' contents and features to change according to the regions. For example, reactions of consumers towards the quantity of contents in foods and beverages such as salt, sugar, oil and etc. could affect consumers' food preferences (Johansson, 2009).

Global branding is associated with three general features identified below by consumers, governments, activists and other groups, and consumers consider these three features when purchasing for the global brand's product (Keegan and Green, 2013):

- *Quality signal*: It is the most important element of global brands in consumer perception. Global brands are in an intense competition with each other in order to supply the goods and services in best quality for consumers. In this regard, global brands differentiate the products and persuade consumers to pay higher prices for the best quality.
- *Global myth*: Global brand are symbols of cultural ideals. Companies use global brand identity for global consumer culture positioning and communication. In this respect, global consumer culture positioning is a

strategy in which the brand is described as a symbol of a certain global culture or segment.

- *Social responsibility*: Consumers evaluate companies and brands in terms of how to approach into social problems and how to carry on the business.

2.2.2.5. Transformation Process of Local Brands into Global Brands

A local brand's transforming into a global brand is not an easy process, because there is need for long years, experiences, name and promotional activities. In this regard, Randal (2000) mentioned about some important and required conditions that should be carried out to become a global brand as followings:

- *Utilizing sustainable competitive advantages*: Company should make sure that it has competitive advantage against possible rivals in all markets.
- *Utilizing economies of scale*: Production cost function of companies is not linear always. Thus, it can be claimed that when sales volume increase, the costs do not decrease in the same rate always. Therefore, when company reach into the expected or planned international sales volume, it makes sure that the costs are low enough to compete with the rivals.
- *Finding a segment in convenient size in all target countries*: The segment is not required to be in same size all over the world for the brand. In this regard, segment size should be arranged according to the market in which the company operates in.

Companies operating in global markets should make decision on to what extent to adapt their marketing strategies and programs with local conditions. In this respect, they should prefer either standardized global marketing strategy or adapted global marketing strategy identified as follows (Kotler et al, 2018):

- *Standardization strategy*: Some companies operating all around the world use the same marketing strategy approaches and marketing mix strategy in different countries.
- *Adaptation strategy*: Some companies operating all around the world re-arrange their marketing strategies and marketing mix elements suitable with

the conditions of the local markets in different countries or regions. Such a strategy could increase the costs for companies, but also adaptation strategy can bring higher market share and return, because this strategy can be much attractive to local consumers than standardization strategy.

2.3. Glocalization: The Role of Local Cultures in Advertising

2.3.1. Definition of Culture

"*The word of culture comes from the word of "colere" in Latin language*" (Dollot, 1991).

At first, the term of culture was used as using the nature with human mind and constructiveness and making it beneficial. However, it is defined today as collective cognitive programming separating a group of people from others (Barutçugil, 2011).

Culture is the most required part of people's identities. Therefore, individuals do not live one moment of their lives without culture even if they are not aware of this situation (Anholt, 2003). Cultures have their own distinctive elements. Moreover, it can be claimed that there are some important cultural elements which are universal (Barutçugil, 2011).

Culture manifests itself in all fields such as language, communication style, history, religion, social rules, values, symbols and etc. Thus, every member of every society knows, adopts and embraces own culture. However, most of the people have difficulty to understand and approve other people's cultures. In this regard, other cultures are generally perceived as minger, wrong and annoying for people (Barutçugil, 2011; Anholt, 2003).

Culture has important features. These features can be identified as followings (Büte, 2018):

- Culture is a type of trademark to separate a society from others.
- Culture unifies the values of the values, and reflects these systematically.

- Culture is shared by the members of society.

- Culture is one of the most important bases of the solidarity.

- Culture consists of learned behaviours.

- Culture gives a copy of social structure.

- Culture can change.

- Culture is a dominant factor for all societies in the emergence and forming of social personality.

Culture is a communication system and Edward Hall is accepted as the founder of cross-cultural communication (Moosmüller, 2007). In this regard, the book entitled 'The Silent Language' written by Hall (1959) is the starting point of cross-cultural communication discipline. According to Hall (1959), "*culture is communication and communication is culture*". Culture is a system established to produce, send, store and process the information. Hall (1976) mentioned about some concepts beyond the culture such as the structure of culture, the context of culture and identification process in the book entitled 'Beyond Culture'; and claimed that there are three important features of culture on which anthropologists arrived at a consensus as

"*culture is not natal, but can be learned*"; "*different cultures influence each other*"; and "*culture can be shared and it is influential in determining the borders of different culture groups*".

In order to understand culture effectively, values and norms which are closely related with culture should also be examined. According to Kluckhohn (1962), a value is

"*a conception, explicit or implicit, distinctive of individual or characteristic of group of desirable which influences selection from available modes, means and ends of action*" (p. 395),

and there are 8 dimensions of values as modality, content, intent, generality, intensity, explicitness, extent, and organization. Then, Rokeach (1973) advocated that individual or community norms and behaviors may typically be attributed to

specific patterns of conformity with universal value orientations and described the value

> "*as a permanent conviction that the mode of action or state of life is preferable personally or socially*".

In this regard, Rokeach (1973) identified the essential features of values as

> "*value is a cognition about what is desirable*"; "*value is affective, with associated emotions*"; and "*value has a behavioural component that leads to action when activated*".

Moreover, Rokeach (1973) claimed that there are three main differences between values and norms as follows:

- Values refer to behaviours and final decisions, while norms are only the way of behaviour.
- Value are valid in certain situations, whereas norms are influential in exhibiting certain behaviours in certain situations.
- Values are generally individual and inherent; however, norms are much general and exterior elements on which consensus is provided.

Schwartz (1994) examined cultural values in seven dimensions as

> "*conservatism, intellectual autonomy, affective autonomy, hierarchy, egalitarian commitment, mastery and harmony*".

Conservatism is about protecting existing situation and general rules, and limiting actions that can destroy or damage solidarity and togetherness in the group. Affective autonomy is related to individuals' desire to follow their positive emotional experiences independently. Intellectual autonomy is about individuals' desire to follow their own individual opinions. Hierarchy is related with the legitimacy of unequal distribution of power, roles and sources. Egalitarian commitment is about exceeding individual desires on behalf of sincere commitment towards increasing others' welfare. Mastery means choosing a way for effective individual

defence/development. Lastly, harmony is about adapting into the environment (Schwartz, 1994).

2.3.2. Hofstede's Onion Model

Hofstede (1991) indicated that values are

> "*the tendency of individuals to prefer certain situations in their relations with other individuals*".

Hofstede et al (2010) formed Cultural Onion Model, which consists of symbols, heroes, rituals and values to indicate cultural differences. Since this model is figured as onionskin, the model was defined as Cultural Onion Model. The model can be seen in Figure 1.
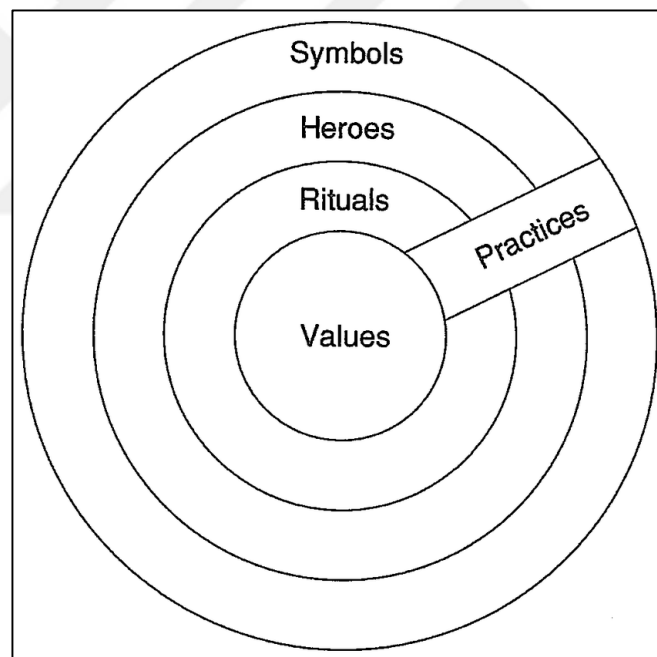
Figure 1. Hofstede's Cultural Onion Model (Source: Richter, 2016).

Symbols are the words, gestures, pictures or objects on which a certain meaning is assigned, and which can be understood by people sharing the same culture (Hofstede, 1991). Moreover, words taking part in the language and jargon, clothes, hairstyles, flags and status symbols are included in this category. Symbols are in the outer layer of the onion, because new symbols can be developed easily, old symbols can

disappear easily, and can be copied regularly from a cultural group to another (Hofstede et al, 2010).

Symbols, signs and/or colours used in advertisements are made to develop character particular to the brand, and can add feature to the product. For example, Marlboro used a cowboy man who is an adventurer and has a rigid character associated with Turkish man, so Marlboro was one of the mostly preferred cigarettes among man consumers (Orçan, 2004).

Heroes are individuals who are valued in the culture, and can be dead or alive, real or imaginary, serving as a model for individuals' behaviours. In this regard, Barbie, Batman, Snoopy, Asterix can be valuated as cultural heroes (Hofstede et al, 2010).

Rituals are social activities which are made to reach into the desired output technically, are accepted as so important in culture. Greeting, respecting style to others can be seen as social rituals. Moreover, writing in daily communication and the language used in speaking can also be included in this category (Hofstede et al, 2010). In rituals, there are emotions of sharing, togetherness and identification; and individuals participating in the rituals are mostly the members of the same culture (Küçükerdoğan, 2009). Some rituals such as drinking tea in England and France, are repeated in broad cultural or religious values (Solomon et al, 2006).

Values form the core of the culture. Values are the tendencies to prefer certain situations to others (Hofstede, 1991). These are the emotions that have pros and cons. Values are get in the beginning of individuals' lives in contrast to other cultural elements (Hofstede et al, 2010). Therefore, values are the first things that kids learn indirectly and unconsciously (Hofstede, 1991).

People's behaviours, dressing, eating and drinking styles, dances are the perceived display of the effects of the culture. However, values are invisible and hard to recognize than these things (Barutçugil, 2011). Values struggle on choices such as good and bad, beautiful and ugly, secure and dangerous, natural and unnatural, normal and anormal, clear and dirty, logical and contradictory and etc. (Hofstede et al, 2010).

2.3.3. Cultural Dimensions Theory

There are some studies made on describing the dimensions of culture. The mostly accepted model for cultural dimensions can be claimed as Hofstede's (1991) cultural dimension model.

Hofstede (1991) worked on identifying structural dimensions of countries' cultures, and made important contributions to the literature by revealing value differences among cultures. In this respect, Hofstede (1994) specified mainly five dimensions of cultural values as

> "*individualism-collectivism, power distance, masculinity-femininity, uncertainty avoidance and long-term orientation*".

These five dimensions can be explained as followings (Hofstede, 2011; De Mooij and Hofstede, 2010):

2.3.3.1. Individualism-Collectivism

This dimension is about individuals to prioritize either their own needs or the needs of the society and/or group in which they participate. In social structures in which individualism value is dominant, individuals evaluate themselves much important than the society and/or group in which they live. In such societies, individual decisions are much valuable than group decisions. Furthermore, in social structures in which collectivism value is dominant, individuals prioritize the interests of society and/or group rather than their own needs and interests. However, Hofstede (1994) claimed that societies in which individualism value is much dominant, have higher socioeconomic levels.

