Turn To Turkey

A cross-cultural study on the optimal advertising strategy for Danish menswear brands expanding into the Turkish market

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Contents

Abstract

The **objective** of this study is to gather insight on the perceptions of Denmark and Danish products that the Turkish population has, and how these affect the formulation of an advertisement strategy for Danish menswear brands. Additionally, the study aims to highlight some key differences in culture – not only between Danish and Turkish advertisements, but also cultural differences within Turkey itself. Conclusively, the study aims to provide tangible recommendations for Danish brands looking to expand into Istanbul – specifically in their advertisement strategy.

The **methodology** followed in this paper to answer the research question is a mixture of qualitative and quantitative analysis. Qualitative thematic analyses were conducted on four different examples of advertising, with two advertisements from each culture. The occurrences of cultural value dimensions were subsequently broken down into data points, which allowed for the analysis and comparison of the themes present in all advertisements. These findings were supplemented by a survey distributed in different channels to reach the Turkish population. The survey consisted of open and closed questions, and reached a sample size of 54, with respondents being spread out geographically withing Turkey.

The key **findings and conclusions** in this paper are that the theoretical frameworks describing the Danish and Turkish cultures cannot be considered on a surface level when attempting to formulate a cross-cultural advertisement strategy. As Turkey is categorized as a heterogeneous culture, it requires deeper analysis depending on the geographical area on which the emphasis is put. A key finding in this study is that Istanbul can be considered as a culture closer to the Danish culture, as key metrics such as individualism versus collectivism within Istanbul shows a cultural divide in Turkey on these values. However, some cultural dimensions such as masculinity versus femininity, and their place in Turkish culture, is argued to be intact regardless of the target market being Istanbul in particular, or the entirety of Turkey. Socioeconomic factors and education levels were some of the key influencers highlighted on the different cultural values.

Key words: cross-cultural advertisement, Turkey, Denmark, Istanbul, cultural value dimensions in advertisement, high-context communication, low-context communication.

CHAPTER 1 – INTRODUCTION

1. Introduction

This chapter has the purpose of setting the foundation for the thesis paper, providing insight to some of the considerations made by the author when choosing this topic. Preliminary data will be presented, arguing for why this topic is important and relevant.

Despite its small geographical size and modest population of approximately 5.850.000 (Danmarks Statistik, 2021), Denmark is the home of many companies and brands that operate across borders and markets. Brands such as LEGO, Pandora and Carlsberg are some of the most valuable Danish brands (Brand Finance, 2021), and have all experienced success on markets outside of Denmark. Generally, Denmark and Danish products seem to be perceived as reliable and high-quality – Denmark is ranked number 6 in the FutureBrand Country index (FutureBrand, 2020). This report is prepared by FutureBrand every year and assesses the overall brand value of the 75 largest economies in the world. Factors such as consumers' perception of Danish products, Danish culture and the country in its entirety culminate in a rating of country's brand value. In the report it is argued that all these factors are of substantial significance when it comes to consumers making purchases of products from foreign brands.

It is noteworthy however, that there are no major clothing brands amongst Denmark's most valuable brands (Brand Finance, 2021) despite the fashion industry ramping up in popularity overseas, being described as "… *hip street style, mastery of minimalism, ultra-luxurious fabrics and an occasional burst of bright colors."* (Jeffries, 2020).

Taking into consideration the positive perception of Denmark and Danish products, it could be argued that there is an opportunity for Danish fashion brands to expand their business by expanding their exports markets. If we look closer at the apparel industry in particular, we see that it constitutes merely %2.2 of Denmark's total exports in 2020 (TRADING ECONOMICS, 2020).

Out of all Denmark's export markets, it is noteworthy that 75% of the total export (in USD) goes to countries either within the EU, as well as the global superpowers China and the United States of America. This is likely caused by the fact that that it is advantageous for Danish companies to export to geographically close countries within the EU. There are arguably multiple reasons for this. The cultural barriers between countries that are geographically closer tend to be lower (Ting-Toomey & Chung, 2012, pp. 26), in addition to the fact that Denmark, as a part of the European

Union, are a part of the free movement of goods and services (Ratcliff et.al., 2021). These are just two of the factors that contribute to the consolidation of European/Western regions in the statistics of Danish export markets.

Turkey is an exciting prospect for companies looking to expand their business to new geographical markets, with projected an increasing disposable income per household in the major cities in the last 10 years (TÜIK, 2020), in addition to a projected growth in the GDP of 3.9% p.a. from 2020-2025 (Statista, 2021).

This thesis explores the opportunity for Danish menswear brands to expand their business into an emerging market – Turkey. When conducting business in other countries and thereby cultures, advertising strategy needs optimizing for that particular market, as globalization does not eliminate the cultural differences that constitute barriers for businesses trying to conduct business across borders (de Mooij, 2019, chapter 1).

1.1 Research question

To preserve a consistent focus throughout this thesis paper, it is important to formulate a research question, as well as relevant sub-questions. As this paper is aimed at Danish menswear brands looking to enter the Turkish market, the following research questions has been formulated, supplemented by sub questions to ensure a clear and consistent focus:

- What are the cultural best practices for Danish menswear brands looking to expand into the Turkish market, specifically in their advertising strategy?

Sub-questions:

- *What are the characteristics in advertisements made for the Danish and Turkish markets respectively, and how do these contribute to forming the optimal advertising strategy for Danish menswear brands in Turkey?*
- *What is the perception of Denmark and Danish menswear brands in the eyes of the Turkish population, and how do these contribute to forming the optimal advertising strategy for Danish menswear brands in Turkey?*
- *How should Danish menswear brands construct their geographical targeting of consumers within Turkey?*

1.2 Purpose and motivation for choice of thesis topic

Most of the overarching topic areas of this thesis come from a personal connection to the author, either through personal interest, career aspirations and available quantitative and qualitative data. As a student in the field of Intercultural Marketing at Copenhagen Business School, the author of this thesis has throughout their academic studies had an interest in brands expanding and operating across geographical markets. The combination of Danish menswear brands advertising in Turkey, however, stems from the author being of Turkish background and growing up and living in Denmark. The opportunity to delve deeper into the two main cultures central to the author, namely Danish and Turkish culture, is combined with the interest the author has into advertisement strategy, consumer behaviour and cultural studies. The particular focus on menswear brands is rooted in the lack of a household menswear brand from Denmark making its mark globally, in addition to being of personal interest of the author.

Another factor that raised the interest of the author to the particular culture-match of Denmark and Turkey, is the potential for mutually beneficial business relations for both countries, taking advantage of the number of persons with Turkish backgrounds that are born in Denmark. Turkish foreigners constitute the third-largest immigrant group in Denmark (Engmann, 2018) with over 63.000 inhabitants who have immigrated from Turkey or have Turkish roots. Having this sort of organic and unique combination of cultures can be mutually beneficial – for the Danish companies looking to expand their business operations to Turkey, as well as the individuals with Turkish background living in Denmark, who can contribute with their unique and valuable insights. Furthering the academic work in this topic will not only draw attention to an emerging market in Turkey, but it will also serve as a help for Danish companies looking to expand into other markets. Ideally, this thesis will act as an inspiring entry of academic work, that will enable other students with similar backgrounds as the author to do further research, utilizing cultural differences as commercial advantages, rather than obstacles for people of foreign backgrounds on the Danish labour market.

1.3 Delimitation

For companies to enter a new geographical market and thereby a new culture, there are many factors to consider, such as the financial feasibility as well as the business culture in the area the company is looking to expand into. These are just a few of the business areas that a company must consider when making such decisions, and all make for interesting further research. However,

taking into consideration of the score of this paper, the author has chosen to focus solely on the advertising strategy of Danish brands abroad. To add a more practical utility to this thesis, few elements of marketing will also be included, to supplement the formulation of an advertising strategy. Specifically, the channels of which to advertise on will be discussed, while no extensive study of the current menswear market in Turkey will be conducted in respects to the scope of this paper. The channel in which to advertise is deemed to be relevant, as it can have an effect on the overall advertising strategy to be adopted, even though it arguably falls under the umbrella of marketing theory. Other relevant fields of study, such as competitor analysis, distribution, logistical factors and judicial challenges will not be discussed, although these would need to be considered when companies look to conduct business in other regions.

Further, this thesis will focus exclusively on the advertisement of menswear brands, and its potential advertising strategy in Turkey. This is done in order to narrow down a specific industry and segment that will be focused on, when discussing cultural references. It can be argued that the term *culture* is an overarching term used to describe many different forms levels of behaviour – as a result, even the slightest change in the target group and thereby cultural characteristics will have an impact on the proposed advertising strategy.

Another delimitation made in this thesis is the geographical areas within Turkey on which it will focus on. The two national cultures analysed in this analysed are very different in geographical and population size, as Turkey and Denmark have approximately 83 million (TRTHaber, 2020) and 5.8 million inhabitants (Danmarks Statistik, 2021) respectively. While it can be argued that companies in Denmark can more or less get away with the same type of advertisements in the entirety of Denmark, this is not the case for a company looking to expand their business into Turkey. As such, it is quite an extensive task to pin down an advertising strategy for the entirety of Turkey, and as a result the author of this paper has delimited it to focus only on the biggest city (population wise) in Turkey: Istanbul. This geographical delimitation will be expanded into later on in chapter 4.

1.4 Structure of thesis

This thesis will be divided into 6 chapters, each with its own focus. This divide has been made in order to maintain a natural flow for the reader, as each chapter will serve its own purpose. Bloom's Taxonomy of Educational Objectives (Rienecker & Jørgensen, 2018, page 46) is a commonly used framework that puts forth the learning goals and objectives that should be met by academic papers. As this thesis progresses, it will go through all taxonomies to ensure a high-

quality paper that covers all levels of educational objectives. The taxonomies are summarized in the following figure:

Bloom's Taxonomy of Educational Objectives

Action
- Formulating norms/designs
- Putting into perspective

↑

Evaluation
- Evaluating based on different criteria

↑

Synthesis
- Combining parts into a whole
- Interpreting

↑

Analysis
- Breaking down into parts, separating
- Noticing systems/structures

↑

Application
- Testing, using

↑

Comprehension
- Explaining with own words

↑

Knowledge
- Summarising, paraphrasing, accounting, describing

(Adapted from Bloom 1958)

Figure 1 - The Good Paper - Rienecker & Jørgensen (2018). Page 47.

The first three chapters will be of introductory nature – chapter 1 provides insight as to why this topic is relevant, based on personal interest and commercial value, while chapter 2 and chapter 3 describe the methodology and theories applied, respectively. Chapter 4 explores the heterogeneity of Turkish culture, and the implications of said heterogeneity on the optimal advertising strategy. Chapter 5 consists of a cross cultural analysis of 2 advertisements targeted towards Denmark and Turkey respectively, an explores the manifestations of cultural values in these advertisements. Chapter 6 is a discussion of how the optimal advertising strategy should be formulated, based on the

findings in the prior chapters. Lastly, chapter 7 acts as a conclusion of all the findings in this thesis, containing the answers found to the research question of this thesis.

1.5 Definition of key terms

To ensure a common reference point whenever key terms are mentioned in this paper, it is important to mark what the author is referring to when utilizing these key terms in this paper. This is especially relevant for widely used terms that can be interpreted differently depending on prior involvement in academic research, such as *culture*.

- **Culture:** this term generally has many definitions, all of which ultimately depend on the context in which it is used. In scholarly literature, it is used "*… as representing the common ideas on which a society or group rests, its ideology, or the collective ways by which a group understands its experience."* and "*as the practices or the entire way of life of a group, i.e., what individuals do materially from day to day."* (de Mooij, 2019, page 72). These are also the definitions that will be the point of departure for this thesis.

- **Advertising: "***Advertising is a means of communication with the users of a product or service. Advertisements are messages paid for by those who send them and are intended to inform or influence people who receive them, as defined by the Advertising Association of the UK."* (Economic Times, 2021). What is especially important to notice in the usage of this term in this thesis, is that it encompasses all forms, channels and media utilized within advertising – not just television advertisements. The exact form of advertisement will be further specified when relevant in this paper, depending on which form of advertisement is being referred to.

CHAPTER 2 – METHODOLOGY

2. Methodology

This chapter delves deeper into the methodology utilized in the specific procedures or techniques used to identify, select, process, and analyse information about the topic of this thesis.

