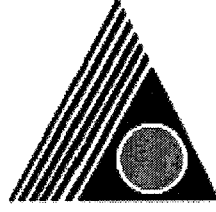


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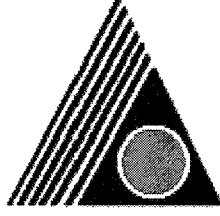
**PROVOCATIVE ADVERTISING AND ITS EFFECTS
ON BRAND BUILDING EFFORTS OF TWO
FASHION COMPANIES: LEARNING FROM
BENETTON AND DIESEL**

by

Ayşen Yılmazgil

**Submitted to the Graduate Institute of Social Sciences
In partial fulfillment of the requirements for the degree of
Master of
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Approved by:

Assoc. Prof. Dr. Nükhet VARDAR
(Supervisor)

.....

Asst. Prof. Dr. M. Atilla ÖNER

.....

Asst. Prof. Dr. Mehmet YAHYAGİL

.....

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ABSTRACT

In today's consumer based economy, brands gained more importance than products. Having a distinguishable brand identity and using a different style of advertising campaign is needed to be heard and seen by the consumers in this communication cluttered and saturated market conditions. So provocative type of advertising is appeared as an effective way of communication to be distinguishable in the market. As it leads to high levels of awareness, brands benefit from using provocative advertising in their brand building efforts and differentiate themselves easily from the other brands using traditional advertising.

In this thesis, the effects of provocative advertising on Turkish consumers were analyzed. Benetton and Diesel brands were chosen for the research, as they are the two most known companies using provocative type of advertising for their communication strategy.

A personal questionnaire was conducted with 50 respondents each from Benetton and Diesel. Also the hierarchy-of-effects model was chosen to measure the communication effects of these brands. The three advertisements of Benetton and Diesel's 2003 campaigns were chosen to examine the brand awareness; consumers' attitudes towards the advertisements and their intention to buy the brand.

As a result of this research, like other researches, it is found out that provocative advertising create high levels of awareness for the brands. Besides creating awareness, provocative type of advertisements does not mostly disturb Turkish consumers and these advertisements lead them to follow up the stages of hierarchy-of-effects model. The not-disturbed respondents liked the advertisements but the disturbed respondents showed negative attitudes towards the advertisements. There was positive and significant correlation between the disturbances of the respondents and their attitudes towards Benetton's advertisement, "Food for Peace". (chi-square=22,974, $r=0,675$, $p=0,000$) Also positive and significant correlation was found for Diesel's "The Wall" and "The Protest" advertisements. (chi-square=13,676, $r=0,500$, $p=0,000$) (chi-square=5,929, $r=0,322$, $p=0,023$) For the intention to buy the brand, the not-disturbed respondents showed an intention to buy the brand as a result of the advertisement. Also the disturbed respondents' negative attitudes towards the advertisements were not carried over into negative attitudes towards the intention to buy the brand and most of the disturbed respondents did not avoid buying the brand as a result of the advertisement. Only, there were positive and significant correlation between the disturbances of the respondents and their avoidance from the brand as a result of advertisements of Benetton, "Food for Peace" and "Food for Work". (chi-square=6,044, $r=0,348$, $p=0,013$) (chi-square=16,755, $r=0,579$, $p=0,000$) For Diesel's "The Shoes" advertisement again a positive and significant correlation was found. (chi-square=24,490, $r=0,700$, $p=0,000$)

In these results the intensity, the degree and the type of exposure of provocation plays critical roles. If the provocative appeal is used in a clear and shocking way, like Benetton did, this disturbed the consumers and affected their attitudes towards the advertisement and the intention to buy the brand in a negative way. But if the provocative appeal is used in more ambiguous nature, which do not affect the consumers at first sight and make them think about the advertisement, like Diesel did, it was not reflected to intention to buy the brand in a negative way.

ÖZET

Günümüz tüketici temelli ekonomisinde, markalar ürünlere göre daha fazla önem kazanmıştır. Yoğun iletişim ve doymuş pazar şartlarında, tüketiciler tarafından bilinebilmek ve görülebilmek için ayırt edilebilir marka kimliğine sahip olmak ve farklı stilde reklam kampanyaları kullanmak gerekmektedir. Bu nedenle pazarda fark edilebilmek için provokatif tipte reklamlar etkili bir iletişim yolu olarak ortaya çıkmışlardır. Yüksek seviyelerde marka bilinirliği sağlamaları nedeniyle marka inşa etme çabalarında, markalar provokatif reklamlardan yararlanmakta ve kendilerini kolayca geleneksel reklam kullanan markalardan farklılaştırmaktadırlar.