2.3.3.2. Power Distance

This dimension indicates in which level the inequality about power and hierarchy is acceptable in a society. In societies with broad power distance, imbalance about power distribution and equality of opportunity is accepted by the society, and individuals who have the power are seen as privileged. On the other hand, in societies with narrow power distance, becoming closer to individuals who have the power is much easier, and the opinion that everyone has the equal rights is adopted.

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2.3.3.3. Masculinity-Femininity

This dimension indicates the roles of genders in a society's culture. Masculinity value focuses on thrusting oneself to the forefront, achieving success and earning money. However, femininity value focuses on giving importance to human relations, being involved in activities towards increasing life quality, protecting the environment, helping to people, solidarity and etc.

2.3.3.4. Uncertainty Avoidance

This dimension is about the society's uneasiness level on the situations in which information is inadequate or not clear, complexity degree is high, fast and unforeseen changes happen. In societies in which the rate of uncertainty avoidance is high, individuals desire to take precautions immediately for possible future threats in order to suffer in lowest level.

2.3.3.5. Long-Term Orientation

This dimension is about the tendency towards the rewards, determination and prudence in the future. Societies with long-term orientation are much dynamic and have broad viewpoint about the future. However, societies with short-term orientation are much static, have narrow viewpoint, and focus on past or present time.

2.3.4. Contemporary Approach to Cultural Dimensions: The Globe Project

GLOBE Project started in 1993 with the participation of 150 researchers from 61 different cultures. The purpose of the project is to investigate the relations among social culture, institutional culture and institutional leadership. According to GLOBE Project, dimensions of culture are separated into 9 groups as followings (House, 2004):

2.3.4.1. Power Distance

This dimension is about the members of a society or institution to expect how equal the authority and power is distributed or in which degree the inequality is accepted. According to power distance dimension, in societies with higher power distance; the society is separated to various classes, the power is evaluated as supplying social order, upward social mobility is restricted, the resources are attainable by only a

minority, and knowledge is confined and accumulated. Furthermore, in societies with lower power distance; there is larger middle classes, power is associated with illegality and pressure, upward social mobility is widespread, the resources are attainable for everyone, and the knowledge is extensively shared.

2.3.4.2. Uncertainty Avoidance

This dimension is about the members of a society or institution's in which degree to rely on traditions, morals or bureaucratic practices in order to decrease uncertainty. According to uncertainty avoidance dimension, societies in which higher uncertainty avoidances benefit from the formalities in interacting with other people, are regular and keep the records carefully, trust to the formalized policies and applications, take mid-level and predictable risks, and put-up high degree of resistances for changes. Furthermore, societies in which lower uncertainty avoidances benefit from informalities in interacting with other people, are less regular and keep the records less, trust to informalized norms for many issues, are take unpredictable risks, and put-up low degree of resistances for changes.

2.3.4.3. Humane Orientation

This dimension is about the level to which an organization or a society promotes and awards people to become fair, self-sacrificing, friendly, bountiful, compassionate, and gentle for people. In the society in which there is higher humane orientations; the utility of other people is significant, individuals are encouraged firstly by a need to belong something and for affiliation, people in the society are liable to encourage the well-beings of other people, child labour is restricted by government enforcements, individuals are promoted becoming much sensible for all types of discriminations. Furthermore, in the society in which there is lower humane orientations; individuals' own utilities are significant, individuals are encouraged firstly by the need of power and material ownership, the government supplies socioeconomic supports to citizens' well-beings, child labour is not a significant issue, and individuals are not so sensible for discriminations.

2.3.4.4. Institutional Collectivism

This dimension is described as the level to which organizational and social institutional applications promote and award the collective distribution of the sources

and collective actions. In the societies in which there is higher institutional collectivism; individuals suppose they are extensively inter-dependent to organizations, loyalties to the groups are promoted even if undermining the pursuit of personal targets, the community's economical system is liable for maximizing the utilities of collectives, awards are driven by precedence, individual needs, and/or within-group fairness, and important decisions are taken by the groups. Moreover, in the societies in which there is lower institutional collectivism; individuals propose they are extensively independent from the organizations, pursuit of personal targets are promoted even at the expense of group loyalties, the community's economical system is liable for maximizing utilities of people, awards are driven so extensively by personal contributions to task successes, and important decisions are taken personally.

2.3.4.5. In-Group Collectivism

This dimension is defined as the level to which people state pride, loyalty, and cohesiveness in the organization or family. In the societies in which there is higher in-group collectivism; tasks and liabilities are significant determinants for social behaviours, a powerful difference is made among in-groups and out-groups, individuals put emphasis on relatedness with the groups, the flow of the life is slowly, and love is fewer in the marriages. Furthermore, in the societies in which there is lower in-group collectivism; individual needs and behaviours are significant determinants of societal behaviours, fewer differences are made among in-groups and out-groups, individuals put emphasis on the rationalities in their behaviours, the flow of the life is quicker, and love is greater in the marriages.

2.3.4.6. Assertiveness

This dimension is defined as the level to which people are assertive, confrontational, and aggressive in the relationships. The societies in which there is higher assertiveness, evaluate competitions, successes, and progresses, communicate directly and clearly, try to take controls on the environmental factors, desire subordinate individuals to take initiatives, and build confidence on the base of calculation. Moreover, the societies in which there is lower assertiveness, evaluate co-operations and warm relationships, communicate indirectly and try to save face,

try to be in accord with environmental factors, desire subordinate individuals to become loyal, and build confidence on the base of predictability.

2.3.4.7. Gender Egalitarianism

This dimension is described as the level to which a collective minimizes gender inequality. In the societies in which there is higher gender egalitarianisms; there are many women in manager statues, less professional gender discrimination, similar degrees of educational attainments for men and women, and females have extensive decision-making roles in the societal/group relations. Furthermore, in the societies in which there is lower gender egalitarianisms; there are less females in manager statues, much professional gender discrimination, lower levels of female educational attainments, and females have less or no decision-making roles in the societal/group relations.

2.3.4.8. Future Orientation

This dimension is defined as the level to which a collectiveness promotes and awards future-oriented attitudes like planning and delaying gratifications. In the societies which are highly future-oriented, there are desire to save current situation in the future, disposition to put emphasis on working for long-run successes, organizations are in tendency to become flexible and accommodative, and the community views material successes and spiritual fulfilments as the integrated whole. Moreover, in the societies which are lowly future-oriented, there are desire for spending now rather than saving for the future, the community selects gratifications as soon as possible, organizations have tendency for becoming inflexible and incompatible, and the community views material successes and spiritual fulfilments as separate and required tradeoffs.

2.3.4.9. Performance Orientation

This dimension is described as the level to which communities promote and award innovativeness, high standards, excellences, and performance improvements. The societies which are highly performance-oriented, evaluate trainings and developments, evaluate competitiveness and materialism, assess formal feedbacks as mandatory in terms of performance improvements, assess what individuals do more than who those are, and desire direct and clear communications. Moreover, the

societies which are lowly performance-oriented, evaluate group and family affinities, evaluate harmonies with the environmental factors, assess formal feedbacks as judgemental and discomfiting, assess individuals are more than what those do, and desire indirect and subtle communications.

2.3.5. The Concept of Glocalization

Glocalization which was firstly mentioned in 1980s in the literature, appeared as the result of global brands to start to answer to the local desires and expectations of consumers in different countries (Robertson, 1995). Glocalization was firstly use in Japanese with the word of "*dochakuka*" (global-localization), and after the study of Robertson (1995), the concept was frequently started to be used in the literature (Singh, 2013).

Glocalization is the combination of "global" and "local" words. In Japanese, glocalization (dochaku-ka) means an individual living in his/her land or a farmer adapting agricultural principles into own local conditions (Robertson, 1995). Then, this word was adapted into Japanese business world, and started to be used as global viewpoint to become suitable with local conditions. In the beginning of 1990s, glocalization method successfully used by Japanese business world has become one of the main marketing terms used by all world (Robertson, 1995). In this regard, Robertson (1999) identified glocalization as disruption of universalism, and universalisation of disruption. Moreover, Robertson (1999) claimed that glocal concept which emerged as the result of interaction between globalization and localization processes, is a new situation arisen as local's to be global and global's to be local.

According to Altınbaşak et al (2008), glocalization is a phenomenon benefiting from the advantages of operating globally, while acting as if someone within the society. Furthermore, Serdönmez (2014) claimed that glocalization which aims to think global and act local, is a very popular cultural term today, because glocalization is not only about employing personnel speaking different languages in terms of companies, but also about appealing foreign cultures.

Glocalization means the interaction between local effects, actors and global powers (Carpano and Chrisman, 1995). Moreover, glocalization represents a new

development cooperation practise. This cooperation brings both the association among civil society, local companies and private sector; and the association between international organizations and national governments (Levitt, 1983).

Foglio and Stanevicius (2006) indicated the main features of glocalization as followings:

- Glocalization is a way supporting strategic globalization and localization as an ally and synergy of each other.
- Glocalization is a system needed to manage the approach for local market.
- Glocalization is a very strong capacity for companies to compete with global market.
- Synergy of global and local is a very powerful key to maintain the position in value chain.
- In terms of companies, glocalization is a method to reach into global and local market properly.

Glocalization concept emerged with the aim of a product to become suitable for every local region in globalization process, and to identify that the possibility to be successful would be much higher. In this respect, glocalization can be described as globalization via preserving local features. It can be argued that the more globalization has developed, the more it has been seen as a threat for local values. In this regard, global companies have begun to take measures in order to develop suitable marketing strategies for local markets. Thus, these companies adjusted global to local via the policy of "*think global, act local*" (Derviş, 2016).

Glocalization accepts a balance between standardization and adaptation, and it is not possible to provide standardization in all fields. Even if consumers adopt certain consumption habits on global scale, it is not so possible that traditional values, culture and norms get lost easily (Herbig, 1997).

Glocalization is a way to fulfil globalization and localization in terms of strategy and synergy. Furthermore, it is a system to manage glocal market. Thus, glocalization

would be a growing factor for both local and global companies, when it is managed professionally (Clark, 1990).

Glocalization has lots of important purposes. Foglio and Stanevicius (2006) identified these purposes of glocalization as follows:

- Answering to globalization and localization,
- Advocating ethnic, cultural and local features,
- Supporting the market competition,
- Promoting local and regional characterizations,
- Providing extra benefits for in the company and besides the glocal market via harmonising managerial implications,
- Possibility to make localness of the production market visible,
- Integration between universal and local/national cultures,
- Forming alliance between global and regional market,
- Exceeding the maturity of local and global market with new market entries,
- Operating in new markets with both local and global products.

Glocal marketing can be defined as

"*global companies to change and adjust their products and/or services according to the local cultures via explaining differentiation rather than integration*" (Çakmaklı, 2011).

Glocal marketing strategy was firstly used in 1970s by Japanese companies which adjusted their products for targeted regional markets in order to expand in lots of regions of the world (Erdoğan and Aksoy, 2009).

Many local products need to be global, while lots of global products need for localization. In this regard, globalization has the future in global/local context, and localization has the future in local/global context. Thus, glocalization enables to develop products in for new markets and launching new products to existing markets via creating new niche markets (Çetinkaya, 2008).