2.1 Research philosophy

According to Saunders et.al. (2019, page 130) when embarking in any sort of research in any particular field, researchers are *developing knowledge* in this field. When developing knowledge, whether it is done consciously or not, researchers make several assumptions in every stage of pinning down a research methodology. These assumptions are made in areas such as our interpretations of human knowledge, about the extent and ways in which our own values as researchers impacts our entire research process. These assumptions shape how we understand the research questions put forth, the methods used and the interpretation of eventual findings (Crotty, 1998 – as seen in Saunders et al., 2019, page 130) It is therefore arguable imperative that these assumptions are formulated within the research paper, as they will guide the reader to which philosophies and approaches were deemed relevant, as well as provide insight to why certain methodological choices and techniques were employed. Saunders et.al. (page 130) has visualized these assumptions in the form of a so-called *research onion*. This figure pins down all these conscious and sub-conscious choices and assumptions made by authors of research. The outer layers focus on with broader philosophies adopted in the research, and as we move closer to the core of the *onion*, we are looking more and more specifically at particular techniques and procedures adopted when collecting and analysing data.
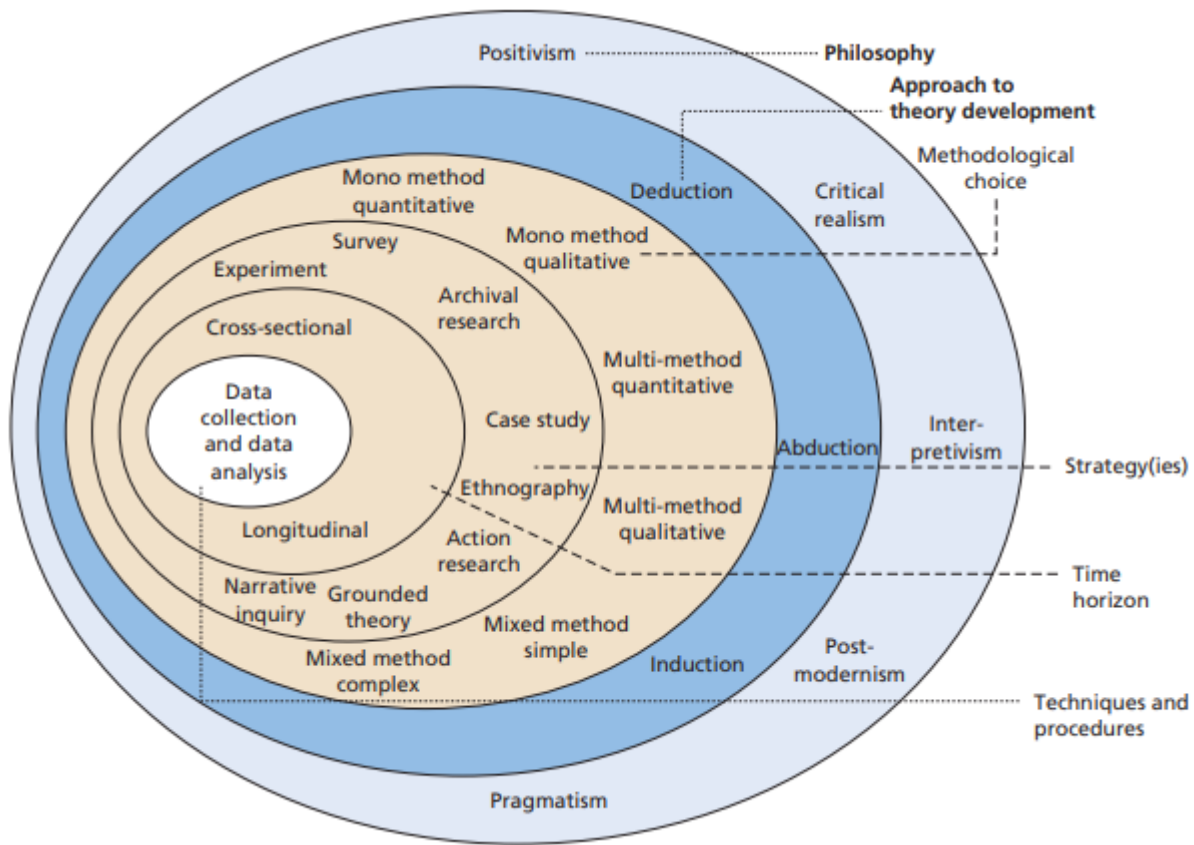
Figure 2 - The 'research onion' Saunders et al., 2019, page 130

In order to provide the reader with understanding regarding the assumptions made by the author of this research paper, we will in this chapter go through the most relevant phases and choices made by the author in relation to the research onion. This will contribute to the credibility of the research, as it will demonstrate reflexivity by the author, as well as an understanding as to why the research paper is constructed as it is.

2.2 Philosophy

The predominant overall philosophy in this research paper is within *subjectivism*, a philosophy that explains social reality as being made from the perceptions and consequent actions of people (Saunders et.al., 2019, page 137). Subjectivism acts as an umbrella term for different paradigms that all consider the nature of 'reality' as being decided by convention and socially constructed. This is in contrast to *objectivism,* where the nature of reality is considered as there being one true reality, and that it is not up to interpretation or social constructions (Saunders et.al. 2019, p. 135).

Within subjectivism, there are different strands, also called paradigms, that differ in their way of sets of *"basic and taken-for-granted assumptions which underwrite the frame of reference, mode of theorising and ways of which working in which a group operates."* (Saunders et.al 2019, p. 811). Specifically, this study primarily adopts *hermeneutics* and *social constructivism* as paradigms, although it does also have elements of objectivism and its paradigms. This will be elaborated on below.

2.2.1   Hermeneutics, Social Constructivism & Positivism

Hermeneutics is a *"strand of interpretivism that focuses on the study of cultural artefacts such as texts, symbols, stories, images."* (Saunders et.al 2019, p. 804). The focus of this research study is advertisements, and how each receiver perceives, interprets, and understands these - a process which is arguably influenced heavily by their cultural context. Hermeneutics is *"… an examination of how individuals' history, culture and language shape their interpretation and being."* (Mason & May, 2019). Specifically, this paradigm will especially be relevant in the analysis of advertisements done in chapter 6, as the author will highlight cultural artefacts and attitudes that are present in these advertisements – targeted at the Danish and Turkish population respectively.

Evidently, this paradigm is mostly suited to interpret and process qualitative data – it concerns itself with understanding human behaviour and their sense-making of the world.

It is however important to note that the hermeneutic paradigm will also be present in the primary data collection method in the form of a survey – a research method typically connected with quantitative data. The hermeneutic angle in the survey in this research paper is present in the open questions, as these are an attempt at gaining insight to the participants' sense-making and understanding of the world.

Positivism, a strand of the aforementioned *objectivism* philosophy in science, is however the most dominant paradigm in the survey put forth in this research paper. Positivism entails working with the observable reality, leaving no room for interpretation (Saunders et.al 2019, p. 812). This is observable in the presence of closed questions in the survey, where there are set choices the participants can make.

As such, this research paper relies on paradigms from the objectivism and subjectivism philosophies of science; positivism, hermeneutics and social constructivism. Other paradigms can

be argued to be in this research paper, however due to constraints of scope, they have been left out purposefully of this section.

2.3 Approach to theory development

This layer of the 'research onion' (figure 2) concerns itself with the way theories are developed when conducting research. The three types of theory development and theory building are *deduction, induction* and *abduction* (Saunders et al. 2019, chapter 4)

Deduction is the process in which a theory is formulated in the form of a tentative idea, premise or hypothesis. This theory is then put through testing of its premises, with the end objective being a logical conclusion – from general facts obtained through pre-existing general theory to a specific conclusion. Induction is often seen as the opposite of this approach; here, a specific set of data is taken as point of departure, with a general theory being the end objective. Abduction is different to both of these approaches. In this approach, an observation is made in the beginning of the process, followed by data collection in an attempt to find a plausible theory explaining this observation.

For this research paper in particular, the abductive method was followed. The author's point of departure was the lack of Danish brands' presence in the Turkish market, which acts as the observation made that precedes data collection and analysis.

2.4 Methodological choice

This section of the 'research onion' will intentionally be kept short due to constraints on the length of the paper – as previously discussed, this research paper makes use of qualitative and quantitative data, making it a research design with mixed methods (Saunders et.al. 2019, p. 181). The qualitative data will be prevalent in the analysis of advertisements as well as the open-ended questions within the survey, while quantitative data will be gathered in the closed questions of the survey.

2.5 Research strategy(ies)

This layer of the 'research onion' concerns itself with the strategy of which the author has followed in order to answer the research question at hand (Saunders et.al 2019, p. 189). This can be divided into two main parts for this research paper. Firstly, a survey is conducted in order to gain insight on the attitudes and opinions held by the Turkish public towards Denmark and Danish products, as well as an insight into characteristics of the Turkish population in relation to their consumer behaviour. This strategy is accompanied by a qualitative analysis of two adverts for

menswear brands shown in Denmark and Turkey respectively, targeting the same demographic group.

2.5.1   Survey

The analysis in this paper is supported by a quantitative and qualitative study in the form of a survey to the Turkish public, asking them about their buying behaviour relating to men's clothing, as well as their opinions and attitudes towards Denmark and Danish products. This strategy was chosen as for the research question to be answered, there is a need for insight to be gathered on opinions and attitudes (Saunders et.al 2019, p. 504) – this can be gathered through multiple close-ended questions, which are included in this survey. As this is data gathered specifically for the purpose of this thesis, it constitutes primary data (Saunders et.al., 2019, page 813). The answers will help guide the advertising strategy of Danish brands in relation to advertising in Turkey, shedding light on the consumers' media consumption as well as priorities in purchasing men's clothing. It also provides important insight to the opinions and attitudes of the Turkish population against Denmark and Danish products.

The survey has been prepared in Turkish, taking into consideration the level of English-speaking population in the country – according to a report from Education First's English Proficiency Index (EF, 2020) Turkey ranked 33rd out of 34 countries in Europe in its English proficiency level, while ranking 69th out of 100 countries/regions. This puts Turkey at the cusp of being rated a "*Very low proficiency*" country/region in English proficiency. While this will exclude certain groups from completing this survey even though they might be situated in Turkey, this was done purposefully. Expatriates and other groups with foreign backgrounds will hereby be excluded of completing this survey, as the objective of this paper focuses on the cultural impact of advertisements and persuading people of Turkish culture. It is argued that if a foreigner or expatriate has a high enough proficiency in Turkish to complete this survey, they will be considered integrated sufficiently for them to be the target audience of this survey. It is therefore relevant to focus solely on the Turkish-speaking part of the population, as this is the group of consumers we are trying to gather insight on.

The questions were prepared in English, after which they have been translated into Turkish. The accuracy of the translations relies on the author of this paper – a native speaker with a Turkish background, as well as multiple online translating resources such as Google Translate (2021) and translate.com (2021). The two aforementioned websites were used for the translation of whole sentences, while WordReference.com (2021) was used for the translation of single words, phrases

and expressions. This was done in order to utilize the strength of each of these online services, as well as to uphold the validity of the research design. According to multiple sources, these sites ranked as being the most reliable and accurate translating tools (ELIDublin, 2018, MakeUseOf, 2021 and RapidAPI 2021).

To provide a sufficient overview for the reader of this thesis, the full results of the survey will be presented in Turkish (appendix), supplemented by the English source text of the questions asked.

In some of the closed questions the Likert scale was used, in order to gain insight on the likeness of the Turkish population on certain things such as Danish products, as well as their level of trust in Danish products. The Likert-style rating system usually features a statement made, giving the respondents the option to express how strongly they agree or disagree with said statement (Saunders et.al 2019, p. 524). In this research study, these questions were used to evaluate things such as the feeling of loyalty the Turkish population feels towards their preferred menswear brands. When designing these types of questions, it was also considered that Denmark and Danish products might not be invoke strong/any feelings within the Turkish respondents, so a 'neutral' response was made available as to not receive misleading answers – whether positive or negative. This marked by the colouring of their answers show in questions 11, 12 and 13.

To enable the qualitative part of the survey, some answers were demanded in free-text form, allowing the respondents to provide general comments to their opinions of Denmark and Danish products. These have been interpreted in a good-neutral-bad nature – depending on the overall tone of the answers to the open questions, they have been categorised within these three categories to provide a consensus of the general tone of the answers, quantifying them and enabling them to be analysed further.

In order to enable gaining valuable insights depending on the answers of the respondents throughout the survey, skip logics were utilized in the survey. As an example, respondents were not shown the question about their opinions on Danish adverts, if they had answered '0' to the question about how many Danish adverts they had seen in the past 12 months.

Ranking questions were also used in this survey, as it is a way of assessing the importance of certain factors to the respondents. In the case of this survey, it was used to assess the most important factors when the respondents made purchases in the menswear category. The number of factors was intentionally kept to only five, as too many factors can reduce motivation to complete the survey as a result of exercising too much effort (Saunders et.al 2019, p. 523).

Although the focus of this research in terms of geographical area is on Istanbul and thereby the Marmara region, other regional areas were included in the question about the placement of the respondents. This is done as it enables the author to isolate the answers from respondents living in Istanbul, and analyse these answers specifically. Although the survey was shared in Facebook groups that are mostly relevant for Istanbul's population, it can be argued that Facebook groups targeted towards Istanbul's population do not reject strictly for living outside of Istanbul. Additionally, as this thesis hypothesises on the basis of other scholars' work that there are differences in cultural adoption of Western values within Turkey's regions, gathering responses from the other regions in Turkey enables the author to be able to analyse these differences. Subsequently these differences can be tested, by analysing whether or not the cultural differences are reflected in the open answers regarding their views of Denmark and its products.

2.5.1.1 Distribution channels

To gather as many valid responses as possible while being seen by the relevant target population, the survey was distributed in multiple channels on various social media. This includes Facebook groups, Instagram stories and Twitter entries (tweets) made by individuals residing in Turkey. To further enable higher response rates, the survey was kept short, with an estimated completion time of 4 minutes according to the Qualtrics tool provided by Copenhagen Business School. Qualtrics is the online tool in which the survey was created.

Overall, the data collection process was relatively underwhelming, in that it was fully answered by 43 respondents, with 54 respondents starting the survey and reaching question 13 without completing it fully. All respondents that answered at least the first 13 questions (54) were included in analysis. It can be argued that an incentive for the respondents would have improved the number of responses, as well as the completion rate.

2.5.1.2 Validity and reliability

To assess validity and reliability, it is relevant to look that the sampling in this survey. An appropriate sample size was difficult to pin down in this survey, as the means to collect responses was explored to be more difficult than initially perceived by the author of this thesis. The sample size is dependent on the objective of the research, the research questions and the available resources (Saunders et.al 2019, p. 315). Taking into consideration the number of respondents from the geographical focus areas formulated in the research design of this paper, namely Istanbul, the sample size of 25 is deemed to be valid and reliable. There are arguably enough respondents from

each region in the sample size, making the survey reliable in that the results will be replicated if it were to be asked to another group of people of the same size in the same geographical area.

2.5.2   Qualitative analysis of advertisements – *Thematic analysis*

To conduct an analysis of the cultural manifestations in the advertisements chosen from the two cultures in this paper, the author uses *thematic analysis*. This approach is considered a general approach to analysing qualitative data (Saunders et.al 2019, p. 651), and was used to describe the process of analysis described in this section. This is relevant as the approach can be used to *"identify key themes or patterns from a data set for further exploration"* (Saunders et.al 2019, p. 651). The procedure of this approach entails four stages: the author familiarising with the data, coding data, searching for themes and recognizing relationships, and finally refining themes and testing propositions. It is however important to recognize that this process is not a linear process, rather it is a concurrent and recursive. As an example, it is possible for the author to recognize and notice themes in the data, as it is being collected.

