

INTERTEXTUALITY IN TURKISH TV ADVERTISING:
AN ANALYSIS OF POPULAR SONG USAGE

A Master's Thesis

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June 2020

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Bilkent University 2020

To me

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The Graduate School of Economics and Social Sciences
of
İhsan Doğramacı Bilkent University

by

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In Partial Fulfillment of the Requirements for the Degree of
MASTER OF ARTS IN MEDIA AND VISUAL STUDIES

THE DEPARTMENT OF
COMMUNICATION AND DESIGN
İHSAN DOĞRAMACI BİLKENT UNIVERSITY
ANKARA
June 2020

ABSTRACT

INTERTEXTUALITY IN TURKISH TV ADVERTISING: AN ANALYSIS OF POPULAR SONG USAGE

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M.A., in Media and Visual Studies

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June 2020

Brands have started to use popular songs in their advertisements. Especially in Turkey, different types of usage in terms of changing lyrics of a song with the brand motto, cover versions, just the background music or lyrics of a song can be seen in well-known brands' advertisements such as Coca-Cola, Çerezza, Digiturk, Misli.com, Nestle, Vakıfbank, Petlas and so on. Since the relationship between advertising and music has been a matter of vital importance in respect of brand efficacy on the consumer, the use of popular songs has become the new perspective of the advertisers. With the increasing usage, this thesis investigates the intertextual role of popular songs in Turkish TV advertisings. The purpose of this study is to examine the intertextual usage of popular songs intended by various brands and the audience reception of the proposed advertisings' message. That's why this study focuses on how the brand image and consumer perception affected by the familiarity of songs in advertisings.

Keywords: Advertising, Brand Image, Consumer Perception, Jingle, Popular Songs

ÖZET

TÜRK TELEVİZYON REKLAMLARINDA METİNLARARASILIK: POPÜLER ŞARKI KULLANIMININ ANALİZİ

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Yüksek Lisans, Medya ve Görsel Çalışmalar

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Haziran 2020

Birçok marka reklamlarında popüler şarkıları kullanmaya başlamıştır. Özellikle Türkiye'de bir şarkının sözlerini marka sloganı ile değiştirmek, cover versiyonunu bestelemek veya sadece müziğini kullanmak gibi farklı kullanım türleri Coca-Cola, Çerezza, Digiturk, Misli.com, Nestle, Vakıfbank, Petlas gibi tanınmış markaların reklamlarında sıkça görülmektedir. Reklam ve müzik arasındaki ilişki, markanın tüketici üzerindeki etkisi açısından zaten büyük önem taşıdığından, popüler şarkıların reklamlarda kullanımı da reklamcılarının yeni gözdesi haline gelmeye başlamıştır. Artan popüler kullanımla birlikte, bu çalışma, Türk televizyon reklamlarındaki popüler şarkıların metinler arası rolünü araştırmaktadır. Çalışmanın amacı, çeşitli markaların popüler şarkıları reklamlarında metinler arası kullanımını ve bu kullanım ile izleyici odaklı bir araştırma ile izleyici alımını incelemektir. Bu nedenle bu çalışma, marka imajının ve tüketici algısının, reklamlardaki şarkıların bilinirliğinden nasıl etkilendiğine odaklanmaktadır.

Anahtar Kelimeler: Marka İmajı, Popüler Şarkı, Reklam, Reklam Müziği, Tüketici Algısı

ACKNOWLEDGEMENTS

First and foremost, I want to thank my supervisor Assist. Prof. Dr. Emel Özdora Akşak for her priceless guidance, and encouragement. I appreciate the inspiration that she gives me during both undergraduate and graduate life of me in Bilkent.

I would like to thank Assist. Prof. Andreas Treske for encouragement and support for me to take part in this program, which I have gained precious experiences and creates great opportunities in my career. Also, I want to thank Assist. Prof. Dr. Colleen Bevin Kennedy-Karpat for valuable guidance and comments, so much would be missing without her contributions.

I wish to express my gratitude to my parents Sibel & Hikmet Şaşmaz, lovely mom and dad, you have always been my strongest and endless supporters. Minnettarım...

Finally, I must express my very profound appreciation to Arcan, my one and only, I am very lucky to have you. I couldn't do it alone. Kalpten teşekkürler.

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CHAPTER I

INTRODUCTION

With the emergence of numerous companies, brand diversity in each sector has grown considerably in recent years. In everyday life, people are being exposed to hundreds of advertisements and sales strategies, thus, consumers are confused when they choose between hundreds of brands. Similarly, it becomes more challenging for companies to be identified and selected among the hundreds of equivalent. This is why every business needs a distinctive brand image in the minds of its consumers. Since the innovative advertisement is one of the effective ways to actualize this concern to communicate in a more efficacious manner, the companies use it wisely by testing out alternative new forms. They try various methods to make their commercials more powerful on consumers.

Seeing the TV as the most prominent visual and auditory device that reaches broader masses and meets them at a common point, TV is the favored platform in Turkey. As both audio and visual capabilities can be used, TV advertisements can be seen as a medium where these innovative ideas can take place. As well as the world, in Turkey,

TV is an indispensable advertisement medium. It can be said that advertisers have preferred to it more than other mass media due to the feature of strongly affecting the audience. Many advertisement agencies and advertisers choose television as their primary platform because of the audio-visual feature that enables to transfer of the advertisements' efficiency to the audience with ease (Apak & Kasap, 2014).

By chance, I also came across an unusual advertisement and it uses a song that I liked to a large extent. I realized that the brand uses that song as their advertisement jingle by making a cover version. This was the first spot that caught my attention among television advertisements that I generally zap or watch muted. Time after time, this topic is capturing my attention by witnessing other popular songs turn into commercial jingles. While watching TV, it is highly likely to encounter a number of intertextual components that are coming from other outlets to the particular media text. Especially commercial breaks are very suitable for brands to use many known items from known media texts for their campaigns to create a sense of association. Thus, an audience can see the abundance of familiar texts within an advertisement break and music is one of those elements that are used very actively.

Since the partnership between advertisement and music has always been a matter of considerable interest in terms of brand impact on both market and consumer, the use of popular songs has appeared to become the marketers' current perspective. That's why this study concentrates on how the familiarity and liking of these songs affect the consumer perception of the brand. The aim of this research is to disclose the brand-related consequences of this use and the public's perception of the message

presented by it. By concentrating on three main aspects, the advertisements' text itself, advertising sector and the audience, the study has the aim of an extensive overview of all respects. With the use of popular songs, the brands try to consolidate on something that the targeted public have already recognized, and by acting so, audiences can feel familiar with that brand since the familiarity of music helps to facilitate the processing of the advertisement messages (Hahn & Hwang, 1999). They position an image in their consumer's minds that their brand culturally bonds past, present, and future. In this sense, the comprehension of audiences from a popular song, and their relationship with the advertisement is also be integrated. Music can continuously extend to itself, to memories and concepts gained by listeners' previous cultural encounters. As a consequence, intertextual usage of music in advertising is a credible way to attract the interest of listeners since popular melodies and arrangements encourage them to pay attention to both the brand and its advertisements (Spalding, 1994). In this regard, the study procures a frame of reference embracing the results and implications of the popular songs in Turkish TV advertisements.

CHAPTER II

BRANDING & ADVERTISING

2.1. Branding & Brand Components

The brand which helps to identify and differentiate concrete products is the core point of marketing and advertising operations through which the decision and purchasing process of the consumer is affected and shaped. In the literature, a brand is defined as the “identifying mark, symbol, word(s), or combination of same that separates one company's product or services from another firm’s” (Imber & Toffler, 1994, p.68). It mainly brings to mind the product or company, although, this concept of the brand is too comprehensive to be limited by these two. “The true meaning of brand is not what is at the surface, but it is what exists several layers below” (King, 1970, p.19). In 1995, a Decree-Law was published in the Official Gazette with the aim of both defining the concept of brand and its general rights in Turkey. According to Decree-Law 566 with the title of Concerning the Protection of Brand, brand contains a person or object names, words, figures, letters, numbers, forms or packaging that can be displayed by drawing or similar ways, published and produced again by printing provided that it enables the public to distinguish goods or services of a specific company from others through the medium of mentioned signs.

Today, a person, even an idea can be considered as a brand itself especially in politics or the internet and social media era. As a matter of social sciences, a single definition does not have to be applied to it. The common and widely quoted one from the American Marketing Association defines it “a brand is a name, term, design, symbol or any other feature that identifies one seller's good or service as distinct from those of other sellers” (2007, para. 4). Thus, the exact nature of the brand concept covers both tangible and intangible sentiments owing to the fact that it is not merely required to sell something in a concrete approach. In light of these, the notion of a brand has been expanded a little more than before. Beyond just being a marketing activity with consumer purchasing purposes, the relationship established between the public and brand can be built with emotional or conceptual bonds.

Brands, which have become an indispensable part of our lives, ensure the communication between the company and its targeted public (Arvidsson & Caliandro, 2016). No matter how distinctive the characteristics of the product offered by the brand to the market, it is the brand itself that mediates the communication process. Since branding has meant much more than identifying or distinguishing the company or product in the long run, it adds value to the products in the eyes of the consumer (Farquhar, 1994). For this reason, the brand forms the backbone of the commercial success of the company or product. The essential thing to know is that if each definition and action proceeds consistently in building and developing a brand, in the long term a brand can operate competitively in the market. The brand establishes the harmony between what a company or product wants the public to

think about themselves, and what the public actually thinks. According to Trout and Ries (1986), the idea or concept that located in the possible consumer's minds constitutes the essence of the brand. While it can be used in terms of portraying the informal and observable aspects of a product such as a price, characteristics, and quality, at the same time expresses the acquisitions such as image, value or identity which cannot be related without its physical presence. In this light, purchasing the product, not only allows a consumer to own it but also brings the soul of the product with it. The core idea of branding can be explained clearly with Walter Landor's words "products are made in the factory; brands are created in the mind" (as cited in Landa, 2005, p.4). Therefore, the process of branding refers mostly to the perception and mindset of the denoted offer. That conceptuality creates a cycle of matching the brand with the understanding or expectation of the consumer.

In a world of multiplicity, branding gains more and more significance as people started to be exposed to hundreds of brands and products each day thanks to both media and markets. When the products possess similarities and are in the same production line, the decisive role yields precedence always to the brand (Gilbert & Matutes, 1993). The product which belongs to the 4P Marketing Mix is placed on the market for consumption purposes and meets the consumer's demands, on the other hand, branding is beyond that kind of sole functional purposes despite serving under the promotion title. Indeed, primary motivations for the 4P Marketing Mix being an effective idea are; it causes marketing to appear as something to deal with, permits the differentiation of exercises of the company and the appointment of showcasing assignments to the authorized person (Goi, 2009).

Product

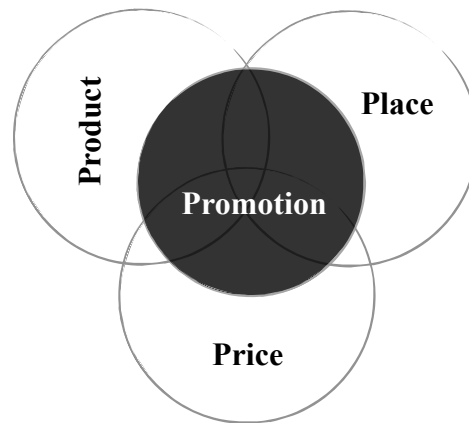
- Design & Development
- Performance
- Branding
- Packaging

Price

- Psych. Pricing
- Sales
- Price/Value

Place

- Channels
- Market Coverage

**Promotion**

- Personal Selling
- Advertising
- Sales Promotion
- Point of Purchase
- Customer Service
- Public Relations
- Direct Marketing
- Merchandising
- Packaging
- Events, Sponsors
- Push-Pull
- Co-op Advertising

Figure 1. The Marketing Mix. Reprinted from Advertising & IMC (10th ed., p.68), by S.Moriarty, N.Mitchell, W.Wells, 2015, Copyright 2015 by Pearson Education.

Companies use all elements that generate the brand as a tool to differentiate from others, who produce the same product or in the same category and accurately convey their corporate strategy to the targeted public. One of the most important factors that put one product forward in the competition is the branding of the company it belongs to. As emphasized by Kotler (2012), a brand offers the consumer some acquisitions about the product so the brands function effectively with different meanings in consumer's minds and these are attributes, benefits, values, culture, personality, and users. For this reason, companies frequently use the brand as a means of communication with their targeted public.

2.1.1. Integrated Marketing Communication (IMC)

All the various efforts that include packaging, price, sales, advertising, public relations, and sponsorships can be called as a marketing communication process.

Each of these things, which are mentioned above in Figure 1. Marketing Mix, present a separate message for a brand. “They deliver a complex system of brand messages we refer to as brand communication-all the various marketing communication messages and brand experiences that create and maintain a coherent brand” (Moriarty, Mitchell & Wells, 2015, p.64). Integrated marketing

communication refers to an integrated relationship between marketing and other functions of the company including the elements within the marketing mix.

According to a widely accepted definition in the literature; the implementation of all the separate functions of a company from personal sales, advertising, public relations to purchasing communication and direct marketing, as a single source is accepted as Integrated Marketing Communication (Schultz, Tannenbaum & Lauterborn, 1993).

The process of integrated marketing communication aims to operate all activities of a company in a coordinated and coherent manner. Nowak and Phelps (1994) compiled three broad concepts of IMC, namely one-voice, integrated and coordinated. The one voice concept refers to the consistency of all images that a company draws like an image, position, message and/or a theme. The integrated approach focuses on the advertising part by saying that it influences consumer behavior besides building up a brand image. The coordinated components mean the coordination of whole marketing communication operations under the same umbrella. According to a more

conceptual and comprehensive definition, IMC shouldn't be seen as one of the marketing communication tactics as defined because it reflects a multi-stage process (Schultz & Schultz, 1998). Thus, even it has different definitions with various interests, in general, this can be considered as an inclusive concept that consists of all sides with a single aim such as stakeholders, targeted public and inside-outside activities of the company. In IMC, the ultimate goal is to achieve powerful and effective communication that creates maximum impact for the brand and this is possible by using each component of a brand in the same logic. Since in the highly competitive twenty-first-century world, only strategically driven IMC will help a brand to step forward (Holm, 2006).

2.1.2. Brand Equity

Brand equity is often defined as “added value” in the literature (Farquhar, 1989, p.24). Considering both physical and non-physical components, it can be basically linked with how powerful competitive dynamics and price structures a brand has in the market. Most people regard brand equity as a value of a brand built by its associations since it has a kind of correlation with the consumer's awareness of a brand. As defined by Aaker (1991), “brand equity is a set of brand assets and liabilities linked to a brand, its name and symbol, that add to or subtract from the value provided by a product or service to a firm and/or to that firm's customers” (p.27). In line with these thoughts, Keller (1993) characterizes brand equity as the point that differentiates the brand on consumer's mind and in the market by building a brand knowledge. First, brand equity can help a company to attract

consumers. Second, the quality, name and association of a brand can create a satisfaction and reasons to buy for the consumer. Third, brand equity paves the way for higher margins for a brand through pricing and promotions. Fourth, it also enables the brand extensions within the same umbrella. Fifth, a brand can have easier distribution and trade process with an achieved recognition and lastly, brand equity provides a competitive aspect in the sector (Aaker, 1991).

2.1.3. Brand Associations

Aaker (1991) believes that many concepts related to branding such as brand association and brand equity have a strong interrelation with each other since brand associations boost the memorability of a brand (as cited in Severi & Link, 2013). All the components of a brand that remind it to the consumer have been called brand associations. They are determined during the branding process and cover both abstract, semantic, tangible, and concrete aspects that are associated with the external appearance. Stated by Rio, Vazquez and Iglesias (2001), “associations are the other informational nodes linked to the brand node in memory and contain the meaning of the brand for consumers” (p.411). Taking this into consideration, any kind of match with specific associations can determine the nature of this branding case. For instance, when we think of the beverage brand Pepsi, consumers can make associations using the words ‘refreshing’, and ‘caffeine’, and these inferences trigger their choice of this brand (Keller, 1993). Each established association is used in the direction that the brand can remain in the consumer's mind for a longer period of time. They also have a positive enhancing effect on brand image owing to the mind

settled influence that is released upon the consumers. Thus, the strength of an association determines the information processing mechanism about a brand or product and so, it is relevant to the consumer memory in terms of both encoding and storage. As it can be said, “a brand transforms a product into something more meaningful than the product itself” (Moriarty et al., 2015, p.75), and the associations take the lead of that transformation.

According to Keller (1993), brand associations can be categorized into three major dimensions; benefits, attitudes and attributes. Attributes consist of the qualities of a product like a price, logo, and packaging. Benefits are related to the pre-use or after-use thoughts of consumers. Comprehensively, attitudes are the complete assessment of a consumer about the brand. In fact, the entire process of forming a brand regardless of company or product is shaped under these three main headings. Brand associations are very crucial points for both brand managers and consumers.

Especially in the process of brand creation or expansion, the perception towards the brand and its products or services is guided through its associations. In addition, consumers use brand associations to remember brand-related information and to support their decision while choosing the product. In this way, brand associations enable a brand to differ from its competitors in the market.

2.1.4. Brand Identity

The notion of brand identity was initially discussed in Europe by Kapferer, 1986.

Brand management literature, which has been extensively and detailly studied, uses

the term 'equity' (Aaker, 1996), while the description of identity is not commonly used (Janonis, Dovalienė & Virvilaitė, 2007). Owing to the development of technology and intensification of trade, competition between brands has increased to a large extent. To be differentiated from their competitors, companies have turned to brand-oriented works, instead of a product or company-oriented ones. Thus, the concept of brand and its identity started to be prioritized. The brand identity concept has emerged in brand management and become popular in terms of positioning the brand and its image (Janonis, Dovalienė & Virvilaitė, 2007). With respect to that, the brand identity concept can be defined as it encompasses all things that make the brand meaningful and unique.

Brand identity is the most important element that represents the brand and gives it a meaning. According to Aaker (1996), the brand identity, which is described as a series of associations, is an element that reflects what the brand represents and what the brand promises to its customers. Silveira, Lages and Simões mentions (2013) the two characteristics that emerge about brand identity: aspirational and enduring.

While a collection of brand associations persist to create and maintain an identity, on the other hand, it should be long-lasting in the dynamic market. "Through brand identity, a company seeks to convey its individuality and distinctiveness to all its relevant publics" (Nandan, 2005, p.265). In this regard, brand identity can be considered as a powerful notion that composes uniqueness among many others. From communicational aspects, since brand identity provides a common vision of a brand, the products, and their communication can also proceed in the same direction.

"Brand identity is the common element sending a message amid the wide variety of

its products, actions and communications” (Kapferer, 2008, p.172). Both the abstract and concrete values that the brand reminds the consumer assumed as brand identity and the companies aim to position their brands with such values.

2.1.5. Brand Position

“Positioning is a way to identify the location of the product or brand occupies in consumers’ mind relative to its competitors” (Moriarty et al., 2015, p.78). The answer to all of the questions such as is there another brand with this name, can this brand be a sponsor, is this advertisement suitable for this brand, refers to the brand positioning process. At this point, brand identity is the basis for positioning the brand and determine its limits. Some scholars suggest that the positioning concept can exist thanks to a well-structured self-definition, since the brand’s intelligibility forms the backbone of consumer perception and approach. One of the important scholars of this field, Kapferer (2008) asserts “if one wishes to be perceived, one needs to know how to define oneself. Positioning is a battle of perceptions” (p.125). In that matter, it delivers the featured messages and provided advantages of product or brand to consumers. By the way of a smooth intervention in the mind of the consumer, “a brand’s positioning seeks to emphasise the characteristics and attributes that make it unique” (Nandan, 2005, p.266). As Janonis, Dovalienė and Virvilaitė asserts (2007), “positioning is used as a specific aspect of identity during a particular time, in a particular market and in front of exactly defined competitors” (p.75). It is possible to interpret the brand positioning as the embodiment policies of brand identity and image. According to Keller (2001), the purpose of brand positioning is to express

probable reasons why a consumer should prefer that brand, and at the same time to create a regular and loyal consumer potential by producing an awareness of the brand. That's to say, brand positioning paves the way for offering a general narrative about the expectations of the consumer. This view is also confirmed by Kapferer (2008), "it is well known that the prime determinant of customer satisfaction is the gap between customers' experiences and their expectations. The brand's positioning sets up these expectations" (p.38).

2.1.6. Brand Promise

Brand promise constitutes what a consumer expects about the product or service offered to them. Since a brand is granted credibility by applying whatever they say, brand-relationship with the consumer in the long term is possible with a clearly defined and consistently implemented brand promise. On this point, Olin (1995) clarifies that the brand promise can include both the original set of functional and emotional values the brand has (as cited Punjaisri, Wilson & Evanschitzky, 2009, p.564). While a bus company can promise to take its consumers from one place to another by safely, quickly, just in time or in comfort, the others can promise to serve them well or special. Differently, the promise of someone else can be much more emotional like bringing them to their loved ones (Borça, 2001). The important point is that so as to increase the impact of the brand, the brand promise and value transferred to the consumer should be matched with its essence and identity. Thus, all details regarding the brand promise such as matching of the message with offered product, the transferring of the benefits to consumers and the compatibility of

characteristics in terms of particular brand personality should be evaluated in detail from both consumer and brand aspects (Arnold, 1992). According to Knapp (2008), to develop a unique brand, there is a genuine need for a proper and effective brand promise and there are three points to be considered while designing it;

1. Provide a unique experience with products and services that enhance customers' lives
2. Achieve associate partnership, passion, and support for a promise
3. Create a perception of exceptional value and distinctive benefits (p. 11).

The brand promise adds more value to the brand compared with any other profit of the company. It is the most unique and permanent feature that allows consumers to make their choices in favor of the brand. For instance, Nike's slogan '*Just Do It*' is not only related with the quality of shoes, but also the self-confidence and spirit of success it creates in the consumer (Göktaş, 2017, p.175). If differentiation or uniqueness in the market is the key to creating special brands, then the brand should express the unique returns that they offer to its consumers (Knapp, 2000, p.71).

That's why, it is true to say like McEven and Robinson (2007), "a brand is only as good as the promises it keeps" (para. 5). From this standpoint, Pearson (2006) also believes "frankly, a brand is a promise. And promises are meant to be kept" (p.385).

2.1.7. Brand Image

Brand image expressed through all brand associations such as logo, motto, packaging or price, is the concept that creates a kind of positive understanding in the marketing

activities of a brand in which the purchasing process of the consumer is formed (Aktuğlu, 2016). Particularly, brand associations include the consumer's sense of the brand and so, as Keller underlines (1993) “brand image refers to the set of associations linked to the brand that consumers hold in memory” (p.2). More clearly, it is the embodiment of emotions, meanings, and feelings that lead to the perception of a brand. The multi-functionality of brand image which has both tangible and intangible properties lets the consumer get to know the product or company (Bivainienė, 2007). The brand image that activates the competition in the market is structured by effectively communicating brand identity to consumers. However, while brand identity is related to the companies’ real process, the brand image is completely dependent on consumer orientation. As Nandan (2005) discussed, “from a communications perspective, the key difference between the two is that whereas identity stems from the source or company, image is received by the receiver or the consumer” (p.265).

Table 1. Brand Identity and Brand Image Linkage

Brand Identity	Brand Image
Source/company focused	Receiver/target audience focused
Created by managerial activities	Created by perceptions of the consumer
Encoded by ‘brand originator’	Decoded by ‘brand receiver’
Identity is sent	Image is received/perceived

Note. Reprinted from “An exploration of the brand identity–brand image linkage: A communications perspective” by Nandan S., p.268, Copyright 2005 Henry Stewart Publications.

In this regard, a brand image connected with perception is the result of all the consumer's knowledge and experiences about the offered product or services. That's to say, it is entirely correlated with the aspect of how consumers perceive the brand via its associations. "More specifically, a brand image is mental picture or idea about a brand that contains associations—luxury, durable, cheap—as well as emotions" (Moriarty, Mitchell and Wells, 2015, p.78). As Martineau (1958) tells in *The Personality of the Retail Store* story, the reason that pushes the consumer to buy is not only related to price, quality, or service but also it is the image which gives something its personality.