Globalization means the world to resemble in a single peace with financial, cultural and economic integrations, whereas glocalization can eb identified as a reconciliation process stating the relation between global and local. It can be claimed that since all values of the society are considered in glocal marketing, it can be evaluated as a reactive strategy against cultural imperialism of the Western world (Maynard, 2003). Moreover, globalization standardizes product, market and marketing strategies, while localization make evaluations with local elements completely. In this regard, glocalization balances the global and the local (Foglio and Stanevicius, 2006).

On the one hand, glocalization offers a global brand, product or service, on the other hand, it considers the local market in marketing mix practices (Dumitrescu and Vinerean, 2010). Therefore, global marketing is carried out as seeing the world as a single market, while glocal marketing needs for both operational and tactical solutions (Alimiene and Kuvykaite, 2008).

Craig and Douglas (2000) argued that globalization and localization seem to be contrary, but it is not true in fact, and these have closeness more than differences. In terms of a local company, it is possible for a traditional product to enter into global niche markets. However, in terms of global companies, the reverse is valid. Global companies can reach into local markets via true adaptation strategy. In this respect, it can be argued that glocalization is the complementary of globalization and localization.

Maynard (2003) claimed that glocalization appeared as a reaction against globalization or as a factor strengthening cultural identity in local community level. Moreover, Serdönmez (2014) stated that glocalization challenges with cultural imperialism, and states the reconciliation process considering the local.

2.3.6. Advertising Strategies of Global Brands

Advertisement is promotion of the features of a product or service via mass communication tools with a fee to broad audiences (Elden et al, 2005). Moreover, advertisement can be defined

"*as sender to transmit desired message to targeted customers in order to inform and promote for purchasing them via using some tools*" (Wright et al, 1982).

According to American Marketing Association (AMA), advertising is described as

"*the opinions, products or services to be promoted for a fee*" (Richards and Curran, 2002).

However, Babacan (2012) advocated that advertisements are not only used for products and services, but also for companies, institutions, individuals, opinions and etc.

There are some distinguishing features of advertisements. Özgür (1994) identified these features as follows:

- Advertisement is a part of marketing communication.
- There is a fee for every advertisement.
- Advertisement is the whole of messages from sender to consumer.
- Advertisement is a mass communication tool and element.
- Advertisement has the function to inform consumers, and also to persuade them.
- Advertisement acts simultaneously with other marketing communication tools towards companies' distinctive marketing strategies and targets.

In fact, emergence of advertisement is old as human history (Kotler and Armstrong, 2004). However, the appearance of real advertising approach took place in Medieval Age in Europe. In this period, sellers announced loudly to promote their products, and this was evaluated as advertisement. Then, with the invention of printing machine, written and visual banners and promotions had started in 1450s (Çamdereli, 1999). In 1525, the first newspaper advertisement was published in Britain, and in 1812, the first advertising agency was established in Britain (Ünsal, 1984). After Industrial Revolution in 18th and 19th centuries, due to the increase in competition

among companies, the importance of advertisement also increased. In 1839, photograph was invented, so visual communication was begun to be used in advertisements. After 1840, magazine advertisements were also used as communication tools (Arens, 2002). In 1907, radio was invented, and in 1924 radio advertisements started. Then, in 1940s and 1950s, humanity met with television technology, and TV advertisements started to be used (Elden, 2013). In 1960s, slogans and jingles were started to use in advertisements (Bozkurt, 2000). In 1970s, the importance of brand positioning was mentioned in advertising, thus advertising campaigns were managed according to positioning strategies. After 1980, with the increase of environmental awareness for consumers, brands started to use advertising strategies emphasizing the importance of environment and human health. Then, in 1990s, with the end of Cold War Era, globalization became widespread around the world rapidly, and global advertising strategies were started to be used (Elden, 2013).

Today advertisement is a necessary element of marketing communication in terms of both consumers and producers. Due to the increasing competition, the success of companies trying to maintain their existences in markets with similar products, is related with advertising communication how rational and professional to be managed (Özgür, 1994).

Advertising has gained new positioning and functions with globalization process, and has played an important role in cultures to resemble to each other, and Western culture to become widespread in other societies and cultures (Orçan, 2004).

The main goal expected from advertising is increasing the awareness of consumers about products or services and increasing the demand. Moreover, the other aims of advertising cab be mentioned as followings (Schultz, 1997):

- Informing consumers,
- Increasing the demand of products or services in short or long term,
- Helping to retailers and wholesalers in sales process,
- Increasing the consumption of products or services,
- Decreasing the price elasticity generated by demand to minimum level.

There are lots of advantages of advertisements. Çetinkaya (1993) indicates these advantages as follows:

- Advertisement has the capability to persuade the consumers.
- Advertisement affects the demand positively.
- Advertisement speeds up the launch of new products into the market.
- Advertisement triggers the improvements in the product in order to increase the sales.
- Advertisement has effects on increasing life standards, increasing purchasing powers of consumers, and decreasing production costs and prices.
- Advertisement has facilitated the transition from static society to dynamic society. New products and new technologies have required new investments, and these investments have become important factors of economic development.

Besides the advantages of advertisement, there are some disadvantages of advertisements. Çetinkaya (1993) identified these disadvantages as followings:

- Prices of advertised products are higher than non-advertised products due to high advertising costs.
- Consumers do not learn information about products and services via only advertisements.
- Sometimes advertising brings outputs which are not suitable to business ethics.
- Sometimes advertisements bring disruptive and unfair competition.

Advertising is seen as a mandatory phenomenon for companies desiring to prepare global campaigns for the purpose of both sale and communication (Elden, 2005). In this regard, advertising strategies used by global brands can be categorized as standardization (global advertising) strategy and adaptation (glocal advertising) strategy.

2.3.6.1. Global Advertising (Standardization) Strategy

Global advertisements are the ads published or broadcasted without changing the form of the ad and via translating into local language in all national markets. These advertisements reach into target audiences through messages consisting of artistic elements, texts, photographs and etc. which are suitable to everyone around the world. In this respect, global advertisements are generated with a standard advertising strategy (Bakırtaş et al, 2009).

In terms of global advertising strategy, it is approved that consumers have similar needs and desires; thus, the world is a single market. In this regard, it is recommended to make standardization in advertising campaigns to provide effectiveness (Altınbaşak et al, 2008). Since entire world is seen as a single market in terms of standardization strategy, features about product, service and brand are promoted as the same in all markets (Elden, 2005). Global advertising strategy can be useful in case of the existence of global consumers who have universal values (Deneçli, 2013).

2.3.6.2. Glocal Advertising (Adaptation) Strategy

Global advertising which has been so important with the rise of globalization, has started to lose its feature to be the unique and valid advertising type in terms of all companies operating globally. Likewise, even if every brand acts globally around the world, the message of the brand can vary from country to country, because a single message could not be understood by consumers in some countries. In this respect, glocal advertising concept appears (Sak, 2018).

Glocal advertising is defined as

> "*global advertisements which are made with local artists and images in different stories with different languages for every country*" (Bakırtaş et al, 2009).

Moreover, glocal advertisement is

"*the practical case of localization strategy which is one of the advertising strategies in cultural context*" (Şimşek, 2008).

Furthermore, glocal advertisement is

"*the advertisement prepared by global brands in certain countries with special cultural codes and motives unique to these countries*" (Elden, 2005).

Glocal advertising (adaptation) strategy assumes that nations from different geographic regions in the world are different from each other structurally and culturally. In this advertising strategy, local features are at the forefront, and this strategy is mostly known as "think global, act local". Glocal advertising strategy prioritizes cultural values and needs to design advertising campaigns suitable with the local market (Aktuğlu and Eğinli, 2010). Since every market is distinctive, different messages and creative practices according to culture are prepared in advertising campaigns (Bakırtaş et al, 2009). Furthermore, Sak (2018) argued that the most important elements of glocal advertising are accurate and effective analysis, and creativity.

The aim of glocal advertising is to find consumer for global brands' products in local markets (Özdamar-Akarçay, 2015). In this regard, the number of companies adopting glocal advertising strategy has gradually risen day-by-day. Global companies such as McDonald's, Nestle and LG are seen as the successful companies using glocal advertising strategy (Khalil, Lin and Cheng, 2001).

Culture is in an important place of human life. Language, beliefs, behaviours, habits, attitudes and perceptions are in the sphere of influence of culture. Since culture has a broad sphere of influence in individuals' and society's life, it has important relation with advertising. Advertising is a factor affecting individuals' purchasing decisions like culture; thus, it can be argued that advertising is a part of culture (Hürel, 2008).

Cultural differences, way of thinking and speaking, traditions, values, beliefs, life styles, way of behaviours make contributions to the effects of the culture. Therefore,

advertisers of the brands have to consider cultural features of target groups in informing and persuasion process (Şimşek, 2008).

Advertising which is the most visible product of culture industries can be shaped by the culture. Comparative studies made on advertising show that cultural values have effect on production process and style of the content of advertisement or reflect itself. In the literature, the relation between advertisement and culture was founded on a model that has two variables. This model indicates two different but related, direct or indirect process. In this respect, culture affects advertisement or advertisement reflects the culture (Chang et al, 2009).

In today's conditions, advertisers and company managers understand much better that the world has much complex cultural structure compared to past, and so, these questions become much prominent in advertising planning made for regions to have different cultures as "Is it possible to influence people in different markets with the same advertisement message?", "Is it possible to get positive feedback with these messages?", "Or should the advertisement message be a message reflecting the local culture?". It can be claimed that there are people thinking that the world has become a holistic market and the same values are shared by all people; whereas others think that it cannot be suitable for every market. Even if basic needs are the same around the world, meeting these needs varies from culture to culture (Gupta and De, 2007).

Glocal market has cultural importance, because culture determines the beliefs about purchasing behaviours. In this regard, glocal advertising strategy requires companies operating in glocal markets to identify global image, and also to give accurate messages culturally via advertisements (Khalil et al, 2001).

Desires of the consumers are that the products they consume such as foods and beverages should be according to their cultural values. In this regard, marketing of this type of products should be made via considering cultural values, and also glocal product strategies should be accordingly (Ramarapu, Timmerman and Ramarapu, 1999).

It can be argued that the most important factor in glocal marketing is culture. Cultures vary from society to society with life styles and preferences. For example, Knorr was not successful in U.S. although it was successful in Turkey and Europe markets. The reason of this situation is that the U.S. consumers evaluate instant soup in powdery as waste of time, and prefer to eat liquid soups in tin can via heating them (Kırdar, 2005).

If cultural values of the society are not considered, and the culture and traditions are not investigated when making global advertising campaign, a superficial advertising campaign can lead to negative results. For example, Gerber which is an infant formula brand use its logo and a visual picture on product jar; however, the brand entered to Western Africa market with the same design, and was unsuccessful there when compared to other regions. The main reason of this situation is that the picture of white-skinned baby on the jar, because people living in African countries believe that whatever is on the jar, there is the same thing in the jar (Anholt, 2003).

Advertising strategies are influenced by factors such as language, education, body language, visual and auditory elements, technology infrastructure and etc. Advertisements to reflect the culture of the region and to affect the target group is only possible via establishing an emotional tie between the product and consumers (Yaghji, 2019).

The variety of products and brands besides the variety of cultures in the world, becomes global brands to implement the same advertising strategy for every product and message impossible. Therefore, advertising strategies addressing for different regions, brands and products have appeared in terms of global marketing. These strategies bring important advantages for companies as followings (Şimşek, 2008):

- Advertising strategies indicate multinational companies' economic magnitude in terms of distribution and production.
- Promotion and learning of products is much easier with the advertisements made via using different cultural elements in different markets around the world.