Becoming familiar with the data entails the process of immersion into the data, and can be done in all stages of analysis. In this thesis it can be argued that familiarisation occurs primarily when the author views the advertisements to be analysed. As the advertisements are being viewed rigorously by the author, familiarisation is achieved by the author, which enhances the other processes in the thematic analysis, such as coding the data and meanwhile recognizing themes in the data.
Coding the data is the process of attaching a label to units of data. A unit of data is defined depending on the qualitative material – in transcripts it can be defined as a line of text, in interviews it can be defined as a sentence and in advertisements it can be labelled as an appeal that is present in the advertisement. This labelling of data in advertisements is seen in an article by Roberts and Pettigrew (2007), and will be discussed further in the literature review section, as it is literature that is central to the methodology of this thesis.
The coding of data in this survey will be done differently, as instead of an appeal present in the advertisements, it will be a presence of categorized cultural expressions that will be labelled as units of code. In practice this means that expression of the cultural value dimensions described by several authors in their theories. The authors and their cultural dimensions that will be considered are as follows: Geert Hofstede (2021) and his cultural value dimensions, Edward T. Hall and the cultural theories (Hall & Hall, 1990) and the Inglehart-Welzel World Cultural Map (2020). It is important to note that the cultural values discussed by these scholars will not be exhaustively considered – only

the most relevant dimensions will be elaborated on in the analysis. These theories will be elaborated further on in the next chapter.

In order for units of data to be considered present in the advertisements, they are to be present in a for at least a full second visually in the advertisement or be expressed within a sentence in the voice-over that accompanies the advertisement. As is with thematic analyses, the presence of these predetermined units of data relies on the interpretation of the author, and are therefore subject to be subjective and reliant on the understanding of the author (Saunders et.al 2019, p. 653). Two advertisements from each brand in the two countries will be analysed. The two brands chosen are 'Shaping New Tomorrow' in Denmark and 'Mavi' in Turkey. The considerations when choosing these two brands as 'equivalents' will be made later in this paper.

Searching for themes and recognizing relationships will be done continuously as data is analysed. Themes will be recognized as the culmination of multiple units of data that indicate a theme in said data. In this thesis, this will refer to the consolidation of data that as a result will indicate the presence of cultural values in the advertisements, and the association these present values have to the overall national cultures and their characteristics. *Refining themes and testing propositions* is the process in which testable propositions (also referred to as hypotheses) are formulated as a result of the analysis and interpretations of data – and the themes and patterns within this data (Saunders et.al 2019, p. 658). In this thesis, this process will be observable when hypotheses are made regarding the occurrence of certain values and cultural characteristics of the two cultures being present in the advertisements.

2.6 Time horizon

When looking at the time horizon of research papers, Saunders et.al (2019, p. 212) makes a distinction between *cross-sectional studies* and *longitudinal studies*. The former refers to studies where the research is done on a 'snapshot' basis where a phenomenon is studied once at a certain time, while the latter refers to studies where a phenomenon is studied over a set period of time continuously. Since our study consists of a survey that is only relevant for the respondents once, as well as analysis of advertisements that do not evolve or change, it is considered a *cross-sectional study*.

2.7 Techniques and procedures of data collection and data analysis

The techniques and procedures of data collection and analysis is the core layer of the research onion. An explanation of the considerations made in the techniques used in the data collection

phases and the data analysis phases has been given for the quantitative and qualitative analysis sections above, in 2.5.1 and 2.5.2.

CHAPTER 3 – THEORETICAL FRAMEWORK

3. Theoretical Framework

This following chapter will delve deeper into the theoretical frameworks to be utilized in this paper. As mentioned earlier, due to constraints on the length and for the sake of delimitation, not all aspects of the theories put forth will be described in this section. Some parts of the frameworks have been deemed too insignificant in answering the research questions of this thesis, and will therefore not be utilized in the analysis either.

This thesis will be utilizing cross-cultural theories, as the purpose of the research is to discover key differences between the advertisements, and discussing how these can be utilized by Danish brands to optimize their advertising strategy in the Turkish market. Culture is an intangible concept, however scholars in this field have attempted to quantify values within cultures, as put these forth in theoretical frameworks. This is the case for two out of three of the theoretical frameworks used in this thesis: Hofstede's Cultural Value Dimensions and the Inglehart-Welzel World Cultural Map. While these values cannot be interpreted about just one single culture in an isolated fashion as it does not describe 'reality', when used comparatively between cultures they can unearth insight into the cultural values within a country (Hofstede, 2021). As this thesis is based on a comparative analysis between two cultures and their advertisements, using theories with quantified frameworks on cultural values is deemed relevant. An additional advantage of utilizing these quantified frameworks, is that they are updated and revisited with new data before they are published online. The Inglehart-Welzel World Cultural Map comes in 'waves' with the latest ones being in 2008, 2014 and 2020 (Inglehart & Welzel, 2020). The graphs on cultural values on the website that hosts Hofstede's findings are also updated when new data is gathered (Hofstede, 2021 (1)).

3.1 Gert Hofstede – Cultural Value Dimensions (2021)

Gert Hofstede defines culture as *"the collective programming of the mind distinguishing the members of one group or category of people from others."* (Hofstede 2021, (1)). Hofstede's model of national culture consists of 6 value dimensions. Hofstede makes an important distinguishment in that these value dimensions do not represent the attitudes of every individual, but rather that these values are only useful if used to compare entire nations with each other rather than individuals. The dimensions below are described on Hofstede's website where the comparison tool is also present (Hofstede, 2021 (1))

The **power distance** dimension is based on how a particular society handles inequality of power among its members, and the degree to which the less powerful members accept and expect that power is distributed unequally. In countries and societies where a large degree of power distance is exhibited, the members accept hierarchical orders people have certain levels of power. In countries and societies of lower power distance, there is an effort to equalise the distribution of power and inequalities are met with a demand for justification of the inequal distribution of power.

The **individualism versus collectivism** dimension refers to the level of preference on individualism. Countries that score highly on the individualism dimension have a preference for "*a loosely-knit social framework in which individuals are expected to take care of only themselves and their immediate families.*" (Hofstede, 2021 (1)). Countries that score low on this dimension are more collectivistic, where the members of society to a higher degree expect being looked after by their ingroups in exchange for their unquestioning loyalty.

The **masculinity versus femininity** dimension concerns itself with the presence of 'masculine' and 'feminine' values. Masculine values are constituted by a preference for achievement, heroism, assertiveness and material rewards. In these societies, there is a higher presence of competitiveness. In contrast, feminine societies put more emphasis on cooperation, modesty, caring for the weak and quality of life.

The **uncertainty avoidance** dimension refers to the degree of which the *"members of a society feel uncomfortable with uncertainty and ambiguity."* (Hofstede, 2021 (1)). In countries with a high uncertainty avoidance tendency, the future is attempted to be controlled more, compared to countries where the uncertainty avoidance score is low. In countries that score low on this scale, they are more comfortable with uncertainty and ambiguity.

The **long-term orientation versus short-term orientation** dimension refers to how societies deal with challenges and societal change. The long-term orientated societies have a higher emphasis on persistence, being thrifty and in general being conscious of the long-term effects of decisions, while short term orientated cultures tend to have emphasis on quick results, spending more and maintaining time-honoured traditions.

The **indulgence versus restraint** dimension is about the degree to which a society puts emphasis on gratification of needs; enjoying life and having fun. There is more emphasis on these factors in societies with a high indulgence score, while societies that score lower tend to supress these needs by means of strict social norms.

As described, societies and national cultures score differently on these dimensions, and their scores indicate what is emphasized and encouraged within the culture. These differing levels of emphasis are the analysis points in which the advertisements will be analysed later on in this thesis. Manifestations of some of the values described in this section will be used as data points when conducting the thematic analysis of advertisements.

3.2 Edward T. Hall – Understanding Cultural Differences (1990)

Edward T. Hall puts forth spectrums of different cultural values in his book *Understanding Cultural Differences* (Hall & Hall, 1990). Things such as communication styles, sense of space, approach to time and past & future orientation of different cultures are discussed. Although these are not quantified in the same way as Hofstede's research, Hall also discusses these factors as a spectrum, with different countries and societies being on either side of the cultural values. In this following section, the key concepts will be described, and their relevance to the research question of this thesis will be explained.

Hall and Hall (1990) make the distinction in communication styles most prevalent in cultures/societies by dividing them into **high-context communication** and **low-context communication.** Hall defines *context* and its impact on communication as *"...the information that surrounds an event; it is inextricably bound up with the meaning of that event. The elements that combine to produce a given meaning – events and context – are in different proportions depending on the culture."* (Hall & Hall, 1990 p. 6). In societies where high-context communication is more prevalent, the emphasis is on how the meaning and desired intention can be conveyed through the embedded contexts and non-verbal channels of the verbal message (Ting-Toomey & Chung, 2012, p. 123). In other words, when communication occurs, a larger part of the intended message is 'hidden' in contextual factors, and are not necessarily expressed verbally. This is in contrast to the low-context communication, where the meanings and intentions of communication are expressed explicitly in the messages. The style of communication a culture leans more towards, is also indicative of some their verbal patterns (Ting-Toomey & Chung, 2012, p. 124). Cultures with low-context communication patterns tend to have individualistic values, a direct and informal verbal style in their verbal patterns. Conversely, cultures with a high-context communication tend to have collectivistic values, an indirect and formal verbal style in their verbal patterns.

This theoretical framework is especially relevant for this thesis as links can be made with the other theoretical frameworks used. As mentioned above, the communication styles used in a culture (Hall

& Hall, 1990) can reveal patterns in its attitudes towards individualism and collectivism. This link between Hall and Hofstede's takes on cultural values can constitute a strong analysis of the cultural manifestations in the advertisements, and eventually a discussion on optimal advertising strategies can be formulated.

3.3 – Inglehart & Welzel Cultural Map (2020)

Inglehart & Welzel have developed a cross-cultural framework that focuses on **traditional values** versus **secular-rational values** and **survival values** versus **self-expression values**. The main thesis in this framework is that there is a link between socioeconomic development and a *"broad syndrome of distinctive value orientations."* (Inglehart & Welzel, 2020). This theoretical framework is especially relevant in this thesis as it discusses the impact of socioeconomic development on cultural values. The main thesis of this theory is that as countries/cultures experience positive socioeconomic development, they will move more towards the top right corner of the graph shown below:
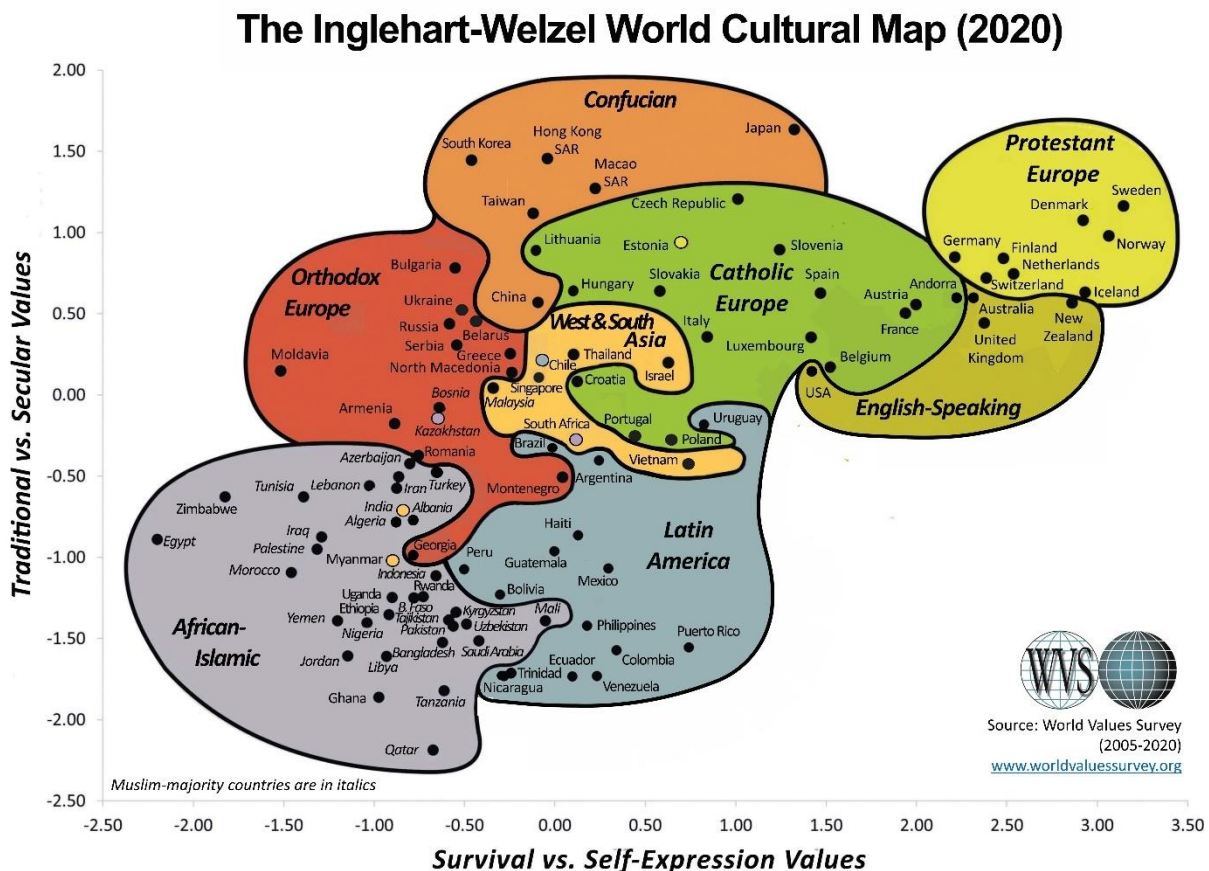

Figure 3- Ingelhart-Welzel Cultural Map (Ingelhart & Welzel, 2020)

A particular country's position on the two different axes, traditional versus secular-rational values and survival versus self-expression values depend on questionnaires distributed to respondents within the country. To determine whether a country has traditional or secular-rational values, they are asked about the importance of God in their lives, their opinion on abortion, their sense of nationalism and their attitude towards respect for authority. When assessing their position on the survival values versus self-expression values, they are asked about their prioritization of economic and physical security compared to self-expression and quality of life. Their general sense of happiness, views on homosexuality, willingness to sign petitions and their level of trust to other people.