For the first time, David Ogilvy has discussed the concept of brand image by saying that advertising is the most powerful initiator on the image even if other sources have importance as well (Aaker & Biel, 2013). That's why a lot of effort is being spent on advertising or public relations campaigns of a brand. If its personality is represented well with a positive brand image, it is preferred more compared with its competitor in the market (Keller, 2001). Besides, the consumers are prone to create descriptions that symbolize their own feelings or emotions for a product or brand. Levy's article (as cited in Salciuviene, Lee and Yu, 2007) stated, "brand image consists of a mixture of the psychical reality of the product and the beliefs, attitudes, and feelings that have come to be attached to it" (p.465). In this direction, if a brand is compatible with one's self, both the consumer's perception and loyalty towards the brand image can be extremely high (Baumann, Hamin & Chong, 2015). Today, since the way that people understand products or services intersects with the symbolic value of what is

offered, according to Levy (1959) “if the manufacturer understands that he is selling *symbols* as well as *goods*, he can view his product more completely” (p.127).

2.2. Advertising

Advertising is an information and persuasion tool that is used to deliver a product or service to the public. The literature on advertising has definitions approaching the concept from many different angles. From communication-based terms, “in a way, advertising is simple. It’s about creating a message and sending it to someone, hoping they will react in a certain way” (Moriarty, Mitchell, Wells, Crawford, Brennan & Spence-Stone, 2014, p.4). In the marketing definition made by AMA (American Marketing Association), “an advertisement — ad for short— is any announcement or persuasive message placed in the mass media in paid or donated time or space by an identified individual, company, or organization” (Marketing Dictionary, n.d). Even though advertising is mostly evaluated as a marketing process, it is indeed a mass media communication tool. Basically, it is the act of attracting someone’s attention to something (Wernick, 1991, p.261). Dyer (2008) who is an academician in media and advertising studies says, “in a simplest sense of the word ‘advertising’ means ‘drawing attention to something’ or notifying or informing somebody of something” (p.2).

The important and common point of these definitions is all of these functions such as informing, sending a message, attracting attention are transferred to the public and it is through all kinds of media channels with a specific aim. From this standpoint,

advertising is a persuasive communication method in which it conveys its message by disclosing the advertisers' identity in mass media in order to reach the targeted public in line with predetermined purposes (Moriarty et al., 2014). Based on these, it can be supposed that advertising is the most crucial factor in promotion. In this sense, it has a great influence on the formation and change of consumer behavior. By presenting its message with a creative, and striking combination, advertising aims to create a favorable shift in human attitude against the product, service or sometimes a person or an idea. It is designed to influence the purchasing behavior and/or belief patterns of the consumer (Imber & Toffler, 1994, p.13).

These basic definitions of advertisement have changed a little more and in time, it is now intertwined with art and daily life. Dyer (2008) argued that the advertisement functions like art and religion and even spreads in society like a myth that affects their thoughts and makes sense of the world they live in. Since people tend to believe what is shown to them through media channels more than reality, the images created here start to direct them to thought or make some choices. Debord (1996) says, in modern societies with production, everything bases the spectacle. As commodity gaining value, images have come to the fore and having something become important. In a system like that, it is not possible to distinguish between real needs and false needs. At this point, advertisement which pushes people to consume turns into one of the most needed tools. Since such a tool can serve a better-built lifestyle to people, advertising, marketing, and other media channels become the consumption sources of the society (Baudrillard, 2010). However, since some established judgments that have been determined in the society cannot be changed easily,

advertisements have aimed at linking the old and the new. Even if it introduces the new and gives information about the recent, commercially it is done according to the values the society. “A main characteristic of our society is a willed coexistence of very new technology and very old social forms. Advertising is the most visible expression of just this combination” (Williams, 1980, p.189).

Using both visual and audio elements, advertisement increases the effectiveness of the power of the message which persuading the consumer. Advertising is essential for strengthening the brand. It provides not only an increase in sales but also a rise in brand image and value (Herremans, Ryans & Aggarwal, 2000). The number of people reached by advertising and their simple ways of exposure to advertising is the most important indicators for a company to reach its consumers. In this case, advertising is the most comprehensive tool that will facilitate the work of a very large and challenging area like consumer relations which has a very large scope including both buyers, and the whole potential targeted public. With respect to its importance, Ries & Ries (1999) writes 22 laws of branding and about advertising they say, “once born, a brand will die unless kept alive with advertising” (para. 4). Since advertising has the ability to reach people with different kinds of media channels and today especially via digital platforms, it penetrates the whole targeted public and allows them to create thoughts. That’s to say, an advertisement can inform the consumer about the product or service such a way that a company desires and therefore, it means great importance for the future of the company. As Meenaghan (1995) argues, “intrinsic values derive from consumer beliefs about the product’s capacity to satisfy his/her functional desires while extrinsic or added values largely derive from the

brand imagery created by advertising” (p.27). To understand how the advertising works, the four roles of it should be understood; marketing, communication, economic and sociocultural (Moriarty et al., 2014). The process that a company identifies and meets consumer needs is called marketing (Kotler, 2012). As mentioned in Figure 1. Marketing Mix, advertising plays a crucial role in 4P’s promotion part and also it is indispensable for the whole aspects of branding. Besides, it is the basic building block that structures the process of differentiation from competitors in the market (Meenaghan, 1995). The task of transferring the information received from the seller to the consumer fulfills the communication title.

Advertising can give information about the product or try to motivate or persuade people with the messages it gives. This can be possible by two ways; hard sell and soft sell. While hard-sell advertising means a more straightforward and quick sale-oriented marketing strategy, soft-sell advertising is indirect and subtle. Hard-sell advertising can reinforce the intent to purchase the advertised product or service, but not explicitly by producing a favorable attitude, rather by formulating a persuasive content. On the other hand, the soft-sell approach is designed to create believability and a positive attitude by knowing the importance of consumer intention (Okazaki, Mueller & Taylor, 2010). The economic role of advertising can be associated with multiplicity. Since the economy in which supply exceeds demand paves the way for the rising of various brands, advertising is also contributing to the promotion and keeps the economy alive (Moriarty et al., 2014). In the fourth and sociocultural perspective, advertising broadens our horizons and world views by conveying innovations and developments to people through media channels (Dyer, 2008).

2.2.1. Phases of Advertising

Like in every communication process, the phase of advertising has a sender, message, channel and receiver schema. It is possible to qualify advertising both as the transfer of information between the producer and the consumer and as a communication directed towards the targeted public from the advertiser.

Advertisement is not only about the commercial marketing of advertised goods, but it also includes the concept of texts designed to promote the identity of an individual, a group or an organization (Angela, 1998). Analyzing through semiotics, each media text carries several codes and different signs (Panigrahi & Chandra, 2013, p. 255).

Advertising, in this respect, as a media text, consists of assorted phases inside it.

Especially in today's highly commercial world, where people are exposed to millions of advertising in each second, the advertisings have started to be incredibly varied

and this situation gives rise to diversities in advertising discourse. While the primary interest of discourse is on language, it is not just indexed to language. Cook (2001)

says, "it also examines the context of communication: who is communicating with whom and why; in what kind of society and situation; through what medium; how

different types and acts of communication evolved, and their relationship to each other" (p.3). So, it is argued that advertising as an act of communication which has

the signifier and signified aspects can also be examined like a text in terms of

discourse. Williamson (1978) illustrates the advertising process as an exchange of signs in which by producing a social communication on behalf of money-related

issues, hence it is a cycle that contains the exchange of the images with their value.

Considering the lack of direct interaction between the advertiser and the consumer,

the sender finds the opportunity to transfer messages about product or services through different media channels thanks to the advertising and that's why advertising is an extremely important and indispensable for today's consumers and marketers (Kotler & Keller, 2014).

2.2.1.1. Positioning Statement (Message)

Three levels of an advertisement's message can be specified as corporate, marketing, and marketing communications since these efforts of company's play a vital role in alluring and keeping consumers. In the corporate level, the message is associated with the aspects of a company's business including its mission, corporate culture, and communication with both consumers and stakeholders. In the marketing level, the message is related with all the marketing mixes of a company such as physical appearance, price and quality which impact the brand's image, position and etc. In the marketing communications level, IMC is considered and the delivered and received all the messages functions consistently on the same direction among consumers and other stakeholders (Belch & Belch, 2003). The positioning statement is an indication of how a particular product, service, or brand meets the consumer's needs in a manner, unlike any competitor. For the benefit of brand image and position, positioning statements are an indispensable part of a clear messages and communication process (Temporal, 2010). It outlines the strategy and serves as a guide to corporate, marketing and brand management. Kotler (2010) put forward four key question to determine the boundaries of positioning statement for a brand;

1. Who is the target for brand use?
 2. Why should the brand be considered (i.e., to what category does the brand belong and what goal does it allow the target to achieve)?
 3. Why should the brand be chosen over other alternatives in the competitive set?
 4. How will choosing the brand help the target members accomplish their goal(s)?
- (p.87).

The positioning statement acts as a guide for the company's whole marketing communications which provide reaching the targeted public (Moore & Helstein, 2009). By emphasizing the positioning statement is an internal document that explains the target market and the targeted public's reasons to choose that brand, Kotler (2010) says, "a positioning statement is not ad copy. Rather, it is a general summary of the key aspects of the marketing strategy, and as such it serves as the foundation for decisions about marketing tactics, such as how the product will be packaged, where it will be distributed, the level of service that will be provided, how it will be priced, and what will be said in marketing communications" (p.85). If a company is not in complete charge of all facets of building brand image by advertising and other communications, there has to be a positioning statement that can be seen as a summary of a company for people including both for business partners and consumers (Temporal, 2010).

2.2.1.2. Duration & Frequency

The issue of how long and how many times the consumer should be exposed to the

advertisement of that brand to create the predetermined impressions has been one of the important subjects in the studies investigating the effects of the advertisements on the consumers. The opinions about the difficulty of reaching the entire target audience with a single advertisement display and the reasons why consumers should be exposed to more than one so as to capture the impact are at the center of the message duration and frequency discussions (Du Plessis, 1994).

One of the first researchers, Krugman (1972), suggests an advertisement is successful as long as it attracts people's attention and developed the theory that three exposures to the advertisements' message were sufficient for the consumer response to occur (p.13);

1. In the first exposure, consumers say: What is it?
2. In the second exposure: What of it? (I've seen this before)
3. In the third exposure: Consequence of the earlier evaluations and withdrawal of attention.

Another researcher with a minimalist perspective, McDonald's (1997) has argued that frequency and proximity issues are as important as the number of exposure to advertisement because both the frequency of the advertisements' publication on TV and the timeframe occurred between watching and purchasing have an impact on this subject. By providing the understanding of *Opportunity to See* which refers to an encounter with advertising, he underlines up to two repeats of exposure would suffice on the basis that "most advertising is not 'learning' in this sense but rather

‘reminding’” (p.22). Moreover, the research of Jones (1995) by using the single-source data, proves that one exposure to the advertising creates the maximum effect from both the perspective of sales and other additional ones. In the research, it has been observed that the continuity of the advertising is more important than the intensive frequency of the advertisings.

On the contrary, some researches defend that a small number of exposure to advertisement may not always be effective. According to the repetitionist, which argues that more frequent exposure to advertising messages increases effectiveness, that’s why once, twice or three times exposure is not sufficient. Zielske (1959), who made one of the first researches on the subject of remembering and forgetting, concluded that 13 times repetition of the advertising message ensures that the message is remembered. The medium in question is remarkable on this point because there are hesitations about the effect of TV on consumer perception. While watching TV, generally the only focus of people is not advertisings, at that time food and beverage activities cannot be ignored. Therefore, something you show once is very risky to stay in memory (Du Plessis, 1994). In this regard, Krugman (1972) also states that since TV is a medium watched with low interest and attention of consumer eventually decrease after the third exposure.

Tellis (1997), who studies the frequency of exposure to advertising messages, puts forwards the idea that effective message frequency depends on three factors; brand familiarity, message complexity, and message novelty. Consumers’ responses to advertising repetitions differ based on the consumer's brand familiarity. With a

limited amount of repetition, consumers devote more attention to the advertisements of a brand they are familiar with, while paying less attention to the unfamiliar. A complex advertising message, which can also be considered as soft sell or emotional appeal, is difficult and uncertain for consumers. Since it is not possible to receive all the information in the message content in a single exposure, in such advertisements repetition can be needed. Besides, failure of advertising campaigns when it starts running or wearing out of advertisements' messages are both crucial for the message to be effective as well. In this context, "advertising had a greater effect on purchase intention when the ad featured a new strategy or a new copy or new benefits" (p.78).

2.2.1.3. Medium of the Message

The meeting place of the advertisements' message and the targeted public is the medium. For this reason, one of the most important decisions in an advertising campaign is the selection of the advertising medium in which the promotion of a product or service is made because, in the final, the consumer decides how and to what extent affected by the message (Cox, 1978). Ultimately, all interactions between people and companies are done through a medium that fulfills two needs, basically informing and entertaining. In this case, advertising professionals also see media as a means of conveying certain types of information, mostly an advertising message, to consumers about a product or service (Katz, 2017). Meanwhile, the importance of the media is not neglected, some scholars say, "while the media perform many other functions that help advertisers understand their markets and their customers, a

medium's primary objective is to sell itself as a way for companies to reach their target markets with their messages effectively" (Belch & Belch, 2003, p.70).

In general terms, the mediums of advertising media are gathered under various headings. It is possible to list them as a print, broadcast, and other advertisings which include outdoors, direct materials and cinemas. Katz (2017) divide these categories into two as a print and electronic by paying attention to the fact that in today's world, the distinction between two is getting blurred since the print ones have their dijital versions. She adds new and current directives, "the distinctions that advertisers are now making are in the ways that their messages are delivered. That is, is the message paid for or does the advertiser own it or is the brand earning its impact?" (p.23).

Basically, it can be seen that digital media are not more advanced than printed ones, they differ in branches and the new one provide the environment with new kind of understanding including both multiplicity and fluidity concepts (Burdick, Drucker, Lunenfeld, Presner & Schnapp, 2012).

Table 2. Former Descriptions of Media: Print vs. Electronic

Print	Electronic
Magazines: consumer, farm, business Newspapers: national, local Outdoor billboards Direct mail Yellow pages	Television: broadcast, cable, syndication, spot Radio: network, local Internet Mobile

Note. Reprinted from "The media handbook: A complete guide to advertising media selection, planning, research, and buying" by Katz H., p.23, Copyright 2017 Taylor & Francis.

Table 3. New Media Classification: Paid, Owned, and Earned

Paid	Owned	Earned
TV		
Radio		
Newspapers	Product placement	Facebook “Likes”
Magazines	Brand website	Twitter mentions
Outdoor	Custom events	Brand conversations
Display	Sponsorship	Organic search
Paid search	Brand integration	Public relations
Online video		

Note. Reprinted from “The media handbook: A complete guide to advertising media selection, planning, research, and buying” by Katz H., p.23, Copyright 2017 Taylor & Francis.

In discussions about what influences people's choices, some scholars suggest that two factor plays a crucial role. One of them is content offered by the specific medium and the other one is medium itself which compatible with the current desire for behavior (Greenberg, 1978). It depends on if one wants to watch the news while eating, turns on TV because it meets both content and medium needs. In today's rapidly growing marketing phase, instead of headlines, typography or static images based on print media, advertisers have started to prefer the moving images and reality reflecting forms. In this respect, known with its influential demonstration and explicit portraying specialties of product or brand, as Kotler and Keller (2014) say, “television is generally acknowledged as the most powerful advertising medium and reaches a broad spectrum of consumers at a low cost per exposure” (p.611).

Especially Turkey's annual reports of 2019, the rates of watching TV during the prime time between 20.00-23.00 has %39.79 rating in total TV channels which can be considered as the highest amount according to TIAK (TV Audience Research Company). Since the medium of TV can catch the whole family together and reach larger masses at the same time, Temporal (2010) asserts, "TV commercials are an effective way to create general corporate and product awareness and, to some extent, to build a brand" (p.205).

Table 4. Pros and Cons of Paid Media

Medium	Pros	Cons
Television	True to life Pervasive Reaches masses	High cost Brief exposure Clutter Poor placement
Radio	Local appeal Targeted audience Imagery transfer Lower cost Close to purchase High frequency Flexible message	Background medium Sound only Short message life Fragmentation
Newspaper	Wide reach Timeliness Desirable audience Editorial context Local/regional	Short message life Active readers Black and white
Magazines	Upscale and niche audiences Reader involvement Long issue life	Long planning cycle Higher cost
Yellow pages	Consumer selection Measurable response	Clutter Infrequent usage
Outdoor billboards Out-of-home advertisements	Large size Mobility Ethnic groups Supplementary medium	Brief exposure Environmental criticism
Digital display Search Online video Social	Flexibility Targeted message Reach Measurability	Consumer irritation Clutter Changing metrics
Mobile	Location targeting Direct response	Privacy Consumer irritation

Note. Reprinted from “The media handbook: A complete guide to advertising media selection, planning, research, and buying” by Katz H., p.127, Copyright 2017 Taylor & Francis.

In this period of standing with new media, producers are now trying to choose medium with respect to tendencies of the users. According to report of We Are Social, “45% of the world’s population are now social media users” (2019, para.4). Responding to this paradigm change, advertisers have increased their use of digital media (Stephen, 2016). Even ordinary and traditional brands have added the digital media side to their communication approach. Besides their old and conventional promotion activities, they also started to use the new ones which enable two way communication and provide an interactivity, intelligence and individualization (Chaffey & Ellis-Chadwick, 2019). In this subject matter, Temporal (2010) gives an example about campaign of a brand;

“From the market research insights, Chivas Regal developed a marketing campaign that goes about celebrating gallantry, brotherhood, honor, class, sophistication, freedom, bravery, and courage to do the right thing. These traits associated with chivalry were emphasized across various communication channels, promotions, and marketing events. As part of the campaign, several marketing activities were carried out to invoke the values of chivalry. They included: TV and print advertisements; the introduction of computer games at airports in Singapore and Hong Kong that reward gamers who play according to the values of chivalry; promotional events at pubs (for instance, the Euphoria by the Ministry of Sound in Malaysia) with themes consistent with chivalry” (p.192-193).

2.2.1.4. Targeted Public (Generation of X,Y,Z)

The world has witnessed the rapid aging of the population due to increased life expectancy which resulted in different generations living together and at the same time subtly causes different segmentations for advertising and marketing (Jones, Higgs, & Ekerdt, 2017). Generations have their specific expectations and needs that impact marketing behaviors. Companies started to focus on understanding different generations and turn their advertising campaigns to serve along with demands through consumers' data available to them rather than relying on anecdotal evidence (Hawkins & Mothersbaugh, 2010). In this case, generations which are various refer to a group of people who were born in a specific period, share values and lifestyles (Chen, 2010). Generation X be equivalent to people of 1965-80, who grew up under decreased family supervision following the increased divorce rates (Meredith, Schewe, & Karlovich, 2002). They want a transparent advertisement that is clear about their message. Using facts, being honest and straightforward is the best way to target this generation when advertising (Rosenburg, 2008). However, they have a sophisticated attitude that they want the advertisings to be related, special, and appealing to them (Hawkins & Mothersbaugh, 2010). According to Southgate (2017), when the time spent and receptivity to media is measured, it is seen that the generation that mostly watched TV is the X generation. On the other hand, generation Y refers to people who were born between 1981-96, who was born into a wireless society and grew up under a technological boom (Kumar & Lim, 2008). They keep up with innovations more easily and enjoy seeing them. This generation does not care about to the quality of the products and services but cares about the

purpose and message it is giving (Rugimbana, 2007). They are easier to be reached via word of mouth advertising and recommendations from friends (Stone, Stanton, Kirkham, & Pyne, 2001). Moreover, generation Z consists of people who were born after 1996 and before the early 2010s (Williams & Page, 2011). This generation is unique because they are the first ones to have access to incredible amounts of information online from an early age. They do not need neither parents nor teachers to gather information, they were born into technology, and they are comfortable around it. Social media and the internet are the best platforms to use when trying to reach Generation Z while advertising (Posnick-Goodwin, 2019).

2.2.2. Models of Advertising

One of the key functions in advertising campaigns is to have an effect on individual decision-making. The hierarchy of effects models define a step-by-step mechanism by which individuals make while subjected to messages. These models included in the traditional hierarchical classifications are *AIDA*, *the Effects Hierarchy Model*, *the Innovation Adoption Model*, *the Information Processing Model*, and *DAGMAR*. One of the first methods was the *AIDA* which consists of four steps *Awareness – Interest – Desire – Action* system introduced by Elmo Lewis. In this model, the individuals first pay attention to the advertising they are exposed to, then show interest and desire and as a result, a purchase action can occur (Pickton & Broderick, 2005).

One of the other most known models, *Hierarchy of Effects Model* has been introduced by Lavidge and Steiner (1961) and the steps are, *Awareness – Knowledge*

– *Liking – Preference – Conviction – Purchase*. According to the model, the response to advertising has three different stages. In the cognitive stage, there is a realizing and knowing process, in the emotional stage, there is a sign of liking and choice, in the last behavioral stage, the persuasion and buying behavior can be seen. In that case, Lavidge and Steiner (1961) underline, “the effects of much advertising are long-term” (p.59). Thus, the general purpose of the advertising is not only raising the sales and then release the campaign. Instead, it is a gradual issue that will undergo various steps.

Innovation Adoption Model has been developed with studies on the spread of innovations. Like other models, it also approves sequential stages before the behavior. In this model, the consumer needs to go through the *Awareness – Interest – Evaluation – Trial* stages in order to adopt the new products and services that are placed on the market. With respect to this approach, which is one of the basic models developed for integrated marketing communication, in order to ensure that the new product will be purchased by consumers, the consumer must decide on the product by trying its performance (Belch & Belch, 2004, p.148). Another model is the *Information Processing Model* developed by William McGuire, which is advertised as an informational or problem solver; it also accepts buyers as targets that are subject to persuasive communication. The process of the model is as follows: *Presentation – Attention – Comprehension – Yielding – Retention*. According to this model, consumers are exposed to advertising stimuli, comments, memorize and then recall this information so as to remember again (Vakratsas & Ambler, 1999).

Within the perspective of the *DAGMAR* asserted by Colley (1961), similarly includes four stages and consumers exposed to advertising go through the following hierarchy, *Awareness – Comprehension – Conviction – Action*. Suggested that if specific advertising goals are defined, advertising results can be measured and each of these stages has a goal area in itself (Pickton & Broderick, 2005). With the new researches in marketing communication, social psychology, advertising, and communication, opinions have been made that hierarchical response models are logically valid but consumer responses are not always based on the order of these stages (Belch & Belch, 2004).

2.2.3. Consumer Behavior

Consumer, the person that the advertisement directly aims and influences, has an absolute importance in this marketing cycle. To define, “a consumer is anyone who engages himself in physical activities of evaluating, acquiring, using or disposing of goods and services” (Khan, 2007, p.9). During the phases of consumption, the consumer recognizes a need or desire, decide to purchase and use, then dispose whatever the product is owned (Solomon, 2017). With a more detailed definition, “consumer is an individual or group of individuals who select, purchase, use, or dispose of products, services, ideas, or experiences to satisfy needs and desires. In other words, consumers are the eventual destination of any products or services” (Vijayalakshmi and Mahalakshmi, 2013, p.15267). However, it is not always right to define consumer as a purchaser or buyer. Because it is a broader term that cannot be limited by these since it is possible for a product purchased by one

person can be used by many others like a whole family and in this definition, not only the purchasing activities but also an emotional behaviours can also be included (Khan, 2007).

The consumer as a subject creates a kind of behavior that includes the formation of purchasing intentions and other attitudes towards the brand. In terms of marketing, “consumer behaviour are those act of individuals, groups, and organizations directly or indirectly involve in searching, obtaining, buying, using, and disposing of goods, services, ideas, or experiences to satisfy their needs and desires” (Alooma & Lawan, 2013, p.791). Consumer behavior under the influence of many personal, social and psychological variables of people is related to behaviors not only at the time of purchase but as a process, starting before and after purchasing. Working like a loop, the study of customer behavior occupies plenty of levels including mechanisms in which people or organizations pick, purchase, use or dispose of products or services (Hawkins & Mothersbaugh, 2010).