- Advertising strategies are so influential in creating a consistent image for multinational brands.
- Advertising strategies facilitate to gain control in different markets and the coordination of promotional activities.

Even if global advertising strategies bring lots of advantages for brand managers, cultural differences or product features can bring important barriers for countries where the advertisements would be published/broadcasted. The main cultural and regional problems that can be met in the countries where the advertisements would be published/broadcasted can be identified as follows (Aktuğlu and Eğinli, 2010):

- Linguistic features: Grammar structure, proverbs, idioms, apothegms, harmony of alphabet, speaking style, characteristic features of the language and etc.
- Changes resulted from commercial structures: Currencies, economic structure, international trade agreements and etc.
- Legislative regulations about advertising or publishing policies of the country
- Changes resulted from geographical structures: Closeness between regions, climate, regional features and etc.
- Cultural components: Symbols, marks, heroes, myths, rituals, values and etc.

In global advertising campaigns, all the world is approached as if it is a single market to have similar features, and the features of product, service or brand are exhibited in all markets similarly. However, due to the differences from country to country, and differences in target groups' expectations and approaches, works about brand image are made frequently in global campaigns (Elden, 2005). Moreover, one of the most important problems in global advertising campaigns can be about the brand name and its appearance. In order to overcome such problems, glocal actions could be needed. It can be mentioned about two main approaches to cope with such problems in terms of glocal advertising campaigns. Firstly, there can be prepared a new type of the product which is particular to only the selected country, and be made advertisements for this new product. "Köfte Burger" of McDonald's or "Alaturka Cips" of Doritos can be given as examples of this approach, because these two

products were prepared for only Turkish consumers. Secondly, companies can prepare a new advertisement of the product for the selected country rather than preparing a new product for the selected country. Even if the product is the same, promotion can be made via using local cultural elements and features to attract local consumers in selected country. Coca-Cola and Lay's can be indicated as examples of this approach (glocal advertising campaign). In this regard, Coca-Cola gives place to Turkish local motives, values and traditions frequently in its advertisements in Turkey both especially in the month of Ramadan and other months (Elden, 2005).

CHAPTER 3: RESEARCH

3.1. Aim of The Study

The aim of this study is to examine the cultural characteristics in the advertisements of global brands through a comparative approach. With this aim, advertisements of global brands broadcasted in Turkey and United Kingdom (UK), two countries holding comparatively different cultures, were investigated based on the Hofstede's Cultural Onion Model. In this respect, research questions are determined as follows:

> RQ 1: To what extent do the global brands adopt glocalization strategies in their advertisements in various cultures?
>
> RQ 2: What are the cultural elements used in the advertisements of global brands in Turkey and the UK?
>
> RQ 3: How can cultural elements used in advertisements be associated with cultural dimensions in a cross-cultural approach?

3.2. Significance

In the literature, there are several studies on glocalization strategies of global brands in advertisements and the role of culture on advertisements (Yaghji, 2019; Kurtuluş, 2018; Sak, 2018; Canbaz, 2017; Zulfugarova, 2015). These studies often focus on glocal advertisements of global brands in Turkey by evaluating advertisements in terms of only Turkish culture. This study applies semiotic analysis over the television advertisements of selected brands both in Turkey and in the UK. By adopting a comparative approach, the study attempts to investigate how global brands use - or do not use - cultural elements in their adds in different societal cultures. In this regard, the study can contribute to future research in glocal advertising.

3.2. Methodology

This research uses semiotics as methodology, which is a transdisciplinary research field aiming at investigating the production of meaning. Here, the meaning can be a text, logo, symbol, photograph, building or advertisement. Semiology started to develop especially in 1960s in arts, communication, marketing and advertising fields.

Semiology tries to seek for the ideology and culture in the meanings indicated in advertisement films (Parsa and Olgundeniz, 2014).

3.2.1 Semiotics

Semiotic theory has had a significant influence on sociocultural anthropology (Mertz, 2013). Semiotics provides a way to research communication concentrating not just on spoken or written language but also on all sorts of communicative signals or signs. Therefore, the discipline is called as semiotics, based on the Greek terms for signs and meaning (Mertez, 2013). Semiotics is a wide-ranging field which includes the study of multiple types of signs transported through various canals and media, socially organized and evolutionary sign systems, and meaning or semiosis conditions (Prior, 2014). Semiotics focuses on the relations between the signs. According to Ferdinand de Saussure, sign is a meaningful object. A sign consists of a signifier and signified, that are needed to generate meaning, but the relationship among them is fixed by the cultural and linguistic codes (Yakin and Totu, 2014).

3.2.1.1. Signifier and Signified

As words in the language demonstrate a concept, these could be evaluated as signs. These language signs have two dimensions that are the signifier and the signified. The signifier is the sound-image, and the signified is the notion which the signifier demonstrates. The unity of the signifier and the signified constitute the sign itself (Saussure, 1998).

Saussure offers a dyadic account of signification as the relationship of signifier (sign) to signified (referent). Taking a quite idealized view of these relations, Saussure argues that the signified has to be understood as a concept rather than a thing in the world and the signifier has to be understood as the sign image, not the occurring physical sign, but the mental representation of the sound, graph, gesture and etc. (Prior, 2014). In this regard, product/brand can be identified as the signifier, and the promise of the product/brand can be evaluated as the signified.

3.2.2.2. Other Concepts

Peirce (1998) offers a triadic account of the sign rather than the dyadic account of Saussure in which the meaning potentials are created in relationships between the

objects (real or imagined, conceptual and material), the representamen (sign-vehicles), and the interpretants in the minds of audiences. Peirce (1998) claimed that all interpretants can then enter into relationships of a new triadic sign, revising the understanding of the original object, serving as a representamen for another object and a second order interpretant. This recursive generative chaining led Peirce to the notion that semiosis is a dynamic, open-ended process (Prior, 2014).

3.2.2.3. Roland Barthes and Semiotics

Roland Barthes is an important person in French school of structuralism semiotics. Barthes developed the model in the denotation and the connotation in relations to photographical images as the system of signs. Moreover, Barthes advocated the semiology analyses could be implemented to the modes other than languages. In terms of Barthes, the image has two layers, which are "of what" and "how it is represented". And Barthes identified the denotation is a tangible concept whereas the connotation is a more complexed and intangible concept (Bouzida, 2014).

In this study, Roland Barthes' semiotic analysis model was used. The idea from Saussure stressed the text rather than linked the sign in the text to the interpreter's own individual and cultural experiences. His definition cannot therefore be used to examine popular culture. Roland Barthes introduces his definition, which establishes the concept of meaning that can communicate with personal or cultural experiences, called as two orders of signification. Roland Barthes establishes a system of signification divided into the first and second order. The first order of signification which is denotative meaning defines the relation between the signifier and the signified of a sign. The second order of the signification defines the interaction of sign with the feelings and affections of the users, and with the beliefs of their society. The connotation units do not need to be as large as the denotations. For example, there is a soft photograph of a certain street. There would be two things from the denotative sense; the signifier and the signified of the picture. The signifier is the photograph itself, that indicates the street photograph, whereas the signified is a picture which refers to a particular street in the mind. The picture's connotation is deeper than a street image, the impact of the soft focus might generate a feeling. Connotation describes how the object is photographed and denotation expresses what is photographed in this respect (Asih, 2016).

3.2.2.4. Rhetoric of The Image

When it goes beyond itself, the image becomes rhetoric. The stylistic language of rhetoric is often close, metaphorical, or euphemistic. It becomes rhetoric when an image has various layers of meanings. Today's world consists of videos in TV, phone, internet and social media. Image, media, display etc. are creating people's necessities. People are not really sure that what is really mandatory for them. The stock market increases people's necessities, desires, and then people are hunger for these. It can be claimed that nothing seems to be as it is. People are at the end of production in the world. There is no production, but only reproduction. People are glad not to know what is going on. People live in a world of floating images (Afrin and Muniruzzaman, 2020).

Studies on media require the semiotics technique of the Barthes account in terms of qualitative analyses to surpass the text and image that is open for an endless number of commentaries. In applying the semiotics technique, Barthes offers a sign as the combination between the signifier and the signified to evaluate media studies within the messages, be it verbal or not, in case of the images. Connotation is thus not necessarily a tool for inventive interpretations, since it expresses and evokes the thoughts, as with the various semiotic communication modes. The work of Barthes reveals new semiotics doctrine that can explain how even non-verbal interactions offer connotative meanings by studying the signal system on the media (Bouzida, 2014).

With regard to Barthes, the image is linked to the aesthetics and ideological elements that are opened to connotative readings and commentaries to show how the meaning comes through the dynamic semiotic interaction. Therefore, the semiotics in media works benefit from a number of texts such as photographs, advertisements and videos, to show the public what they need to analyse and generate concrete texts and concepts in the future (Bouzida, 2014).

Barthes provides a rhetorical analysis of the sign which shows the occult sign behind the use and function; an exchange of signs and functions is therefore possible. As a consequence, the understanding of the sign of de Saussure and the two major

dimensions which are the signifier and the signified were not enough for Barthes (Bouzida, 2014).

3.4. Sampling

The universe of the research consists of advertisements of global brands broadcasted in Turkey and UK. In order to limit the scope of the research with a sampling group, advertisements of global brands broadcasted in Turkey in a three-months period - September, October, November - in 2019 were selected.

FOX TV was selected as the TV channel based on the ratings of TV channels during September, October and November 2019. The shares of TV channels in this period are presented in Table 1.

Table 1. Ratings of TV Channels in Turkey in September-October-November 2019
(Source: Addplus Media Advertising Agency, 2019)

	Channels	Rtg%		Share	
		Total Day	Prime Time (20:00-23:00)	Total Day	Prime Time (20:00-23:00)
September 2019	FOX	1,70	4,34	11,18	11,83
	A2	0,08	0,12	0,54	0,33
	ATV	1,35	2,99	8,91	8,14
	BEYAZ TV	0,26	0,67	1,69	1,82
	CARTOON NETWORK	0,17	0,26	1,13	0,71
	DISNEY CHANNEL	0,11	0,13	0,71	0,34
	DMAX	0,22	0,37	1,45	1,00
	KANAL 7	0,45	1,16	2,97	3,17
	KANAL D	1,04	2,87	6,87	7,82
	MINIKA COCUK	0,11	0,19	0,73	0,52
	SHOW TV	1,01	3,28	6,66	8,94
	STAR TV	0,71	2,26	4,67	6,17
	TEVE2	0,24	0,37	1,59	1,01
	TLC	0,15	0,23	0,99	0,63
	TRT 1	0,69	2,28	4,54	6,22
	TV8	0,98	3,22	6,45	8,77
	TV8,5	0,05	0,09	0,30	0,25
October 2019		Rtg%		Share	
	Channels	Total Day	Prime Time (20:00-23:00)	Total Day	Prime Time (20:00-23:00)

Channels	Total Day	Prime Time (20:00-23:00)	Total Day	Prime Time (20:00-23:00)
FOX	3,78	13,56	21,59	29,79
ATV	2,61	7,94	14,88	17,44
TV8	1,25	4,46	7,13	9,79
SHOW TV	0,84	1,77	4,80	3,89
KANAL D	0,79	1,46	4,51	3,20
TRT 1	0,59	1,53	3,39	3,37
STAR TV	0,57	1,50	3,25	3,29
KANAL 7	0,46	1,33	2,63	2,91
TEVE2	0,25	0,40	1,45	0,88
BEYAZ TV	0,23	0,44	1,32	0,98
DMAX	0,15	0,18	0,86	0,40
MINIKA COCUK	0,13	0,27	0,75	0,60
CARTOON NETWORK	0,13	0,08	0,72	0,18
DISNEY CHANNEL	0,12	0,13	0,67	0,28
A2	0,10	0,14	0,59	0,31
TLC	0,10	0,13	0,59	0,29
TV8,5	0,04	0,08	0,24	0,17