These axes and their determining values are based on Inglehart's book *Modernization and postmodernization: cultural, economic, and political change in 43 societies* (Inglehart 1997). In this book Inglehart divides societies into three categories: traditional societies, modern societies and postmodern societies (Inglehart 1997, p. 76) In traditional societies, the core focus in society is survival steady state economy, with traditional religious and communal norms all while being under a traditional authority system. In modern societies, maximizing economic growth is emphasized with individual values leaning on achievement motivation while living in a rational-legal authority. Postmodern societies are described as societies maximizing the subjective wellbeing of its members with individual freedom values, while rejecting legal and religious authority.

In the analysis section, the positioning of Denmark and Turkey will be examined, while also making distinctions between the general population of Turkey and the geographical focus of this thesis, Istanbul. In addition to the positioning of the two societies in question, the analysis will also examine the manner in which the gap between the two societies will affect the optimal advertising strategy for Danish brands looking to enter the Turkish market in these cities.

Similar to Hofstede's values, the Inglehart Welzel World Cultural map is also continuously updated, with new versions of the map being published every few years as new data is collected on countries' opinions on the values described above. Not only does this keep the theoretical continuously relevant to us in cultural analyses, but it also contributes to continuously test the theses of socioeconomic developments having an impact on the cultural values within a society.

The theoretical frameworks described above and their terms and values will be incorporated in the analysis of the survey and the advertisements when deemed relevant.

CHAPTER 4 – TURKISH MENSWEAR MARKET

4. Turkey – differences in cultural values; regional, demographic and income-based

This chapter serves the purpose of analysing the variations in cultural values within different demographical groups, regions and income levels. These factors are arguably important, as this study has the purpose of investigating the best practices in advertisements in Turkey's most populated city, Istanbul, with a focus on culture and its role in these advertisements. Additionally, as Inglehart & Welzel (2020) argue that there is a correlation between socioeconomic development and cultural values, it can be argued that it is important to scope further in on Turkey and assess Istanbul in particular, and the city's demographic and socioeconomic development, rather than assessing Turkey as a whole relative to other countries.

4.1   Cultural clusters

The demographics of Istanbul are an important aspect to analyse, as these will have influence in what cultural values are present in the city. Scholars from Koç University in Istanbul, Rankin, Ergin and Gökşen (2013) divide Turkey into three broad cultural clusters that differ *"in their degree and form of engagement with Turkey's emerging cultural diversity, particularly their orientation towards Western cultural forms."* (Rankin et.al, 2013, p. 159). An important finding in this study is that the level of engagement these clusters have in Turkey's adoption of Western cultural forms, correlates with their social level. The more privileged, higher social class and higher income the cluster is, the more it is likely to adopt Western cultural forms and consume the same type of culture, media and cuisine. The adoption of Western culture is assessed in this study by analysing the knowledge and attitude towards 'popular' Western culture: things such as going to the cinema, reading literature, watching theatre plays and consuming culture through social media and the internet.

The first cluster is described as a culturally disengaged group that has low knowledge and interest in culture, where the adoption of the internet and social media is low. This cluster also has low participation in culture, in that they rarely go to the cinema, the theatre and shopping malls. Demographically, the individuals in this group tend to be of lower income and education, and higher in age. This demographical group can be argued to be very large – and is confirmed by the fact that this cluster constitutes around half of the adult population in Turkey. Relating these findings to Inglehart & Welzel's World Cultural Map, it could be argued that this cluster would be

placed close to the bottom left of the graph, where traditional values and survival values are more prominent. As mentioned earlier, these societies, and in this case cultural groups, tend to have a strong sense of national pride, deference to authority and are more inclined to prefer traditional family values. Additionally, societies with prominent survival values are more prone to have an ethnocentric outlook (Inglehart, 1997).

As such, it could be argued that since this cluster is described as being resistant to cultural changes, they are also arguably the cluster that is hardest for Danish brands to target in their advertising strategy. Not only are they arguably relatively far removed from Western cultural values, but they are also more likely to be resistant to being influenced by manifestations of Western culture. Hence, it could be argued that this cluster, and the demographic segment within it, are not the ideal target segment for Danish brands to target their advertisements too. Regionally, the lowest annual household disposable income areas in Turkey that arguably should not be targeted, are the Eastern Anatolian regions (TÜIK, 2021), bordering Iran and Iraq.

As such, it can be argued that the annual household disposable income is important to the formulation of an advertising strategy. Even if it does not directly indicate any cultural values in itself, the following table is an important indicator of some broad cultural characteristics according to the findings in the aforementioned scholars' literature:

Survey year	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020
Income reference year	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019
TR Turkey	10 774	11 859	13 250	14 553	16 515	19 139	21 577	24 199	28 522	33 428
TR1 İstanbul	14 873	16 126	18 248	19 062	22 067	26 041	30 895	34 912	40 749	49 239
TR2 West Marmara	10 723	12 050	13 400	15 130	16 245	20 102	22 872	25 786	29 505	33 141
TR3 Aegean	12 924	13 947	15 243	15 582	17 532	20 246	22 421	25 229	30 337	35 785
TR4 East Marmara	10 772	12 758	14 098	15 723	18 243	20 268	23 662	25 541	29 249	33 579
TR5 West Anatolia	12 455	14 160	16 294	18 460	20 510	23 786	24 159	27 313	32 384	38 022
TR6 Mediterranean	10 276	10 798	11 849	12 933	14 871	17 193	19 390	22 056	24 969	29 520
TR7 Central Anatolia	9 406	10 786	11 174	13 169	14 398	16 234	17 957	20 008	25 159	27 564
TR8 West Black Sea	9 264	10 511	11 515	12 771	14 464	16 760	19 422	21 277	25 295	28 369
TR9 East Black Sea	9 374	10 407	12 366	13 974	15 172	17 814	18 760	20 900	26 851	31 064
TRA North East Anatolia	7 109	7 338	8 521	9 964	11 602	13 604	14 840	16 306	19 055	20 925
TRB Central East Anatolia	6 492	6 999	7 740	9 086	10 412	12 614	13 314	14 322	17 420	19 185
TRC South East Anatolia	5 418	5 870	6 920	8 087	9 089	9 833	11 231	12 921	15 706	18 927

Figure 4 - Mean annual equivalised household disposable income (local currency),Turkey, 2011-2020

The second cluster is described as the *"engaged provincialists"* (Rankin et.al, 2013, p. 171). This cluster is not as far removed from cultural activities as the previous group, yet its individuals still conserve a scepticism towards the adoption of Western culture in Turkey. They are sufficiently aware of cultural manifestations such as cuisine and literature, and understand the development and adoption of culture that is in process in within Turkey – not all of them are fond of it, however. The

demographic characteristics of this cluster are that they are towards the middle in terms of income level and social status, tend to emphasize the importance of religion/Islam in society and tend to be older adults. Socioeconomically, the regions that are placed in this cluster are arguably harder to pin down geographically, as there are multiple regions that fall into the mid-income category. Another important metric that can be used analyse the cultural clusters by region, is the level of education. The following chart is made based on data collected from the National Education Statistics Database (NESD, 2021):
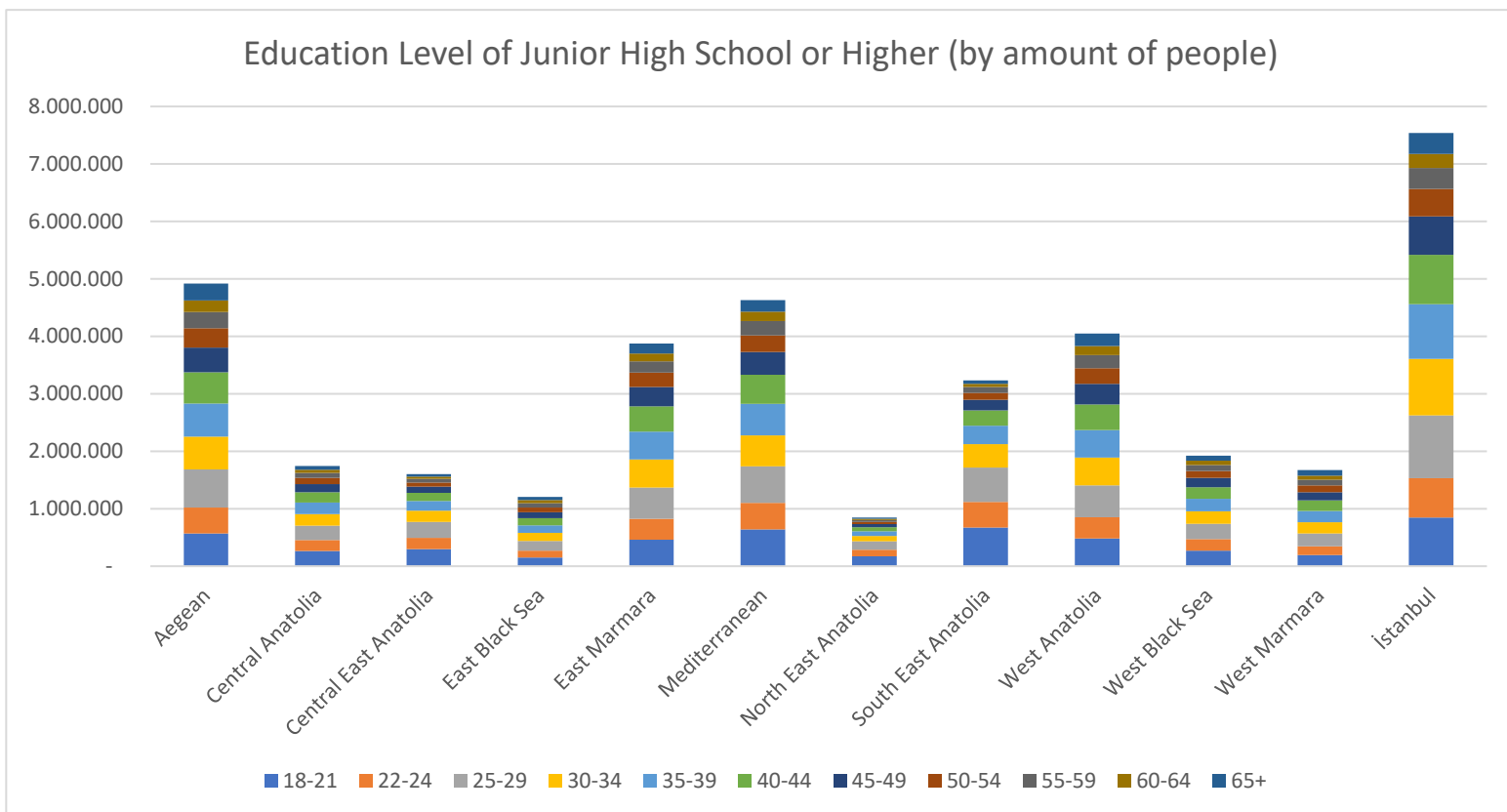
Figure 5 - Education Level above Junior Highschool, by region and age (Turkey)

The graph illustrates the distribution of individuals who have graduated from an education at level of junior high school or higher (high school, university and other higher educational institute, master or doctorate level). Looking at this graph, similarities between educational level of a city and its income can be seen. Once again, Istanbul tops the charts, having the biggest share of, for the purposes of this analysis point, 'educated' people. Although it should clearly be considered that Istanbul has a lot more inhabitants compared to some of the other countries, this could also be interpreted as an advantage for Danish brands looking to enter the Turkish market. As there are

more 'educated' people in Istanbul, this can be translated as more potential consumers to advertise to and persuade to become customers.

Returning to the aforementioned three cultural clusters (Rankin et.al, 2013, p. 171), **the third cultural cluster** is arguably the most relevant one for Danish brands. This cluster, also referred to as the 'engaged cosmopolitans', is characterised by their connection to urban and globalized culture which is reflected in their music, literature and food consumption. This is not limited to culture outside of Turkey however – this cluster is also very knowledgeable and interested in Turkish culture. Social media and internet consumption is also a higher level for this group. In terms of socioeconomic characteristics, this group is associated with higher income levels and higher social status in the form of education, job positions and prioritization of secular-rationality in contrast to the other two clusters, where a strong sense of religious importance is present.

Again, relating the literature of these scholars together, Istanbul arguably has the highest proportion of individuals within the third cultural cluster, as it is leading in household disposable income, as well as having the highest number of individuals with an education level of junior high school or higher. An important aspect to note regarding the income statistics, is that there is arguably a very big difference between Istanbul and other regions, with Istanbul having more than double the average disposable income compared to south-eastern Anatolia. It can be argued that with such high discrepancies in income between Istanbul and other regions, cultural differences could be even more significant when comparing Istanbul and the poorer regions.

If we are to look at a specific demographic value in *age*, Rankin (et.al, 2013) argue that the cultural openness towards Western culture correlates in broad strokes with the age of individuals. It can therefore be argued that individuals in the first cluster resonate with traditional and survival values tend to be of older age, while individuals in the third cluster are of a younger generation and tend to feel resonant with secular-rational values and self-expression values with a focus on freedom.

If we are to understand these factors in relation to the research focus of this thesis, it can be argued that socioeconomic factors in addition to age, education level and social status all have an influence on the receptibility of advertisements made by a Danish brand. Another indication of this can be in the survey conducted for this thesis: looking at the open questions regarding the respondents' opinions on Denmark and Danish adverts (if they have watched any) are highly positive (question 11).