From the marketers' perspective, Solomun (2017) mentions that many of them are newly beginning to realize that consumer behavior is an ongoing process beyond getting stuck at the time of buying and receiving. Indeed, the purchasing behaviour is based on the premise that a customer actually wants to purchase a product or a service (Adelaar, Chang, Lancendorfer, Lee and Morimoto, 2003). In this regard, “as a promotional strategy, advertising serves as a major tool in creating product awareness in the mind of a potential consumer to take eventual purchase decision” (Kumar & Raju, 2013, p.37). Thats why companies or brands should figure

out the notion of consumer behavior for an effective marketing strategy, and in doing so they consider and examine the factors affecting consumers' purchasing decisions and changes in society (Yağcı & İlarıslan, 2010). The primary goal of the advertiser is to reach consumers so that they can affect their thoughts, perceptions, and actions as a whole consumer behavior process (Ayanwale, Alimi and Ayanbimipe, 2005).

Advertising as an undeniable phase forms the backbone of the infrastructural aspects of the consumer behavior process. Goldsmith and Lafferty (2002) says about this effect, “when consumers like an advertisement about a brand, they are more likely to develop a liking for the brand and are more predisposed to buy it” (p.320).

Advertisings, which are the most effective reaching way of the producer to consumer, act as a bridge and provide a unifying role between two. Katke (2007) states that “of all marketing weapons advertising has the leading impact as its exposure is more” (p.283).

2.2.3.1. Demographic Effects

While preparing the advertisements, it is necessary to consider many variables from the side of the consumer and determine the targeted public of products or brands. Khan (2007) informs “the consumer and his life style is influenced by a number of factors shown all around the consumer. These are culture, subculture, values, demographic factors, social status, reference groups, household” (p.8). Besides global, social and environmental conditions influencing consumer behavior, there is a range of important internal factors that plays a prominent role in preferences and

purchasing like demographic characteristics including age, gender, marital status, education and income (Alooma & Lawan, 2013). For the marketing processes, demographic variables such as age, sex, income, job, education, marital status and family history have a direct effect on customer behaviour (Kumar, 2014). Many scholars express their views to find the most important elements on consumer behavior, in the same way Pollak and Wales (1981) underlines, “demographic variables such as family size and age composition are major determinants of household consumption patterns” (p.1533). Since demographics define a population in terms of size, structure, and distribution, it sheds light on many marketers' marketing activities (Hawkins & Mothersbaugh, 2010).

Moreover, brands who designed campaigns according to all these details can achieve more masses by determining their target audience well. Alooma and Lawan (2013) specify “many marketers have today carved themselves a niche in the market place by concentrating on some specific groups base on demographic variables” (p.67)

Brands select one or more different demographic groups for goods and services. Especially considering age differences, they understand that the same offering with the use of language and image is unlikely to cater to people of all ages (Solomon, Bamossy, Askegaard & Hogg, 2006). That's why marketers segment customers according to age. The simple theory is that people of the same age experience similar lives and share common desires, perceptions, and memories which can contribute to similar patterns of consumption (Hoyer & MacInnis, 2010). It is seen that when young people are compared with adults, more change in the preferences of young

people can be encountered, while adults exhibit more loyalty behaviors (Aktuğlu & Temel, 2006). Moreover, another effect at this point, “age was positively related with consumer reliance on advertising information for decision making. Although older consumers were more likely to seek out information from advertising to make purchasing decisions, they were also more likely to support special regulation of advertising” (Dutta, 2006, p.109). As discussed, age categories can be useful as a way of identifying and segmenting the market.

Researchers also pay more attention to the particular existence of gender factors and closely examine the individual and gender impact that affect customer behavior (Fischer & Arnold, 1994). Since, Hoyer and MacInnis (2010) defend, “clearly males and females can differ in traits, attitudes, and activities that can affect consumer behavior” (p.308). Although gender has little bearing on the role of advertising in purchase decisions, it has a positive influence on the attitude about something (Dutta, 2006). According to their gender, men and women have made multiple and unparalleled inferences concerning the same visual stimuli (Friedmann & Zimmer, 1988). Similar to all of these, another crucial variable that affects very fundamentally is the level of education and income. In fact, income is often related to the level of education, either directly or indirectly. Hawkins and Mothersbaugh (2010) assert “education influences what one can purchase by partially determining one’s income and occupation” (p.119). Evidence has found that the tastes of music, literature, culture, food, clothes, cars can be affected by the degree, kind, and quality of education. As it is understood, a more educated person can have a good taste with respect to his/her education. The income of a person ultimately determines the form

and price of the goods that he consumes. Low-income people are expected to expend much of their money on necessities. When they become more wealthy, they turn into purchase top-quality ones and more non-essential items. (Kumar, 2014). From the marketing perspective, it has been observed that less educated people trust the information they receive from advertisings more than the educated ones (Dutta, 2006). Shavitt, Lowrey and Haefner's (1998) research shows, "respondents with less education and those with lower income are more likely than other respondents to enjoy looking at advertising and to believe that advertising results in lower prices" (p.19)

2.2.3.2. Cultural Effects

Culture is a vast whole of knowledge, ideology, literature, rules, morality, traditions, and all other skills that humans learn inside society (Hawkins & Mothersbaugh, 2010). Culture includes common elements that set expectations for those who share a language, a historical context, and a geographical location (Wanke, 2008). Culture and advertising are very crucial and intertwined topics. "Consumers who grow up in a particular culture become accustomed to that culture's value systems, beliefs, and perception processes. They respond to advertising messages in a manner that is congruent to their cultural values and norms" (Zhang & Neelankavil, 1997, p.135). The use of culturally coherent promotional messages is a successful way of enhancing the efficacy of advertising. It is important for advertisers to recognize the radically different beliefs, norms, and behaviors of various cultures to establish effective global advertising strategies (Gunaratne, 2000). While the basic needs of

people in various countries are the same, advertisers still need to think about the consequences of culture when deciding on the form and details of international advertising campaigns. Unwin (1974) says about the language of advertising, “although less apparent to communicator and audience alike, is firmly anchored to cultural norms and often says more about a society's psyche than the more obvious stereotypes of content” (p.24).

2.2.3.3. Psychological Effects

The idea that psychology can support and improve comprehension of consumer behavior is nearly as ancient as psychology as a research discipline (Wanke, 2008). Consumer psychology, which can be considered as a sub-branch, is related to all sights of the consumer's decision in the market (Ajzen, 2008). Consumer psychology focuses on identifying and describing the psychological influences that impact certain patterns of preference, purchase, and use of a person (Bettman, 1986). There is a universal consensus that consumer behavior mainly applies to the act of buying a single good or service. This does not, though, mean the only behavior of concern to consumer psychology. In this respect, the psychological approach involves not only an individual, it also includes being as clear as possible about the types of responses, the types of advertising stimuli, and associations between these two (Fennis & Stroebe, 2010). Before advertising evaluated in terms of its success, the psychological effects must be understood. When a person encounters advertising, it activates a variety of mental processes. Much of these acts are driven by needs and desires, that's why, a compelling pledge of fulfilling these needs and desires can be

considered as a successful appeal (Dichter, 1949). Consequently, it can be argued that the success of advertising also depends on the psychological effects it creates in the consumer's mind. Wanke (2008) gives an example about these subject;

“Advertising is an essential factor in modern business methods, and to advertise wisely the business man must understand the workings of the minds of his customers. ... he must know how to apply psychology to advertising.” Substitute “business person” for “business man,” and the statement represents a timely and modern summary of the significance of psychology in explaining consumer behavior” (p.4)

CHAPTER III

INTERTEXTUALITY & MUSIC IN ADVERTISING

3.1. Intertextuality

The books, we read; the songs we listen; the movies, the advertisements we watch; have been seen before. Is this a threat to the originality or a chance for diversification and sharing? Many literary and non-literary texts have been written in different ideologies and cults by different authors from the past to the present. Especially by intertextuality theorists, it is seen as a natural process that these products interact with one another, have similarities in some points, and refer to each other.

Intertextuality, which is used in many different fields today, is brought to the literature by Bakhtin and developed by Kristeva in the 1960s. Kristeva (1980) used this concept to explain that the texts do not have a static structure, are not isolated, and they are related to each other (as cited in Alfaro, 1996). According to Kristeva (1980), almost all texts are interrelated and based on quotations, in this regard, a text can only reflect the absorption or transition of certain texts (as cited in Pagliawan & Litcom, 2017). Similarly, Panigrahi and Chandra (2013) also says, “whether structurally or in content, every text is dependent on other texts” (p. 252). From a wider perspective, the usage of the term in all areas today expresses the

interdependence of texts. “Texts can influence, derive from, parody, reference, quote, contrast with, build on, draw from, or even inspire each other. Intertextuality produces meaning. Knowledge does not exist in a vacuum, and neither does literature” (Nordquist, 2020).

Nevertheless, mentioning as a text doesn’t always correspond to the literariness of an item. Stated in Reader’s (1990) article about intertextuality that it can also be referred to non-literary ones like a visual, narrative or even a star in a film can be considered as an intertextual component (as cited in Allen, 2011). Intertextuality is a concept that first appeared for literary works and spread to other fields over time. In other words, intertextuality can be used in many different forms and different functions by many different communities (Shaw & Pecorari, 2013). Some scholars put forward about intertextuality that the meaning of texts arises from their relationship with others depends on the texts before them, and is not meaningful on their own.

According to Allen (2011), “Texts, whether they be literary or non-literary, are viewed by modern theorists as lacking in any kind of independent meaning” (p.1).

An important characteristic of intertextuality is polyphony, which refers to different voices in the texts, are coded differently (Shaw & Pecorari, 2013). It can be observed that there is a polyphonic connection between two non-linked texts. At this point, Trillini and Quassdorf (2010) have a broader definition, “intertextual processes involve, minimally, an earlier and a later text and an element from the former that is discernible in the latter” (p.272). Shaw and Pecorari (2013) worked on finding the similarity between the texts by not only depending on the polyphonic explanation. They have established these studies on certain benchmarks, including retrievability

of a particular target text, conformity to community norms in respect of modification, and writer intention by determining four different types of intertextuality in their study; indirect, conventional, unconventional and deceptive. According to Bazerman and Prior (2004), there are many intertextual interpretation strategies including direct quotation, indirect quotation, reference of an individual, document or argument, comment or interpretation of a text, or similarly used speech, familiar words, visual terms associated with particular persons or groups of entities or similar documents, using vocabulary and structures that tend to mimic other modes of conversation, styles of documents. Each type has its own characteristic and different usage.

On the other hand, referencing is another essential aspect of intertextuality. When employing intertextuality within creative works, an owner either uses quotation marks as is done for quotations directly or does not need to cite references.

Fitzsimmons (2013) underlines three important ways for reference types; obligatory, optional, and accidental. Obligatory citing occurs when a deliberate reference is made that is important for the text. Optional is about recognition of the allusion is not the priority for the text. Accidental type relies on the observer/audience to link different texts which are not expected by the author (as cited in Pagliawan & Litcom, 2017). Those forms can be considered as a way to understanding Genette's definition of transtextuality and intertextuality. According to Genette (1982), transtextuality is used for texts that covering other texts and having relations with others directly or indirectly. On the other hand, intertextuality is more exclusive than transtextuality and forms a sub-branch of it. Genette has taken into a broader framework the principles of intertextuality, which started with Kristeva. Transtextuality as a roof has

5 subtypes; paratextuality, architextuality, metatextuality, hypotextuality, and intertextuality. Paratextuality is mainly linkage between two or more different texts and their paratexts which surround the main part of the text such as title and headings. Architextuality is related to the design of a text. Metatextuality refers to comments between texts, including critical comments. Hypotextuality built on hypertext which transforms, modifies, elaborates, or extends the text. Finally, intertextuality can occur in different forms, including quotation, plagiarism, and allusion (Genette, 1982).

Unlike the adaptation that alters the overall design of a text to fit into the new one (Hutcheon, 2012), the vision of intertextuality that attempts to be given is more relevant to the transmediality of the elements used, which allows the intersection of both content and form in many media texts (Eder, 2015). That's why another important and controversial point about intertextuality is originality. Although many authors or content producers try to find their unique ways, they are affected by different works regardless of being intentional or not. According to Pagliawan (2017), it is challenging to find an isolated genre or essence, and at the same time, this situation is becoming more and more popular. However, the concept of intertextuality is not always measured by being original, but it also creates the perception that enriches and diversifies texts. Intertextuality in many works has shifted to more social areas which corresponding the texts such as advertisings, as it is used in literary ones.

3.1.1. Intertextuality in Advertising

Processes of referencing may occur in verbal, visual, and auditory forms. In various kinds of experiments, attempts are made to accomplish the desired target by the use of words, images, sounds, and the incorporation of multiple semiotic sources (Sarma, 2018). Intertextuality, which occurs in diverse forms in different styles, including quotation, reflection (parody), adaptation, revision, remembrance, literacy inspiration, is a concept used in several disciplines, including media and visual research. The interpretation of the phenomenon of intertextuality has been claimed to begin with the post-modern era. With the times described, in music, as in other genres, pastiche and parody are often encountered. Also, the collage process is another influential feature in works (Önal, 2013). The important scholars argue the concept of intertextuality in media and social studies also exists in advertisings. The advertiser designs the concept of intertextuality as a technique that the awake and activates the memory of the targeted public. The conceptualization of intertextuality as a method that the advertiser illustrates the interconnections between the existent text and the transformation of it or experiences previously gained to arouse the readers' attention and memories. In psychology this situation is associated with selective perception in psychology. Johnston and Dark (1986) assert, “selective attention refers to the differential processing of simultaneous sources of information. In nature these sources are internal (memory and knowledge) as well as external (environmental objects and events)” (p.78). For the case of advertisings, all texts as containing both verbal and visual ones from other outlets are decontextualized by selection and adoption. Then, they recontextualized by usage and adaption (Li,

2019). It is also important at this stage to stress that recontextualization in no way corresponds simply to the repetition of texts in a novel sense, but is typically a ‘reframing’ (Goffman, 1974). As per Fairclough (1992), there are two types of intertextuality in all media texts, namely manifest and constitutive. Manifest intertextuality is the condition when certain other sources are directly drawn within a text, whereas constitutive intertextuality is a case about how a form of discourse is constructed by a mixture of elements of discourse directives. The intertextual connections can be traced back to original roots which were close to the commercial in content and form (Al-Siyami, 2013).

Intertextuality, a hidden form of communicating in advertising, is a way of generating the desired mood or sending the message without distracting the audience (Al-Siyami, 2013). Intertextuality as a consciously used technique and seen successful by marketers is used as a tool to manage and manipulate the target audience for the purpose of the advertising. According to Cook, intertextuality knowledge is a practice used to manage and reshape common thoughts and behaviors among the targeted public (Cook, 2001). The important point is to reflect the culture of the audience, to know the characteristics, to find the right strategy to catch the awareness of them. It can be said that “in short, intertextuality is a process of reference to textual and contextual features from which the user arouses the attention and memory of the readers to original sources that are similar in content and form” (Al-Siyami, 2013, p.42). In advertising, intertextuality typically includes a variety of semiotic components from other texts, such as expression, sound, image,

and its influence is often subtly and explicitly based on their interaction (Li, 2019). Since there are several ways to classify advertisements, the use of intertextuality can also be shaped accordingly. The usage of intertextuality is specific for each medium such as printed (newspaper, brochure, website, catalog), broadcasted (television, radio), and other forms (exhibitions, billboards).

Written mediums such as newspapers may be more prone to the classical methods as mentioned and it can be taken verbally. Al-Siyami (2013) suggests, “intertextuality in newspaper advertising is thus a significant marker to culture through texts that articulate its possibilities. It is adopted to suggest a social meaning out of the readers’ knowledge of other texts, attitudes, experiences, and reasoning abilities” (p. 43).

Furthermore, in television and TV advertising which is one of the most emphasized and budget-allocated areas today, the use of intertextuality can be seen a lot. Gray (2006) says “television and the television series are the current crown domains of intertextuality” (p.69). Meinhof (2000) defines the intertextuality in television with the term of ‘leaking’. As per his book, since television is a host for many genres in the same medium, it will be so easy to leak between them. While giving the example of Splitting Image which is a comic book and used in TV advertising, music, TV program, he states that “this leakage between TV genres is not original to Splitting Image: it is a typical feature of TV advertising, music videos and contemporary television generally” (p.56). The attractiveness of the used element is considered as one of the most important reasons for the use of intertextuality in advertisements.

Swartz (1984) has argued that perceived familiarity is positively related to both attractiveness and liking. In this sense, if people encounter with something that they

have already known, attention increases, regardless of whether they do it consciously or unconsciously. This point can also play an serious role in advertising strategies.

When a person finds information about the message whether personally relevant or significant, they are supposed to devote tremendously more attention to the substance of the message and to interpret the information at a deeper level (Greenwald, 1968).

In fact, the critical feature is to reconcile culture considering the past and to activate emotions in the audience. Spalding (1994) underlines, “we can view intertextuality as a combination of old and new meanings in that the text refers to existing texts from which it draws, while at the same time conveying a new meaning through its placement in a new context” (p.217). Using intertextuality, advertisings keep themselves up to culture by benefitting from the changing world. As Forty (1986) says, having objects from the past will make people feel stability in their lives. For most of the people, a collection of items associated with the past offers a kind of social status to the owner, which is often related to the sense of ownership and possession (Belk, Wallendorf, Sherry & Holbrook, 1991). Some scholars assert “nostalgic marketing enables consumers to possess objects that are considered important because of their association to a culturally valued era or persona” (Pascal, Sprott & Muehling, 2002, p.41). Depending on the audience, the tool that is used may vary. While using a dramatic component is suitable for a high level of the audience, cartoon characters can be ideal for the interest of young people and children. Advertisers use previous contents, including works of art, to enhance the potential of commercial messages to promote goods or services to their consumers

(Torres, 2015). In this regard, using intertextuality correctly is an essential tool for gaining the trust and attention of the targeted public.

There is also a group who thinks that the use of intertextuality in advertising is inevitable and will be successful in the globalizing world. The advertisements' identification with the audience that can be achieved by intertextuality. Through the usage of intertextual elements, the advertising can also be personalized and localized. "An increasing number of firms across industries are adopting so-called 'glocal' (global-local) strategy, a combination between globalization and localization (or standardization and adaptation), to launch business internationally" (Khalil, Lin & Cheng, 2010, p.1). Thus, there is a chance to catch the desired emotions and goals more comfortable and faster in a specific area. If we look at the example of Nike for China, the target audience who is generally young people is substantial here. Nike has highlighted the traditional athletes of China and has made good use of sports, youth and preference emphasis. This strategy in different channels reinforced using features as verbal information, methods, colors and head-and-shoulder shots of a celebrity Chinese athlete. Rather than staying superficial and global, they preferred to take advantage of China's traditions and directly point to intertextuality (Li, 2019). Intertextuality may be an appropriate way, especially to explain or remind something that is intended to be interpreted shortly. That's why the crucial reason for the usage of intertextuality is increasing the effectiveness and using it as a creative tool to convey the message (Terskikh, 2019). According to Bazerman and Prior (2004), "intertextuality is not just a matter of which other texts you refer to, but how you use them, what you use them for, and ultimately how you position yourself as a writer to

them to make your statement” (p.94). By means of intertextuality, the advertisements can maintain the trust and credibility of the buyer in the text by placing the popular, personal or cultural values (Kılıçarslan, 2016).

3.1.2. Intertextual Usage of Music in Advertising

Music is a crucial component for advertising because of many reasons including attracting attention, create emotions, fulfilling the background, having a complementary feature, and being a reminder. In the history of it, music was originally used to announce sponsors. After 1930, music has started to become a standard procedure in advertisements and during 1950s music has also started to be seen in television advertisements. Thus, advertising and music blending is started.

Music is used especially in the majority of television advertisements (over 90%) as well as other genres (Kellaris, A. Cox, & D. Cox, 1993). According to Meier and Beyer, music is a social engineering methods used in advertisements. (Beyer & Meier, 2010).

Generally, it is used as a jingle on radio, tv, and as a supportive, incentive background in shopping. Interaction tools such as music are mostly used in advertising to support brand identity (Beyer & Meier, 2010). The identity of many brands is complemented and even defined by both auditory and visual elements. Being familiar to the logo of the brand or recognizing the jingle is the essential part of the branding process (Beyer & Meier, 2010).

As per Palencia (2018), “in each advertisement there are direct or indirect reminiscences of other discursive genres. This cooperation of advertising with music,

literature, or cinema is what allows an ad (graphic or audiovisual) to become an interdiscursive creation” (p.3). The appeal of these intertextual tools to be an innovative technique aimed at enhancing the impact of the promotional message regarding the non-stereotyped portrayal of socially relevant content, updating awareness and insights related to the past cultural context, and improving the mnemonic capacity of the text (Terskikh, 2019). Music is one of the key elements for advertising due to its attractiveness and complementary feature. It is almost impossible when watching advertisings on TV, not to be flooded by a large amount of popular music (Allan, 2008). In view of the fact that intertextuality in advertisings combines two important elements of music and offers a relational connection between two texts, as in other genres; source and target (Miani, 2016). Via intertextual elements, it aims to work in a way suitable for a targeted public with a combination of sources. In the semiotic approach, a system creates the texts, hence an addition to it; paintings, sculptures, architectures, and music bring their own systems. As a result, since the audio codes get a creative effect; music is mainly used as an intertextual communication of verbal or timbre content in advertisings (Terskikh, 2019). Considering the attractive and aesthetic functions of music, it is useful as a subsidiary tool.

The use of music in advertising is a direct result of songs having played in department stores. While the inclusion of music in stores is a direct precursor to the trend of using songs for television commercials, the history of popular music is full of commercial business partnerships (Klein, 2008). Furthermore, the type of music in advertising may be periodically affected by culture and the prevailing flow of life. In

1990, Pepsi was one of the first advertisers to attempt a rap artist's endorsement, starring "Young MC" in its "Cool Cans" advertising. Around 2000, there is a stronger influence of rock, so the Rolling Stones' "You Can't Always Get What You Want" and the Queen's "I Want to Break Free" were used to advertise C2 coke (Palencia, 2008). Moreover, the usage can be diversified concerning the content and form along with creativity. As Allan (2008) defines, "a number of treatments and variables pertain, e.g., in addition to standard music-genre distinctions, questions of instrumentals versus vocals, original recordings versus new versions of older songs (covers), or silence versus background, generic music beds or needledrop, jingles, and lyric replacement" (p.5).

The choice of music may differ in accordance with the targeted public. In that case, both the factors related to consumer behavior like demographic, psychological, etc. and cultural values of a targeted public play a challenging role. For instance, Zeki Müren who is one of the prominent figures of Turkish music composed a special jingle for the advertising of laundry detergent brand ALO in the 1980s. The brand renews its advertising campaign for the ALO's 40th year with the same song "Size ALO diyorum" by artist Zeki Müren (Zeki Müren'le 40 yıldır ALO diyoruz, 2017). Advertising, which is also on the agenda of social media, reflects the lives of a family from children to adults, integrated with ALO's cleaning over a 40-year deep story. While making the target audience a family, the effectiveness of the advertisement is provided by the music of an artist who has a place in Turkish culture. To wrap up all, why advertisers use popular music in the advertisings? The main answers may be familiarity effects or an increased attractiveness. Another

considerable answer may be that the company uses music as a cultural element on the way to reach its targeted public. This situation, which is important for brand image, enables the brand to be identified among the culture and brings them closer to society. Further, it can take advantage of the power of popular music and make everyone keep the brand in mind.