		Rtg%		Share
	Channels	Total Day	Prime Time (20:00-23:00)	Total Day	Prime Time (20:00-23:00)
	FOX	2,15	6,00	10,12	12,74
	TV8	1,61	5,02	7,59	10,67
	SHOW TV	1,53	3,82	7,20	8,11
	KANAL D	1,52	4,63	7,16	9,82
	ATV	1,44	2,85	6,81	6,05
November 2019	STAR TV	1,42	5,29	6,72	11,24
	TRT 1	0,88	2,40	4,13	5,09
	KANAL 7	0,83	1,73	3,90	3,67
	A2	0,44	0,52	2,07	1,11
	BEYAZ TV	0,37	1,17	1,74	2,48
	CARTOON NETWORK	0,32	0,36	1,53	0,77
	DMAX	0,30	0,49	1,40	1,04
	DISNEY CHANNEL	0,26	0,21	1,20	0,45
	TEVE2	0,21	0,24	0,99	0,51
	TLC	0,15	0,13	0,72	0,28
	MINIKA COCUK	0,13	0,17	0,62	0,36
	TV8,5	0,08	0,11	0,38	0,23

After determining FOX TV as the TV channel that would be investigated during September, October and November 2019, the first 25 brands' advertisements broadcasted in FOX TV were examined in terms of duration. In this regard, 15 global

brands were identified within the first 25 brands. In Table 2, distribution of these 15 global brands according to months are given. The first 13 global brands' advertisements were broadcasted in FOX TV in September. Then, Garnier was added according to October results, and Sprite was added according to November results due to these brands' advertisements to be broadcasted in FOX TV.

Table 2. Advertised Global Brands within the first 25 brands in FOX TV during September, October and November 2019 (Source: Addplus Media Advertising Agency, 2019)

No	Selected Brands	September	October	November
1	Algida	+		
2	Fairy	+	+	+
3	Head & Shoulders	+	+	+
4	Coca Cola	+	+	+
5	Ariel	+	+	+
6	Prima	+		+
7	Gillette	+	+	
8	Clear	+	+	
9	Vodafone	+	+	+
10	Elidor	+	+	
11	Finish	+	+	+
12	Febreze	+	+	
13	Orkid	+		+
14	Garnier		+	
15	Sprite			+

The advertisements of the selected brands were obtained from brands' official YouTube accounts. It has been seen that Clear does not operate in UK. Besides, the TV advertisement of Sprite could not be reached. Moreover, Algida, Elidor and Prima do not have advertisement on YouTube in 2019. Therefore, final sample included 10 global brands as seen in Table 3.

Table 3. Sample

No	Selected Global Brands
1	Ariel
2	Coca Cola
3	Fairy
4	Febreze

5	Finish
6	Garnier
7	Gillette
8	Head & Shoulders
9	Orkid
10	Vodafone

3.5. Limitations

The study is limited in terms of its scope with the television advertisements of selected global brands in Turkey and in UK. The study also has time limitation with September, October, November 2019. Methodology of the research can also be seen as a limitation.

CHAPTER 4: FINDINGS OF THE RESEARCH

A semiotical analysis was performed on the television advertisements of the global brands in the sample based on Hofstede's Cultural Onion Model. Moreover, advertisements were compared and interpreted according to cultural dimensions suggested by Hofstede (1994) and the GLOBE Project. First of all, the advertisements were watched and components of Hofstede's Onion Model (symbols, heroes, rituals, values) were identified. Findings are classified Table 4.

Table 4. Cultural elements in advertisements in terms of Hofstede's Cultural Onion Model

Brand Name	Symbols	Heroes	Rituals	Values
Ariel Turkey	X	-	-	X
Ariel UK	X	-	-	X
Coca Cola Turkey	X	-	X	X
Coca Cola UK	X	-	X	X
Fairy Turkey	X	X	-	X
Fairy UK	X	-	-	X
Febreze Turkey	X	-	-	-
Febreze UK	X	-	X	-
Finish Turkey	X	X	-	-
Finish UK	X	-	-	-
Garnier Turkey	X	X	-	X
Garnier UK	X	-	-	X
Gillette Turkey	X	X	X	-
Gillette UK	X	-	-	-
Head & Shoulders Turkey	X	X	X	X
Head & Shoulders UK	X	-	X	X
Orkid Turkey	X	X	-	X
Always UK	X	-	X	X
Vodafone Turkey	X	-	-	-
Vodafone UK	X	-	X	X

Following the identification of cultural elements in the Onion Model, those of the elements were semiotically analysed. Findings are presented as follows.

4.1. Ariel

Ariel is a European brand of laundry detergent developed by "P&G European Technology Centre" in Belgium and is an early example of pan-European consumer product branding. It was launched in multiple markets between 1967 and 1969 around the world (Wikipedia, 2020)

4.1.1. Ariel Advertisement in Turkey

In the commercial film of Ariel (Youtube, 2019), a comparison is made between an ordinary detergent and Ariel, and the brand claims that one scale of Ariel is better than two scales of an ordinary detergent for dirty laundry.

This advertisement can be evaluated as an example of testimonial. Consumers who have experienced the brand's service define testimonials as endorsements. These can either involve celebrities or unknown typical users, and does not include deep symbols, indicators and values (Martin and Vincent, 2014).

In terms of Hofstede's Cultural Onion Model, there are symbols and values, but heroes or rituals could not be identified.

Using colour and smiling are the *symbols* in the advertisement. In this respect, green and white colours are used. Green gives confidence, and is frequently used in nappy advertisements. Moreover, green represents innovation, calmness and tranquillity. Then, white symbolizes purity, accuracy, trust, stability, continuity and cleaning (Serttaş-Ertike, 2010). Especially in healthcare sector, white is frequently preferred. Moreover, smiling is another *symbol* used in the advertisement. Women's smiling indicates that women are happy with clean laundries.

Woman and happiness as an emotional appeal (Jovanovic et al, 2016) are the *values* presented in the advertisement. Advertisers use emotional appeals and wish to build some emotional associations for the marketed product in the minds of the customers. This means that a single marketing idea is substituted by a special emotional proposition. Emotional appeals aim at customer psychological or social needs and are likely to contribute to positive or negative feelings (Jovanovic et al, 2016). As woman are seen as responsible for doing laundry in Turkey, women are used in the

advertisement. All of the women playing in the film are happy, because dirty laundries are cleaned up via Ariel detergent.

4.1.2. Ariel Advertisement in UK

In the commercial film of Ariel (Youtube, 2019), Ariel PODS were put to the toughest cleaning test at the Tough Mudder 2019 launch event, where the laundry detergent brand set up a live cleaning experience to celebrate the launch of new "Active PODS" with odour defence technology. In the advertisement, there is a competition among individuals in a lair and everyone tries to win the game.

In terms of Hofstede's Cultural Onion Model, there are symbols and values, but heroes and rituals could not be identified.

Using green and white colours are the *symbols* in the advertisement. As in Turkey, the brand uses the same colours in the advertisement broadcasted in UK, because the colours of Ariel brand are green and white.

Hygiene and cleanliness are the *values* used in the advertisement. Ariel introduces its new product "3in1 Pods" in this advertisement and tries to indicate the power of its new product in this advertisement.

When evaluating these two advertisements of Ariel brand in terms of Hofstede's cultural dimensions, individualism/collectivism difference appears. In Turkey where collectivism is dominant (Hofstede Insights, 2011), unity and solidarity can be seen easily in the advertisement among women community. However, British society is rather individualist (Hofstede Insights, 2011) and competitiveness among people can be seen in this advertisement.

4.2. Coca Cola

Coca-Cola, or Coke, is a carbonated soft drink manufactured by The Coca-Cola Company. Originally marketed as a temperance drink and intended as a patent medicine, it was invented in the late 19th century by John Stith Pemberton and was bought out by businessman Asa Griggs Candler, whose marketing tactics led Coca-

Cola to its dominance of the world soft-drink market throughout the 20th century (Wikipedia, 2020).

4.2.1. Coca Cola Advertisement in Turkey

The commercial film of Coca Cola (Youtube, 2019) aims to indicate the woman entrepreneurs that the brand supports within the scope of its social responsibility project of "Kız Kardeşim". In this commercial, women are the majority of the scenes and it can be witnessed that they are always cooking. They can be seen in a meeting and the brand supports them to be in business life.

In terms of Hofstede's Cultural Onion Model, there are symbols, rituals and values, but heroes could not be identified.

Colour is the *symbol* used in the advertisement. The brand colours of Coca Cola are red and white which are seen during the advertisement. The colour of red is used to state the emotions such as power, danger, excitement, passion, love, speed, aggression and etc. (Babolhavaeji et al, 2015). White colour means purity, trueness and confidence, and symbolizes stability, continuity and cleanliness (Serttaş-Ertike, 2010).

Cooking is the *ritual* presented in the advertisement. The cook in the advertisement is a woman, and consumer is a man. In this regard, the message that cooking responsibility belongs to women is given to the audiences.

Women entrepreneurs are presented as the *value* in the advertisement. %25 of the labour force in Turkey is women, but only %7 of entrepreneurs are women (TUİK, 2019). There are some reasons of this situation. Firstly, there are stereotyped roles of women in social and cultural environment in Turkey. Then, it is considered that the place of women is home; thus, women are responsible for housework. However, in the advertisement of Coca Cola, women gain the role of entrepreneurship via destroying stereotype perception on women.

4.2.2. Coca Cola Advertisement in UK

The commercial film of Coca Cola (Youtube, 2019) gives the motto of "New Year, same super cute you". In the commercial, a woman is seen in a pool with her high self-confidence with the coke in her hand, which is the product of the brand. Then a man figure is seen in an office, which indicated the business life and in that office women and men are together. At the end in an enjoyable atmosphere, they are altogether in the same place with a smile on their face.

In terms of Hofstede's Cultural Onion Model, there are symbols, rituals and values, but heroes could not be identified.

Smiling and yellow colour are *symbols* used in the advertisement. People in the film who have Coca Cola in their hands, smile continuously, and they seem so happy. It can be related to the highness of British people's general happiness level.

Moreover, yellow which is the colour of intelligence and mind is used in the advertisement. Yellow is about hope, happiness, joy and fun, and has a refreshing, lightening and brilliant feature. Yellow represent authentic thought and makes sensation (Uçar, 2004). Yellow swimsuit worn by a woman in the beginning of the advertisement indicates that people drinking Coca Cola are happy, cheerful and energetic.

In terms of *ritual*, it can be argued that there are lots of daily activity indicated in the advertisement rather than only one or two rituals. Swimming, working, driving, parking, going to hairdresser can be evaluated in this context. All of these are parts of daily life, and Coca Cola tries to indicate that its product can be consumed every time during daily life activities.