Respondents from regions outside of Istanbul had a more neutral or negative nature in their answers. 34% of respondents from outside of Istanbul expressed that they have not watched any advertisements for Danish brands, while 34% of respondents outside of Istanbul answered questions about their opinions on Danish products neutrally. Negative responses are relatively rare in questions 12 and 13 regarding respondents' opinions or Danish products and Denmark respectively. The most common term or phrase is "quality" (*kalite* in Turkish), indicating Danish products are perceived as being of high quality. There are 20 occurrences of quality being mentioned in a positive connotation in relation to the two questions (12 and 13) regarding opinions on Denmark and products of Danish brands. 12 of these responses are from respondents in the Marmara region (Istanbul), while 8 of them came from respondents residing in other regions.

One limitation of the survey conducted is the age demographic of the group that has answered the survey. It is in this chapter that age is one of the factors that can be connected to the adoption and openness towards cultural change and thereby foreign culture. With just one respondent being 31 years of age or older, the survey does not provide insight to the cultural differences and variations in perception of Denmark and Danish products in different age groups. This narrow spread in the age group of respondents of the survey can be attributed to a few things. As discussed in the cultural clusters, there are differences in internet and social media usage between the different cultural clusters described. As this survey was mostly exclusively distributed through social media, it could be argued that different strategies could have been employed, in order to receive more responses from an older age demographic. This could arguably have been achieved by distributing the survey physically, catering to their lesser preference of the internet and social media. In practice, this could be achieved by field research in Turkey – this was however not an option for the author of this thesis. It could be argued a bias is present in the survey, as aforementioned theory describes a likeness towards Western culture in younger age demographics – and these are the primary age groups within the respondents of this group. However, it could be argued that the opinions of the generally older age group and thereby less culturally adoptive respondents are not as relevant for certain Danish brands, depending on the target group of their products.

In this section, the limitations connected to assessing Turkish culture on a national basis are highlighted. While it can be taken for granted that a culture with over 83 million inhabitants will inevitably have variations and differences across the culture, these are important to highlight as they arguably influence the reception and perception of advertisements. It is also important to pin down some of the factors that have an effect on attitudes towards Western culture among other things:

age, income and level of education. These are highlighted to vary a lot across Turkey. As such, Turkey can be described as having a heterogeneous culture, that can vary greatly depending on the region being put under the scope. This is also highlighted in a survey by Bülbül, Özipek and Kalin (2008), who have distributed a survey nationwide in Turkey, asking respondents about their views on 'the West', Christianity and the European union. Again, it is highlighted that it is arguably wrong to attribute certain attitudes to the entire country, as perception and attitudes vary greatly.

4.1.1   Denmark – homogeneous or heterogeneous culture?

Putting Denmark and its regions under the scope enables us to assess whether the same situation of varying cultural values within Turkey is also applicable to Denmark, or if Denmark has a more homogeneous culture relative to Turkey.

It can be argued that Danish brands do not have to analyse the perception Denmark, Danish products or 'the West, as they can be considered to be a part of the West. Danish brands not having to worry about cross-cultural advertising does not exclude them from having to consider variations in Danish culture however. As we analysed and highlighted using Turkey as a case study, culture within a nation can vary greatly, depending on factors such as age, income and level of education, amongst others.

If we look at the annual household disposable income for Denmark by region (DST, 2019), we see that Region Hovedstaden, the region that encompasses Copenhagen, is above the rest of the regions by a margin – a margin that seems to be growing from year to year.

Income for families by type of income, family type, unit, region and time

	2011	2012	2013	2014	2015	2016	2017	2018	2019
1 Disposable income (2+30-31-32-35)									
Families, total									
Average income for all families (DKK)									
Region Hovedstaden	331 760	339 786	349 872	360 358	372 793	378 176	387 075	396 810	411 983
Bornholm	0	0	0	0	0	0	315 243	319 566	332 050
Region Sjælland	324 143	332 216	340 505	346 727	353 055	357 029	365 898	374 015	384 763
Region Syddanmark	313 853	320 669	327 347	332 356	338 808	342 706	352 803	359 600	370 898
Region Midtjylland	322 225	329 453	338 430	342 418	352 667	357 406	368 101	375 865	387 083
Region Nordjylland	306 958	314 294	320 527	323 644	329 150	333 971	344 527	350 829	361 944

Figure 6 - Income for families by type of income, family type, unit, region and time (Denmark, 2011-2019)

It is however important to note that this divide between Copenhagen and other regions in Denmark is much less significant compared to the discrepancy we analysed between Istanbul and other regions in Turkey. It could be argued that if this development of Copenhagen's disposable income increasing more than other regions in Denmark continues, Danish brands advertising in Denmark

will have to consider cross-cultural analyses depending on the geographic area they are targeting with their advertisements. However this is arguably a long-term consideration, as this process of culture changing depending on income does not happen momentarily – and is rather a gradual process (Rankin et.al, 2013). Overall, the income divide between Copenhagen and other regions in Denmark is relatively low.

Looking at education in Denmark, we see that Region Hovedstaden has the highest proportion of inhabitants who have finished upper high school, an equivalent to upper high school, or any higher level of education with this being the case for %79 of the population in 2020. This means that %21 of inhabitants in Region Hovedstaden have finished at most their primary education, or do not have an education at all.
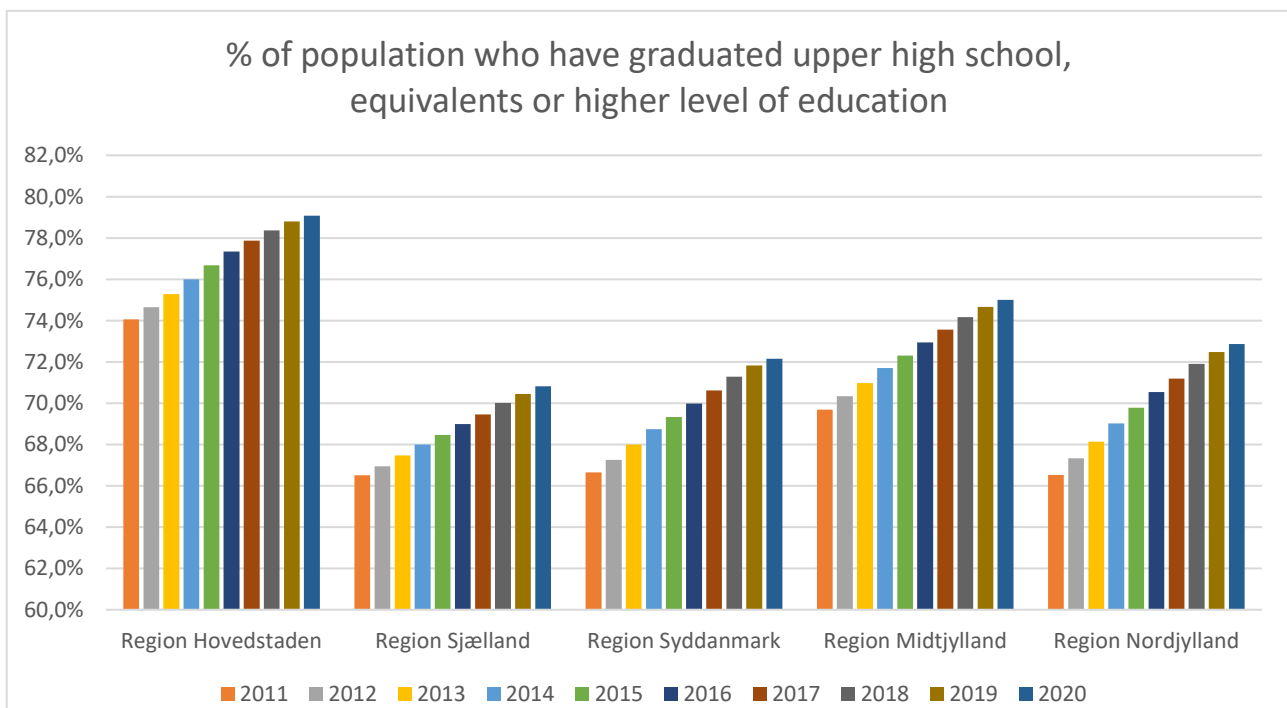

Figure 7 - % of population who have graduated upper high school, equivalents or higher level of education (Denmark)

The same tendencies as income distribution are possible to observe in this graph derived from data retrieved from Statistics Denmark, Denmark's official bank of statistics (Danmarks Statistik, 2021). While Region Hovedstaden does have the highest proportion of inhabitants with an upper high school level or higher, the divide between the regions is not as drastic as observed in Turkey. It could therefore be argued that while education is a factor that does affect cultural values, the divide is not significant enough to have differing advertising strategies for different regions in Denmark. For Danish brands looking to expand into other markets, especially markets that are geographically

drastically larger than Denmark, the issue of culture can be overlooked. It can therefore be argued that cultural values and their variations even within a nation, are important to be mindful of when developing an advertisement strategy.

The above analysis of varying cultural values in Turkey and the relatively homogeneous culture in Denmark should not be interpreted as there being uniform culture in Denmark or Istanbul – the above analysis merely highlights that there are even bigger cultural divides between Istanbul and other regions in Turkey. This does still leave room for there to be differences in perception of the West even within Istanbul – this is an important consideration to note.

This notion of homogenous versus heterogeneous cultures, is quantified by Arne Maas (as seen in de Mooij, 2019, p. 97), who is a cross-cultural consultant who made use of regional data from the European Social Survey. Subsequently, he presented a list of 19 European countries, and measured them by their cultural cohesion – the more cohesive a culture is, the more homogenous it is considered. Denmark is in this list, and is placed 10th out of 19 countries – so it could be argued that even within Denmark, Danish brands need to do market-specific culture research in order to optimize their advertising.

4.2 Influence on cross-cultural analysis of Turkey and Denmark

As we discussed in chapter 3, this thesis will include three different cross-cultural theory frameworks that all have their unique terminology surrounding the manner in which they describe cultural values and tendencies. One thing these frameworks from Geert Hofstede, Inglehart & Welzel, and Edward Hall respectively have in common is their focus on national culture. The theories are structured by formulating two contrasting cultural values or characteristics, and subsequently placing national culture somewhere along the spectrum. Hofstede does this by assigning countries numerical values, e.g. *individualism* vs *collectivism*, while Inglehart and Welzel place the countries on a graph. While Hall does not have a visual framework of which national cultures belong to certain end of the cultural spectrums, he does mention certain countries when describing the characteristics of the opposing cultural values.

Following our analyses on Turkish and Danish culture, it can be argued that it is less than optimal to assess and label the culture of Turkey as a whole. Rather, a strategy of market segmentation and targeting of advertisements based on cultural clusters can be followed. Thus, it can be argued that there is a gap between cultural values of Turkey as described in these theoretical frameworks by scholars, and the cultural values of the specific cultural clusters described earlier. Additionally, as

described earlier, this thesis is delimited to focus exclusively on the market of Istanbul. It is therefore relevant to analyse which cultural dimensions should be re-evaluated, and which, if any, broad changes in assessment should be made compared to the assessment of Turkey made by scholars such as Hofstede and Inglehart.
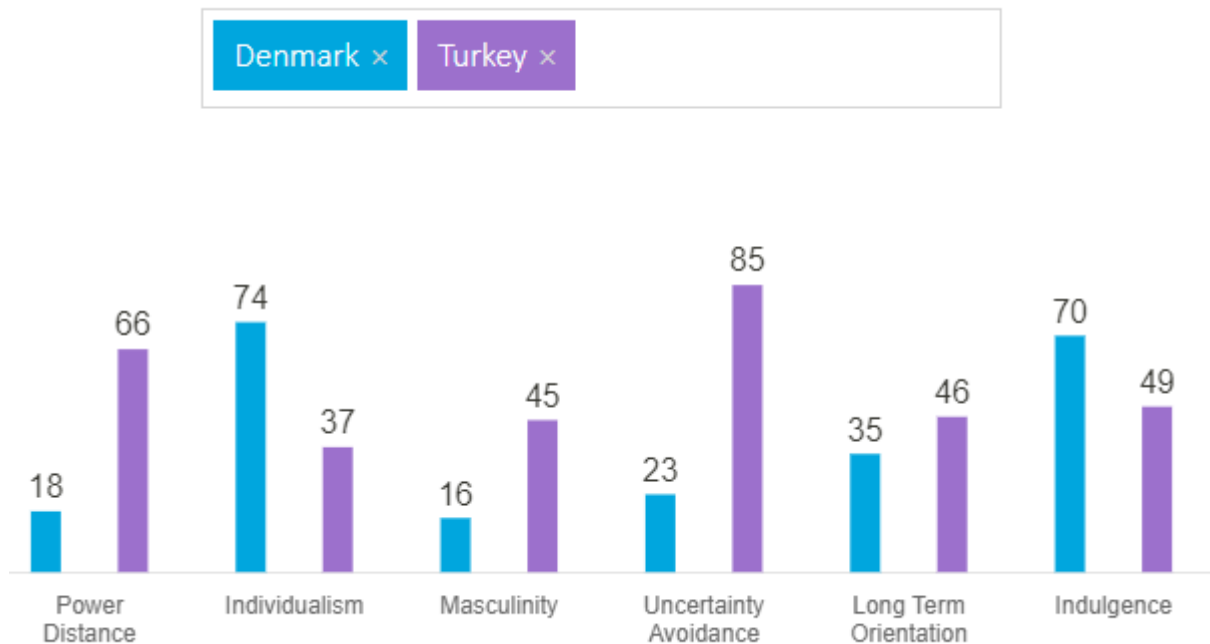

Figure 8 - Comparison of Denmark and Turkey in Cultural Value Dimensions - Hofstede (2021)

4.2.1   Individualism versus collectivism

These contrasting values of individualism versus collectivism are a common theme in many cross-cultural theory frameworks and vary in its exact terminology, methodology and regions applied to (de Mooij, 2019, p. 119). Individualistic cultures are characterised by its individuals' identity being based around their own opinions and attitudes i.e., being unique, and there is no expectation of individuals taking care of each other – individuals are expected to take care of themselves. In collectivistic cultures, there is a fundamental basic assumption that individuals within the same in-group are expected to stay loyal and take care of each other – these in-groups are also central for these individuals in forming their identity. The identity in these cultures is shaped by which in-groups the individuals belong to.