Bu çalışmada, provokatif reklamın Türk tüketiciler üzerindeki etkileri araştırıldı. Araştırma için iletişim stratejisi olarak provokatif tipte reklamı en çok kullandığı bilinen iki firma, Benetton ve Diesel seçildi ve her iki firma için farklı 50 kişi ile kişisel anket yapıldı.

Ayrıca bu markaların iletişim etkilerinin ölçülmesi için etkilerin hiyerarşisi modeli kullanıldı. Benetton ve Diesel'in 2003 kampanyalarından seçilen üç reklam ile marka bilinirliği, tüketicilerin reklama karşı tutumlar ve alım eğilimleri üzerindeki etkileri incelendi. Bu araştırmanın sonucunda, diğer araştırmalarda olduğu gibi provokatif reklamın yüksek seviyelerde marka bilinirliği sağladığı bulundu. Marka bilinirliği sağlamalarının yanısıra provokatif tipte reklamların Türk tüketicilerini çoğunlukla rahatsız etmediği ve tüketicilerin etkilerin hiyerarşisindeki aşamaları sırasıyla takip ettiklerini ortaya koydu. Reklamdan rahatsız olmayan kişiler, reklamı beğendiler ama reklamdan rahatsız olan kişiler reklama karşı negatif tutum sergilediler. Kişilerin rahatsızlıkları ile Benetton'un reklamına karşı tutumları arasında "Food for Peace" reklamı için pozitif ve anlamlı bir korelasyon görüldü. (chi-square=22,974, $r=0,675$, $p=0,000$) Ayrıca pozitif ve anlamlı korelasyon Diesel'in "The Wall" and "The Protest" reklamlarında da görüldü. (chi-square=13,676, $r=0,500$, $p=0,000$) (chi-square=5,929, $r=0,322$, $p=0,023$) Markayı alma eğiliminde ise reklamdan rahatsız olmayan kişiler gösterilen reklam sonucu markayı alma eğilimi gösterdiler. Reklamdan rahatsız olan kişilerin reklama karşı sergiledikleri negatif tutumları ise markayı almaya karşı olan eğilimlerine negatif tesir etmedi ve bu kişilerin çoğunluğu reklam sonucu markayı almaktan kaçınmadılar. Ancak kişilerin rahatsızlıkları ile reklam sonucu markadan kaçınmaları arasında Benetton'un "Food for Peace" ve "Food for Work" reklamları için pozitif ve anlamlı bir korelasyon görüldü. (chi-square=6,044, $r=0,348$, $p=0,013$) (chi-square=16,755, $r=0,579$, $p=0,000$) Yine pozitif ve anlamlı korelasyon Diesel'in "The Shoes" reklamı için de görüldü. (chi-square=24,490, $r=0,700$, $p=0,000$)

Bu sonuçlarda, provokatif görüntünün yoğunluğu, derecesi ve tipi önemli rol oynamaktadır. Benetton reklamlarındaki gibi provokatif unsur net ve şok edici bir biçimde kullanılırsa, bu tüketicileri rahatsız etmekte ve onların reklama karşı tutumlarını ve alım eğilimlerini negatif yönde etkilemektedir. Ama Diesel'deki gibi provokatif unsur daha belirsiz şekilde, tüketicileri ilk gördüğünde sarsmayan ve onları reklam üzerinde düşündürmeye iten şekilde olursa, reklama karşı negatif tutumlar alım eğilimlerine negatif yansımamaktadır.

CHAPTER 1

INTRODUCTION

Execution strategies used in advertising range from factual to emotional. Among these execution strategies, provocation has gained popularity in recent years and began to be used by some fashion and clothing companies to create awareness and draw attentions. But the question remains whether the use of this new execution strategy, provocation in advertising is an effective advertising strategy that leads the consumers through the stages of hierarchy-of-effects model. Because the general conclusion of most of the previous researches is that the provocative advertisements increase the attention but mainly result in unfavorable attitudes towards the advertisement and the brand. In the light of these previous researches on provocative advertising, this thesis tries to find an answer to this question on Turkish consumers through Benetton and Diesel 2003 advertisements.

Benetton and Diesel brands are chosen for this research because they are the two most known fashion companies, which are using provocative advertising. Also they both have unique, original and inimitable brand identities and concepts, which they use in their communication.