Self-reliance and happiness as emotional appeal in advertising (Jovanovic et al, 2016) are the *values* presented in the advertisement. It is seen that all people in the film have self-reliance. In this regard, Coca Cola tries to create the perception that self-reliance of people drinking Diet Coke would rises. Furthermore, the brand emphasizes that people drinking Diet Coke smile continuously, and their happiness

level would increase. In this respect, the brand desire to establish a connection between British society's general happiness level and Coca Cola.

When evaluating these two advertisements of Coca Cola brand in terms of Hofstede's cultural dimensions, masculinity/femininity difference appears clearly. In Turkey where masculinity is dominant, men are the majority in business life. In the advertisement, it is seen that Coca Cola supports women entrepreneurs in Turkey as a social responsibility project. On the other hand, the advertisement broadcasted in UK indicates that there is equality between women and men, and all people drinking Diet Coke are happy.

4.3. Fairy

Fairy is a British brand of washing-up liquid, the manufacturer owned by the American company Procter & Gamble. Fairy liquid is traditionally green, prompting the well-known advertising jingle "*Now hands that do dishes can feel as soft as your face with mild green Fairy Liquid*" (Wikipedia, 2020).

4.3.1. Fairy Advertisement in Turkey

In the commercial film of Fairy (Youtube, 2019), an anchorman introduces Berna Laçin who is a famous and reliable celebrity person in Turkey, and Laçin promotes the new Fairy platinum capsule. Women are watching promotes and try to see "how clean the dishes are".

In terms of Hofstede's Cultural Onion Model, there are symbols, heroes and values, but there is no ritual in Fairy Turkey advertisement.

Suit is the *symbol* used in the advertisement. Suit which is accepted as the indispensable for men's clothing, was firstly started to be used in Spain, then began to be used in all of the Europe. In the end of 19ᵗʰ century, suit became one of the necessities of business life (Ünal, 2015). As the symbol, dark coloured of suit means seriousness (Koca and Koç, 2008). The anchor person wears a dark coloured suit in the advertisement, and it is tried to create the perception that the dishwashing soap is so serious in removal of stains.

Moreover, the celebrity in the advertisement wears a green dress. Green means plentifulness, plenitude, cleaning, health, environment and calmness. In Turkish culture and Islamic culture, green has a religious symbol. Also, green represents the peace. Furthermore, green is the representative of nature, and it means the trust (Bozkurt, 2004). Since it gives confidence and creates the feeling of cleanliness, green is used in the advertisements of cleaning products. The green dress worn by Berna Laçin in the advertisement, tries to strengthen the cleaning feature of the product in the minds of audiences.

In terms of *hero*, celebrity person is used in the advertisement. Brands use different strategies to differentiate from rivals in today's markets with high competition, and the use of celebrities is among the most effective strategies. The brands using celebrities as marketing strategy enable consumers to identify the product with a celebrity person, and aim consumers to establish relation with the product (Asutay, 2019). According to the study made by Asutay (2019) it was found that the use of celebrity in advertisement would be successful as long as there is a good relation among product, celebrity and target group. In Fairy's advertisement, Berna Laçin who is the celebrity of this advertisement removes the stain in the oily pan with the cleaning product of Fairy, and this action is applauded by the community in the film; thus, she becomes the hero of this community.

In terms of *values*, the place of women in the society constitutes the value of the advertisement. It is indicated that participation rate of women in employment around the world increased in last 20 years. In developed countries, there is transition from manufacturing to service industry for women; and in developing countries, there is transition from agriculture to manufacturing and service industry. However, gender-based inequalities still arise in terms of job quality, job conditions and wages. Although occupational discrimination based on gender is apparent today, there are some indicators demonstrating this type of discrimination decreases in many regions. Furthermore, Turkey Report of CEDAW (2005) Committee shows that women have participated in employment in so low rates especially in cities, they have exposed to gender discrimination in employment directly and indirectly, and there are no effective measures for this issue (Acar and Arıner, 2009). It is advocated that the tasks and roles of women determined by the society, patriarchal structure, women's

responsibility for others such as home, family, elders and etc. result from women's maternal structure (Danışman, 2010). Because doing cleaning is a responsibility loaded to women in general, companies operating in cleaning market prefer woman players for their commercial films. Fairy to prefer female lead for the advertisement and women group playing in the advertisement attract the attention in terms of both target customer group and gender issue.

4.3.2. Fairy Advertisement in UK

In the commercial film of Fairy (Youtube, 2019), the brand emphasizes increasing pollution, the use of plastics and climate change, and explains what the brand does in terms of sustainability of environment to protect the planet. In this regard, the brand claims that it strives to be the most sustainable brand in its category.

In terms of Hofstede's Cultural Onion Model, there are symbols and values, but heroes and rituals could not be identified.

In terms of *symbol*, green is the dominant colour in the advertisement in UK. The colour of Fairy brand is also green, and in this advertisement, the brand emphasizes on the importance of nature and sustainability with the green colour.

In terms of *values*, the nature and sustainability issues can be seen as the values in the film. The film indicates that sustainability of the nature and the planet is one of the most important matters in today's world, and the brand tries to show that it strives to be the most sustainable brand in its category via introducing its life cycle analysis model.

When evaluating these two advertisements of Fairy brand in terms of Hofstede's cultural dimensions, there is no certain similarity/difference appears.

4.4. Febreze

Febreze is an American brand of household odour eliminators manufactured by Procter & Gamble. It is sold in North America, South America, Europe, Africa, Asia, Australia, and New Zealand. The name "Febreze" comes from the words 'fabric' and

'breeze'. The product was initially introduced in the UK under the name "Fabreeze", but has since changed to Febreze (Wikipedia, 2020).

4.4.1. Febreze Advertisement in Turkey

The commercial film of Febreze (Youtube, 2019), introduces the new product of the brand named as Febreze Platinum which has three types as Mystical Mesopotamia, Exotic Amazon and Mysterious Thailand.

In terms of Hofstede's Cultural Onion Model, there are symbols, but heroes, rituals and values could not be identified.

Blue and white colours are the *symbols* used in the advertisement. Blue means calmness, satisfaction, relaxing, order, freshness and hygiene (Teker, 2002), while white means purity, accuracy, reliability and cleanliness (Serttaş-Ertike, 2010). With the use of blue and white in the advertisement, Febreze emphasizes the features of hygiene, cleaning, freshness and reliability about the product.

4.4.2. Febreze Advertisement in UK

The commercial film of Febreze (Youtube, 2019) was made in a house, and a man eats bacon which smells a lot. Girlfriend of the man send a message and says she is coming to home. Then, the man uses Febreze refresher and air fresh products, and when his girlfriend comes to home she smells well.

In terms of Hofstede's Cultural Onion Model, there are symbols and rituals, but heroes and values could not be identified.

Blue colour is the *symbol* used in the advertisement. Blue means calmness, satisfaction, relaxing, order, freshness and hygiene (Teker, 2002). With the use of blue in the advertisement, Febreze emphasizes the features of hygiene, cleaning, freshness and reliability about the product.

Eating is the *ritual* used in the advertisement. In this regard, Febreze tries to show that Febreze should be used to remove effluvia emerged due to making to cook and eat anything.

When evaluating these two advertisements of Febreze brand in terms of Hofstede's cultural dimensions, there is no certain similarity/difference appears.

4.5. Finish

Finish (sold in some countries as Calgonit) is the brand name of a range of dishwasher detergent products sold by the consumer products manufacturer Reckitt Benckiser. The tablets of the original product are surfactants which cleans water hardness and break down foods containing bleaches, starches and proteins to remove bleachable stains and produce enzymes and foams. It is specially designed for dishwashers. The brand is marketed under the name "Calgonit" in European countries and North America (Wikipedia, 2020).

4.5.1. Finish Advertisement in Turkey

In the commercial film of Finish (Youtube, 2019), a housewife tries to clean the dish washer, and then, Arda Türkmen who is a famous chef comes, and offers Finish machine cleaner to use in order to clean the dish washer.

In terms of Hofstede's Cultural Onion Model, there are symbols and heroes, but rituals and values could not be identified.

Blue colour is the symbol used in the advertisement. Blue means silence, calmness and satisfaction, and it is a relaxing colour. Blue creates the feeling of hygiene and wellness (Teker, 2002). Blue is used by healthcare and detergent brands frequently. Moreover, the brand colour of Finish is blue.

Arda Türkmen is used as the hero in the advertisement. Arda Türkmen who is a famous chef known with his dominance and abilities in the kitchen, is a well-known and reliable person. Therefore, Finish tries to indicate that its product and brand is reliable. In the film, Türkmen offers a housewife to use Finish. In this respect, it can be argued that Turkey has a masculine-based culture, and men give generally orders to women.

4.5.2. Finish Advertisement in UK

The commercial film of Finish (Youtube, 2019) introduces its new product of Finish Quantum Ultimate Powerball, and claims that this product cleans and shines the dishes ultimately. The advertisement message is constructed on product performance.

In terms of Hofstede's Cultural Onion Model, there are symbols, but heroes, rituals and values could not be identified.

Blue colour is used as the *symbol* in the advertisement. Finish uses blue colour as the brand colour like most of the dishwasher detergent brands to symbolize relaxing, calmness, freshness, purity and hygiene (Teker, 2020).

When evaluating these two advertisements of Finish brand in terms of Hofstede's cultural dimensions, there is no certain similarity/difference appears.

4.6. Garnier

Garnier is a mass-market cosmetics brand of French cosmetics company L'Oréal. It produces hair care and skin care products.(Wikipedia, 2019)

4.6.1. Garnier Advertisement in Turkey

In the commercial film of Garnier (Youtube, 2019), Melis Fiş who is a YouTuber introduces facemask product of Garnier in a poolside which is near a forest. She is made to ride a bike and having fun with her girlfriends with a positive perspective.

In terms of Hofstede's Cultural Onion Model, there are symbols, heroes and values, but there is no ritual in Garnier Turkey advertisement.

Green colour is the *symbol* used in the advertisement. Green give confidence and represents innovation, calmness and serenity (Uçar, 2004). In the advertisement, green colour and nature are frequently used; so, Garnier tries to show that its product is trustworthy, innovative and natural.

Melis Fis is the *hero* used in the advertisement. Fis is a YouTuber who has many audiences. Via using Melis Fis, Garnier desires to reach into young women.

In terms of *ritual*, it can be argued that there is no certain ritual in Garnier's advertisement broadcasted in Turkey.

Woman and young are the *values* in the advertisement. The product of Garnier is mostly used by women and the brand tries to show that its product would make every woman younger.

4.6.2. Garnier Advertisement in UK

The commercial film of Garnier (Youtube, 2019) introduces the hair dye of the brand named as Garnier Olia. In the film, there appear four different women who are brown-haired, red-haired, brunette and blonde respectively to introduce the product.

In terms of Hofstede's Cultural Onion Model, there are symbols and values, but there is no hero and ritual in Garnier UK advertisement.

Yellow colour is the *symbol* used in the advertisement. Yellow is the colour of intelligence and mind. It refers to hope, happiness, joy and fun, and has a refreshing, lightening and brilliant feature. Yellow represent authentic thought and makes sensation (Uçar, 2004). Via putting yellow colour forward, Garnier tries to show that it brings happiness and fun for women.

In terms of *hero*, it can be argued that there is no certain hero in Garnier's advertisement broadcasted in UK.

In terms of *ritual*, it can be argued that there is no certain ritual in Garnier's advertisement broadcasted in UK.

Women are the *value* used in the advertisement. As it was in the advertisement in Turkey, Garnier emphasizes on women's to be valuable and important.