From Denmark's placement on the World Values Survey (Inglehart & Welzel, 2020) on the high end of self-expression and secular-rational values, and its relatively high score of 74 on Hofstede's cultural value dimensions, it can be deemed as a very individualistic culture, where the "I" is very important for its individuals. Inglehart (1997) argues that this focus in a society is linked with a shift from survival values to self-expression values, and is facilitated by sense of security and human autonomy.

Turkey on the other hand, ranks lower on this value dimension in both theoretic frameworks, with Hofstede scoring them at 37, and Inglehart and Welzel (2020) placing them axes indicating survival and traditional values. These assessments indicate that Turks generally have a greater emphasis on "we" rather than "I", belonging to larger social in-groups ranging broader than just immediate family, and the wellbeing of individuals within these in-groups being of interest to everyone else in the in-group. Inglehart & Welzel (2020) describes a positive correlation between a nation's level of wealth and its cultural characteristics in relation to individualism and collectivism. It is argued that as a country experiences a transition from survival values to self-expression values as a result of economic growth, a movement towards higher individualism takes place. Marieke de Mooij (2019, p. 123) also highlights this link, adding on that this development is still relative. This means that while countries do tend to get more individualistic as they grow economically, their relative placement to each other on these values does not change – the gap is still the same. For this thesis, this means that even if Turkey is experiencing a higher growth rate in its economy compared to Denmark, the gap between these countries in terms of individualism and collectivism will remain in place.

If we are to apply our previous considerations of there being a discrepancy between different regions within Turkey, it is important to analyse the factors that contribute to a society's incline towards either individualism or collectivism, and how these factors are currently distributed in the specific area in Turkey we want to examine (Istanbul).

As discovered earlier, the wealth distribution in Turkey is inequal in its geographical distribution, with Istanbul being the city with the highest consolidation of household wealth, compared to the rest of the country. For this specific cultural dimension, this could indicate that individuals residing in Istanbul could prioritise differently than the rest of the country in relation to individualism, as it is the wealthiest area. As a result of this wealth distribution, it is indicated that individuals in Istanbul should incline more towards individualistic traits compared to the rest of the nation, pushing their 'score' up in the individualism value dimension. This notion of individualistic traits

being more common in Istanbul is also argued for by Askun et.al (2009, p. 111), arguing that individualism, focus on achievement and sense of competition is more salient in urban areas within Turkey.

It is however very important to note that is not necessarily the reality for the entirety of Istanbul, as the figures used in this thesis to determine the distribution of wealth in Turkey are based on median household disposable income. To further pin down the adoption of individualistic values, it can be argued that more in-depth and specific research on the socioeconomic developments of Istanbul should be conducted.

The tendencies of certain societies leaning more towards individualistic values or collectivistic values also have important implications for the formulation of an advertisement strategy. Marieke de Mooij (2019, p. 121) highlights some of these implications: in individualistic cultures people are more interested in brands and their abstract 'personality', and tend to see the brands they are communicated to by as human personalities. Therefore, they are more likely to be persuaded by product brands, rather than large corporate brands when being advertised to. Collectivistic cultures on the other hand, prioritize building a relationship with their counterpart in the buying process, whereas individualistic cultures are persuaded more by the personal identity of products brands – arguably something that massive corporation brands cannot provide as they would be perceived as being big corporate machines that have no human personality. Concrete product features are more common in advertisements targeted at collectivistic cultures, as they do not have the same understanding and perception of product brands communicating to them. In the case of Turkey, we observe tendencies that are more indicative of collectivistic culture in relation to this description, on the basis of the distributed survey. 16 out of 43 respondents that they have a medium level of loyalty to their preferred men's clothing brands, while 13 out of 43 respondents responded that they have no sense of loyalty towards the brands they prefer. Only 2 out of 43 respondents put "Reputation of brand" in first place, when ranking the most important factors to them when buying men's clothing – the reputation of the brand was also the most common factor to be considered the least important factor out of the five factors listed, being chosen as the least important factor in 23 out of 43 responses.

Another implication within the sphere of individualism versus collectivism is found in the two spectrums' focus on independence and dependence. Individualistic cultures emphasize independency, while collectivistic cultures have a greater focus on dependency on in-groups. This

has an implication on the purchase decisions of consumers, in that there is a negative correlation between individualistic tendencies in nations and their usage of social media sites when making a purchase decision: the higher a country 'scores' on Hofstede's individualism cultural dimension, the less likely they are to utilize social media as a part of their purchase decision. This can be attributed to consumers in these cultures prioritizing being independent, and not putting emphasis on the thoughts and opinions of other when making purchases.

It could be argued that this effect is also indicated in the survey distributed as a part of this thesis, as only 5 of the 43 respondents that they had used social media for these purchases.

When analysing the impact of a society's tendencies on the individualism versus collectivism scale on the optimal advertising strategy, an important aspect to inspect is whether communication is preferred in a low-context style or high-context style. Low-context, direct and informal communication style is preferred in cultures with individualistic values, while cultures with collectivistic values tend to communicate more indirect and formally as well as with high-context communication patterns (Ting-Toomey & Chung, 2012, p. 124). A recurring theme in cross-cultural scholars' work is that Denmark is defined as a society where low-context communication is dominant. This is consistent with the notion that individualistic cultures tend to communicate with a low-context style, leaving little up to interpretation.

Turkey on the other hand, being described as a collectivistic culture in these scholars' research, would initially be placed in the high-context communication category. However, as we have discovered in this thesis, there are indications on Istanbul in particular not being as collectivistic as the rest of Turkey – this could indicate that the communication style most common in Istanbul as a society is low-context compared to the rest of the country. However, there are no indicators on a direct link between economic growth and the high/low-context communication in a country, so it must be taken for granted that a high-context communication style is still most dominant in Istanbul as well.

4.2.2   Masculinity versus femininity

As mentioned in chapter 3, masculine cultures are driven by competition, achievement and success – striving to be the best in one's field. Feminine cultures in contrast, have equality, solidarity and enjoyment of life as core values. Per these definitions, Denmark is categorized as a very feminine with a low masculinity 'score' of 16 on Hofstede's cultural value dimensions. Values of solidarity and striving for consensus are core values for the Danish society, where success is

measured by quality of life, and not necessarily by personal achievements. It could even be argued that these values encourage the suppression of broadcasting personal achievements – this phenomenon is common in Northern European countries and is directly translated to Law of Jante. *"Janteloven is presented in A Fugitive Crosses His Tracks (8) as a set of ten tacitly accepted laws, reminiscent of the biblical Ten Commandments"* – the laws of Jante are (Avant & Knutsen, 1993):

1. Thou shalt not believe that thou art something.

2. Thou shalt not believe that thou art as good as us.

3. Thou shalt not believe that thou art more than us.

4. Thou shalt not fancy thyself better than us.

5. Thou shalt not believe thou knowest more than us.

6. Thou shalt not believe thou art greater than us.

7. Thou shalt not believe that thou art a worthwhile human being.

8. Thou shalt not laugh at us.

9. Thou shalt not believe that anyone is concerned with thee.

10. Thou shalt not believe thou canst teach us anything.

It could be argued that this set of laws, although not juristically is not enforced, provides an insight to deep-rooted cultural values in the Nordic countries about fitting in with the crowd and downplaying the broadcasting of personal success.

Additionally, these 'laws' in a culture that is described as highly individualistic can even be seen as paradoxical – in a country where collectivistic values are downplayed in favour of individualism and independence, people are encouraged not to speak too highly of themselves, even when they obtain personal achievements.

If we examine Turkey on this metric of masculinity versus femininity, we see that it has received a score of 45 on the masculinity index, putting them on the feminine side – although not as feminine as Denmark. Again, it can be argued that this national 'score' might be different if we scope further in on Istanbul. While there is no quantitative research done on Istanbul specifically regarding masculinity and femininity, research mentioned earlier in this thesis (Askun et.al 2009, p. 111) suggests an increase in sentiments of increased competition and focus on personal achievements in urban areas in Turkey. This could indicate that in Istanbul's potentially individualistic culture, masculine values such as personal achievement play a bigger role in society, whereas feminine values of common good, solidarity and fitting in rather than sticking out, could be argued to be

more prevalent in the other regions in Turkey – likely among the population that lives in regions outside of Istanbul, and are part of the first cultural cluster with traditional values.

4.2.3   Indulgence versus restraint

Indulgence and restraint in Hofstede's cultural value dimensions refer to the extent to which people try to control their desires and impulses – cultures who 'score' high on this dimension are described as indulgent cultures where a great emphasis is put on enjoying life in general, having fun and the preservation of leisure time. With a score of 70, Denmark falls into this category, meaning that Danish people have great emphasis on impulsivity and enjoying life in general, without strict restrictions on acting upon their wants and impulses. Turkey 'scores' 49, which leads to Hofstede's insights being minimal – it is merely described that no cultural characteristic can be attributed to Turkey within this dimension, as it is considered as being in the middle.

However, it can be argued that Inglehart & Welzel's World Values Map can be of supplementary support here – while the terminology might be different, the descriptions of *indulgent* countries (Hofstede) and countries with *self-expression values* are arguably similar. Common themes in both descriptions are quality of life, happiness and self-expression. So, it can be argued that the lack of description of Turkey's culture in the dimension of indulgence in Hofstede's research can be supplemented by Inglehart & Welzel's World Cultural Map.

On the latest edition of the map (2020), Turkey is closer to the bottom left relative to Denmark. However, as established before, Inglehart's model is built on the thesis that a country's position on this map is correlated with socioeconomic growth within a country: the higher the socioeconomic standards are in a country, the more it is going to be placed towards the top right with self-expression and secular-rational cultural values. Thus, it can be inferred that since Istanbul is experiencing superior socioeconomic development compared to the rest of the country, indulgence and self-expression values are more salient in Istanbul amongst the wealthier demographic. As such, it can be argued that the influence a certain culture's focus on indulgence rather than constraint has, also has implications for the formulation of an optimal advertising strategy. This will be discussed further in chapter 6.

4.2.4   Uncertainty avoidance

This value dimension refers to *"The extent to which the members of a culture feel threatened by ambiguous or unknown situations and have created beliefs and institutions that try to avoid these."* (Hofstede, 2021). Denmark ranks low on this dimension with a score of 23, while Turkey is at the opposite end of the spectrum with a high score of 85. The low score of Denmark indicates that its population is much more comfortable in environments with unpredictability and no structural rulesets, reflected in the culture's open and welcoming attitude towards innovation amongst other things. In the advertisements by Shaping New Tomorrow that will be analysed in this thesis, it can be argued that the innovation and product attributes related are highlighted – this will be analysed more in the following chapter. The implication this value dimension has on advertisement strategy can be argued in the population's willingness to try out unproven brands and products. Additionally, a culture's attitudes within this value dimension also have implications for the advertising strategy in those countries with high uncertainty avoidance place importance on the competence of the manufacturer being 'proven', while cultures where uncertainty avoidance is low, there is an increased emphasis on the end product (de Mooij, 2019, p. 376.)

Turkey on the other hand, scores very highly as mentioned earlier. This means that they are more careful in adopting new innovations, and generally have a tougher time making decisions if not fully informed prior to the decision-making process (de Mooij, 2019, p. 138.) If we are to examine whether a difference in the population of Istanbul's attitudes towards ambiguity and uncertainty compared to the rest of Turkey, it is relevant to take into consideration the survival versus self-expression values described by Ingelhart & Welzel (2020). In the World Cultural Map, it is argued that in societies with emphasis on survival values as opposed to self-expression values, experiencing the threatening of their ways of life and 'certainties', the population will cling on to traditional values and deeply rooted social norms, in order to cope with unpredictability. It could be argued that since the general wealth is consolidated more in Istanbul compared to the rest of Turkey, the wealthier segments will experience less of this attempt at clinging onto traditional values, and thereby are more positive towards uncertainty. Again, it is important to note that this is arguably not the case for the entirety of the city, rather mostly the wealthier segments.

As such, it can be argued that the large divide between Denmark and Turkey in this value dimension might not be as large as portrayed in the World Cultural Map and Hofstede's value dimensions, if we scope in on Denmark versus Istanbul rather than the entire country of Turkey.

4.2.5   Power distance

This dimension is defined by Hofstede (2021) as *"the extent to which the less powerful members of institutions and organisations within a country expect and accept that power is distributed unequally."* This value dimension, similar to uncertainty avoidance, is a value dimension where the difference between Denmark and Turkey is high according to Hofstede. With a low score of 18, Danish culture puts emphasis on egalitarianism; independence, equal rights and decentralized power in workplaces as well as family-settings. In Turkey however, there is greater emphasis on everyone being aware and respecting their social networks, whether that be manager-subordinate relationships in the workplace, or elderly-youth relationships in families and society in general. Independence is important in countries with low power distance, yet it is also encouraged not to use status to signal social status. In countries with high power distance people are considered to more or less have a certain place in society – a person of high power will not shy away from symbols that reflect their position.

For Turkey, as per our analysis it is important to consider whether this high power distance is also just as high within Istanbul as it is in the rest of the nation. The forementioned analysis on the individualism versus collectivism dimension for Istanbul indicates that there are indications that it is a more individualistic culture than the rest of the nation; while it is difficult to gauge whether this has implications for the power distance dimension, it could be argued that at least in family settings, since people are more individualistic, there is a decrease in the power distance between the elderly and the younger generation. However, the analysis of uncertainty avoidance indicates that Turks have a tough time straying away from what is 'known', and thereby it can be argued that the power distance in the culture is relatively robust regardless of individualistic or collectivistic behaviours. It is therefore difficult to pin down whether the different cultural clusters differ in their level of power distance.