Among our researches, we made during this thesis, we did not encounter any studies done on provocative advertising in Turkey but there are various researches, which are done to measure the effects of provocative advertising in the world. Using provocative appeals in the advertisements took the attention of the researchers and made them investigate this topic more thoroughly. The main point in these researches is the communication effects of provocative appeals that are used in advertising. In this thesis, we mostly mentioned about two previous researches that are done by De Pelsmacker and Van Den Bergh and by Vezina and Paul. As Vezina and Paul's aim is to cause more empirical research on provocative advertising by their research, we took their research as a model for our thesis. Likewise, we want to present an empirical assessment of Turkish consumers' reactions towards provocative advertising, which is the main contribution of this thesis.

Following this introduction chapter, in the second chapter, the differences between the products and the brands are compared with each other and the importance of brands in

today's market conditions is emphasized. Also the benefits that the brands provide both for consumers and companies are explained.

In the third chapter, the brand identity, which is needed for the creation of the brand and its two components, which are brand positioning and personality, are explained. Besides mentioning the brand positioning and personality processes, also the research conducted on brand personality dimensions is mentioned in this chapter. Chapters two and three basically highlight the importance of branding in today's society.

In the fourth chapter, the importance of advertising and the change in the advertising styles especially in fashion and clothing industries are mentioned as the sector chosen for this particular study. Also a new execution strategy, which is provocative advertising, is explained by mentioning the researches on provocative advertising. The definition of provocative advertising accepted by this research, the theoretical model that is used by previous researchers and their results are included in Chapter four. The hierarchy-of-effects model, which will be the theoretical framework of this research, is also explained in Chapter four.

In the fifth and sixth chapters, Benetton and Diesel's company information and advertising styles are given, as they are the most known companies that are using provocative advertising. Also their 2003 advertising campaigns are briefly explained in this chapter, as the advertisements belong to these advertising campaigns are the subject of this research.

Chapter eight, reports our research findings based on Turkish consumers' responses to the provocative advertisements that Benetton and Diesel used in 2003 advertising campaigns. The results of the research, collected with the help of personally administered questionnaire with a total of 100 respondents in İstanbul, with a split of 50-50 both from Benetton and Diesel. In Chapter eight, the effects of provocative advertising on Turkish consumers related only to the three stages of hierarchy-of-effects model, which are brand awareness, attitudes towards the advertisement and intention to buy the brand, are examined.

It is found out that, provocative advertisements lead to high levels of awareness, whereas the respondents, who get disturbed from the advertisement, show negative attitudes towards the advertisement. But their negative attitudes towards the advertisement are not reflected to

negative reactions for their intention to buy the brand. However, the not-disturbed respondents show positive attitudes towards the advertisement and they intend to buy the brands as a result of the advertisement.

Also our research results are compared with the results of the previous researches in Chapter nine. For brand awareness and attitudes towards the advertisement stages, our findings support the previous researches on this topic. But for the intention to buy the brand, our results show some differences from Vezina and Paul's research. Because they found out that exposure to extremely provocative appeals seem to lead to negative reactions. However, in our research we find out that the not-disturbed respondents intend to buy the brand as a result of the advertisement. Also the disturbed respondents' negative attitudes towards the advertisement are not reflected to their intention to buy the brand. Besides the disturbed and not-disturbed respondents do not avoid from buying the brand as a result of the advertisement.



CHAPTER 2

WHAT IS A BRAND?

2.1 Brands Not Products

Over the last fifty years, economic base has changed from production to consumption. This also affected products as they are changed into brands.

By industrial revolution, products, product innovations and manufacturing gained importance for the companies. They were the key factors to have competitive advantage for a company. If they have a new machine or system that produce or do things faster, better and cheaper, they would have a great competitive advantage over other companies. Of course, this was not a sustainable competitive advantage; it is lasted till the other companies copy or imitate the tangible aspects of the companies such as production, technology, machine or system. In industrially driven economies, machines and systems were the heroes and the economy was based on factories.

In today's knowledge / technology revolution, it is very difficult to gain a competitive advantage even for a while with your machines or systems. It is so easy to copy all systems immediately as they are appeared. So a new idea occurs. If the tangible aspects can be copied immediately than companies should begin to find something unique which are the intangible aspects of the products and they are brands. So the new economy is now based on consumers and the new heroes are the consumers.