When evaluating these two advertisements of Garnier brand in terms of Hofstede's cultural dimensions, there is no certain similarity/difference appears.

4.7. Gillette

Gillette is an American brand of safety razors and other personal care products including shaving supplies, owned by the multi-national corporation Procter & Gamble (P&G). Based in Boston, Massachusetts, United States, it was owned by The Gillette Company, a supplier of products under various brands until that company merged into P&G in 2005. The Gillette Company was founded by King C. Gillette in 1901 as a safety razor manufacturer (Wikipedia, 2020).

4.7.1. Gillette Advertisement in Turkey

In the commercial film of Gillette (Youtube, 2019), Kadir Çöpdemir who is a famous and reliable celebrity person introduces the Gillette Blue 3 product. A man tries the product of the brand and suggests the product. At the end of film, it is seen that Gillette is the male care brand of Turkish National Football Team

In terms of Hofstede's Cultural Onion Model, there are symbols, heroes and rituals, but values could not be identified.

Dark blue colour is the *symbol* used in the advertisement. Blue associates with serenity, calmness and comfort (Teker, 2002), and it is used as a background colour in general. Moreover, dark blue represents corporateness, formality and quality (Uçar, 2004). These colours are frequently used by cosmetics brands addressing men.

Kadir Çöpdemir is the *hero* used in the advertisement. Turkish society generally considers that Kadir Çöpdemir is a reliable and favourite famous person, and Gillette brand desires to indicate that the brand is reliable since Kadir Çöpdemir uses it and recommends.

Shaving is the *ritual* used in the advertisement. Although there are lots of men growing beard and moustache, shaving is seen as an expected and desired behaviour in business life and daily life in general. Therefore, shaving can be evaluated as an important ritual of men. However, there are lots of different techniques and

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razorblade for shaving, and some of the razorblades can damage the face. Thus, Gillette brand emphasizes that its product is much reliable and effective in shaving.

4.7.2. Gillette Advertisement in UK

The commercial film of Gillette (Youtube, 2019) introduces the Heated Razor product developed by GilletteLabs. In the film, it is indicated that the product has warming bar technology, flexible disc technology, and waterproof feature. The motto of the film is "Awaken your senses with the feeling of a hot towel shave".

In terms of Hofstede's Cultural Onion Model, there are symbols, but heroes, rituals and values could not be identified.

Emphasis of flexibility is the *symbol* used in the advertisement. The product has a flexible structure, the brand desires to indicate the benefit that this functional feature brings for its users with its warming bar technology for a good, smooth and clear shave.

When evaluating these two advertisements of Gillette brand in terms of Hofstede's cultural dimensions, there is no certain similarity/difference appears.

4.8. Head & Shoulders

Head & Shoulders (H&S) is an American brand of anti-dandruff and non-dandruff shampoo produced by parent company Procter & Gamble, that was introduced in 1961 (Wikipedia, 2020).

4.8.1. Head & Shoulders Advertisement in Turkey

In the commercial film of Head & Shoulders (Youtube, 2019), Cedi Osman who is a famous basketball player makes exercises for Turkish National Basketball Team match and uses Head & Shoulders shampoo while taking shower. At the background of the match, a group of men can be seen as the supporters of the team without any woman figure. At the end of the commercial, they celebrate their victory.

In terms of Hofstede's Cultural Onion Model, there are symbols, heroes, rituals and values in Head & Shoulders Turkey advertisement.

Colour is the *symbol* used in Head & Shoulders Turkey advertisement. In the advertisement, blue and white colours are used. Blue means silence, calmness, satisfaction and passiveness physically; and is evaluated as satisfactory and relaxing psychologically. Blue refers to social order, and creates the emotion of hygiene, coolness and freshness (Teker, 2002). Blue helps individuals to consider, make decision and create new ideas (Çam, 2006). Lots of shampoo brand use blue colour generally to create the image of cleanliness and purity (Uçar, 2004). Moreover, white colour means purity, trueness and confidence, and symbolizes stability, continuity and cleanliness (Serttaş-Ertike, 2010). White is a colour frequently preferred by cosmetics and shampoo brands. Head & Shoulders use the white and blue colours since these colours are related with its brand identity.

Basketball player Cedi Osman is used as the *hero* in the advertisement. Lots of brands from various sectors use successful sports players who have national and/or international recognition, since consumers perceive such players as reliable. Sports, sport events and sport players are used in advertisements as an important character to increase brand image and awareness (Yıldız et al, 2007). Sport image strengthens various associations in the minds of consumers such as competition, challenge, power, durability, wellness and etc. In this respect, using sport celebrities in advertisements makes important contribution to both advertiser's corporate image and brand's image (Kambitsis et al, 2002). Cedi Osman who is the sport celebrity used in the advertisement, plays basketball in Cleveland Cavaliers in NBA.

Having shower is the *ritual* used in the advertisement. Visual elements, music, verbal symbols are used to identify the smell of the product for target audiences. In the advertisement of Head & Shoulders, the shampoo is presented with an upbeat music and a joyous character who has high energy.

Turkish national uniform worn by Cedi Osman represents the *value* in the advertisement, and addresses to the national emotions of Turkish people. Since Turkey has a collectivist social structure (Hofstede Insights, 2011), national emotions are so important for Turkish people.

4.8.2. Head & Shoulders Advertisement in UK

In the commercial film of Head & Shoulders (Youtube, 2019), young male and young female football players appear who are seen as the stars of the future in the football. These young football players make football exercises and football match, and then take shower with Head & Shoulders shampoo.

In terms of Hofstede's Cultural Onion Model, there are symbols, rituals and values, but heroes could not be identified.

Colour and football are the *symbols* used in the advertisement. In terms of colour, the same colours as blue and white are used like it is in Turkey, since blue and white are the brand colours of Head & Shoulders.

Moreover, football is another symbol used in the advertisement. The mostly pursued sport activity in the world is football around the world, and UK is the starting point of football in the world. Head & Shoulders generally prefers to cast sport players in its advertisements. In the advertisement broadcasted in UK, the brand prefers both male and female football and players. Besides UK to be the starting point of football in the world, the country is also highly developed in terms of women football.

Football match is the *ritual* in the advertisement. Football is the mostly pursued sport event around the world, and football is watched and played especially among young people. Thus, football matches of young footballers are presented in the advertisement. In this regard, an advertisement is broadcasted towards making football widespread around the world for both men and women.

Gender equality is the *value* presented in the advertisement. Equality of women and men is emphasized through indicating women's football match as well as men's football match, because in countries like UK, role differences between women and men are much uncertain and closer to each other.

When evaluating these two advertisements of Head & Shoulders brand in terms of Hofstede's cultural dimensions, masculinity/femininity difference appears clearly. In this respect, it can be claimed that Turkey has a masculine social structure in which

men are dominant in both business life and private life (Hofstede Insights, 2011). Thus, only male basketball player is used in the advertisement. However, in UK, there is much apparent gender equality between women and men (Hofstede Insights, 2011). In this context, football matches and players who are both women and men are presented in the advertisement broadcasted in UK.

4.9. Orkid

Always is an American brand of menstrual hygiene products, including maxi pads, ultra-thin pads, pantyliners, disposable underwear for night-time wear, and vaginal wipes. It was first introduced in the United States in test markets in the spring of 1983, then nationally in May 1984. By the end of 1984, Always had also been introduced internationally in United Kingdom, Canada, France, Germany, and Africa. Always is sold under the name "Orkid" in Turkey (Wikipedia, 2020).

4.9.1. Orkid Advertisement in Turkey

In the commercial film of Orkid (Youtube, 2019), Eda Erdem Dündar who is the captain of Turkish National Volleyball Team is seen with her teammates in a volleyball match, and introduces Orkid Platinum product which protects women better against leaks than other market brands.

In terms of Hofstede's Cultural Onion Model, there are symbols, heroes and values, but there is no ritual in Orkid Turkey advertisement.

Volleyball, and blue and white colours are the *symbols* used in the advertisement. Only women use Orkid. Moreover, volleyball is used frequently in sanitary pad advertisement. Thus, Orkid tries to indicate that its product can also be used effectively when doing amateur or professional sport. Moreover, blue and white colours are used in the advertisement. Blue means calmness, satisfaction, relaxing, order, freshness and hygiene, while white means purity, accuracy, reliability and cleanliness (Teker, 2002). With the use of blue and white in the advertisement, Orkid emphasizes its product's to be hygienic, keep clean, and give confidence.

Eda Erdem Dündar is used as the *hero* in the advertisement. She is the captain of Turkish National Volleyball Team, and Orkid emphasizes that all women including

professional volleyball players might use Orkid product in special days via using Dündar and the national team in the advertisement.

Turkish flag and woman are the *values* used in the advertisement. Flag has a special and vital meaning for nations, because flag is the symbol of independence for any nation. In this regard, Orkid emphasizes on national feelings of Turkish society. Furthermore, woman is another value in the advertisement. Thus, Orkid tries to indicate that women are valuable, important, sensitive, but also powerful.

4.9.2. Always Advertisement in UK

Orkid operates in UK with the brand name of Always. In the commercial film of Always (Youtube, 2019), Always Discreet Light Liners product developed for pregnant women who have urinary incontinence during pregnancy was introduced. A pregnant woman is the only character in the commercial. She is taking pictures of herself with her baby and seems confortable with the comfort of the product. Women are drinking coffee and they are made to look fresh and comfortable.

In terms of Hofstede's Cultural Onion Model, there are symbols, rituals and values, but heroes could not be identified.

Blue and white colours are the *symbols* used in the advertisement. Blue means calmness, satisfaction, relaxing, order, freshness and hygiene (Teker, 2002), while white means purity, accuracy, reliability and cleanliness (Serttaş-Ertike, 2010). With the use of blue and white in the advertisement, Always emphasizes its product's to be hygienic, keep clean, and give confidence.

Sleeping is the *ritual* used in the advertisement. With this ritual, Always emphasizes that its special product developed for pregnant women who have urinary incontinence during pregnancy protects them while they are sleeping.

Motherhood is the *value* of the advertisement. Motherhood is one of the most important and holy values of humanity, because only women can give birth to a child, and mothers are much more loyal to their babies. In the film, Always tries to

indicate that motherhood starts with pregnancy and protecting pregnant women is a vital issue.

When evaluating these two advertisements of Orkid/Always brand in terms of Hofstede's cultural dimensions, there is no certain similarity/difference appears.

4.10. Vodafone

Vodafone Group is a British multinational telecommunications company. Its registered office is in Newbury, Berkshire, England and its global headquarters is in London. It predominantly operates services in Asia, Africa, Europe, and Oceania. As of November 2020, Vodafone owned and operated networks in 22 countries, and had partner networks in 48 further countries (Wikipedia, 2020).

4.10.1. Vodafone Advertisement in Turkey

In the commercial film of Vodafone (Youtube, 2019), a man is seen who did box and injured. The man is in the hospital and cannot talk; thus, his wife offers decreasing the minutes and increasing the internet bytes in Vodafone.

In terms of Hofstede's Cultural Onion Model, there are symbols, but heroes, rituals and values could not be identified.

Boxing and colours are *symbols* used in the advertisement. The actor in the film did box and damaged from his face, thus he cannot talk. However, Vodafone claims that its Internet services could be used when the customer cannot talk with the phone. In this regard, the brand emphasizes that everyone can use any service supplied by Vodafone. Furthermore, red and white colours are used in the advertisement. Red colour attracts attention of people and gives excitement. Thus, brands use red to be differentiating with their campaigns. Moreover, white colour means purity, accuracy and reliance (Serttaş-Ertike, 2010). The main reason to use red colour in the film is that the brand identity of Vodafone is red. Also, using white colour with red refers to the national feelings of the audiences in Turkey.