To sum up this chapter, it is relevant to highlight the implications of our findings indicating that there are different cultures within Turkey that differ heavily, depending on factors such as wealth, demographic group and thereby geographical placement. Individualism, indulgence, and uncertainty avoidance are argued to possibly have considerable differences in Istanbul in relation to the rest of the country, while weaker indications of different emphasis on masculinity/femininity and power distance between Istanbul and the rest of the country is argued for.

CHAPTER 5 – CROSS-CULTURAL ANALYSIS OF TURKISH AND DANISH ADVERTISEMENTS

5. Cross-cultural analysis of two advertisements from each country

This chapter serves the purpose of providing an in-depth cross-cultural analysis of four advertisements, with two from each of the two cultures being discussed in this thesis. A thematic analysis will be conducted, assigning 'points' to each advertisement on the basis of social value dimensions – this way, we will have combined qualitative analysis with quantitative analysis. Two of the advertisements analysed are from Mavi, a Turkish brand, while the other two are from Shaping New Tomorrow, a Danish brand. These brands were chosen as they can arguably be seen as equivalents in terms of the target customer they cater to. This target customer can be inferred from the descriptions made by the brands themselves when describing their values. Shaping New Tomorrow declares in their own webpage that they want to be used by men in professional and relaxed settings (Shaping New Tomorrow, 2021). If we are to browse through their advertisements on their YouTube channel (Youtube SNT, 2021), we see men from a broad range in terms of age-group, primarily starting from early twenties to mid fifties take part, indicating that their target demographic for their products is somewhere along this range. Mavi is the Turkish word for the English word 'blue', which indicates their special focus on denim products. While they do not exclusively sell denim products, it takes up a large proportion of their product offering (Mavi E-commerce, 2021)

Mavi, on the other hand, has a much broader customer base, catering to women and men in their advertisement (Youtube Mavi, 2021). The products on their e-commerce website also contains women's and men's sections (Mavi E-commerce, 2021).

Two advertisements of each brand with similar length were chosen for analysis, as this provides the author better grounds to be able to compare the occurrences of cultural manifestations of value dimensions across advertisements and thereby cultures. Fewer datapoints in the form of cultural values were found in the shorter advertisements, as there is less to analyse.

5.1 Advertisement 1 – Shaping New Tomorrow (Essential Collection) (1:01)

This advertisement (SNT Advertisement 1, 2020) features four different men using the products of Shaping New Tomorrow, herein after referred to as SNT, in four different ways. The first man is seen utilizing the products while practicing parkour and extreme physical activity, the second man utilizes the products while working at his desktop, the third man while being environmentally cautious (picking up trash and biking to his destination) and the fourth man is using the products

while he is dancing. It could be argued that this is done in order to highlight that the products SNT sells are for every occasion, whether professional or social, and thereby catering to all men. An important aspect of this advertisement is the voice-over. The voice-over starts by asking the rhetorical question of "*When do you feel truly free?*" (0:02) and then proceeds to describe the situations in which the four men in the advertisement feel a sense of freedom – in a sense, the voice-over 'commentates' what these men are doing. Consistent with the numeration above, the first man is described as *doing what he is passionate about* (while working), the second man is described as *stretching to his full potential* (while performing parkour), the third man is described as *doing what he knows is right* (while picking up trash from nature and biking), and the fourth man is described as *taking a step back and enjoying the small moments in life* (while dancing). To sum up the advertisement and the notion of freedom, the voice-over at the end states: "*No matter what makes you feel truly free, embrace it. Because this is when you are at your best.*" (0:52).

To enable the quantification of this qualitative piece of media, the following thematic analysis of its contents is presented:

	Advertisement 1: Shaping New Tomorrow - Essential Collection	
Cultural value dimensions:		
	Individualism	**Collectivism**
Occurences	(0:02) *Freedom* in this case refers to different types of personal freedoms and autonomy, interpreted as individualistic values	(0:52) All four men come together at the end of the clip, signalling togetherness
	(Overall theme) Throughout the clip, all men are individually doing what they care about in an isolated fashion	
	(Overall theme) uniqueness is highlighted as a theme, with all four men having unique identities.	
Total occurences	3	1
	Masculinity	**Femininity**
Occurences	(0:12) Reaching one's full potential - personal achievement.	(0:20) Enjoyment of the 'small' moments of life.
	(0:56) Being at one's best - striving to be the best interpreted as masculine value.	(0:16) Being environmentally conscious - increasing quality of life for everyone.
		(0:52) All four men come together at the end of the clip, signalling togetherness
		(Overall theme) All men are frequently smiling, signalling enjoyment of life rather than focus on achievements.

Total occurences	2		4	
	Indulgence		**Restraint**	
Occurences	(Overall theme) All four men are observed doing things that they in particular enjoy doing.			
	(0:20) Enjoyment of the 'small' moments of life.			
	(Overall theme) All men are frequently smiling, signalling enjoyment of life rather restraint.			
	(0:52) All four men come together and signal having fun with each other, signalling indulgence.			
Total occurences	4		0	
	High uncertainty avoidance		**Low uncertainty avoidance**	
Occurences	(0:16) Being environmentally conscious and doing what is right - social awareness of company is highlighted		(Overall theme) Parkour, seen as unpredictable and against structural rulesets	
	(Overall theme) Company's competence is highlighted with focus on product specifications and features.		Abstract concept of embracing personal freedom - undermining societal rulesets on what is considered 'best'.	
			(0:19) Taking a 'step back' i.e. letting things run their course and just enjoying life.	
Total occurences	2		3	
	High power distance		**Low power distance**	
Occurences			(0:52) Four men from different walks of life and different social levels (career-man versus dancer) come together.	
Total occurences	0		1	

5.2 Advertisement 2 – [Shaping New Tomorrow – The Perfect Gift - The Perfect Pants](#) (0:32)

This advertisement features only one person – a man seemingly in his forties – highlighting the product specifications and features of SNP's pants. As mentioned in prior analysis, this can arguably be attributed to the fact that it was prepared to cater to the Danish audience, where low-context communication is common. No additional context is needed to understand and interpret what this advert is trying to convey. As this advertisement has the duration of around half of the previously analysed advertisement, it can be expected that the occurrences of cultural values are

going to be less than highlighted in the previous thematic analysis of advertisement 1.

The thematic analysis scheme for this advertisement is as follows:

	Advertisement 2: Shaping New Tomorrow - The Perfect Gift - The Perfect Pants	
Cultural value dimensions:		
	Individualism	**Collectivism**
Occurences	(Overall theme) Only one person in the entire advert, the spotlight is on the individual doing chores (taking care of himself)	
	(0:04) "*Your* new favorite suit pants" referring to the target audience directly, in singular form	
Total occurences	2	0
	Masculinity	**Femininity**
Occurences	(Overall theme) Jumping over washing machine and imitating hunting (shooting an arrow) (0:11)	(Overall theme) Constant smiling expression, meditating.
		(0:06) "Made from recycled plastic bottles" caring about the environment - thereby caring for others.
Total occurences	1	2
	Indulgence	**Restraint**
Occurences	(0:13) Meditating, smiling and thereby enjoying life.	
	(Overall theme) The man is goofing around being silly, enjoying himself, smiling often.	
	(Overall theme) Upbeat song in background, no dramatic music.	
Total occurences	3	0
	High uncertainty avoidance	**Low uncertainty avoidance**
Occurences	(Overall theme) Rebuttal on what could go wrong with pants - no wrinkles, quick dry, machine washable etc.	
	(Overall theme) Company's competence is highlighted with focus on product specifications and features.	
Total occurences	2	0
	High power distance	**Low power distance**
Occurences		
Total occurences	0	0

Overall, in the two Danish advertisement we see an emphasis on the products' features and qualities, with product attributes being highlighted heavily – more so in the second advert than in the first. The storylines in both advertisements have minimal focus, rather what the product can do and why it is a good product is attempted to be highlighted. The dramatic value in both advertisements is low, as there does not seem to be an obstacle or any challenges for the protagonists to overcome.

5.3 Advertisement 3 – Mavi, Ilker Kaleli (1:15)

The first Turkish advertisement we will be examining (Youtube maviturkiye 1, 2016), is clip that takes us through the journey to success of Ilker Kaleli, a famous Turkish actor (IMDb, 2021). The clip itself is one minute and 5 seconds, with an additional 10 seconds of 'summary' where all the Mavi products used in the advertisement are highlighted.

The storyline features Ilker discovering a flyer for a Dramatic Arts academy, while working in a coffee shop. From this point and on, the main protagonist in the advertisement Ilker starts daydreaming wherein he rehearses a play inside his head, while we see him rehearse in different day-to-day situation. Ilker has a regular customer urge him to keep rehearsing, when Ilker midway through the advertisement is discouraged and tells his customer that he is not going to attend the entry exam. After being asked if he is going to give up without trying by this regular customer, he takes the initiative to travel to the academy and ends up performing well at the entry exam, receiving an ovation from the jury.

The visuals in this advertisement are accompanied a voice-over urging listeners to follow their dreams. This is the transcript of the entire voice-over in the advertisement, roughly translated to English. "*Do not be afraid, when beginning a new story, a new dream. Do not give up on your dream. If you want to create a new story, do not be afraid of the dark. Overcome your fears. Write your own story. Be rebellious against the world. If your surroundings are covered in darkness, be your own illumination.*"

The thematic analysis table is as follows for this advertisement:

	Advertisement 3: Mavi - Ilker Kaleli	
	Cultural value dimensions:	
	Individualism	**Collectivism**
Occurences	(Overall theme) Protagonist is alone in reaching his personal goal.	
	(Overall theme) Voice-over speaks to the individual watching the advertisement, urging them to follow personal dreams and goals.	
	(Overall theme) Unique self-identity is urged throughout advertisement - your life, your decisions - this is what defines you.	
Total occurences	3	0
	Masculinity	**Femininity**
Occurences	(Overall theme) Heavy emphasis on personal goals and achievement.	
	(0:40) Customer urges protagonist to keep pushing for his goals, and to not give up 'without trying'.	
	(1:00) Protagonist achieves big goal in the climax of the advertisement, walks off with self-satisfaction.	
	(Overall theme) Big emphasis on standing out from the crowd, rather than fitting in.	
	(0:54) Voice-over: "Be rebellious towards the world. If your surroundings are covered in darkness, be your own illumination."	
Total occurences	4	0
	Indulgence	**Restraint**
Occurences	(Overall theme) Taking a chance by leaving coffee shop job, and traveling to a foreign country to audition for a play.	(Overall theme) Display of hard work in the form of intense rehearsing and pushing oneself to the limit.
Total occurences	1	1
	High uncertainty avoidance	**Low uncertainty avoidance**
Occurences		(Overall theme) Taking a chance by leaving coffee shop job, and traveling to a foreign country to audition for a play - very uncertain decision.

		(Overall theme) Competence of company is not attempted to be proven - rather, the focus is on the story line and the products are secondary focus.
Total occurences	0	2
	High power distance	**Low power distance**
Occurences	(Overall theme) The protagonist takes the advice of the older customer multiple times, and is encouraged by him.	
Total occurences	1	0

5.4 Advertisement 4 – Mavi, Merih Demiral (0:22)

The fourth advertisement we will be analysing (Youtube maviturkiye 2, 2020) features Merih Demiral, in the visuals as well as the voice-over, who is a successful professional football player for the Italian team Atalanta and the Turkish national team (Transfermarkt, 2021). The football player had a collaboration with the brand Mavi, and this advertisement features products from this collaboration. The advertisement features Demiral staring intensely in the camera, while also cutting to short clips of the football player running. The voice-over, also done by the player, is as follows: "*Mavi. Performance. A strong appearance. But most importantly: overcoming obstacles to reach your dreams."*

The thematic analysis for this advertisement is as follows:

	Advertisement 4: Mavi – Merih Demiral	
	Cultural value dimensions:	
	Individualism	**Collectivism**
Occurences	(Overall theme) Protagonist is alone in the advertisement	
	(Overall theme) Voice-over speaks to the individual watching the advertisement, urging them to follow personal dreams.	
	(Overall theme) Unique self-identity is urged throughout advertisement - your life, your decisions - this is what defines you.	
Total occurences	3	0
	Masculinity	**Femininity**
Occurences	(0:07) Voice-over: "a strong appearance" signalling the need to appear with certain strength and status.	

	(Overall theme) strong emphasis on strength, performance and personal achievement.	
	(Overall theme) Intense suspenseful music.	
Total occurences	3	0
	Indulgence	**Restraint**
Occurences		(Overall theme) Display of hard work in the form of running and intensity in facial expression and music.
Total occurences	0	1
	High uncertainty avoidance	**Low uncertainty avoidance**
Occurences	(Overall theme) Taking responsibility into own hands and achieving success.	
Total occurences	1	0
	High power distance	**Low power distance**
Occurences		
Total occurences	0	0

5.5 Understanding themes and tendencies in analysed advertisements

5.5.1 Danish advertisement style

Assessing the advertisement in unison based on their 'scores', we see that the Danish advertisements score high on individualism and indulgence. If we assess the advertisements independent from the thematic analysis, it is also possible to argue that the Danish adverts in general are more light-hearted with no 'invisible obstacles' set up by the voice-over or the scenario of the visuals – something that is common in the Turkish advertisements. The high scores on individualistic values, indulgence and femininity in the Danish advertisements is arguably expected, as these values are in line with their scores on Hofstede's cultural value dimensions as well as the description of societies with high self-expression values and secular-rational values on Inglehart & Welzel's World Cultural Map.