Table 2.1 The difference between old and new economy (Gobe, 2001, p. xiv)

Old Economy	New Economy
<i>Factory Based</i>	<i>Consumer Based</i>
Capabilities-driven: rely on existing	Outsource production
Manufacture products	Create brands
Production-focused	Consumer-focused

Ford is a good example to explain this change. As it is known, Ford is the most admired company in the business because of its manufacturing superiority. In its early years, nobody built cars faster, better and more economical than Ford. But in August 1999, they made an announcement that they will outsource the important parts of car assembly and manufacturing cars will not be the main objective of their business. They will not make but they will brand. So we can say that also Ford, 'the manufacturing superiority', is adopting itself to new economic conditions. (Olins, 2000, p. 51)

According to this logic, in this new economic base, companies should not use their finite resources on factories, machines or employees; they should use them for building their brands.

So it is seen that, the idea has been moved from commodities to branded products as a result of the need for differentiation. The main point is differentiation and being distinguishable because before industrial revolution, the companies can sell all commodities that they produced as the demand was higher than the supply. But after industrial revolution and especially after knowledge / technology revolution, the supply-demand curve changed reverse. Hence all the companies can produce and manufacture products with the same tangible features, the supply increased and me-tooism occurred. Everybody wanted to be in the business as they can have the same technology, machines, systems and produce the same products with the same physical specifications. So to prevent me-tooism and increase the entry barriers, brands appeared as a distinguishing factor between products.

The difference between products and brands are fundamental. As we can see from Table 2.1, products are made in the factory but brands are bought by consumers. You can imitate a product but not a brand as it has some additional intangible features. (Davidson, 1992, p. 25)

Although brands have had a long history in the commerce world beginning from the late of 19th century's, by the 20th century brands and branding became so important to reduce the importance of price on purchase decisions and to differentiate the products. (Aaker, 1991, p. 7)

In the beginning of 90's, the future of brands was being discussed because of some actions taken by the companies. Everyday low price decision of P&G, which is one of the giants in

FMCG sector and Marlboro Friday, which is caused by the permanent reduction in the prices by 20%, seemed to be the end of brands. They thought that private label products would take their place and the consumers would be very price sensitive because of the similarity of the products in the market. They thought that if an offering is perceived as same as the competitor's then logic suggests and people buy the cheapest one. If you think like that, then you have to answer these questions. Why do people prefer WV to Skoda even they are made in the same factory, with the same technological conditions? And why do we have still brands around us? (Borça, 2002, p. 67-71)

2.2 Brand

What is a brand? There are lots of definitions for brand. But before looking at these definitions, it is better to know what a product is. Because knowing the differences between product and brand will help us to understand what is a brand.

Product is an offering, which has a form, physical and technical features and concrete benefits. They are made in the factories and they are just commodities. They can only meet our functional needs. According to Kotler, a product is anything that can be offered to a market for attention, acquisition, use, or consumption that might satisfy a need or want. (Keller, 1998, p. 3)

But the term brand is used in many ways. For Cowley, brand patrols the boundary between consumers and the world. Kotler suggests a brand is just an identifier. He says that brand is a name, sign, symbol or design or a combination of them intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors. But these explanations are not enough to define the complexity of a brand as they are only based on its tangible attributes. Adcock's explanation is more proper for the definition of brand. He says that brand is a mass of values, images, promises and attitudes all brought together, but perceived in terms of a meaningful whole rather than in elements or parts. The resulting integration is then considered by consumers against a background of individual experience, knowledge, prejudice. The brand is shaped in the minds of consumers. From this definition, it is seen that brands add more intangible, irrational and emotional aspects on

products. So besides meeting functional needs, brands also meet symbolic needs. (Adcock, 2000, p. 202-203)

Table 2.2 illustrates the differences between product and brand.

Table 2.2 Brand and product compared (Adcock, 2000, p. 202)

The brand	The product
Emotional	Phlegmatic (Unemotional)
Irrational	Rational
Intangible	Tangible
Values, attitudes, beliefs	Feature, benefits, advantages
Symbolic	Functional

From Table 2.2, the contrasts can be seen clearly. The product carries more tangible attributes; it is directed to rational sides of consumers to meet their functional needs. But brand has the opposite characteristics. Although they can have product's characteristics, they have more intangible features. And they can also meet the symbolic needs of the consumers.

2.2.1. Value added

The needs are the motivator for consumers to go shopping and buy products. As it is mentioned, there are two kinds of needs, which are functional and symbolic needs. They are also called intrinsic and extrinsic needs.