3.2. Memory Processing in Advertising

Memory is a mechanism of gathering and storing information overtime to make it accessible for the needed times (Solomon, 2017). More specifically, consumer memory is immense personal storage of knowledge about products, services, and experiences during the consumption process. Thus, memory is simply a representation of our prior learning (Hoyer & MacInnis, 2010). Memory is the complete sum of the impressions of prior learning that has great significance in this loop. It contains of two interrelated components: short and long term memory. Short-term memory (STM) is the part of the total memory being enabled or in use. Long-term memory (LTM) is the portion of total memory that is devoted to the permanent storing of information (Hawkins & Mothersbaugh, 2010). Short-term memory which is quickly accessed and in use can also be termed as the working memory that one can be used and refer to whenever it is necessary (Khan, 2007). It is not used for storage, in contrast, refers to an active and dynamic process. Short-term memory is quite significant since much of our quick information processing takes place there. Often, short-term memory is used when viewing a TV advertising or making a decision in the market (Hoyer & MacInnis, 2010). Unlike this, “long-term memory is

viewed as unlimited, permanent storage. It can store numerous types of information, such as concepts, decision rules, processes, and affective (emotional) states” (Hawkins & Mothersbaugh, 2010, p.321). Semantic and episodic memory is also a part of long-term memory. While semantic refers to the general knowledge and perception about the world, episodic memory covers a person’s personalized world including special and important days (Matin, 2006).

One of the biggest goals of the advertisements is to remind the brand and being memorable. According to the psychologists, the nature of short-term memory requires a repetition of knowledge to make them permanent within the long-term memory. That’s why “marketers frequently simulate this by repeating the brand name or a key benefit in a prominent manner several times in an ad” (Hawkins & Mothersbaugh, 2010, p.319). Memory is the long-term or short-term storage factor that can be activated in any way. The advertisers get it by message repetition. When purchasing items, one attempts to recall past experiences with the product or brand. Based on memories, the process of decision-making is affected (Khan, 2007). In a general view, marketers try to create effective memories about a product or service for consumers and their advertising strategies intend to enhance both the storage and recall of the feelings and thoughts correlated with the product (Zaltman, 2003). About advertising and its effectiveness Keller (1987) says “There is typically a lag between consumers' exposure to advertising and their opportunity to purchase the advertised brand. Given this time delay, advertising effectiveness may depend critically upon consumers' memory performance at the point of purchase” (p.316).

3.2.1. Encoding, Storage, Retrieval

“Memory is an active constructive process where information is acquired, stored, and then retrieved for use in decision making” (Braun, 1999, p.319). The first one is the encoding phase, where the information is entered in a way that is recognized by the person. The encoding of the data mentally helps to determine how it will be presented in memory (Solomon et al., 2006). The second is the storage stage which corresponds to the time interval between input encoding and output retrieving while the information is being stored in memory. “Effects on memory during this stage would be caused by intervening events that somehow “interfere” with the maintenance or storage of the to be remembered information” (Smith, 1980, p.24). The information is incorporated into what's already in memory and 'warehoused' until it is needed in the storage stage. In that phase, a cognitive process enables information to move from short term memory to long term memory. This includes learning more about the stimulus and comparing it to already memorized information (Solomon, 2017). The last one is the retrieval phase in which we need to have back the things that are stored. Hoyer and MacInnis (2010) defines this, “retrieval is the process of remembering or accessing what we have stored in memory” (p.171). Clearly, in the retrieval process, the person need to access the previous information again throughout the memory.

Memory processes, especially a powerful encoding, form the backbone of marketing strategies and tactics. For most marketers, it is a relentless struggle to keep their goods and services at the top of the minds of consumers. As per Brown (2017),

“knowing how memory works from a psychological and neurological perspective can help us continue to build effective marketing strategies” (para. 1). Generally, the advertising campaigns are also designed along with the memory functioning of the people. Therefore, an advertising should be able to facilitate a consumer’s encoding, storage and recall of the feelings and thoughts associated with the products or services (Zaltman, 2003). There are additional processes that affect memory, such as the rehearsal or recirculation. These steps are worthwhile for influencing short-term memory or increases the chances of transferring information to long-term memory owing to significant implications of marketers (Hoyer & MacInnis, 2010). To start with rehearsal as one of the marketing implications, “rehearsal is the continual repetition of a piece of information in order to hold it in current memory for use in problem solving or transferal to long-term memory” (Hawkins & Mothersbaugh, 2010, p.319). Marketers can use strategies such as jingles, slogans, and phrases to reinforce rehearsals when motivation is weak (Hoyer & MacInnis, 2010). Music encourages the practice of lyrical message of the commercial and rehearsing advertisings’ content; when the listener starts to hums or sings, the encoding process is going easy. The other implication is recirculation in which without an active additional rehearsal, the information about the products or services have so repeated that our brain can remember them. “Marketers can strengthen the effect of recirculation by creating different ads that repeat the same basic message. To illustrate, a slogan like ‘Chevy, an American revolution’ is likely to be memorable after you have been exposed to it on many occasions, even though the ad content may change over time” (Hoyer & MacInnis, 2010, p.179). Using this kind of supportive rehearsals or repetitive recirculations enables people to encode better and

configure the brand-related memory processes more strongly since the things that are better encoded are stored and retrieved better.

3.2.1.1. Music & Message Congruency

What is the effect of the use of music on the purposes of advertisements, especially the message that is intended to be given to the consumer and consumption? The answer for that can be diversified, Hahn and Hwang (1999) indicates, "music can affect message processing of advertising in many different ways" (p. 672). According to Kellaris et al. (1993), the content of the message and the compatibility of the song or lyrics can attract attention. Besides, music selections can support the advertisements' message. It can sometimes be used for its alleged contribution to the "tone" or "setting" of the message, or for basic reasons of cost, originality, presumed popularity, or just for some subjectively "appeal" motives (Simpkins & Smith, 1974). Moreover, music has been seen as a powerful and effective way of activating moods and communicating it without requiring a verbal element (Bruner, 1990). For many variable reasons, the common point in all of them is that music acts as a supportive element in advertising, notably, from the aspect of congruency.

Congruence between music and message can endorse the impact of the attention-gaining value of music on at least certain aspects of advertising recall and recognition. When congruence is strong, music seems to contribute positively to these effects. When congruency is weak, music seems to represent a distraction from advertising processing (Kellaris et al., 1993). Strong congruity between music and

advertising results in more positive views of the brand. Music and brand are integrated among advertising jingles, the rhythmic and tonal specialties of songs have been demonstrated to make advertising messages more pleasurable thanks to congruity resulting in an enhanced brand attitude (Oakes, 2007). Additionally, studies on the effect of congruence between an advertising's message and its music on the memory of consumers clearly show that the music which is congruent with a message can significantly improve the consumer's memory of the advertising (Shen & Chen, 2006). MacInnis & Park (1991) says that "to the extent that music fits the advertised message, it should facilitate consumers' focus on the message, which should, in turn, affect message encoding and learning" (p.164). In this way, music that suits the advertising affects the focus and belief-formation processes of consumers positively.

3.2.2. Music as a Cue in Advertising

There is a strong relation between music and memory. Music can stimulate emotions, the limbic system, and manipulate memory (Jäncke, 2008). According to MacInnis and Park (2016) music has two vital impacts on consumers; the first one is fitting with the advertising's message and the other one is tying to past emotional experience. Music affects the consumer both cognitively and emotionally. While it awakens the memories, at the same time creates the desired emotion, enhance brand image, and strive for encouragement (Cho, 2011). That's why, most of the advertising take advantage of these profitable effects of music in many marketing activities. Music has been one of the most commonly used organizational indications

in advertising since the early days of audio-visual broadcast (Allan, 2008). Music has many roles and several promotional effects within the advertising; it can draw interest, transmit the marketing message, serve as a mnemonic tool and generate enthusiasm or a calming state (Alexomanolaki, Loveday & Kennett 2007).

According to Shevy & Hung (2013),

1. Music can enhance the motivation to process the ad through increases in attentional levels, e.g., when loud, arousing, novel and/or pleasing music is played or when a sudden silence is introduced
2. Music can increase the opportunity to process the information when the advertisement's cognitive load is reduced (e.g., by playing slow or familiar music) and when the redundancy of the brand information in the ad is increased. For example, a jingle or product-specific song can repeat and thus reinforce information already present in the ad, thereby increasing processing opportunity
3. Music can increase the ability to process the ad by enhancing cues that access relevant knowledge structures about the product, e.g., when music that "fits" the product and that serves as a context for interpreting the brand information is played (p.213).

Advertising professionals have been aware for a long time that nonverbal communication is an effective instrument, and a message's nonverbal elements have been at least as strong as a verbal message. Thus, nonverbal cues have an essential role in advertisings, especially when it is intended to be appealing in terms of feeling or emotion (Stewart & Punj, 1998). The use of music as a cue is also important in

strengthening the understanding of content without the deliberate effort of the viewer since there seems to be no necessity for the consumer to have unique musical skills so as to maintain the success of the music feature (Alexomanolaki et al., 2007). In this respect, Gorn (1982) proposed that peripheral stimuli such as background music used throughout advertising can be linked with the brand in memory whether consciously or not and affect the choice by means of classical conditioning. Hoyer and MacInnis (2010) says "other research has shown that music is an effective retrieval cue for ad content, affecting consumers' memories" (Hoyer & MacInnis, 2010, p.189). The nonverbal (musical) retrieval cue can provide the advertising with incremental knowledge to consumer memory (Stewart & Punj, 1998).

3.3. Popular Music

The first point we can mention when starting to examine the subtitles that develop and diversify around popular music is the concept of "popular". It is possible to explain this concept with definitions specific to various fields. As per Shuker (2013), the term described as "Used as an adjective, 'popular' indicates that something - a person, a product, a practice, or a belief - is commonly liked or approved of by a large audience or the general public" (p.3). The dictionary of Cambridge defines the popular as "liked, enjoyed, or supported by many people" (n.d). In summary, popularity survives to the extent that it touches individuals who exist in society and responds to this action from them. According to Erdoğan, in its most classical sense, popular belongs to the people. However, today this concept is used to mean "loved, recognized or chosen by many" (Erdoğan, 2004). In another saying, "relevance is

central to popular culture, for it minimizes the difference between text and life, between the aesthetic and the everyday that is so central to a process- and practice-based culture (such as the popular) rather than a text- or performance-based one (such as the bourgeois, highbrow one)” (Fiske, 2005, p.6).

Popular includes economic, political, and social areas that existed in a certain time and place, which has a reality for the public and particularly preferred, highly appreciated by the masses, and much talked about. Therefore, it requires a kind of consumer interaction and couldn't carry any meaning without them. Its semantic value is determined by the interests and preferences of the consumer. The emphasis on “belonging to the public” included in most definitions mentioned about the popular, brought deep and special meaning to it. At this point, the most important factor is that popularity is valid to the extent that it exists and it is accepted in the public. For example, Opera or Ballet are considered areas that appeal to high culture, at least in the 21st century, and while most of them cannot find a place under the popular title. On the other hand, many songs released in the pop music category, which is the abbreviation of the term of popular, are attracted by the public and are becoming more and more popular (Çiftçi, 2010, p.153).

From the perspective of Turkey, pop music genre is showed diversity in different periods. Turkish pop music is considered to have emerged in the 80s. But the 1980s in music, as in many areas in Turkey had restrictions and prohibitions. In the 1990s, pop music completely spread in Turkey and began to turn into a stream called

“nostalgia” with the “best of” concept according to the years and everyone kept up with these trends (Çakır, 2012). From the cultural and deep sense, the segmentation of pop music has also a structure in society. While the works of Fazıl Say mostly appeal to the audience in high culture status, the musics made by names such as Tarkan and Demet Akalın placed the public at their focal point of the target audience, and it took place under the title of Pop Music. The very crucial point of pop music categorization is also related to the mediums and platforms where these music genres are presented to the public, regardless of the names, the type or quality of the works they offer. “Popular music is almost everywhere in homes, cars, shops. Therefore, it is embedded in the practices of the public, it has been adopted and assimilated by the people (Sakar, 2009). Basically, as Middleton (1990) said, "It has to do with 'the people" (p.3). This situation is not always subjected to the target audience and class separation. It belongs to very common people at the beginning, and then, has also manifested itself in wider target audiences and has received specific definitions for specific areas.

Theoretically, popular music has been defined as an industrial product that is proposed by a capitalist system and has no aesthetic value in the common entertainment world, where even culture is transformed into a commodity that can be exchanged and consumed quickly. Adorno (1941), has underlined that the main characteristic of popular music is *standardization*. That's to say it indicates that the elements that make up popular music appear on the basis of certain standards. The keyword here is determined as *custom built* and designed to not give the producer of the music space of freedom and creativity. Indeed, popular music has also become a

part of production (Adorno, 1941). The industrialization of music, the intention of the industry to consolidate its returns, the support of the music industry and the mass media, the continuous reproduction of standardized music for the continuation of the system, the change of content where it is clogged and being very flexible in doing so have been identified under the domination of popular music genre (Aksu, 2008). This standardization status made popular music is being simple and memorable since pop music rhythms have easy and accustomed features with its ability to attracting attention, stimulating emotions, or putting them into the mood mode (Shuker, 2010).

If the concept of popular music is analyzed in its cultural dimensions, the point that should be considered first is that popularity may vary from country to country. As Shuker (2013) indicates, “popularity varies from country to country, and even from region to region within national markets” (p.6). It is not expected from popular music, which has reached to Turkey's hit list, to reach the same level of appreciation and interest in every country. Each individual may perceive and interpret differently that the music he/she has listened to, and often this situation can also address cultural differences of the individual. The existence of different musical concepts and musical variables in different cultures indicates that the definition and value of music cannot be limited in quantity and quality (Erol, 2005). In addition to national and cultural differences, sometimes this situation may differ even within the same society. While popular music for a youth reflects a style of music in which emotions are expressed in certain styles, as a symbol of belonging to a certain group, for children it means a type of music to sing, dance, and play. With this look, they have spread to almost all layers and generations of society (Aksu, 2008).

3.4. Advertising Jingle

To define basically, “jingle, on the other hand, is a song or melody written for a specific product or purpose for advertisements broadcast on TV or radio” (Mahbub-ul-Alam & Ferdouse, 2018). A properly selected jingle which takes place to customer’ mind adds major value to the brand and strengthens its position in the market while at the same time keeping it their consumers’ mind. Belch and Belch (2003) says, “important musical element in both TV and radio commercials is jingles, catchy songs about a product or service that usually carry the advertising theme and a simple message” (p.287). The challenge for a brand-specific jingle is that there are many goals to be achieved in a short time; reminding the brand, take attention, bring the product to mind, etc. Thus, as per Jain and Jain (2016), a jingle is vital for creating a sustainable brand image. The catchy melodies or words in the jingles considered as one of the most useful and successful elements to remember the brand. Jingles are mostly composed of companies like jingle houses and they collaborate with the marketing department of the brand to decide the role of music plays in the advertisement and the meaning that it wants to deliver (Belch & Belch, 2003).

Normally, advertising jingles are compositions produced for advertising, not for entertainment purposes. But nowadays, it is seen that this is intertwined and popular songs produced for entertainment purposes have started to use as a jingle (Allan, 2015). According to the title of Economist (2003), “Advertisers don't want fake pop. They want the real thing”. The concept, which media calls synchronization leads to

the jingle's decline and implies that even if the popular songs cost more, they are preferred because of being up to date. Allan (2008) comments on this usage in advertisements as an economic boost in two ways. Firstly, the use of music by an advertisement provides a new platform for the accumulation of royalties, and secondly, the extensive and frequent broadcasting of commercials allows for the renewal or growing interest in songs or artists featured. By employing different techniques such as encouraging the selecting parts of music out of context, reinstrumentalizing it, altering the lyrics, and mixing some pieces, the recycling of music can be done. In this regard, Klein (2013) points out that “advertisers cannot control how a listener makes sense of music; however, by modifying the sensory qualities of music, advertisers take advantage of listener habits, predispositions, and potential responses” (p.100). Eventually, popular music is being utilized as an advertising jingle by advertisers to provide relevance with the aim of enhancing the consumer's involvement (Allan, 2008).

3.4.1. Cover Songs

Cover song is the most important factor that ensures the infinite use of popular music. As defined by Plasketes (1992), “cover song has always been an attribute of popular music” (p.2). A cover song is a new version of a song that was previously released. This will bear the same melody and similar conceptual characteristics found in the original song because it is a variation of the existing one (Sailer & Dressler, 2006). Usually, cover versions preserve the meaning of the melody and the lyrics of a song but can differ considerably in other dimensions. The main aim of performing a

cover version of popular music is to explore a completely new interpretation of a song (Ellis & Poliner, 2007). In this case, cover songs are generally different from the original one from the aspects of tempo, dynamics, instrumentation, or even genre. (Lee, 2006). Some scholars believe that making a cover brings popularity to the musician, “It is often used as a means to attract audiences who like a familiar song, or to increase the popularity of an artist by adapting a proven hit. Sometimes pop musicians gain publicity by recording a cover version that contrasts with the original recording” (Tsai et al., 2005, p.183). According to Mosser (2008), “The notion of a cover song is central to an understanding of contemporary popular music, and has certainly received its share of attention in writing about contemporary music” (p.1).

CHAPTER IV

RESEARCH & RESULTS

4.1. Research Questions & Hypothesis

In TV, it is possible to realize various intertextual elements that are transferred to one media text from another, especially during commercial breaks in which we are intensely exposed to a lot of audio-visual stimuli during the course of approximately 15 minutes. That's why brands prefer to use this specific time slot as efficiently as possible, on the other hand, they try to include many numerous items in their campaigns from other media texts. Thus, one audience can see the profusion of texts within an advertisement break. Popular song usage as an intertextual element is one of the most commonly encountered embodiment of this in Turkish TV advertisements. Therefore, the aim of this research is to identify the effects of popular auditory elements which currently entail one or more types of intertextuality in Turkish TV advertisement. In order to answer the question, "Is the use of popular songs in advertisements recognized by the consumer?", and to measure how people's thoughts and perceptions are affected by the popular song usage in advertisements of brands, the following hypotheses are proposed;

H1: In Turkish TV advertisement, the use of popular songs as an advertisement jingle is recognized (familiar) by the consumer.

H.1A: The songs which are familiar to the consumer, have a positive effect on the music and brand matching.

H.1B: The songs which are familiar to the consumer have a positive effect on music message congruency.

H.1C: The songs which are familiar to the consumer have a positive effect on brand image.

H.1D: The songs which are familiar to the consumer have a positive effect on brand personality appeal.

H2: In Turkish TV advertisement, the use of popular songs as an advertisement jingle is liked by the consumer.

H.2A: Liked popular songs have a positive effect on the music and brand matching.

H.2B: Liked popular songs, have a positive effect on music message congruency.

H.2C: Liked popular songs, have a positive effect on brand image.

H.2D: Liked popular songs, have a positive effect on brand personality appeal.

H3: The popular songs that are recognized (familiar) are also liked by the consumer.

H.3A: Familiar and liked songs have a positive effect on the music and brand matching.

H.3B: Familiar and liked songs have a positive effect on music message congruency.

H.3C: Familiar and liked songs have a positive effect on brand image.

H.3D: Familiar and liked songs have a positive effect on brand personality appeal.

H4: Age has an impact on the familiarity of songs.

H.4A: Age has an impact on the music and brand matching.

H.4B: Age has an impact on the music message congruency.

H.4C: Age has an impact on the brand image.

H.4D: Age has an impact on the brand personality appeal.

H.4E: Age has an impact on the liking of songs.

4.2 Methodology

This study made use of online surveys with randomize sample selection procedure.

The data were collected from individuals through an online questionnaire between 17 April and 2 May, taking into account the time and space constraints. The main advantageous of the survey are the flexibility, speed and timeliness, ease of data entry and analysis, large sample easy to obtain and required completion of answers (Evans & Mathur, 2005). Questionnaire which has the ethics committee approval was sent to people through Survey Monkey that is an online survey platform. Survey Monkey created a link for the questionnaire and I distributed it via social networks such as Twitter, LinkedIn, Facebook and Whatsapp groups. The scales included questions which can be found in the appendix were integrated to measure these subheadings;

Brand Recall: It was measured with two open ended questions (Kellaris et al., 1993).

Music Familiarity & Liking: It was measured using yes/no questions (Pereira, Teixeira, Figueiredo, Xavier, Castro & Brattico, 2011).

Music Message Congruency: It was measured with 6 items on a five point scale answers ranging from 1=strongly disagree to 5= strongly agree (Kellaris et al., 1993).

Reliability of the composite congruency scale was .92 (Cronbach's alpha).

Brand Image: It was measured using 3 items on a five point scale answers ranging from 1=strongly disagree to 5= strongly agree (Cho, 2011). Reliability of the composite congruency scale was .92 (Cronbach's alpha).

Brand Personality Appeal: It was measured with seven items on a seven point bipolar adjectives scale (Freling et al., 2011). Reliability of the composite congruency scale was .852 (Cronbach's alpha), while the its AVE was .729.

Although these are not a standardization articles, the scales were translated by a certified translator. The scales translated into Turkish was tested with a pilot study. A pilot study was carried out on the data obtained from the first 50 participants for music message congruency, brand image and brand personality appeal scales preferred for use before the study. The pilot data were collected between 1 April and 4 April via Survey Monkey from Facebook and Whatsapp groups. With this pilot study, reliability analysis was performed on these three scales. The reliability of the scales are found as; music message congruency .910, brand image is .893 and brand personality appeal is .973 (Cronbach's alpha). These results show that all scales are reliable enough to conduct analysis by including all questions. After the values obtained from this pilot study, the study was carried out with the original sample by also including the first 50 participants.

Taking into account the participant's generation, the age ranges were kept between 18 and 55, and participants outside this age range were excluded from the survey. The number of participants was tried to be kept equal in terms of gender. Firstly, Informed Consent Form is opened to the all participants. Participation in the research is completely voluntary and participants choose to withdraw from the study at any time if they decide to do so. The participants are asked to fill the questionnaire after they watch the advertisements of the brand, which contain a popular song as an advertisement jingle. To control their watching of advertisement so as to make sure that they didn't skip, the brand name recall question is asked and the people who correctly answer got the right to progress following parts of the survey. To prevent the manipulation of the recall of advertisement and recognition of songs, the advertisements was set to not replay option in the system.

All the data obtained from 543 participants were analyzed using SPSS 22.0. Initially, in order to analyze the final obtained data, the scales are checked for their reliability and data for their normality in all levels of analysis once again. If data is distributed normally, student's t test and variance analysis are used to measure group differences. However, if the data is not distributed normally, group differences are analyzed by Mann Whitney-U test and Kruskal-Wallis test. All categorical variables are under interest checked for their independency by the Chi-Square test.

Each of the participants was randomly directed to only one of four different advertisement in the system. These were all advertisements that used popular songs but featured different types of songs. In line with the hypotheses, the first

advertisement which is Vakıfbank's contain cover version with complete lyrics change using a brand mantra, the second one is Petlas including an original song with background music, the third advertisement is Nestle which includes a cover version of the original song, and the last one is Misli.com consisting a cover version with brand name in lyrics.

To select these four advertisements as samples for this study, a selection was made. The advertisements which are broadcasted during the week of 8-14 April 2019 on ATV, FOX, and TRT 1, which are the three channels that are selected from TIAK's database based on their rating percentages (RTG%) in that month (April, 2019). The first three are ATV with %5,58, FOX with %4,89, and TRT 1 with %4,52 percentages. Given the fact that the brands shape or change their commercials according to specific days and events (like the day of Valentine), this week was chosen because no particular day was present during the selected week in order to avoid interventions in content. The prime time which comprises the 20.30-23.00 slot was included in this study to select the sample because it has an intense number of advertisements and long period of advertisement break. Since most of the people are able to watch television particularly in their free time after their working hours, that specific slot is called prime time (Gül, 2005; Gitlin, 2000). In Turkey, it is mostly associated within the period after 20.00. For this study, the time slot usage is taken from TIAK's (TV Audience Research Company) hypothesis for Turkey (April, 2019).

4.2.1. Content Analysis and Stimuli Selection

A content analysis method is preferred to see the usage of intertextuality in Turkish TV prime time advertisement. The content analysis method is chosen because of its capability to measure “how much of something occurs in a set of texts” (Stokes, 2012, p.120). Each advertisement break that was broadcasted during the prime time for that week was recorded on three separate devices in order to be watched and analyzed later in a detail. A coding sheet including both qualitative and quantitative entries was developed to specify and group the advertisements. All the 2130 advertisements from three channel’s prime time slots are watched and wrote down in a sequent order to the coding sheet for each day. The coding sheet includes one variable which represents the popular songs. The sheet shows us that 299 advertisements among 2130 consist of popular songs. After picking out the repeated advertisements, the totals form the sample for the study.