4.10.2. Vodafone Advertisement in UK

In the commercial film of Vodafone (Youtube, 2019), the brand introduces its 5G technology and its power in the technology. In the film, grandmother and grandfather of two small kids tell a tale via 5G technology of Vodafone to the kids.

In terms of Hofstede's Cultural Onion Model, there are symbols, rituals and values, but heroes could not be identified.

Red colour is the *symbol* used in the advertisement. Vodafone uses the red colour in this advertisement as it uses in the advertisement broadcasted in Turkey, because the brand colour of Vodafone is red.

Telling a tale is used as the *ritual* in the advertisement. Here, Vodafone tries to indicate that people can connect anyone via Vodafone even if they are far away by video call.

Unity and solidarity are the *values* used in the advertisement. Vodafone tries to indicate its service power and quality in this advertisement, and demonstrates the power of compassion and love.

When evaluating these two advertisements of Vodafone brand in terms of Hofstede's cultural dimensions, individualism/collectivism similarity appears. Turkey has much collectivist social structure (Hofstede Insights, 2011) and UK has a much individualist social structure (Hofstede Insights, 2011). However, unity and solidarity values and emotions are similar in these advertisements.

CHAPTER 5: DISCUSSION AND CONCLUSION

In this study, the cultural characteristics in the advertisements of global brands through a comparative approach were examined through comparing advertisements of global brands broadcasted in Turkey and UK culturally based on the Hofstede's Cultural Onion Model and Cultural Dimensions of Hofstede (Figure 1). The universe in the study is the advertisements of global brands broadcasted in Turkey and UK, and the sampling group is limited with the advertisements of global brands broadcasted in FOX TV in Turkey in September, October, November 2019. In this respect, 10 global brands were selected among first 25 brands whose advertisements were broadcasted in FOX TV the most during September to November 2019. These global brands are Ariel, Coca Cola, Fairy, Febreze, Finish, Garnier, Gillette, Head & Shoulders, Orkid and Vodafone.

Rituals
Coca-Cola
Gillette
Head & Shoulders
Febreze
Orkid/Always
Vodafone

Symbols
Ariel
Coca Cola
Fairy
Febreze
Finish
Garnier
Gillette
Head & Shoulders
Orkid/Always
Vodafone

Value
Ariel
Coca-Cola
Fairy
Garnier
Head & Shoulders
Orkid/Always
Vodafone

Heroes
Fairy
Finish
Garnier
Gillette
Head & Shoulders
Orkid/Always

Individualism/Collectivism
Ariel
Vodafone

Masculinity/Femininity
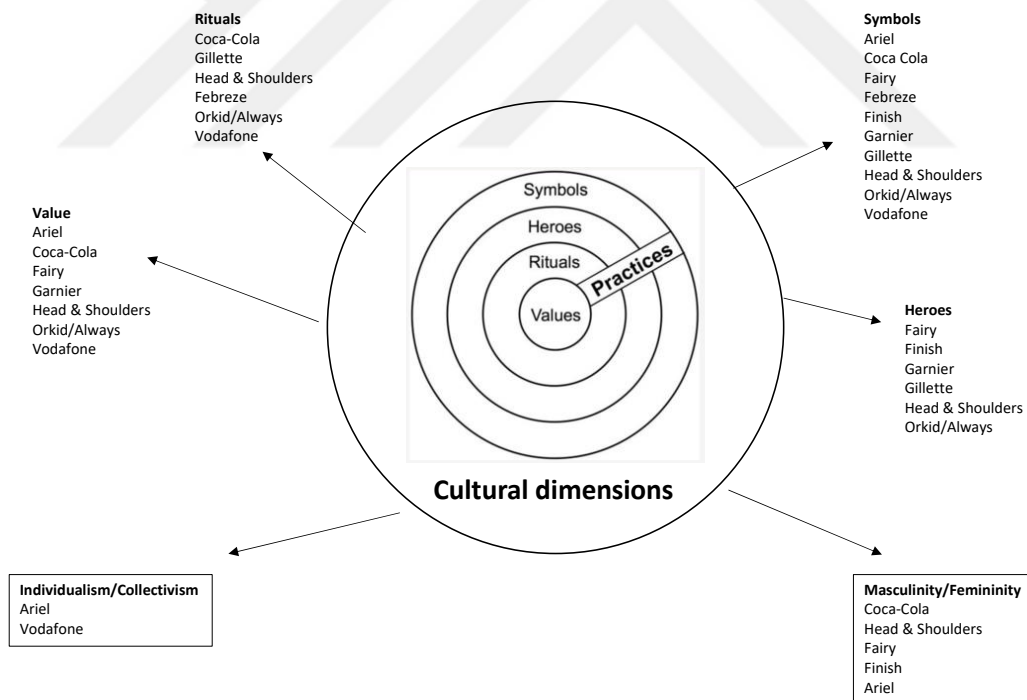Coca-Cola
Head & Shoulders
Fairy
Finish
Ariel

Figure 2. Illustration of the study findings

The first research question was indicated to understand to what extent the global brands adopt glocalization strategies in their advertisements in various cultures. The research findings demonstrate that 8 global brands of the sample (Ariel, Coca Cola,

Fairy, Finish, Garnier, Gillette, Head & Shoulders and Orkid) adopted glocalization strategies in their advertisements broadcasted in Turkey and UK. However, it is seen that Febreze and Vodafone implemented global advertising strategy in their advertisements broadcasted in Turkey and UK. Yapıcıoğlu (2014) made a study on glocalization of consumption culture through global brand advertisements, and found that Coca Cola used glocalization strategy in the advertisement broadcasted in Turkey. Canbaz (2017) made a research on examining glocalization practices of Coca Cola in Turkish market and investigated 31 advertisement of the brand between 1986 and 2017. Canbaz (2017) found that Coca Cola began to implement glocal strategy in the advertisements in Turkey in time to meet different expectations of Turkish society. Kurtuluş (2018) made a study to examine the cultural elements used by global brands in their glocal advertisements in Turkey by investigating Netflix, Ford, Alo, KFC and Tropicana, and found that these brands' advertisements are glocal in Turkey. Sak (2018) made a study on examining glocal strategies of global brands in their advertisements, and found that McDonald's uses glocal advertising strategy in Turkey. Aydoğan (2017) made a research on examining the international advertising strategies of Turkish Airlines in the context of globalisation, and found that the brand use glocal advertisement strategy in terms of the advertisements of "Flying Chef" and "World Basketball is on The Rise with Us". In this respect, it can be claimed that the findings of the study support the findings of previous studies in the literature.

The second research question aimed to find out the cultural elements used in advertisements of global brands. When looking at the findings about Hofstede's Cultural Onion Model, it can be claimed that there are significant differences in the advertisements broadcasted in Turkey and UK. In the advertisements broadcasted in Turkey, 6 brands (Ariel, Coca Cola, Fairy, Garnier, Head&Shoulders and Orkid) used value whereas in the UK, 7 brands (Ariel, Coca Cola, Fairy, Garnier, Head&Shoulders Orkid and Vodafone) used values. Only Vodafone can be indicated not to use value in Turkey. In the advertisements broadcasted in Turkey, 3 brands (Coca Cola, Gillette and Head&Shoulders) used rituals, whereas in the UK 5 (Coca Cola, Febreze, Head&Shoulders, Always and Vodafone) brands used rituals. It can be identified that only Coca Cola and Head&Shoulders used rituals in both country's advertisements that broadcasted. In the advertisements broadcasted in Turkey, 6

brands (Fairy, Finish, Garnier, Gillete, Head&Shoulders and Orkid) used heroes whereas in the UK none of the brands used hero. It can be claimed that all brands used symbols in their glocal advertisements that broadcasted in UK and Turkey. According to the study of Kurtuluş (2018), in the glocal advertisements of Netflix, Ford, Alo, KFC and Tropicana there are symbols, rituals and values about Turkish culture. According to the study of Aydoğan (2017), "Flying Chef" advertisement of Turkish Airlines used symbols, heroes, rituals and values; but "World Basketball is on The Rise with Us" used symbols, rituals and values. Yılmaz and Akyar (2020) found that Vodafone used symbols, heroes, rituals and values in the advertisement "Altın Kulüp Ben Yaptım". Moreover, Yılmaz and Akyar (2020) found that Algida used symbols, rituals and values in the advertisement "Algida Maraş Usulü Çifte Dövülmüş Dondurma". In this regard, it can be claimed that the findings of the study support the findings of previous studies in the literature.

The third research question aimed to examine the cultural elements according to cultural dimensions within a cross-cultural approach. There are some differences and similarities between some brands' advertisements broadcasted in Turkey and UK according to Hofstede's cultural dimensions. According to the results, there are differences/similarities in terms of individualism/collectivism in the advertisements of Ariel and Vodafone; and in terms of masculinity/femininity in the advertisements of Coca Cola and Head & Shoulders; however, there is no similarity/difference in the advertisements of Febreze, Finish, Garnier, Fairy, Gillette and Orkid/Always.

When examining the advertisements, it is seen that almost every advertisement investigated in this study (especially advertisements broadcasted in Turkey) is about masculinity/femininity dimension of Hofstede's cultural dimensions. Particularly, detergent brands have used women in their advertisements in Turkey. Thus, it can be claimed that there is gender inequality in Turkey, and most of the detergent and cleaning brands (Ariel, Fairy, Finish) identify cleaning role with women. However, it is seen that advertisements of these brands do not made on women or gender inequality. Furthermore, Orkid/Always has a global perspective, and emphasizes gender equality in its advertisements, although the brand produces and sells woman products. Also, Garnier emphasizes the increasing role of the woman in the society. Moreover, Coca Cola emphasizes gender equality in UK advertisement, but it

indicates the gender inequality in Turkey with its advertisement, because Coca Cola shows the woman figure as the cook, although the brand supports women to become entrepreneur. Gillette indicates the powerful role of man in the society with its advertisement in Turkey. Head & Shoulders demonstrates that everyone is equal, and all people can achieve via working hard.

It must be noted that semiotic analysis of the advertisements in terms of Hofstede's cultural dimensions was performed without taking brands strategies and target groups into consideration. While this can be seen as a limitation, the study reveals that several brands in Turkey still use gender roles - willingly or unwillingly. It is seen that house works such as cleaning or cooking are attached to women according to those of the brands mentioned in the study. In this respect, gender equality should be considered by the brands in Turkey.

In conclusion, it can be claimed that today most of the global brands use global advertising strategies for different cultural structures around the world, because every society has different cultures and today consumers give high importance into cultural values and elements used in the advertisements broadcasted by global brands. In this regard, it can be recommended that global brands should pay attention cultural elements when advertising their products, if they desire to achieve sustainable success.

For further studies, some recommendations can be made. Since this study is limited with advertisements of global brands broadcasted in only Turkey and UK, some researches can be made to compare various countries from Middle East, America, Asia, Europe and etc. Moreover, some studies can be conducted to examine the issue from different perspectives and cultural models. Furthermore, survey can be made to measure perceptions and attitudes of consumers towards global brands' advertisements in Turkey and also in some different countries, and comparisons might be made among countries.

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