Intrinsic needs are directly related to the performance of the product but extrinsic needs are personal gratification that customers get from shopping or from purchasing and owning a product. (Levy and Weitz, 1996, p. 61-62) For example, buying a shirt from Diesel or Migros does not have any difference in satisfying the functional needs for clothing. Both of them can meet the intrinsic needs of the buyer. But Diesel shirt can also satisfy the extrinsic needs of the buyer, as it will enhance the self-image of buyer and show him or her as a fashionable dresser. These symbolic needs can be related with emotions, self-concepts, group appeals, human attitudes or status.

As a result of this, we can say that all these differentiation efforts, which are done with intangible, irrational, emotional and symbolic features, add value to the product. In their absence, a manufactured product would just be a commodity traded in bulk at a low price. (Panwar, 1997, p. 61) All these additional features are called “value added”. These are the values that we added to the products to build the brands. These values makes the brands more desirable than competitive brands in the market as they are the integration of tangible products characteristics with something else such as symbols, meanings, images and feelings. In today’s market conditions, consumers demand more value from the products as they are so similar and companies put more value on their brands with value propositioning.

In other terms, we can say that the difference between a product and a brand is value added.

Value Added = Brand – Product (Borça, 2002, p. 71)

2.3 Why People Prefer Brands?

There are many reasons for consumer to buy branded products. It can be summarized under five topics.

Differentiator / Identifier: In this highly competitive world, consumers have to make their choices between products that are similar. So brands show the source or producer of the good and consumers can differentiate it easily from competitors.

Consistency: By choosing brands, consumers know that what they bought yesterday will be same in the future. When you eat in McDonald’s, you know that you will have the same taste whenever you eat in McDonald’s all around the world.

Search cost reducer: Brands give information to consumers. Because of the past experiences about tastes, ingredients, price and performance, buyers have knowledge about the brand. Depending on these experiences, they know the brands that they like or not. So brand is a very good device, which helps decision making and makes it quicker and easier. As a result of this, you decrease your search costs and do not lose time for searching.

Risk reducer / Guarantee: There are different types of risks that consumers handle when they are buying or consuming a product.

- **Functional Risk:** The product does not meet the expectations.
- **Physical Risk:** The product poses a threat to the physical well-being or health of the user or others.
- **Financial Risk:** The product is not worth to the price paid.
- **Social Risk:** The product results in embarrassment from others.
- **Psychological Risk:** The product affects the mental well being of the user.
- **Time Risk:** The failure of the product results in an opportunity cost of finding another satisfactory product

Using a well-known brand is the only way to reduce these risks. (Keller, 1998, p. 7)

Symbolic Device / Empathy / Self-image: The most important thing in preferring a brand is the empathy. Brands help us to define who we are as they show our social, cultural and economic status. They reflect our image, personal values, traits, lifestyles and objectives and give a first impression about us to the others. For example, when you buy a Vakko coat, you pay more money not only because of its high quality fabric but also for its style and the social and cultural implications that lie behind the style. Rich people in East Africa who drive Mercedes cars are called WaBenzi, which means you belong to Mercedes Benz tribe and this is the most powerful comment that you can get there. (Olins., 2000, p. 62)

2.4 What Brands Offer To The Firm?

Besides having benefits for consumers, brand has also some benefits for the companies. We can list the benefits of branding as follows:

Loyal customers / Stable demand: When you have a successful brand, it will have the loyal customers. As they have experienced your brand, they will buy it again and again. This brand loyalty provides predictability and security of demand for the firm. Although the manufacturing processes and the products can be copied and imitated, lasting impressions in the minds of the consumers from product experience cannot be easily reproduced. So this creates competitive advantage for the firm.

Premium prices / higher profits: If you have a powerful brand in the leader position, you can put premium prices for your brands. Branding reduces the primacy of price upon the purchase decision. Consumers are ready to pay this premium price if the brand has the added values that they value and expect. And these high prices generate higher profits. Surveys indicate that brand leaders can return a margin four to six times that of the closest competitor.