Table 5. Advertisements that Use Popular Songs

	Brands	Date	Link
1	Sephora	5 April 2019	https://bit.ly/3hCwgpY
2	Pepsi	10 April 2019	https://bit.ly/3fF5Hyq
3	Levi's	10 April 2019	https://bit.ly/2AMkUyY
4	Jolly Tur	18 April 2019	https://bit.ly/3hFRd3o
5	Samsung	15 April 2019	https://bit.ly/3ehrqfJ
6	Siemens	15 April 2019	https://bit.ly/2Yc7Bkf
7	Peugout	15 March 2019	https://bit.ly/2Ncwje1
8	Citroen	9 April 2019	https://bit.ly/2UUI7pu
9	Karaca	8 April 2019	https://bit.ly/3fwm6VY
10	Pepsi Twist	10 April 2019	https://bit.ly/2YMk7pZ
11	Coca-Cola	26 March 2019	https://bit.ly/2Yb0OHA
12	Lays	3 April 2019	https://bit.ly/2YLKXhL
13	Bambi	9 April 2019	https://bit.ly/3fGTx8f
14	Avon	15 March 2019	https://bit.ly/2Yeb1C4
15	Deichmann	12 April 2019	https://bit.ly/3fDnBBP
16	Mavi	15 April 2019	https://bit.ly/2BgIWce
17	Head & Shoulders	9 April 2019	https://bit.ly/2zKeC2z
18	Carrefoursa	8 April 2019	https://bit.ly/2YTXnV8
19	Sunpet	15 April 2019	https://bit.ly/3fDbGEe
20	Coca-Cola	17 December 2018	https://bit.ly/2BivE8f
21	Uni Baby	23 February 2019	https://bit.ly/3fxq0he
22	Finish	21 November 2018	https://bit.ly/2UYL0Wt
23	Misli.com	6 April 2019	https://bit.ly/3efI3si
24	Bein Sports	9 April 2019	https://bit.ly/2Bp4MTZ
25	Çerezza	26 March 2019	https://bit.ly/2YL42ko
26	Coca-Cola	9 April 2019	https://bit.ly/2UWPvAG
27	Vakıfbank	8 April 2019	https://bit.ly/2V0L3kK
28	Nestle 1927	4 March 2019	https://bit.ly/2YerNlz
29	Petlas	13 March 2019	https://bit.ly/37S0tNv

From the advertisements which include popular music in their advertisements, some of them can not be found proper to use as a sampling. Since the number of 1-10 have none Turkish popular music, the number of 11-17 have celebrity person, the number of 18-20 have movie musics, and the number of 21-23 from 2018; the advertisements which is between 24-31 are appropriate for survey.

Table 6. Advertisements According to the Song Type

Popular Song with Changed Lyrics for Brand Name	Popular Song with Changed Lyrics for Brand Mantra	Background Music	Original Song
Misli.com	Coca-Cola (Göksel)	Petlas	Digiturk Bein Sports
	Çerezza		Nestle 1927
	Vakıfbank		

In Table 6. both the Popular Song with Brand Name and Background Music categories have only one advertisement. Therefore, in the survey video, these two advertisements are added, since I have no alternative. But, Popular Song with Changed Lyrics for Brand Mantra and Original Song has more than one alternative. That's why, I picked them on the basis of their sectors such as sport/bet, food/beverage, bank, and automobile.

The two categories which have one alternative belong to the sport/bet (Misli.com) and automobile (Petlas) sector. For this reason, I decided to select other advertisements from other sectors in order to prevent problems that may arise from

the perception of people. When this situation considered in terms of the original song category, we should pick up the Nestle 1927 advertisement because we are unable to use Beinsport so that it does not overlap with the sport/bet sector. Depending on these three categories, moreover, since I have chosen Nestle from the food/beverage sector, I selected the Vakıfbank as Popular Song with Changed Lyrics for Brand Mantra.

As already mentioned, this study contains popular songs and it directly targets which had become popular in a specific time period and reach the larger masses in Turkey. The first advertisement belongs to Vakıfbank and uses the song “Gençlik Başımda Duman” which is released in 1975 by Güzin and Baha. This advertisement made use of this popular song’s cover version with complete lyrics change using a brand mantra. This means the song has been arranged for this advertisement with a newer version in terms of both lyrics and musical variety which is melodically and instrumentally. The previously composed original song has reconceptualized with some electronic mixes. From the aspect of lyrics change, it is a variation that aims to explain the brand mantra of Vakıfbank's BES project. Vakıfbank changes the original lyrics; “Gençlik Başımda Duman ilk aşkım ilk heyecan kovaladıkça kaçan ateş böceğim misin?” with their brand mantra; “Gençlik Başımda Duman hızlı geçiyor zaman, bugünden kazandıran en güzel BES sen misin?”.

The second advertisement belongs to Petlas and uses the song “Hemşerim Memleket Nire” which is released in 1992 by Barış Manço. This advertisement made use of this popular song’s original version with background music. This means using the song

without any arrangement and not mentioning the lyrics. Instead of integrating brand mantra or brand name into the lyrics of the song, a narrator independently vocalizes the story of advertisement. The third advertisement belongs to Nestle and uses the song “Bir Başka Sevgiliyi Sevemem” which is released in 1965 by Erol Büyükburç. This advertisement made use of this popular song’s cover version of the original song. The original song has arranged with new vocals and different instruments which also exists visually in the advertisement. The last advertisement is Misli.com which is released in 2017 by Gazapizm. This advertisement made use of this popular song’s cover version with integrating brand name in lyrics. However, they do not change the original lyrics, just add the brand name inside one part of it; “Zıplıyor herkes kanguru sanki” to “Oynuyor herkes Misli’de haydi”.

4.3. Data Processing, Analysis and Statistical Techniques

The study's analytical findings put forward and discussed in the X main title. First, the findings of the demographic distribution of the total data is given. Then, within each sub-heading, the general data will be analyzed, and the results will be shared by evaluating the hypotheses. Under the same titles, the four advertisings (Vakıfbank, Petlas, Nestle, Misli.com) that are analyzed in total data will be examined separately in terms of their frequency and percentage.

4.3.1. Demographic Distribution of Total Sample

Table 7. Demographics of Total Data

		Frequency	Percent (%)
Gender	Female	236	45.5
	Male	283	54.5
	Total	519	100.0
Educational Level	Primary School	5	1.0
	Secondary School	15	2.9
	High School	68	13.1
	Undergraduate	332	64.0
	Graduate	91	17.5
	Doctorate	8	1.5
	Total	519	100.0
Age of Total Data	18-25	156	30.1
	26-40	232	44.7
	41-55	131	25.2
	Total	519	100.0

The findings are based on the online survey results. The confidence that can be put in the findings rests on the participants' answers. 519 people have participated in this study. They are recruited by Survey Monkey and while 238 of them are male, the number of females is 236, which is nearly equal in percentages. The education level of participants are considered is mostly high because %83 of them are undergraduate and graduate students or alumni. Individuals between the ages 18 to 55 years old were administered the questionnaires. The age of participants is representative of three generations which are X, Y, Z. Generation X consists of people between the 41-55 with %25.2, Y refers to 26-40 age interval with %44.7 and Z comprise the

18-25 age interval with %30.1. The generation Y with the 26-40 age interval has a more weighted ratio among all participants.

4.3.2. Brand Recall & Advertisings' Message

Table 8. The Brand Recall of Total Data

	Frequency	Percent (%)
Yes	519	95.6
No	24	4.4
Total	543	100.0

543 people participated in the survey. Only 519 of them answer the brand recall question correctly and got the right to progress following parts of the survey since this is an indication that they watch the advertisings' video and keep the brand in mind. Due to the fact that 24 people couldn't recall the brand name correctly, they were excluded from this research.

Table 9. The Brand Recall of Four Advertisements

		Frequency	Percent (%)
Vakıfbank	Yes	141	97.9
	No	3	2.1
	Total	144	100.0
Petlas	Yes	130	96.3
	No	5	3.7
	Total	135	100.0
Nestle	Yes	124	91.9
	No	11	8.1
	Total	135	100.0
Misli.com	Yes	124	96.1
	No	5	3.9
	Total	129	100.0

For Vakıfbank advertisings, out of 144 people who participated in watching, 97.9% of them recall of the brand while 2.1% did not. For Petlas advertisings, out of 135 people who participated in watching, 96.3% of them recall of the brand while 3.7% did not. For Nestle advertisings, out of 135 people who participated in watching, 91.9% of them recall of the brand while 8.1% did not. For Misli.com advertisings, out of 129 people who participated in watching, 96.1% of them recall of the brand while 3.9% did not.

When the verbal and open-ended answers are examined, the messages given in the advertisings are generally understood efficiently by the participants. If we evaluate for Vakıfbank, people mostly gives answers such as BES advertisement for young

people (gençlere hitaben BES reklamı), BES has profit for young people (BESte-kâr gençler), Vakıfbank provides BES advantageous to young people (Vakıfbank gençlere BES avantajları sunuyor), BES has profit and young people should put their energy into it (BES'te kar, gençlik enerji dolu ve enerjisini bese yatırmalı) and young people saving money (gençlerin birikim yapması). These answers prove that the message is clearly reflected in the Vakıfbank advertising and predominantly the audience reception of the message is appropriate. When we look at Nestle advertising, people generally gave answers such as chocolate and music brings joy (çikolata ve müzik neşe getirir), brings happiness (mutluluk verir), since 1927 (1927'den beri), from the old times everything tasted beautiful (eskilerin herşeyin tadının güzel olduğu), nostalgia song, missed taste (nostalji şarkıyla özlenen lezzet) and to show the history of Nestle and its popularity since the past (Nestle'nin tarihini ve geçmişten bu yana halen çok sevildiğini göstermek).

Likewise, when the Petlas advertisings' message answers are elaborated, it is seen that people mostly say, national tyre (milli lastik), domestic, exists in abroad, solid (yerli, yurt dışına açılmış, sağlam), Turkey's tyre (Türkiye'nin lastiği) and few of them attached to the meanings like installment to credit card (kredi kartına taksit), if you buy a credit card of Finance, 8 installments are in advance (card finansla petlas alırsan 8 taksit peşin fiyatına) which are the supplement message of the advertising. Nevertheless, since the focuses are different in every four advertisings, especially in Misli.com advertising, the connotative meanings or promotions come to the fore rather than the essential message. The answers indicate that the message has been perceived by the participants such as betting, the excitement of life (bahis, hayatın

heyecanı), the excitement you are looking for in Misli.com (aradığınız heyecan Misli.com’da) and chance to create excitement and win gifts (heyecan yaratma ve hediye kazanma şansı). However, there are more answers revealing that the core message is not fully perceived; BMW, BMW draw (BMW çekilişi), winning a gift by drawing and playing free coupons (çekilişle hediye kazanılması ve bedelsiz kupon oynanması) and car draw (araç çekilişi).

4.3.3. Familiarity of Songs

Table 10. Familiarity of Songs in Total Data

	Frequency	Percent (%)
Yes	406	78.2
No	113	21.8
Total	519	100.0

Out of 519 people participated in the survey, 78.2% of them recognize the popular songs in advertisings. However, 21.8% did not recognize whether the song is popular. For Hypothesis 1 (In Turkish TV advertisement, the use of popular songs as an advertising jingle is recognized (familiar) by the consumer), it is observed that the vast majority of the participants found the songs familiar that they listened to in advertising. Therefore, 78.2% of participants recognizes the songs and this percentage proves that Hypothesis 1 is supported.

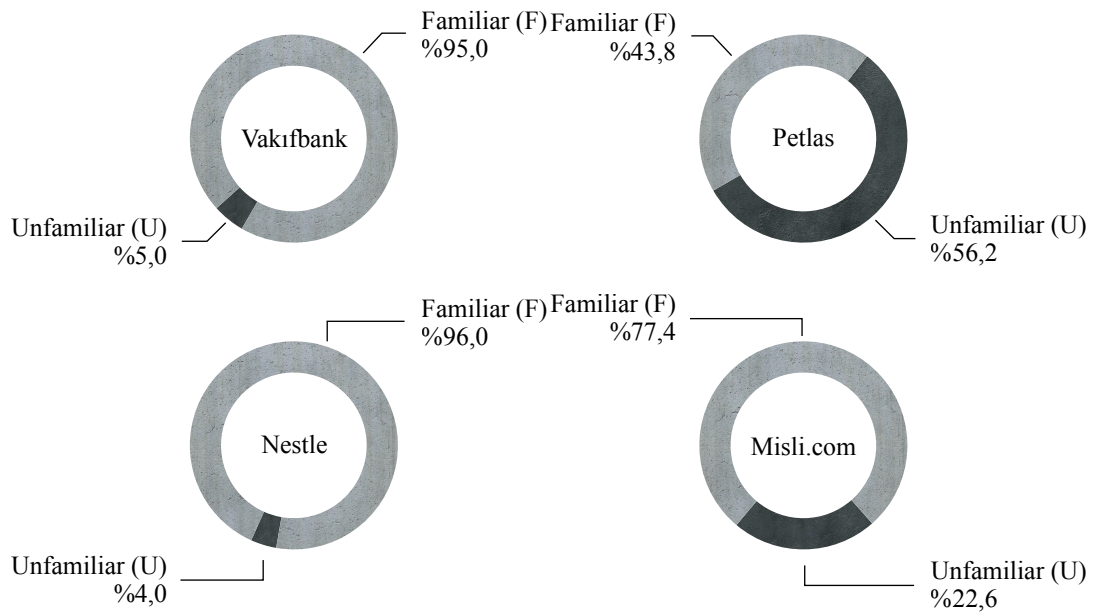


Figure 2. The Familiarity Rates of Popular Songs in Four Advertisements

For Vakıfbank advertisements, out of 141 people who participated in watching, 95% of them found familiar the song while 5% did not. For Petlas advertisements, out of 130 people who participated in watching, 43.8% of them found familiar the song while 56.2% did not. For Nestle advertisements, out of 124 people who participated in watching, 96% of them found familiar the song while 4% did not. For Misli.com advertisements, out of 124 people who participated in watching, 77.4% of them found familiar the song while 22.6% did not. Looking at the each brands' perspective, Hypothesis 1 is also valid in the advertisements of Vakıfbank, Nestle, and Misli.com, however, in Petlas advertising Hypothesis 1 can partially supported since the usage of the original song with only background music was not being fully grasped by the audience.

Table 11. Familiarity of Songs in Four Advertisements - Crosstab

			Vakıfbank	Petlas	Nestle	Misli.com	Total
Is this song familiar to you?	Yes	Count	134 _a	57 _b	119 _a	96 _c	406
		% of Total	25.8%	11.0%	22.9%	18.5%	78.2%
	No	Count	7 _a	73 _b	5 _a	28 _c	113
		% of Total	1.3%	14.1%	1.0%	5.4%	21.8%
Total		Count	141	130	124	124	519
		% of Total	27.2%	25.0%	23.9%	23.9%	100.0%

Each subscript letter denotes a subset of music categories whose column proportions do not differ significantly from each other at the .05 level.

The percentage of participants that who think the song they listened to is familiar is differ by the song type ($\chi^2(3, N = 519) = 136,571, p = .00$). Z-score comparisons show that Vakıfbank and Nestle scores are not different from each other while Misli.com and Petlas are less familiar than Vakıfbank and Nestle musics.

Table 12. The Effect of Song Familiarity on Brand Matching

			Whenever I heard this song, I can easily match it with brand.		Total
			Yes	No	
Is this song familiar to you?	Yes	Count	239 _a	167 _b	406
		% of Total	46,1%	32,2%	78.2%
	No	Count	54 _a	59 _b	113
		% of Total	10,4%	11,4%	21.8%
Total		Count	293	226	519
		% of Total	56,5%	43,5%	100.0%

Each subscript letter denotes a subset of whenever I heard this song, I can easily match it with the brand. categories whose column proportions do not differ significantly from each other at the ,05 level.

The percentage of participants that who think that the song they listened to is familiar can easily match it with brand, when it is compared to people who find the song unfamiliar ($\chi^2 (1) = 4.414, p = .036$). Comparisons show that the familiarity of the songs has an effect on the subsequent song and brand match. That's why, since the familiarity of songs and brand matching is dependent to each other Hypothesis 1A (The songs which are familiar to the consumer, have a positive effect on the music and brand matching) is supported. The people who are familiar with the song can match it with brand easily.

Table 13. Test of Normality

Kolmogorov-Smirnov ^a				Shapiro-Wilk		
Statistic		df	Sig.	Statistic	df	Sig.
Music Message	.110	518	.000	.936	518	.000
Brand Image	.140	518	.000	.929	518	.000
Brand Appeal	.093	518	.000	.947	518	.000

a. Lilliefors Significance Correction

Before doing hypothesis testing the variables are subjected to test of normality. Results are shown in Table 13. Because of the normality test is significant non-parametric tests are conducted. Initially the scales, in general, are checked for their reliability scores. Cronbach's alpha value of music message congruency is .924, music effects on the brand image are .883, and brand personality appeal is .969. These results show that scales are reliable enough to conduct analysis by including all questions. Due to the fact that the data is not distributed normally, group differences are analyzed by Mann Whitney-U and Kruskal-Wallis tests. Music message congruency and brand image differ in terms of the familiarity of songs. However, brand personality appeal is not significantly different.

Table 14. Hypothesis Test Summary - Familiarity

Null Hypothesis	Test	Sig.
The distribution of music & message congruency is the same across categories of is this song familiar to you?	Independent-Samples Mann-Whitney U Test	.003
The distribution of brand image is the same across categories of is this song familiar to you?	Independent-Samples Mann-Whitney U Test	.000
The distribution of brand personality appeal is the same across categories of is this song familiar to you?	Independent-Samples Mann-Whitney U Test	.220

Asymptotic significances are displayed. The significance level is .050.

Participants who found the music familiar that they listened to ($Mr = 269.67$) are significantly higher in music message congruency compared to people who think the music they listened to is unfamiliar ($Mr = 223.05$) ($Mu = 18763$, $z = -2.933$, $p = .003$). The familiarity of songs and music message congruency is dependent on each other. Hence, Hypothesis 1B (The songs which are familiar to the consumer have a positive effect on music message congruency) is supported.

People who think the music they listened to is familiar ($Mr = 277.80$) are significantly higher in music effects on brand image compared to people who think the music they listened to is unfamiliar ($Mr = 196.04$) ($Mu = 15711$, $z = -5.150$, $p = .00$). The familiarity of songs and brand image is dependent on each other. Hence, Hypothesis 1C (The songs which are familiar to the consumer have a positive effect on brand image) is supported.

The familiarity of participants does not make a significant difference in people's evaluation of brand personality appeal. People who think the music they listened to is familiar ($Mr = 264.26$) are not significantly higher in brand personality appeal compared to people who think the music they listened to is unfamiliar ($Mr = 224.70$) ($Mu = 21210$, $z = -1.227$, $p = .220$). The familiarity of songs and the brand appeal is not dependent on each other. Hence, Hypothesis 1D (The songs which are familiar to the consumer have a positive effect on brand personality appeal) is unsupported.

4.3.4. Music Liking

Table 15. Liking of Songs in Total Data

	Frequency	Percent (%)
Yes	418	80.5
No	101	19.5
Total	519	100.0

Out of 519 people participated in the survey, 80.5% of them liked the popular songs in advertisings. However, 19.5% did not like the popular songs. For Hypothesis 2 (In Turkish TV advertisement, the use of popular songs as an advertising jingle is liked by the consumer), it is observed that the vast majority of the participants like the songs that they listened to in the advertising. Therefore, 80.5% of participants like the songs and this percentage proves that Hypothesis 2 is supported.

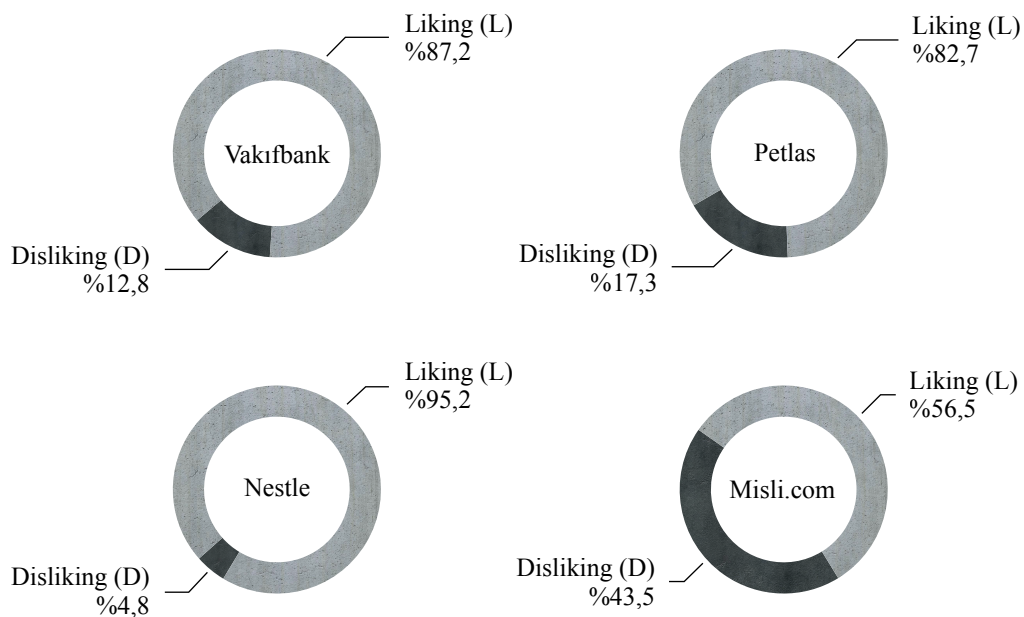


Figure 3. The Liking Rates of Popular Songs in Four Advertisements

For Vakıfbank advertisings, out of 141 people who participated in watching, 87.2% of them like the song while 12.8% did not. For Petlas advertisings, out of 130 people who participated in watching, 82.3% of them like the song while 17.7% did not. For Nestle advertisings, out of 124 people who participated in watching, 95.2% of them like the song while 4.8% did not. For Misli.com advertisings, out of 124 people who participated in watching, 56.5% of them like the song while 43.5% did not. Looking at the each brands' perspective, Hypothesis 2 is also valid in the advertisings of Vakıfbank, Nestle, Petlas and Misli.com advertising.

Table 16. Liking of Songs in Four Advertisements - Crosstab

			Vakıfbank	Petlas	Nestle	Misli.com	Total
Do you like the song used in this advertising?	Yes	Count	123 _a	107 _a	118 _b	70 _c	418
		% of Total	23.7%	20.6%	22.7%	13.5%	80.5%
	No	Count	18 _a	23 _a	6 _b	54 _c	101
		% of Total	3.5%	4.4%	1.2%	10.4%	19.5%
Total		Count	141	130	124	124	519
		% of Total	27.2%	25.0%	23.9%	23.9%	100.0%

Each subscript letter denotes a subset of music categories whose column proportions do not differ significantly from each other at the .05 level.

The percentage of participants that who think like song they listened to is significantly differ by the song type ($\chi^2(3, N = 519) = 67.110, p = .000$). As can be seen by the frequencies cross tabulated in Table 14, respondents liking of Vakıfbank

and Petlas’s song are similar while they like Nestle’s song more and Misli.com’s music less compared to Vakıfbank and Petlas.

Table 17. The Effect of Liking of Song on Brand Matching

			Whenever I heard this song, I can easily match it with brand.		Total
			Yes	No	
Do you like the song used in this advertising?	Yes	Count	265 _a	153 _b	418
		% of Total	51,1%	29.5%	80.5%
	No	Count	28 _a	73 _b	101
		% of Total	5.4%	14.1%	19.5%
Total		Count	293	226	519
		% of Total	56,5%	43,5%	100.0%

Each subscript letter denotes a subset of whenever I heard this song, I can easily match it with the brand. categories whose column proportions do not differ significantly from each other at the ,05 level.