The Danish advertisements can also be argued to have low context – the primary focus is on product attributes and how useful of a product it is. In advertisement 1, this narrative is pushed by using four 'storylines' in order to create cohesiveness in the storytelling, however this can be interpreted as merely being a tool to persuade the audience based on arguments on product attributes. This is even more direct in advertisement 2, where the main idea is highlighting all the

unique feature of the product – the protagonist in the advertisement is merely used as an accessory to showcase what the product can do. It can therefore be argued that the Danish advertisements lean more towards low-context communication; they are direct in their approach, clearly stating what they want to emphasize through voice-over and even more so with text on the screen highlighting product features. This type of advertising style is arguably consistent with the prior analysis of Danish culture in this thesis – Danish cultural values are arguably apparent in these advertisements. This advertisement style is common in countries with high individualism, according to Marieke de Mooij (2019, p. 285).

5.5.2   Turkish advertisement style

The Turkish advertisements score high on individualism, while receiving no data scores in the collectivism value dimension. This can arguably be viewed as a surprising outcome, as the divide between Denmark and Turkey's score on the value dimension *individualism* is quite considerable, with scores of 37 and 74 respectively. The advertisements from Mavi feature celebrities – it could be argued that this plays a role in why the advertisements are so fixated on the protagonist. The message and persuasion are also projected in a more indirect way in the Turkish advertisements, where the products and their features are not mentioned at all – rather the focus is on individuals overcoming challenges and obstacles in order to reach personal goals and achievements. It could be argued that this is indicative of a high-context communication style. It is up to the viewer to interpret the competency of the sender of the advertisement and their products – the focus is rather on the dramatic effect of the advertisements, accompanied by intense camera-shots and background music. It can be argued that this style is used to evoke emotions in the viewers of these advertisements, as this is a common pattern in countries with collectivistic cultures (de Mooij, 2019, p. 285).

The individualistic focus of these advertisements can arguably be seen as paradoxical in that Turkey is supposedly a highly collectivistic culture (according to Hofstede and World Values Map). However, to answer this, it could be relevant to consider the analysis made in this thesis surrounding Istanbul possibly being more individualistic compared to the rest of the country – it could be argued that Mavi is targeting the demographic described in the third cultural cluster (engaged cosmopolitans), which is why a more individualistic approach was selected.

High power distance is only seen in the Turkish advertisement 3 – respecting the opinions of the elderly in society seems to shine through as the protagonist values the advice given to him by what seems like a regular customer at his place of work.

In the next chapter, we will discuss these findings, and delve deeper into their role in formulating the optimal advertising strategy for Danish brands looking to expand into Istanbul.

CHAPTER 6 – DISCUSSION OF OPTIMAL ADVERTISING STRATEGY IN ISTANBUL

6. Discussion of optimal advertising strategy

This chapter serves the purpose of utilizing all analysis conducted in this thesis, and discuss how these can influence the formulation of an advertisement strategy for Danish menswear brands, such as Shaping New Tomorrow, looking to expand into Istanbul.

6.1 Individualism appeals

Arguably one of the most important findings in this thesis is the notion of different levels of individualism values when comparing Istanbul and the entirety of Turkey. The generalizing nature of the cross-cultural analysis tools available can arguably be misleading for Danish brands looking to enter the Turkish market through Istanbul. Since Istanbul is deemed to be close to Denmark's positions on the high end of the individualism-collectivism scale, it could be argued that this city would be a good geographical area to focus on. Since Danish brands will be advertising to a viewer-base with similar cultural values as themselves, it can be argued that the effectiveness of their advertisements would be maximized here. Additionally, as we discovered previously, the wealth consolidation within Turkey shows that most of the *engaged cosmopolitans* are in Istanbul. This cultural cluster who are arguably close to Denmark in terms of their emphasis on individualism, would therefore be an ideal group to target when entering the Turkish market.

As a direct effect of the abovementioned focus on individualism that the population of Istanbul has, it can be argued that Danish brands should attempt to preserve the individualistic values in their advertisements, and refrain from the potentially 'misleading' high score Turkey has on the collectivistic end of the spectrum in Hofstede's cultural value dimensions.
Again, an argument that support this notion is the fact that Mavi has arguably targeted this cluster of wealthy and engaged cosmopolitans – which explains why individualistic values are emphasized in their adverts, even though they are advertising in what is supposed to be a very collectivistic country.

Doing this in practice could possibly be done by using a celebrity in the advertisements, as it could be argued that this would appeal to the individualistic desires of the population, who want to relate to these characters.

6.2 Masculinity-Femininity balance

Another important adjustment Danish brands might need to make in their advertising strategy in Istanbul is the masculinity-femininity balance. The Turkish advertisements analysed in this thesis both have a very strong emphasis on masculine values; personal achievement, sticking out from the crowd, being unique and overcoming obstacles while striving to becoming the best in their area. This is not a very apparent appeal in the Danish advertisements at all, where the product attributes are highlighted much more than an abstract 'journey' or scenario in the advertisement. In addition to the absence of masculinity appeals in Danish advertisements, femininity appeals are also more common, in that indulgence, having relaxed and happy behaviour is prioritized over a strive to achieve personal goals and achievements.

It could be argued that while the different socioeconomic standards amongst other things have an influence on how much the population of Istanbul values individualism, the same influence is not seen in the same strength when it comes to masculinity-femininity values – here, we observe that the divide in the masculinity-femininity divide in Hofstede's cultural value dimension between Denmark and Turkey, is also present in the advertisements analysed. Danish brands looking to expand into Istanbul should therefore arguably still be careful with preserving the femininity values present in their advertisements when advertising in Turkey. Assertiveness, in the form of being the best in a certain field, as well as direct addressing of the viewer and success-oriented narratives are some of the important aspects to consider when advertising in a country with individualistic values combined with masculine cultural values (de Mooij, 2019, p. 371).

Power distance is another value dimension in which there are differences between the two cultures. While there was only one occurrence of high power distance in the Turkish advertisements analysed in this thesis, the Danish one had none. It is however important to consider that the styles of these advertisements were mostly one person-focused – in any other where multiple characters are included in an advertisement, the relationship between a possible boss-worker or elderly-youth pairing and their interaction is important to plan accordingly to the power distance values in Turkey. While the younger or part with lest 'power' can interact freely with someone older than them/has more power than them, this is arguably more limited in Turkish culture, where it can be seen as inappropriate to for the youth or the subordinate to communicate in a manner in which the power distance is undermined.

6.3 High-context versus low-context

One of the key differences between the Danish and Turkish advertisements analysed was the different ways of approaching the need for context when interpreting the message in an advertisement. In the Danish examples, the product features were listed clearly, with a clear and direct emphasis on argumentation as to why their product is a good product. This kind of direct approach may not be as well received in Turkey, where high context was still more prevalent in the advertisements analysed. In the Mavi advertisements, a lot more abstract ideas of personal success and obstacles were used, and there was no mention of why the product they are selling should be chosen over others. Since Turkish consumers, going by the Mavi commercials, are more used to being advertised through indirect and emotion-heavy messages, it can seem *pushy* to list all product features being told to buy it, and may therefore lead to a dislike of the overall advertisement.

6.4 'Quality'

Quality is an important topic for Danish brands to consider in their advertisements in Turkey. In the qualitative survey distributed for this thesis, 'quality' and 'reliability' were terms used 20 out of 54 times, indicating that Turkish customers expect and appreciate the high quality of Danish products (question 13). However, consistent with the considerations above, it should be noted that it is not always optimal to signal quality explicitly, as the Turkish population is not used to product features being communicated in a direct manner. Instead, it can be argued that visual shots of the material being of high quality can be included – while this may not be effective in Denmark because of how they're used to being told explicitly that the quality of the product is high, the Turkish viewer-base is used to high-context messages where they are expected to infer high quality from context-loaded messages.

6.5 Product attributes in advertisements

In addition to quality, it is important to consider what factors Turkish customers consider the most important factors when purchasing men's clothing (question 16). The *price* factor was considered one of the two most important factors in 37 of the 43 responses, making it an important factor to consider for Danish brands. Depending on the pricing segment that is being entered, it would be a good idea to include or exclude the price of the products. If entering a low-price segment, it could arguably make sense to highlight the relatively low prices, while it is arguably not a good idea to highlight the price too much if the luxury segment is the target customer segment. 21 of the 43

respondents put *Style/Look* as the most important factor for them when making purchases. It could therefore be argued that it would be advantageous to provide clear shots of the clothing, giving the viewers a good sense of how exactly their products look, and that this information does not get lost in the attempt of creating a captivating narrative.

The least important factor for the respondents was the *reputation of brand*, which goes hand in hand with their answers regarding loyalty to brands – most respondents expressed that they feel either no loyalty or a medium level of loyalty towards their preferred men's clothing brands. While this can be of advantage when entering the market, it could challenge them on their longevity in the market. It could be argued that the lack of loyalty stems from not being able to connect and resonate with abstract brands in collectivistic cultures as mentioned in section 4.2.1. However, as this thesis argues that the Istanbul market is not as collectivistic as the rest of the country, the idea of creating brand loyalty should not be dismissed.

It is however important not to get assimilate too much into the local culture as a Danish brand expanding into Istanbul – most of the respondents that have watched Danish advertisements in the past year have positive opinions of them, describing them as *inclusive, fun* and *unique.* This can arguably be used as an advantage, as it will allow the brand to capitalize on the brand value that previous Danish and Scandinavian brands have gathered in the Turkish market. It can be argued that Turkish viewers will compare the menswear brand whose advertisement they are watching, with other brands from Denmark and Scandinavia that they know. 50 out of the 53 respondents in the survey declared that they recognize H&M, while Hummel and Tuborg are also widely known amongst the respondents.

To sum up, the identity of being a Danish brand should be utilized to a certain extent so the positive connotations of being a Danish brand, such as reliability, high quality and fun advertisements, should be conserved while taking into consideration the differences and similarities between the two cultures – whether that be Denmark versus Istanbul or Denmark versus other areas/entirety of Turkey.

CHAPTER 7 – CONCLUSION

7. Conclusion

To conclude this thesis, it is relevant to note the findings and recommendations that can be made on the basis of the research conducted, and present these as possible answers to the research question and its sub questions.

The best practices for Danish menswear brands looking to enter the Turkish market is to geographically target Istanbul, as it is argued that the culture of this city has similarities to the Danish culture, much more so than the rest of Turkey. In terms of the content in these advertisements, we have discovered that values such high power distance, masculinity and uncertainty avoidance are key values to preserve.

If the Danish brand does decide to enter the Istanbul market, it is imperative for them to understand the cultural differences between Istanbul and the rest of the country when looking at cultural value dimensions and frameworks that describe the Turkish culture. Knowledge on the three cultural clusters is also imperative, as it discovers the characteristics of the *engaged cosmopolitans*. This cluster is discovered to have more things in common with Danish cultural values, such as shared individualistic values, than the rest of the country. However, there are still important distinctions that need to be made, even when targeting the engaged cosmopolitan; features such as masculinity and high power distance are still present in this cultural cluster and in advertisements targeted towards them.

Through analysis of socioeconomic factors as well as education, this thesis discovers that the geographical positioning of this engaged cosmopolitan cultural cluster is most likely in the bigger urban areas – Istanbul being the biggest city population wise, makes it an optimal geographical area for Danish menswear brands to enter.

Overall, Danish advertisements were discovered to have individualistic, feminine, indulgent, ambiguity-accepting values exhibited, while the Turkish advertisements had the key characteristics of being individualistic, masculine and higher power distance.

Catering to these exhibited values, while utilizing the overwhelmingly positive perception of Denmark and Danish products, will help Danish brands make effective advertising to reach Turkish customers.

7.1 Further research areas

This section aims to provide some ideas on how the research topic of this thesis can be further explored.

To further pin down the adoption of individualistic values within Turkey, it can be argued that more in-depth and specific research on the socioeconomic developments of Istanbul should be conducted, to more precisely pin down the key characteristics of this engaged cosmopolitan that has been deemed as the ideal target group for Danish brands.

An idea to follow up on this thesis research could be delving deeper into the persuasion of customers when viewing advertisements, through the usage of the AIDA model (Pashootanizadeh & Khalilian, 2018). This model is widely used to assess the effectiveness of advertisements and other forms of marketing. AIDA consists of four hierarchical parts, *Attention, Interest, Desire* and *Action,* all of which are used to analyse the effect of advertisements on customers. It is argued that there is a linear process through these four stages in individuals – Attention leads to Interest, which translates into Desire, and the last step of the process is purchasing the product. The advertisements analysed in this thesis could have been examined more on a cognitive level rather than a cross-cultural level exclusively, as this would have unearthed some consideration in any possible differences in how the two cultures use Attention, Interest, Desire and Action in their advertisements.

A different methodological approach that could further enlighten the implications Turkish culture has on the optimal advertising strategy in Turkey, would be conducting qualitative interviews. Different stakeholders can be interviewed – advertising agencies, marketing executives and culture researchers in Turkey would provide valuable insight to what Danish menswear brands in particular should be considerate of in terms of cultural differences, when entering the Turkish market. The cultural clusters in Turkey could be explored even further and considered in even more detail, as more characteristics of each cluster would be unearthed surrounding each individual cluster. This is especially relevant as it was discovered in this thesis that it was more difficult than expected to gather quantitative data for Turkey through surveys. Field research in Turkey could therefore be an arguably better way of collecting data. This was not done in this thesis due to restrictions on traveling due to the COVID-19 situation, as well as financial constraints connected to being a university student.

A different approach that would be relevant to adopt in exploring the research topic, is the socioeconomic and marketing-based research when entering new markets. While this thesis does consider some of the socioeconomic factors that influence an optimal advertising strategy, this would need to be done in more detail in specific geographical areas before a brand can enter a new market – especially one with vast differences to the one it currently is in. Analysis of consumer behaviour in Turkey combined with knowledge on socioeconomic factors such as disposable incomes in certain geographical areas, would enable the Danish brands to carefully tailor their marketing activities, of which advertisements are a part of, and thereby getting the maximum value of their entry to the Turkish market.

8. Table of Figures

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