The percentage of participants who like the song they listened can easily match it with the brand when it is compared to people who didn’t like the song ($\chi^2 = 42.112$, $p = .00$). Comparisons show that the liking of the songs has an effect on the brand matching. That’s why, since the liking of songs and brand matching is dependent on each other Hypothesis 2A (Liked popular songs have a positive effect on the music and brand matching) is supported.

Table 18. Hypothesis Test Summary - Liking

Null Hypothesis	Test	Sig.
The distribution of music & message congruency is the same across categories of do you like the song used in this advertising?	Independent-Samples Mann-Whitney U Test	.000
The distribution of brand image is the same across categories of do you like the song used in this advertising?	Independent-Samples Mann-Whitney U Test	.000
The distribution of brand personality appeal is the same across categories of do you like the song used in this advertising?	Independent-Samples Mann-Whitney U Test	.000

Asymptotic significances are displayed. The significance level is .050.

People who like the music they listened to ($M_r = 291.28$) are significantly higher in music message congruency compared to people who don't like the music they listened to ($M_r = 126.65$) ($M_u = 7615$, $z = -9.900$, $p = .00$). The liking of songs and music message congruency is dependent on each other. Hence, Hypothesis 2B (Liked popular songs, have a positive effect on music message congruency) is supported.

Participants' liking of the music that they listened to ($M_r = 302.74$) are significantly higher in music effects on brand image compared to people who don't like the music they listened ($M_r = 83.10$) ($M_u = 3242$, $z = -13.272$, $p = .00$). The liking of songs and brand image is dependent on each other. Hence, Hypothesis 2C (Liked popular songs, have a positive effect on brand image) is supported.

People who like the music that they listened to ($M_r = 296.42$) are significantly higher in brand personality appeal compared to people who don't like the music they listened to ($M_r = 109.29$) ($M_u = 5887.500$, $z = -11.265$, $p = .00$). The liking of songs and the brand personality appeal is dependent on each other. Hence, Hypothesis 2D (Liked popular songs, have a positive effect on brand personality appeal) is supported.

4.3.5. Music Familiarity & Liking

Table 19. Liking of Familiar Songs in Total Data

	Frequency	Percent (%)
Yes	344	84.72
No	62	15.28
Total	406	100.0

Out of 406 people, who found the songs familiar, 84.72% of them also liked the songs that they listened to in advertisements. However, 15.28% did not like the popular songs that they found familiar. It is observed that most of the people who were familiar with the music also liked it.

Table 20. Liking of Familiar Music in Total Data - Crosstab

			Do you like the song used in this advertising?		
			Yes	No	Total
Is this song familiar to you?	Yes	Count	344 _a	62 _b	406
		% of Total	66.3%	11.9%	78.2%
	No	Count	74 _a	39 _b	113
		% of Total	14.3%	7.5%	21.8%
Total		Count	418	101	519
		% of Total	80.5%	19.5%	100.0%

Each subscript letter denotes a subset of Do you like the song used in this advertising? categories whose column proportions do not differ significantly from each other at the .05 level.

Controlling for the liking of familiar songs, 344 of 519 people found the songs both familiar and liked (FL) and this corresponds to 66.3% of the total data. Findings indicate that Hypothesis 3 (The popular songs that are recognized (familiar) are also liked by the consumer), is supported since the majority of the people who recognize the songs, also like it. In this respect, respondents like music and familiarity are linked with each other ($\chi^2(1) = 20.883, p = .00$). Therefore, the findings indicate that Hypothesis 3 is supported.

Table 21. The Effects of Familiarity and Liking on Music Brand Matching

			Familiarity/Unfamiliarity/Liking/Disliking				
			FL	FD	UL	UD	Total
Whenever I heard this song, I can easily match it with brand.	Yes	Count	220 _a	17 _b	45 _a	11 _b	293
		% of Total	42.4%	3.3%	8.7%	2.1%	56.5%
	No	Count	124 _a	45 _b	29 _a	28 _b	226
		% of Total	23.9%	8.7%	5.6%	5.4%	43.5%
Total		Count	344	62	74	39	519
		% of Total	66.3%	11.9%	14.3%	7.5%	100.0%

Each subscript letter denotes a subset of Familiarity/Unfamiliarity/Liking/Disliking categories whose column proportions do not differ significantly from each other at the .05 level.

Music and brand matching is significantly influenced by familiarity and liking ($\chi^2(3) = 42.362, p = .00$). As shown in Table 19, both people who found the song familiar and liked (FL), and people who found the song unfamiliar and liked (UL) can match it to the brand similarly. Moreover, both people who are familiar with the song but disliked (FD) are similar to people who are unfamiliar with the song and disliked (UD) on measure and brand matching. Consequently, assuming that the liking is more dominantly influence the song and brand matching compared with the familiarity, Hypothesis 3A (Familiar and liked songs have a positive effect on the music and brand matching) is partially supported.

Table 22. Hypothesis Test Summary - Familiarity and Liking

Null Hypothesis	Test	Sig.
The distribution of music message congruency is the same across categories of Familiarity/Unfamiliarity/Liking/Disliking	Independent-Samples Kruskal-Wallis Test	.000
The distribution of brand image is the same across categories of Familiarity/Unfamiliarity/Liking/Disliking	Independent-Samples Kruskal-Wallis Test	.000
The distribution of brand personality appeal is the same across categories of Familiarity/Unfamiliarity/Liking/Disliking	Independent-Samples Kruskal-Wallis Test	.000

Asymptotic significances are displayed. The significance level is .050.

As given in Table 22, music message congruency, brand image and brand personality are differentiated by the familiarity and liking. Pairwise comparison with adjusted *p*-values support this argument.

Table 23. Pairwise Comparisons of Familiarity/Unfamiliarity/Liking/Disliking to Music Message Congruency

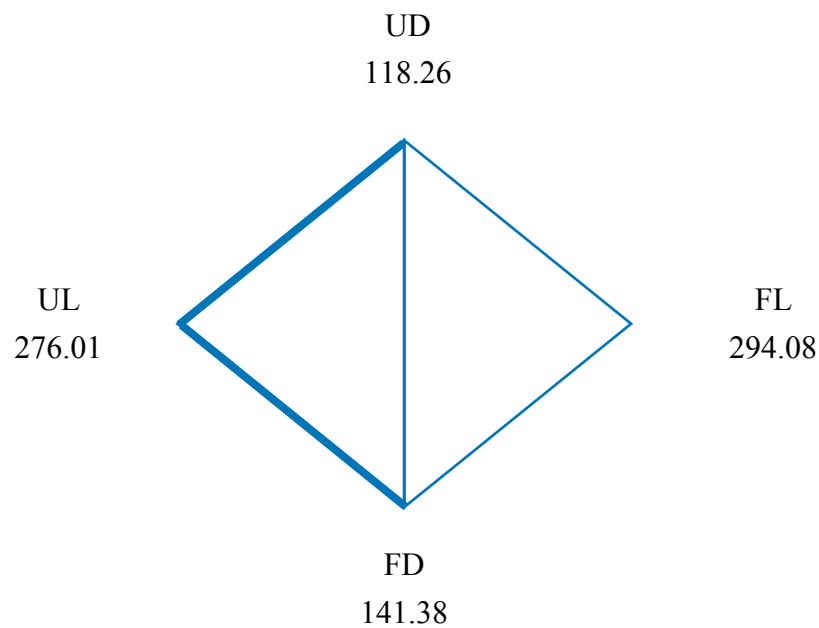
Sample 1-Sample 2	Test Statistic	Std. Error	Std. Test Statistic	Sig.	Adj. Sig. ^a
UD - FD	23.126	30.347	.762	.446	1.000
UD - UL	157.758	29.775	5.298	.000	.000
UD - FL	175.824	25.241	6.966	.000	.000
FD - UL	-134.631	25.750	-5.228	.000	.000
FD - FL	152.697	20.337	7.508	.000	.000
UL - FL	18.066	19.473	.928	.354	1.000

Each row tests the null hypothesis that the Sample 1 and Sample 2 distributions are the same.

Asymptotic significances (2-sided tests) are displayed. The significance level is .05.

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

Music message congruency level is significantly influenced by participants' familiarity and liking preferences ($H(3) = 94.171, p = .00$). People who found the song unfamiliar and disliked (UD) evaluate music message congruency low compared with people both who found unfamiliar and liked (UL) ($p = .00$) and familiar and liked (FL) ($p = .00$). Moreover, people who found the song familiar and disliked (FD) receive the music message less congruent compared with the people both who found the song unfamiliar and liked (UL) ($p = .00$) and familiar and liked (FL) ($p = .00$). Consequently, Hypothesis 3B (Familiar and liked songs have a positive effect on music message congruency) is partially supported.



Each node shows the sample average rank of familiar and liked

Figure 4. Pairwise Comparisons of Familiarity & Liking and Music & Message Congruency

Table 24. Pairwise Comparisons of Familiarity/Unfamiliarity/Liking/Disliking to Brand Image

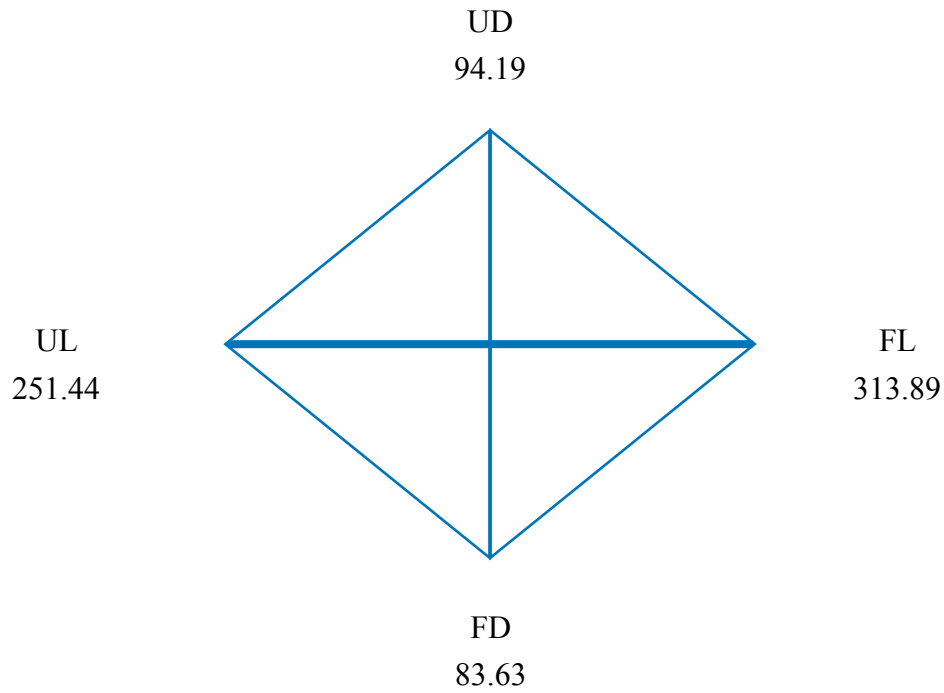
Sample 1- Sample 2	Test Statistic	Std. Error	Std. Test Statistic	Sig.	Adj. Sig. ^a
FD - UD	-10.562	30.233	-.349	.727	1.000
FD - UL	-167.806	25.623	-6.549	.000	.000
FD - FL	230.260	20.187	11.406	.000	.000
UD - UL	157.244	29.750	5.285	.000	.000
UD - FL	219.699	25.220	8.711	.000	.000
UL - FL	62.454	19.457	3.210	.001	.008

Each row tests the null hypothesis that the Sample 1 and Sample 2 distributions are the same.

Asymptotic significances (2-sided tests) are displayed. The significance level is .05.

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

Brand image is significantly influenced by participants' familiarity and liking preferences ($H(3) = 183.951, p = .00$). People who found the song familiar and disliked (FD) and unfamiliar and disliked (UD) interpret the brand image less positive compared with the people both who found the song unfamiliar and liked (UL) ($p = .00$) and familiar and liked (FL) ($p = .00$). Besides, people who found the song unfamiliar and liked (UL) is less positive about the brand image than the people who found familiar and liked (FL) ($p = .008$). Consequently, Hypothesis 3C (Familiar and liked songs have a positive effect on brand image) is supported.



Each node shows the sample average rank of familiar and liked

Figure 5. Pairwise Comparisons of Familiarity & Liking and Brand Image

Table 25. Pairwise Comparisons of t Familiarity/Unfamiliarity/Liking/Disliking to Brand Personality Appeal

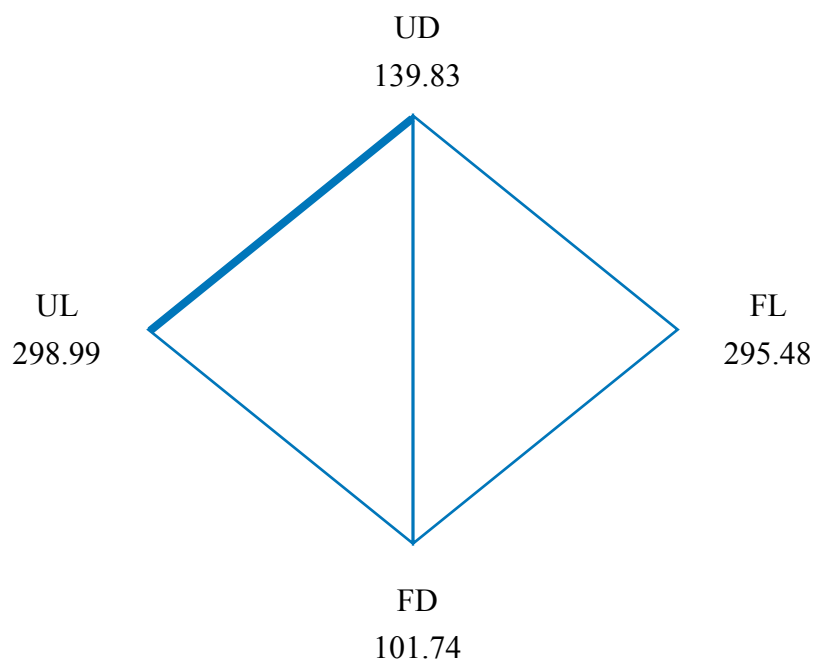
Sample 1- Sample 2	Test Statistic	Std. Error	Std. Test Statistic	Sig.	Adj. Sig. ^a
FD - UD	-38.095	30.345	-1.255	.209	1.000
FD - FL	193.741	20.262	9.562	.000	.000
FD - UL	-197.254	25.718	-7.670	.000	.000
UD - FL	155.646	25.313	6.149	.000	.000
UD - UL	159.160	29.860	5.330	.000	.000
FL - UL	-3.513	19.529	-.180	.857	1.000

Each row tests the null hypothesis that the Sample 1 and Sample 2 distributions are the same.

Asymptotic significances (2-sided tests) are displayed. The significance level is .05.

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

Brand personality appeal is significantly influenced by participants' familiarity and liking preferences ($H(3) = 121.729, p = .00$). People who found the song familiar and disliked (FD) and unfamiliar and disliked (UD) interpret the brand personality appeal less positive compared with the people both who found the song unfamiliar and liked (UL) and familiar and liked (FL) ($p = .00$). Consequently, Hypothesis 3D (Familiar and liked songs have a positive effect on brand personality appeal) is partially supported.



Each node shows the sample average rank of familiar and liked

Figure 6. Pairwise Comparisons of Familiarity & Liking and Brand Personality Appeal

4.3.6. Music & Brand Matching

Table 26. Matching of the Song with Brand in Total Data

	Frequency	Percent (%)
Yes	293	56.5
No	226	43.5
Total	519	100.0

Out of 519 people who participated in the survey, 56.5% of them match the songs with brands. However, 43.5% did not. Although the number of matches is higher, it is observed that people give balanced responses about the matching of the song and brand.

Table 27. Matching of the Song with Brand in Four Advertisings

		Frequency	Percent (%)
Vakıfbank	Yes	79	56
	No	62	44
	Total	141	100.0
Petlas	Yes	78	60
	No	52	40
	Total	130	100.0
Nestle	Yes	72	58.1
	No	52	41.9
	Total	124	100.0
Misli.com	Yes	64	51.6
	No	60	48.4
	Total	124	100.0

For Vakıfbank advertisements, out of 141 people who participated in watching, 56% of them matches the song with brand while 44% did not. For Petlas advertisements, out of 130 people who participated in watching, 60% of them matches the song with brand while 40% did not. For Nestle advertisements, out of 124 people who participated in watching, 58.1% of them matches the song with brand while 41.9% did not. For Misli.com advertising, out of 124 people who participated in watching, 51.6% of them match the song with brand while 48.4% did not.

4.3.7. Music & Message Congruency

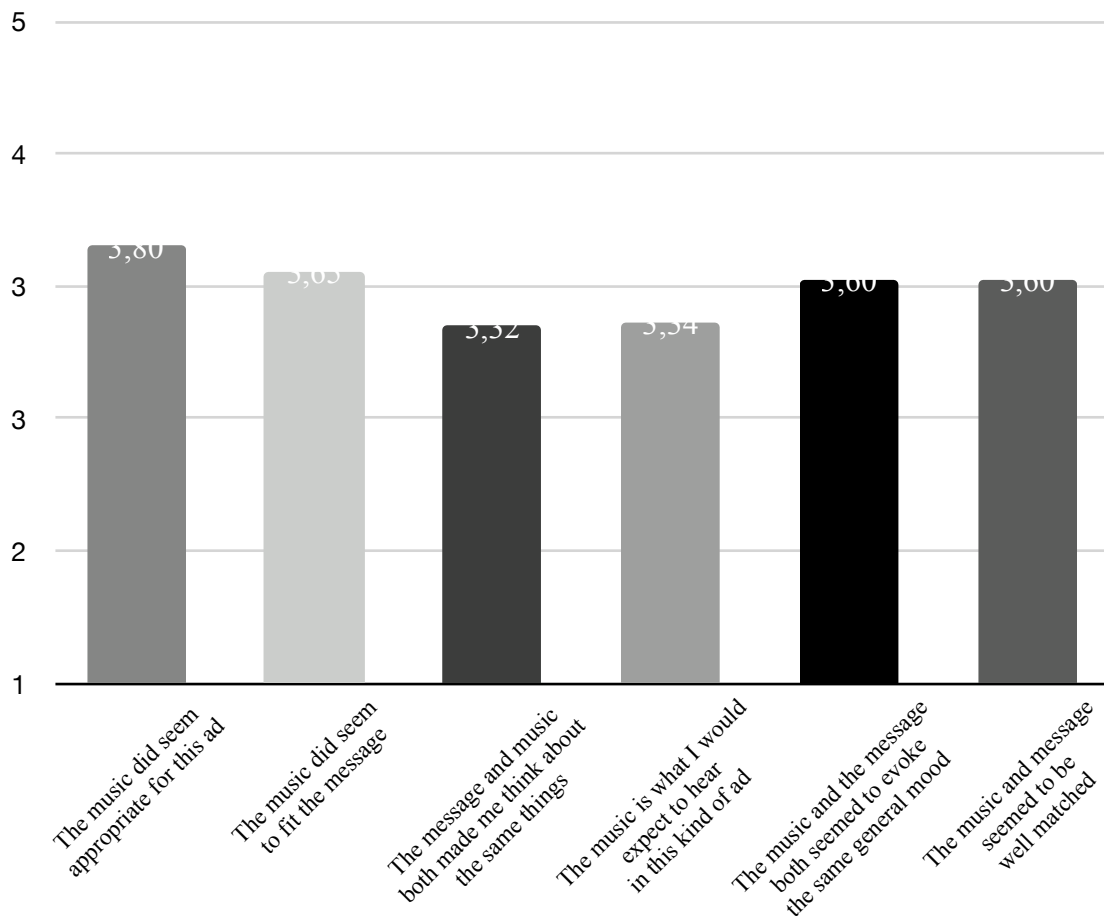


Figure 7. Mean of the Music Message Congruency Scale Items

All participants scored over 3 out of 5 items in the Music Message Congruency scale. As shown in figure 4, in general, people tend to evaluate music message congruency more positively. The descriptive statistics of each item are Item 1 ($M = 3.80, SD = 1.187$), Item 2 ($M = 3.65, SD = 1.224$), Item 3 ($M = 3.32, SD = 1.299$), Item 4 ($M = 3.34, SD = 1.298$), Item 5 ($M = 3.60, SD = 1.205$) and Item 6 ($M = 3.60, SD = 1.263$). Also, the overall average of answers given to 6 items ($M = 3.55, SD = 1.056$) indicate that participants tend to give positive points on music message congruency.

4.3.8. Popular Music's Effects on Brand Image

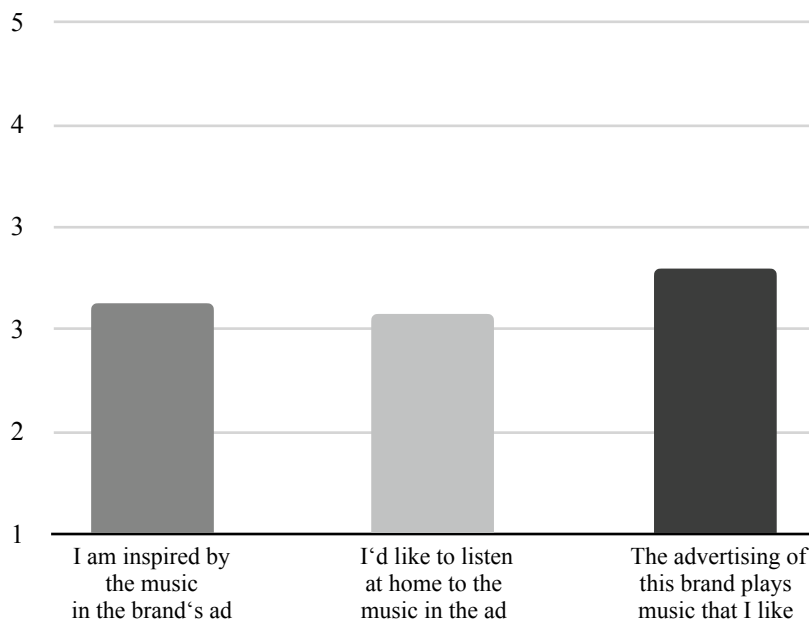


Figure 8. Mean of the Brand Image Scale Items

All participants scored over 3 out of 5 items in the Brand Image scale. As shown in figure 5, in general, people tend to evaluate brand image positively. The descriptive statistics of each item are Item 1 ($M = 3.22, SD = 1.377$), Item 2 ($M = 3.14, SD =$

1.504) and Item 3 ($M = 3.49$, $SD = 1.275$). Also, Also, the overall average of answers given to 3 items ($M = 3.27$, $SD = 1.249$) indicate that participants tend to give positive points on brand image.

4.3.9. Popular Music's Effects on Brand Personality Appeal

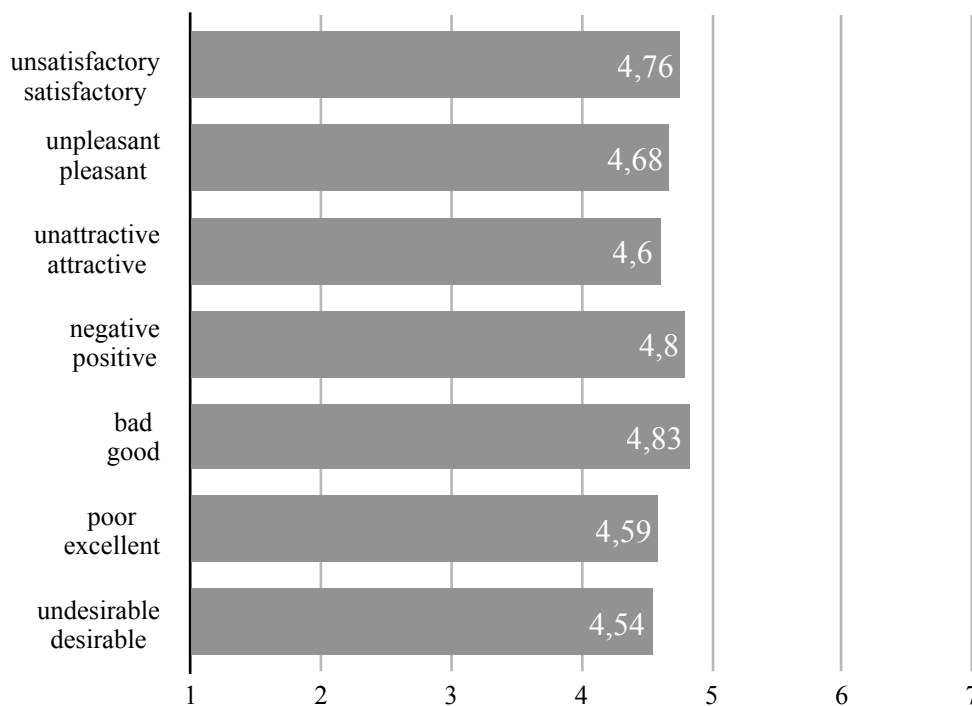


Figure 9. Mean of the Brand Personality Appeal Scale Items

All participants scored over 4 out of 7 point likert scale about Brand Personality Appeal. As shown in figure 6, in general, people tend to evaluate brand personality appeal positively. The descriptive statistics of each item are Item 1 ($M = 4.76$, $SD = 1.691$), Item 2 ($M = 4.68$, $SD = 1.820$), Item 3 ($M = 4.60$, $SD = 1.887$), Item 4 ($M = 4.80$, $SD = 1.852$), Item 5 ($M = 4.83$, $SD = 1.827$), Item 6 ($M = 4.59$, $SD = 1.712$) and Item 7 ($M = 4.54$, $SD = 1.780$). Also, the overall average of answers given to 7 items

($M = 4.68$, $SD = 1.649$) indicate that participants tend to give positive points on brand personality appeal.

4.3.10. The Effect of Music type on Music & Message Congruency, Brand Image and Brand Personality Appeal

Table 28. Hypothesis Test Summary - Categories of Advertising's Song.

Null Hypothesis	Test	Sig.
The distribution of music message congruency is the same across categories of advertising's song.	Independent-Samples Kruskal-Wallis Test	.001
The distribution of brand image is the same across categories of advertisings' song.	Independent-Samples Kruskal-Wallis Test	.000
The distribution of brand personality appeal is the same across categories of advertisings' song.	Independent-Samples Kruskal-Wallis Test	.000

Asymptotic significances are displayed. The significance level is .050.

As given in Table 28, music message congruency, brand image and brand personality are differentiated by the advertising's song.

Table 29. Pairwise Comparisons of Advertising's song Effects on Music Message Congruency

Sample 1 - Sample 2	Test Statistic	Std. Error	Std. Test Statistic	Sig.	Adj. Sig. ^a
Misli.com - Vakıfbank	52.164	18.401	2.835	.005	.028
Misli.com - Petlas	59.798	18.761	3.187	.001	.009
Misli.com - Nestle	74.359	19.020	3.909	.000	.001
Vakıfbank - Petlas	-7.633	18.173	-.420	.674	1.000
Vakıfbank - Nestle	-22.195	18.440	-1.204	.229	1.000
Petlas - Nestle	-14.561	18.800	-.775	.439	1.000

Each row tests the null hypothesis that the Sample 1 and Sample 2 distributions are the same.

Asymptotic significances (2-sided tests) are displayed. The significance level is .05.

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

Music message congruency is significantly affected by the advertisements' song type ($H(3) = 17.504, p = .001$). Pairwise comparisons with adjusted p-values shows that Misli.com is significantly low than Vakıfbank ($p = .028$), Petlas ($p = .009$) and Nestle ($p = .001$).

Table 30. Pairwise Comparisons of Advertising's song Effects on Brand Image

Sample 1 - Sample 2	Test Statistic	Std. Error	Std. Test Statistic	Sig.	Adj. Sig. ^a
Misli.com - Petlas	30.058	18.737	1.604	.109	.652
Misli.com - Vakifbank	62.078	18.376	3.378	.001	.004
Misli.com - Nestle	112.456	18.957	5.932	.000	.000
Petlas - Vakifbank	32.019	18.149	1.764	.078	.466
Petlas - Nestle	-82.397	18.737	-4.398	.000	.000
Vakifbank - Nestle	-50.378	18.376	-2.741	.006	.037

Each row tests the null hypothesis that the Sample 1 and Sample 2 distributions are the same.

Asymptotic significances (2-sided tests) are displayed. The significance level is .05.

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

Brand image is significantly affected by the advertisings' song type ($H(3) = 38.830, p = .00$). Pairwise comparisons with adjusted p-values shows that Nestle is higher on brand image compared to Vakıfbank ($p = .037$) and Misli.com ($p = .00$) and Petlas ($p = .00$). Also, Vakıfbank is significantly higher compared to Misli.com ($p = .004$).

Table 31. Pairwise Comparisons of Advertising's song Effects on Brand Personality Appeal

Sample 1 - Sample 2	Test Statistic	Std. Error	Std. Test Statistic	Sig.	Adj. Sig. ^a
Misli.com - Vakıfbank	95.529	18.444	5.179	.000	.000
Misli.com - Petlas	103.420	18.806	5.499	.000	.000
Misli.com - Nestle	137.383	19.027	7.221	.000	.000
Vakıfbank - Petlas	-7.891	18.216	-.433	.665	1.000
Vakıfbank - Nestle	-41.854	18.444	-2.269	.023	.140
Petlas - Nestle	-33.963	18.806	-1.806	.071	.426

Each row tests the null hypothesis that the Sample 1 and Sample 2 distributions are the same.

Asymptotic significances (2-sided tests) are displayed. The significance level is .05.

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

Brand personality appeal is significantly affected by the advertisements' song type

($H(3) = 57.735, p = .00$). Pairwise comparisons with adjusted p-values showed that

Misli.com is evaluated less appealing compared to Vakıfbank ($p = .00$), Petlas ($p = .00$) and Nestle ($p = .00$).

4.3.11. The Effects of Age on Variables

Table 32. The Effect of Age on Familiarity of Songs in Total Data

		Familiarity	
		Frequency	Percent (%)
Age	18 - 25 (Z)	112	27.58
	26 - 40 (Y)	181	44.58
	41 - 55 (X)	113	27.84
	Total	406	100.0

Out of 406 people who found the advertisements' song familiar, 27.58% of them are in 18-25 age interval, 44.58% of them are in 26-40 age interval and 27.84% of them are in 41-55 age interval.

Table 33. The Effect of Age on Song Familiarity - Crosstab

			Age			Total
			18-25	26-40	41-55	
Is this song familiar to you?	Yes	Count	112 _a	181 _{a,b}	113 _b	406
		% of Total	21.6%	34.9%	21.8%	78.2%
	No	Count	44 _a	51 _{a,b}	18 _b	113
		% of Total	8.5%	9.8%	3.5%	21.8%
Total		Count	156	232	131	519
		% of Total	30.1%	44.7%	25.2%	100.0%

Each subscript letter denotes a subset of Age categories whose column proportions do not differ significantly from each other at the .05 level.

In the 18-25 age interval out of 156 people, 71.80% of them found the song familiar while 28.20% found it unfamiliar. In the 26-40 age interval out of 232 people, 78.02% of them found the song familiar while 21.98% found it unfamiliar. In the 41-55 age interval out of 131 people, 86.25% of them found the song familiar while 13.75% found it unfamiliar. Regarding the percentages, more people found the songs familiar in the age interval of 41-55. For Hypothesis 4 (Age has an impact on the familiarity of songs), the analysis shows that there is a significant relation between age and people's perception of familiarity with the songs that they listened to ($\chi^2(2) = 8,758, p = .013$). For this reason, Hypothesis 4 is supported.

Table 34. The Effect of Age on Song Familiarity - Vakıfbank

		Age			Total	
		18-25	26-40	41-55		
Is this song familiar to you?	Yes	Count	42 _a	59 _b	33 _b	134
		% of Total	29.8%	41.8%	23.4%	95.0%
	No	Count	6 _a	1 _b	0 _b	7
		% of Total	4.3%	0.7%	0.0%	5.0%
Total		Count	48	60	33	141
		% of Total	34.0%	42.6%	23.4%	100.0%

Each subscript letter denotes a subset of Age categories whose column proportions do not differ significantly from each other at the .05 level.

Table 35. Vakıfbank Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	8,884 ^a	2	,012
Likelihood Ratio	9,345	2	,009
Linear-by-Linear Association	7,320	1	,007
N of Valid Cases	141		

a. 3 cells (50,0%) have expected count less than 5. The minimum expected count is 1,64.

For Vakıfbank advertising, the expected count fell below 5, since there were not enough people found the song unfamiliar, the analysis could not be carried out. In 26-40 and 41-55 age intervals everyone found the songs familiar. This case did not make it possible to compare those who found familiar and those who did not.

Table 36. The Effect of Age on Song Familiarity - Petlas

			Age			
			18-25	26-40	41-55	Total
Is this song familiar to you?	Yes	Count	3 ^a	25 ^b	29 ^c	57
		% of Total	2.3%	19.2%	22.3%	43.8%
	No	Count	28 ^a	38 ^b	7 ^c	73
		% of Total	21.5%	29.2%	5.4%	56.2%
Total	Count	31	63	36	130	
	% of Total	23.8%	48.5%	27.7%	100.0%	

Each subscript letter denotes a subset of Age categories whose column proportions do not differ significantly from each other at the .05 level.

For Petlas advertising, age and familiarity of music is significantly related ($\chi^2(2) = 34,847, p = .00$). Column proportions show that 18-25 years old participants feel less familiar compared to other age groups, while 41-55 years old participants are most familiar ones to advertising's song.

Table 37. The Effect of Age on Song Familiarity - Nestle

			Age			
			18-25	26-40	41-55	Total
Is this song familiar to you?	Yes	Count	31 _a	54 _b	34 _b	119
		% of Total	25.0%	43.5%	27.4%	96.0%
	No	Count	5 _a	0 _b	0 _b	5
		% of Total	4.0%	0.0%	0.0%	4.0%
Total		Count	36	54	34	124
		% of Total	29.0%	43.5%	27.4%	100.0%

Each subscript letter denotes a subset of Age categories whose column proportions do not differ significantly from each other at the .05 level.

Table 38. Nestle Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	12.736 ^a	2	,002
Likelihood Ratio	12.892	2	,002
Linear-by-Linear Association	8.866	1	,003
N of Valid Cases	124		

a. 3 cells (50,0%) have expected count less than 5. The minimum expected count is 1,37.

For Nestle advertising, the expected count fell below 5, since there were not enough people who found the song unfamiliar, the analysis could not be carried out. In 26-40 and 41-55 age intervals everyone found the song to be familiar. This case did not make it possible to compare those who found familiar and those who did not.

Table 39. The Effect of Age on Song Familiarity - Misli.com

			Age			Total
			18-25	26-40	41-55	
Is this song familiar to you?	Yes	Count	36 _a	43 _{a,b}	17 _b	96
		% of Total	29.0%	34.7%	13.7%	77.4%
	No	Count	5 _a	12 _{a,b}	11 _b	28
		% of Total	4.0%	9.7%	8.9%	22.6%
Total		Count	41	55	28	124
		% of Total	33.1%	44.4%	22.6%	100.0%

Each subscript letter denotes a subset of Age categories whose column proportions do not differ significantly from each other at the .05 level.

For Misli.com advertising, age and familiarity of music is significantly related ($\chi^2(2) = 7,018, p = .030$). Column proportions show that 18-25 years old participants feel more familiar compared to other age groups, while 41-55 years old participants are less familiar ones to advertising's song.

Table 40. The Effect of Age on Music & Brand Matching

			Age			Total
			18-25	26-40	41-55	
Whenever I heard this song, I can easily match it with brand.	Yes	Count	67 _a	138 _b	88 _b	293
		% of Total	12.9%	26.6%	17.0%	56.5%
	No	Count	89 _a	94 _b	43 _b	226
		% of Total	17.1%	18.1%	8.3%	43.5%
Total		Count	156	232	131	519
		% of Total	30.1%	44.7%	25.2%	100.0%

Each subscript letter denotes a subset of age categories whose column proportions do not differ significantly from each other at the .05 level.

People who are between 26-40 and 41-55 are higher than 18-25 years old participants.

For Hypothesis 4A (Age has an impact on the music and brand matching), the analysis shows that there is a significant relation between age and matching the song with the brand ($\chi^2(2) = 18,565, p = .00$). Thus, Hypothesis 4A is supported.

Table 41. Hypothesis Test Summary - Age

Null Hypothesis	Test	Sig.
The distribution of muzikmesaj is the same across categories of age	Independent-Samples Kruskal-Wallis Test	.000
The distribution of brandimage is the same across categories of age.	Independent-Samples Kruskal-Wallis Test	.000
The distribution of brandappeal is the same across categories of age.	a Independent-Samples Kruskal-Wallis Test	.000

Asymptotic significances are displayed. The significance level is .050.

As given in Table 41, the ages of participants are significant on music message congruency, brand image and brand personality appeal.

Table 42. Pairwise Comparisons of Age - Music Message Congruency

Sample 1 Sample 2	Test Statistic	Std. Error	Std. Test	Sig.	Adj. Sig. ^a
18-25/26-40	-59.530	15.505	-3.839	.000	.000
18-25/41-55	-99.706	17.738	-5.621	.000	.000
26-40/41-55	-40.175	16.334	-2.460	.014	.042

Each row tests the null hypothesis that the Sample 1 and Sample 2 distributions are the same.

Asymptotic significances (2-sided tests) are displayed. The significance level is .05.

a. Significance values have been adjusted by the Bonferroni correction for multiple tests

Age is a prominent independent variable. Music message congruency is significantly affected by age of the participants ($H(2) = 32.696, p = .00$). Pairwise comparisons with adjusted p-values showed that people who are 18-25 found music and message less congruent compared to 41-55 years old ($p = .00$) and 26-40 years old ($p = .00$) people. Also, 26-40 years old assessed the music message congruency low compared with 41-55 years old ($p = .042$). Hypothesis 4B (Age has an impact on the music message congruency) is supported.

Table 43. Pairwise Comparisons of Age - Brand Image

Sample 1 Sample 2	Test Statistic	Std. Error	Std.Test	Sig.	Adj. Sig. ^a
18-25/26-40	-36.771	15.455	-2.379	.017	.052
18-25/41-55	-91.753	17.689	-5.187	.000	.000
26-40/41-55	-54.982	16.313	--3.370	.001	.002

Each row tests the null hypothesis that the Sample 1 and Sample 2 distributions are the same.

Asymptotic significances (2-sided tests) are displayed. The significance level is .05.

a. Significance values have been adjusted by the Bonferroni correction for multiple tests

Brand image is significantly affected by age of the participants ($H(2) = 27.056, p = .00$). Pairwise comparisons with adjusted p-values showed that people who are 41-55 affected by music on brand image positively compared to 18-25 ($p = .00$) and 26-40 ($p = .002$). So, Hypothesis 4C (Age has an impact on the brand image) is supported.

Table 44. Pairwise Comparisons of Age - Brand Personality Appeal

Sample 1 Sample 2	Test Statistic	Std. Error	Std.Test	Sig.	Adj. Sig. ^a
18-25/26-40	-23.301	15.512	-1.502	.133	.399
18-25/41-55	-81.284	17.754	-4.578	.000	.000
26-40/41-55	-57.983	16.373	-3.541	.000	.001

Each row tests the null hypothesis that the Sample 1 and Sample 2 distributions are the same.

Asymptotic significances (2-sided tests) are displayed. The significance level is .05.

a. Significance values have been adjusted by the Bonferroni correction for multiple tests

Age is significantly important in terms of brand personality appeal ($H(2) = 22.049, p = .00$) Pairwise comparisons with adjusted p-values showed that people who are 18-25 ($p = .00$) and 26-40 ($p = .001$) age intervals are significantly less affected by music on brand personality appeal compared to 41-55 years old. Thus, Hypothesis 4D (Age has an impact on the brand personality appeal) is supported.

Table 45. The Effect of Age on Liking of Songs in Total Data

		Liking	
		Frequency	Percent (%)
Age	18 - 25 (Z)	115	27.51
	26 - 40 (Y)	191	45.70
	41 - 55 (X)	112	26.79
	Total	418	100.0

Out of 418 people who likes the advertisings' song, 27.51% of them are in 18-25 age interval, 45.70% of them are in 26-40 age interval and 26.79% of them are in 41-55 age interval.

Table 46. The Effect of Age on Song Liking - Crosstab

			Age			Total
			18-25	26-40	41-55	
Do you like the song used in this advertising?	Yes	Count	115 _a	191 _b	112 _b	418
		% of Total	22.2%	36.8%	21.6%	80.5%
	No	Count	41 _a	41 _b	19 _b	101
		% of Total	7.9%	7.9%	3.7%	19.5%
Total		Count	156	232	131	519
		% of Total	30.1%	44.7%	25.2%	100.0%

Each subscript letter denotes a subset of Age categories whose column proportions do not differ significantly from each other at the .05 level.

In the 18-25 age interval out of 156 people, 73.72% of them like the song, while 26.28% didn't. In the 26-40 age interval out of 232 people, 82.32% of them like the song, while 17.68% didn't. In the 41-55 age interval out of 131 people, 85.49% of them like the song, while 14.51% didn't. Regarding the percentages, between 18-25 age interval, people's liking of the songs is less compared with the others. For Hypothesis 4E (Age has an impact on the liking of songs), the analysis shows that there is a significant relation between age and people's liking of the songs that they listened to ($\chi^2 (2) = 7,158, p = .028$). Therefore, Hypothesis 4E is supported.

Table 47. The Effect of Age on Liking of Songs - Vakıfbank

			Age			
			18-25	26-40	41-55	Total
Do you like the song used in this advertising?	Yes	Count	34 _a	57 _b	32 _b	123
		% of Total	24.1%	40.4%	22.7%	87.2%
	No	Count	14 _a	3 _b	1 _b	18
		% of Total	9.9%	2.1%	0.7%	12.8%
Total		Count	48	60	33	141
		% of Total	34.0%	42.6%	23.4%	100.0%

Each subscript letter denotes a subset of Age categories whose column proportions do not differ significantly from each other at the .05 level.

Table 48. Vakıfbank Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	17,652 ^a	2	,000
Likelihood Ratio	16,966	2	,000
Linear-by-Linear Association	13,798	1	,000
N of Valid Cases	141		

a. 1 cells (16.7%) have expected count less than 5. The minimum expected count is 4,21.

For Vakıfbank advertising, the expected count fell below 5, since there were not enough people who didn't like the song, the analysis could not be carried out. In 26-40 and 41-55 age intervals, nearly everyone likes the songs. This case did not make it possible to compare those who like and those who did not.

Table 49. The Effect of Age on Liking of Songs - Petlas

			Age			
			18-25	26-40	41-55	Total
Do you like the song used in this advertising?	Yes	Count	17 _a	56 _b	34 _b	107
		% of Total	13.1%	43.1%	26.2%	82.3%
	No	Count	14 _a	7 _b	2 _b	23
		% of Total	10.8%	5.4%	1.5%	17.7%
Total		Count	31	63	36	130
		% of Total	23.8%	48.5%	27.7%	100.0%

Each subscript letter denotes a subset of Age categories whose column proportions do not differ significantly from each other at the .05 level.

For Petlas advertising, age and liking of music are significantly related ($\chi^2(2) = 21,578, p = .00$). Column proportions show that 18-25 years old participants are less liked the song compared to other age groups.

Table 50. The Effect of Age on Liking of Songs - Nestle

			Age			
			18-25	26-40	41-55	Total
Do you like the song used in this advertising?	Yes	Count	34 _a	51 _a	33 _a	118
		% of Total	27.4%	41.1%	26.6%	95.2%
	No	Count	2 _a	3 _a	1 _a	6
		% of Total	1.6%	2.4%	0.8%	4.8%
Total		Count	36	54	34	124
		% of Total	29.0%	43.5%	27.4%	100.0%

Each subscript letter denotes a subset of Age categories whose column proportions do not differ significantly from each other at the .05 level.

Table 51. Nestle Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	.366a	2	,833
Likelihood Ratio	.403	2	,817
Linear-by-Linear Association	.251	1	,616
N of Valid Cases	124		

a. 3 cells (50,0%) have expected count less than 5. The minimum expected count is 1,65.

For Nestle advertising, the expected count fell below 5, since there were not enough people who didn't like the song, the analysis could not be carried out. In 26-40 and 41-55 age intervals everyone like the song. This case did not make it possible to compare those who those who like and those who did not.

Table 52. The Effect of Age on Liking of Songs - Misli.com

			Age			
			18-25	26-40	41-55	Total
Do you like the song used in this advertising?	Yes	Count	30 _a	27 _b	13 _b	70
		% of Total	24.2%	21.8%	10.5%	56.5%
	No	Count	11 _a	28 _b	15 _b	54
		% of Total	8.9%	22.6%	12.1%	43.5%
Total		Count	41	55	28	124
		% of Total	33.1%	44.4%	22.6%	100.0%

Each subscript letter denotes a subset of Age categories whose column proportions do not differ significantly from each other at the .05 level.

For Misli.com advertising, age and liking of music are significantly related ($\chi^2(2) = 7,018, p = .030$). Column proportions show that 18-25 years old participants are liked the song more than other age groups.

4.4. Discussion & Conclusion

The use of popular songs has started to become a successful approach for advertisers. Through this increasing usage, this thesis investigates the intertextual role of popular songs in Turkish TV advertisements intended by numerous brands and the audience reception of the proposed message. Four advertisements that are selected from the high rating percentages (RTG%) TV channels ATV, FOX, and TRT 1 during the week of 8-14 April 2019 constitute the sample for this study. The study analyzes the usage of popular songs as a jingle in selected four advertisements from different aspects such as brand recall, familiarity, and liking, music and brand matching, music message congruency, brand image, and lastly brand personality appeal. The use of popular songs in advertisements has been an issue in the literature for a long period of time. Many scholars have developed some notions by examining this from various aspects (Scott, 1990; Unger, McConocha, & Faier, 1991; Roehm, 2001; Allan, 2005; Allan, 2006; Klein, 2013; Chou & Lien, 2014; Allan, 2015; Taylor, 2015; Çalışkan, 2019).

To start with brand recall, the vast majority of participants did not have difficulty with brand recall. However, the high rate of brand recall changed according to the type of advertisement's songs when we looked at the message recall. The impact of

advertisements' songs on message recall will be more accurate when the music-message congruency is high. The open-ended answers are given in all three advertisements (Vakıfbank, Nestle, and Petlas) prove this since both their message recall and music message congruency are high. On the contrary, the Misli.com advertisement's message can not be recalled accurately and its music message congruency is low. As in Kellaris, D. Cox, and A. Cox's (1993) study, the songs have a positive effect on message recall under the condition of high music message congruency.

To continue with the popular songs' familiarity, the results of the study show that most people recognize popular songs while watching the advertisements. People are not guided about what they should pay attention to the advertisements before taking the survey. The focus is not stated before so that they do not pay attention only to music. Considering the factors that they don't know the main subject of study is music in advertisements and they have no chance of replaying the advertisement again, the participants display a high percentage of familiarity. Consequently, in Turkish TV advertisement, the use of popular songs as an advertisement jingle is recognized by the consumer. This familiarity preference shows itself differently in the four advertisements and this differentiation can be associated with the type of advertisements' songs. Pairwise comparisons of four advertisements in terms of familiarity indicate that Vakıfbank which uses the cover version with complete lyrics change using brand mantra and Nestle which uses the cover version of the original song are similar and high in frequencies while Petlas which uses the original song with background music and Misli which uses the cover version with the brand name

in lyrics is lower in frequencies. In this case, while the brands that adapt the lyrics (Vakıfbank), use the original lyrics (Nestle), and use lyrics with the brand name (Misli.com) are advantageous, brands who use background music (Petlas) without lyrics are not fully recognized.

Age is also having an effect on the familiarity of songs. In total 406 people, who found the songs familiar, especially people of X generation found the songs more familiar than Z generation, at this point the popular songs' release year plays the determinant role. The reason for this, in three commercials, the generation X exposures the songs within the time periods when they are released and became popular since Vakıfbank is released 1975, Nestle is released 1965 and Petlas is released 1992. When we examine these advertisements individually, this pattern is not supported on Vakıfbank and Nestle advertisements due to the fact that the songs are familiar to all generations. However, the role of age has manifested itself in Petlas and Misli.com advertisements. In Petlas advertisement, X generation found the song more familiar, while in Misli.com advertisement, Z generation found the song more familiar, and the two are significantly differentiated from each other. From the Misli.com's perspective, the conditions may have been separated from others because of the release year of the song in 2017 and the genre of it. This supports the Z generation to recognize the song and know better than the X generation with its period.

To proceed with popular songs' liking, the findings represent that most people like the popular songs in the advertisements. It can be seen that, in a Turkish TV

advertisement, the use of popular songs as an advertisement jingle is liked by the consumer. Following this, the liking is also varied as per the type of advertisements' songs. For Nestle advertisement, in the liking of song, the findings of familiarity are continued and almost all of them liked the advertisement's songs. People evaluated the song more positively as it was used in its original form without changing the lyrics. In addition, the sector of the brand and its chocolate products may have had an additional impact on the liking. For Vakıfbank and Petlas advertisements, the songs are liked nearly the same, however, Misli.com's advertisement is liked less compared to the other three. The reason for that Misli.com advertisement is less liked can be associated with being a betting brand rather than the advertisement's song type. Moreover, the lower rate liking of Misli.com is directly proportional to the number of young people in total data since the preference towards extreme genres such as rock and rap characterized by noisy and distorted sounds, considered in younger generations to be stronger than older ones in terms of the music with defiant themes as they develop an identity and aspire for liberation (Greasley & Lamont, 2016).

Liking of popular songs is affected by age. In total 418 people, who like popular songs, people of X and Y generation like popular songs more compared to Z generation. At this point, the popular songs' targeted public might play a determinant role since all three advertisements' songs (Vakıfbank, Nestle, and Petlas) are from their early adulthood periods and they may remind them of their past or just tell something about them. When we examine these advertisements individually, this comparing can not be done in Vakıfbank and Nestle advertisements owing to the fact that the songs are liked by all generations. However, in Petlas and Misli.com's

advertisements, we see a differentiation between generations. In Petlas advertisement, while the X and Y generations like the popular song more than the Z generation. On the contrary, For Misli.com, Z generation likes the song more compared with X and Y generations. Here, again the popular songs' period has gained importance, while Petlas's advertisement song appeals more to X and Y generations, the targeted public of Misli.com's advertisement song is Z generation. According to the research about use of young people online betting preferences, "2.9% (n=176) of the surveyed sample (N=6116) were classified as probable problematic Internet users for betting" (Aricak, 2019, p.5). Also, the statistics have showed that "more than one quarter of participants spend an average of 107 min betting every day, and more than half of participants spend an average of 65 min in 2 days or less per week" (Aricak, 2019, p.9).

To look at the familiar popular songs' liking, findings indicate that there is a significant relationship between the participants' familiarity and liking. People are more inclined to like the advertisements' song that they found familiar. That's to say, the popular songs that are recognized by the consumer are also liked (FL).

To examine the music and brand matching, people were asked a question in order to test their tendency to match the brand with these popular songs whenever they heard the songs after watching the advertisements. When looking at the relationship between finding the advertisements' songs familiar and matching it with the brand, it is seen that people say mostly I can match music with the brand more on the circumstances that they found the songs familiar. When elaborating on the

relationship between liking popular songs and matching it with the brand, we encounter a similar situation here. It is observed that most people say I can match music with the brand easily with the condition that they liked songs. The empirical results prove that the liking of songs is an influential factor in brand matching. The people who like the songs can easily match it with the brand whenever they hear it.

After testing these two conditions separately, we analyzed the situation in which both familiarity and liking coexist. The majority of the people both who found the songs familiar and like the songs (FL) can match it easily to the brand. However, the people who found the song unfamiliar and liked (UL) can match it to the brand similarly. Both familiarity and disliking (FD) and unfamiliarity and disliking (UD) were below the familiarity (FL) and unfamiliarity and liking (UL) values in this study from the perspective of music and brand matching. As Pereira et al., (2011) study, this case also shows us that although familiarity has an effect on music and brand matching, liking more dominantly influenced it. In other words, it is more effective whether people like the songs or not, rather than whether they find it familiar. Age influences people's music and brand matching. When compared to X and Y generation, generation Z can match the songs less to the brand. It is probably the reason that they are less familiar with the songs.

To analyze the popular songs in terms of music message congruency, the empirical results demonstrate that people who found the songs familiar are highly likely to interpret music and message as congruent. It is seen that people assess the music message congruency high when they found the songs familiar. This situation is also valid for the people who liked the advertisements' song. Thus, liking creates an

affecting result on music message congruency. After checking these two parameters separately, we reviewed the data with both of them. Following this, as a result, most of the people both who found the songs familiar and like the songs (FL) can make sense of music message congruency at a higher level. The majority of the people both who found the songs familiar and like the songs (FL), found the music message to be congruent. However, there is no significant difference in people who found the song unfamiliar and liked (UL). Both familiarity and disliking (FD) and unfamiliarity and disliking (UD) were below the familiarity (FL) and unfamiliarity and liking (UL) values in this study from the aspects of congruency. Even though familiarity has an effect on music message congruency, liking is more prevalently impacts the congruency of the message. Moreover, age makes a difference in people's thoughts on music message congruency as well. The X generation found the advertisements' messages less congruent than Y and Z generations.

To prominently consider the relations of popular songs and brand image, the findings point that people who found the songs familiar also evaluate brand image high with great significance. People who think the music they listened to is familiar state that music affects brand image positively, compared to people who think the music they listened to is unfamiliar. Likewise, brand image is also dependent on the liking of songs. People who like the songs were significantly higher in music effects on brand image compared to people who don't like the songs. If we look at the familiarity and liking together, familiar and disliked (FD) and unfamiliar and disliked songs (UD) are interpreted less positively on the contrast to the unfamiliar and liked (UL) and familiar liked songs (FL). This tells us that if the consumer does not like a song, they

will think more negatively about brand image. Vivaly important, unlike what has been done so far, it can be seen that familiarity plays a crucial role in consumer evaluation of brand image. In other words, even if it is important whether they like the song or not, the familiarity of songs is much favorable in people's perception of brand image positive. Because, when comparisons between unfamiliar and liked (UL) songs and familiar liked (FL) songs are done, the ultimate data proves our brand image is perceived more positively in the familiar and liked (FL) condition. To compare advertisements' songs among each other, we see that Nestle advertisement receives the most positive brand image rating. It can be associated with the original usage of popular songs and its lyrics which causes a positive effect on brand image. The fact that the advertisement contains the energetic atmosphere and the production made in Doğu Express may also have an effect on this subject. In fact, age also plays a role in people's perception of brand image. The X generation regarded advertisements who use popular songs with more positive attitudes than Y and Z generations.

To elaborate on the impact of popular songs from the perspective of brand personality appeal, whether people find the songs familiar or not has no effect on the results. That's to say, people both who recognize popular songs and don't recognize popular songs have rated the brand personality appeal in the same way. Instead, the liking of popular songs was found to be effective in people's positive assessments. People who like the advertisements' song music rated significantly higher in brand personality appeal compared to people who don't like the music they listened to. When we analyze familiarity and liking variables together, familiar and liked (FL)

songs and unfamiliar and liked (UL) songs are elaborated positively comparing with familiar and disliked (FD) songs and unfamiliar and disliked (UD) songs. In this regard, again, it can be seen that liking of the popular songs has overtaken the importance ranking of familiarity.

Furthermore, in terms of age, it is understood that X generation is affected and looks more positive to the brand personality appeal more than the Y and Z generation.

Following that, the brand personality appeal is also varied as per the type of advertisements' songs. From the Misli.com's perspective, it is evaluated as the least appealing one compared to Vakıfbank, Nestle, and Petlas. The newness of the song, the genre of rap with its criticism, and reproof may have played a role in this assessment. Moreover, Misli.com's advertisement song is found familiar and liked by mostly Z generation, however, in total data the majority of the participants accumulate in Y and Z generation who like this song to a lesser degree and found it unfamiliar. Besides, the reason for that can also be the sector of the brand which is online betting and its brand promise which offers people to make money from the easiest ways may have had a negative impact on the consumers and they may associate them with the personality of that brand.

It's necessary here to clarify exactly what is meant by mentioning all of these, familiarity of popular songs which is the basis of this thesis is found to be effective in the perception and preferences of consumers. In an unpredictable way, at least as much of this, the effect of liking is observed. While these two factors I mentioned are valid for music message congruency and brand personality appeal, when the

reflection of it on brand image is examined, it is found that the songs' familiarity makes a greater impact on consumers compared to liking. While it is important for people to find the song familiar to create a positive brand image in their mind whether consciously or not, it is seen that they are looking for a liking condition for a positive brand personality. In the meantime, if people qualify songs as familiar means that they find the music message relationship congruent, the intersection of these two causes the recall of message will be more accurate.

Effectively, two main points that differ within themselves are age and advertisements' song type. For Nestle and Vakıfbank advertisements, almost all participants from all generations found the songs familiar and liked them. Conversely, while Petlas advertisement is found familiar and liked by X and Y generation, Misli.com's advertisement is found familiar and liked mostly by Z generation. Except for Nestle and Vakıfbank, this generational difference shows us that song types make a meaningful difference.

People actually recognize popular songs that belong to a certain period, even if their words change, they have no difficulty. However, when these songs are used as background music without lyrics like Petlas advertisement, the effect of it mostly covers the generations that intertwined and more acquaintance with that song.

Similarly, in the case of the new songs like Misli.com advertisement, this also returns to the new generation and this time, they are the focal point of advertisement.

Therefore, when the brand determines its target audience appropriately and chooses

the music along with them, this usage works in terms of affecting peoples' perception of them owing to familiarity and liking of popular songs.

This use, which is very proper to define as intertextuality, found advantageous when it is applied considering various details such as music type, usage, and importantly the characteristics of the target audience. As Spalding says “much of the power of music lies in its intertextuality: music constantly refers beyond itself, to images and ideas that listeners have acquired through previous cultural experiences” (1994, p.218). Intertextuality which encompasses many cues from other texts usually works with the audio items. Since it's an efficient method for catching the interest of listeners, this use of familiar songs can easily attract attention to the advertisement or its message. Also, music can create an aimed atmosphere within a short time, there will be less need for an explanation. It gives a different perspective by adding the song's popular, cultural, and personal tone to the advertisement.

4.4.1. Implications for the Industry

From the aspects of the industry, the results of this study carry guiding qualities. The use of popular songs in advertisements appears to be effective for people. According to Irmak (2020), who is the founder of Jingle Jackson and produces unique jingles for advertisements, when people feel familiar with the advertisements' songs they may have closer attitude and positive impression about the brand. Also, he added that even if the usage of a popular song costs higher when comparing it with the normal jingle because of the copyright issues, the industry has started to benefit. In this

study, it has also been observed that almost all of the people recognize these songs and remember even their words. This shows that the use of popular songs has a memorability enhancing feature and it can be associated with the retention of the brand. The high rate of brand recall and message recall, especially in Nestle, and Vakıfbank advertisements, indicates that the two have come to the fore with their use of popular songs in a time period instead of songs of today like Misli.com. Moreover, it has been proven that the usage of popular songs in advertisements is highly liked by people. Since, the effect of liking has an intensely positive effect on music brand matching, music message congruency, brand personality appeal, the use of that song can be used for enhancing all of these.

One of the vital results is that the consumers' familiarity with popular music strengthens the brand image which refers to ideas created by consumers on the lights of perceptions about the brand and sticking in their minds in the process of brand communication. The use of these music has also differed in terms of affecting the consumer. While songs that contain non-verbal background music are less known and liked, those who use the songs with lyrics regardless of the original or changing the lyrics are more known and loved by the consumer. Among these who use the songs with their lyrics, which does not change the original lyrics, has had the most positive effect in terms of brand image. These results can be a guide for marketers and advertisers in the process of determining the strategies of both communication and advertisement.

4.4.2. Limitations and Future Research

The research focused on popular songs used in advertisements from both the perspectives of a brand and people's reception this use. Although the study has reached its aims, some limitations were encountered during this research. Firstly, the four advertisements that the participants watched were not fully identical in terms of visual aspects. Indeed, in a such study about music, there may still be the effect of visual variables. The results may have been affected to a small extent by the visual variables in the advertisements other than the sound. Secondly, the four advertisements include four different actual brands from Turkey. In this respect, brand love and interest of people may have an effect on the results consciously or subconsciously because the personal attitudes and the good or bad prejudiced thoughts against a brand may not be overcome. For future research, a new brand that is not in the sector can be created and a survey can be made on this brand. In this way, external variables including visual stimuli and brand attitudes can be avoided. In my study, it was not possible to find an advertisement for the same brand that uses both the normal jingle and the popular song. If a brand that has such alternatives for the same or similar product can be found, it can also give very good results. That is to say, future researchers should take into consideration these structural arguments for an alternative style of the sample.

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APPENDIX

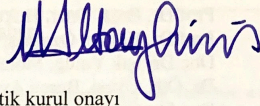
A - The Ethics Committee Approval

 **Bilkent Üniversitesi**
Akademik İşler Rektör Yardımcılığı

Tarih : 11 Kasım 2019

Gönderilen : Melisa Şaşmaz

Tez Danışmanı : Emel Özdora Akşak

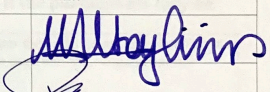
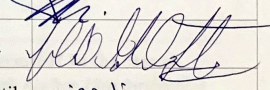
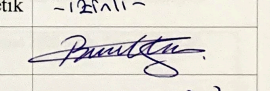
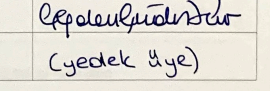

Gönderen : H. Altay Güvenir
İnsan Araştırmaları Etik Kurulu Başkanı 

Konu : "Intertextuality in Turkish ..." çalışması etik kurul onayı

Üniversitemiz İnsan Araştırmaları Etik Kurulu, 11 Kasım 2019 tarihli görüşme sonucu, "Intertextuality in Turkish TV Advertising: Use of Popular Songs" isimli çalışmamız kapsamında yapmayı önerdiğiniz etkinlik için etik onay vermiş bulunmaktadır. Onay, ekte verilmiş olan çalışma önerisi, çalışma yürütücüleri, ve bilgilendirme formu için geçerlidir.

Bu onay, yapmayı önerdiğiniz çalışmanın genel bilim etiği açısından bir değerlendirmedir. Çalışmanızda, kurumumuzun değerlendirmesi dışında kalabilen özel etik ve yasal sınırlamalara uymakla ayrıca yükümlüsünüz.

Etik Kurul Üyeleri:

Ünvan / İsim	Bölüm / Uzmanlık	İmza
1. Prof.Dr. H. Altay Güvenir	Bilgisayar Mühendisliği	
2. Prof.Dr. Erdal Onar	Hukuk	
3. Prof.Dr. Haldun Özaktaş	Elektrik ve Elektronik Müh.	
4. Doç.Dr. Işık Yuluğ	Moleküler Biyoloji ve Genetik	-İzali-
5. Dr. Öğr. Üyesi Burcu Aysen Ürgen	Psikoloji	
Yd.1.Doç.Dr. Çiğdem Gündüz Demir	Bilgisayar Mühendisliği	
Yd.2. Dr. Öğr. Üyesi A.Barış Özbilen	Hukuk	(yedek üye)

Kurul karar/toplantı No: 2019_11_11_5

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B - The Informed Consent Form

GÖNÜLLÜ KATILIM FORMU

Türk Televizyon Reklamlarında Metinlerarasılık:

Popüler Şarkıların Kullanımı

Bu çalışma, Bilkent Üniversitesi Medya ve Görsel Çalışmalar Yüksek Lisans Tezi kapsamında ve öğretim üyesi Dr. Emel Özdora AKŞAK danışmanlığında Melisa ŞAŞMAZ tarafından yürütülmektedir. Uygulanacak olan araştırmanın temel amacı, reklamda kullanılan popüler işitsel öğelerin, marka imajı algısı ve tüketici üzerindeki etkisini ölçmektir.

Çalışmaya katılım gönüllülük esasına dayanmaktadır. Anket sırasında sorulardan ya da herhangi başka bir nedenden ötürü kendinizi rahatsız hissederseniz, çalışmayı yarıda bırakıp çıkmakta serbestsiniz. Uygulanacak olan ankette, sizden kimlik belirleyici hiçbir bilgi istenmemektedir. Cevaplarınız gizli tutulacak ve sadece araştırmacılar tarafından değerlendirilecektir; elde edilecek bilgiler sadece bilimsel amaçlı kullanılacaktır. Katıldığınız için şimdiden teşekkür ederim. Çalışma hakkında daha ayrıntılı bilgi almak için Melisa Şaşmaz (melisa.sasmaz@bilkent.edu.tr) ile iletişime geçebilirsiniz.

Yukarıda ki açıklamaları okudum. Bu çalışmaya gönüllü olarak katılıyorum ve istediğim zaman yarıda bırakıp çıkabileceğimi biliyorum. Verdiğim bilgilerin bilimsel çalışma amacıyla kullanılmasını kabul ediyorum.

Tarih:

C - The Questionnaire

Yaş: Cinsiyet: Eğitim Durumu:

Aşağıdaki soruları, size su anda izletilen televizyon reklamını göz önünde bulundurarak cevaplayınız.

A.

1. İzlediğiniz reklam hangi markaya aittir?

.....

2. Reklamda verilen mesaj hangi önemli noktaları ortaya koydu? Lütfen hatırlayabildiğiniz kadarını listeleyiniz.

.....

B.

1. Bu reklamda kullanılan müzik size tanıdık geldi mi?

EVET	HAYIR
------	-------

Evet ise, hatırladığımız kadarı ile müzik ismini veya sözlerini yazabilir misiniz?

.....

2. Bu reklamda kullanılan müziği beğendiniz mi?

EVET	HAYIR
------	-------

C. Markayı ve reklamda kullanılan müziği sevip sevmediğinizden bağımsız olarak;

	HİÇ KATILMIYORUM	KISMEN KATILMIYORUM	EMİN DEĞİLİM	KISMEN KATILYORUM	TAMAMEN KATILYORUM
1. Müzik, bu reklam için uygun görünüyordu.					
2. Müzik, reklamda verilen mesaja uygundu.					
3. Müzik ve mesajın her ikisi de beni aynı şeyler hakkında düşündürdü.					
4. Müzik bu tür reklamlarda duymayı ummuş olduğum bir müzikti.					
5. Müzik ve mesajın her ikisi de aynı modu / durumu anımsatıyordu.					
6. Müzik ve mesajın her ikisi de bu reklam ile gayet iyi eşleşiyordu.					

C - The Questionnaire (cont'd)

D. Artık bu müziği her duyduğumda, marka/ürün ile kolaylıkla eşleştirebilirim.

EVET	HAYIR
------	-------

E. Markayı ve reklamda kullanılan müziği göz önünde bulundurarak;

	HİÇ KATILMIYORUM	KISMEN KATILMIYORUM	EMİN DEĞİLİM	KISMEN KATILYORUM	TAMAMEN KATILYORUM
1. Markanın reklamında kullandığı müzikten ilham alırım.					
2. Markanın reklamında kullandığı müziği, evde / dışarıda dinlemek isterim.					
3. Markanın reklamı sevdiğim bir müziği çalar.					

F. İzlediğiniz reklamda yer alan markanın kişiliği;

1. Tatminkar Olmayan / Tatminkar

1	2	3	4	5	6	7
---	---	---	---	---	---	---

2. Hoş Olmayan / Hoş

1	2	3	4	5	6	7
---	---	---	---	---	---	---

3. İtici / Çekici

1	2	3	4	5	6	7
---	---	---	---	---	---	---

4. Olumsuz / Olumlu

1	2	3	4	5	6	7
---	---	---	---	---	---	---

5. Kötü / İyi

1	2	3	4	5	6	7
---	---	---	---	---	---	---

6. Zayıf / Mükemmel

1	2	3	4	5	6	7
---	---	---	---	---	---	---

7. Arzu Edilmeyen / Arzu Edilen

1	2	3	4	5	6	7
---	---	---	---	---	---	---

D - The Certified Translation

TERCÜME

TÜRK TELEVİZYON REKLAMLARINDA METİNLERARASILIK: POPÜLER ŞARKILARIN KULLANIMI

Marka ve Mesaj Hatırlama:

"Bu reklam ne içindi? Bahsedilen belirli bir marka var mıydı? Eğer varsa, o neydi?"

"Reklamda verilen mesaj hangi önemli noktaları ortaya koydu? Lütfen hatırlayabildiğiniz kadarını listele-
niz. Reklamla ilgili başka hangi ayrıntıları hatırlıyorsunuz?"

Tanıdıklık: Bu reklamda kullanılan müzik size tanıdık geldi mi?

Tanıdık ve Beğenilen (FL)

Tanıdık ve Beğenilmeyen (FD)

Tanıdık Olmayan ve Beğenilen (UL)

Tanıdık Olmayan ve Beğenilmeyen (UD)

Beğenme: Bu reklamda kullanılan müziği beğendiniz mi?

Müzik ve Mesaj Uyumu: Müziği sevip sevmediğinizden bağımsız olarak;

1. Müzik, bu reklam için uygun görünüyordu.
2. Müzik, reklamda verilen mesajı uygundu.
3. Müzik ve mesajın her ikisi de beni aynı şeyler hakkında düşündürdü.
4. Müzik bu tür reklamlarda duymayı ummuş olduğum bir müzikti.
5. Müzik ve mesajın her ikisi de aynı modu /durumu anımsatıyordu.
6. Müzik ve mesajın her ikisi de bu reklam ile gayet iyi eşleşiyordu.

Brand Image: Markayı ve reklamda kullanılan müziği göz önünde bulundurarak,

1. Markanın mazağa ortamında veya reklamında kullandığı müzikten ilham alırım.
2. Markanın mazağa ortamında veya reklamında kullandığı müziği, evde / dışarıda dinlemek isterim.
3. Markanın mazağa ortamında veya reklamlarında sevdiğim bir müzik çalar.

Markanın Kişiliği:

1. Tatminkar / Tatminkar Olmayan
2. Hoş Olmayan / Hoş
3. İtici / Çekici
4. Olumsuz / Olumlu
5. Kötü / İyi
6. Zayıf / Mükemmel
7. Arzu Edilmeyen / Arzu Edilen



İşbu çeviri, İngilizce'den
Türkçeye aslına sadık
kalınarak tarafsızdan tercüme
edilmiştir. 15.08.2020
Yeminli Tercüman, Beytullah Yeler



D - The Certified Translation (cont'd)

INTERTEXTUALITY IN TURKISH TV ADVERTISING: USE OF POPULAR SONGS

Brand and Message Recall:

"What was this ad for? Was there a specific *brand* mentioned? If so, what was it?"

"What major points did the message make? Please list as many as you can remember. What other details do you remember from the ad?"

Familiarity: Is this song familiar to you?

familiar and liked (FL)

familiar disliked (FD)

unfamiliar liked (UL)

unfamiliar disliked (UD)

Liking: Do you like the song used in this advertising?

Music Message Congruency: Regardless of how much I liked or disliked the music,

1. The music did seem appropriate for this ad,
2. The music did seem to fit the message in this ad
3. The message and music both made me think about the same things,
4. The music was what I would expect to hear in this kind of ad
5. The music and the message both seemed to evoke the same general mood,
6. The music and message seemed to be well matched in this ad.

Brand Image: Considering the brand and the music used in this advertisement

1. I am inspired by the music in the brand's store environment or ads.
2. I'd like to listen at home to the music in the store environment or ads of this brand.
3. The store environment or ads of this brand plays music that I like.

Brand's Personality Appeal:

1. unsatisfactory / satisfactory (r)
2. unpleasant / pleasant
3. unattractive / attractive
4. negative / positive
5. bad / good
6. poor / excellent
7. undesirable / desirable



İşbu çeviri, İngilizce'den Türkçeye aslına sadık kalmak üzere tasfiye edilmiştir. 15.09.2020
Yeminli tercüman: Beytullah Yeler