Staying power: Brands help companies to manage the crisis and other unstable economic or political conditions. For example, in 1982 when other car manufacturers around the world were suffering disastrous sales, Mercedes continued to sell well. They were selling 50% more than the other European competitors. This is the power of brand, Mercedes. Also many brands established in 1930's are still the top brands in the late '90's. One study found that 27 out of 30 brands defended their number one position in their category from 1930's till today. Coca Cola, Kodak and Colgate are the examples of these brands. (Temporal, 2000a)

Distribution support / Bargaining power: If a brand has a strong consumer loyalty, it is easier for the firm to get the distribution support. As all consumers want to see their brands in the distribution centers, firms do not face with difficulties to enter distribution channels and hence the firms have the consumer power behind them, they have more leverage in bargaining with retailers.

Asset value: Brands are the most valuable assets of the companies'. Sometimes brand's value can be more than the half of the company's value. In 1988, Philip Morris took over Kraft in the US and they paid four times the value of Kraft's tangible assets. So by branding, companies create valuable assets and provide high returns.

Create entry barriers: The power of the brand and the high loyalty of consumers create entry barriers for the other firms. If a brand is offered with a unique value proposition and accepted by the consumers by gaining their loyalties then the following firms will have difficulties in entering the occupied category. Coca Cola and Pepsi are one of the best examples. These are the two companies that we can mention when we are talking about coke companies and we cannot name a third one. The reason of that is as they are so powerful and their consumers are so loyal, they had created entry barriers for the other firms.

CHAPTER 3

HOW TO CREATE A BRAND?

3.1 Creating Brands

There are two factors that create brands, these are time and identity. So in this section we will discuss how the brands are developed by the time and how the brand identity is shaped as a result of brand positioning and personality.

3.1.1 Brand development

Building a brand is a time and resource consuming process. A brand will be developed as a result of consistency in input which are direct and indirect inputs of brand owners together with inputs of consumers' themselves.

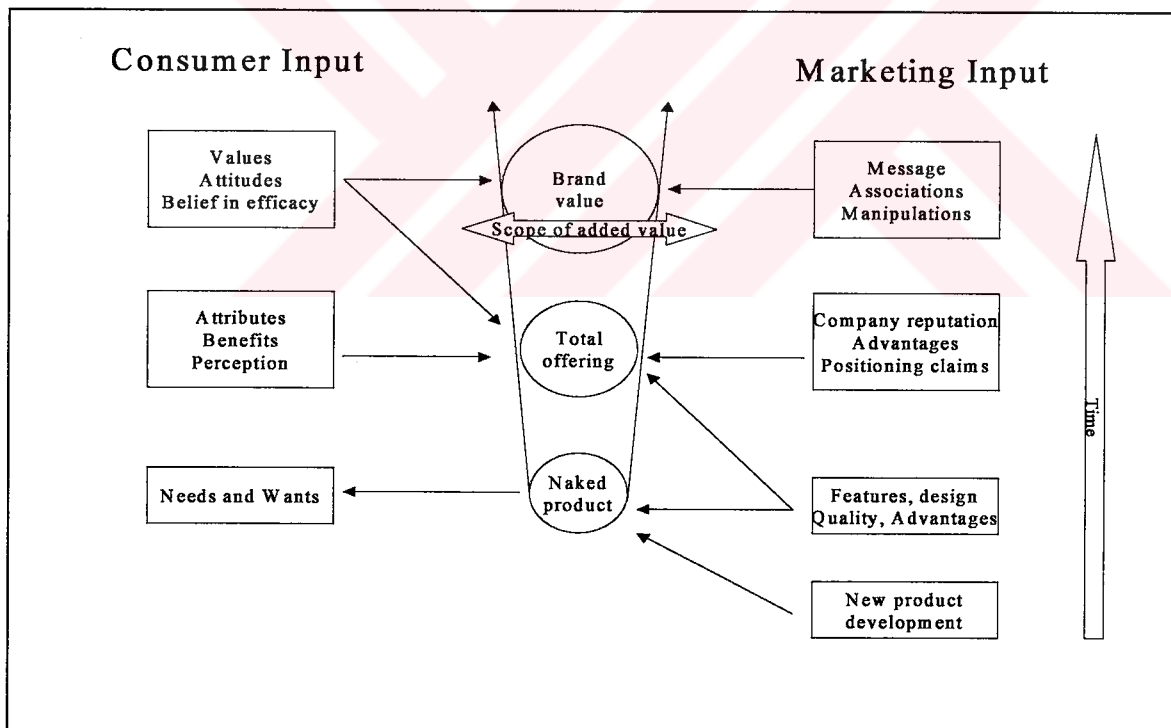


Figure 3.1 Brand development (Adcock, 2000, p. 213)

Figure 3.1 illustrates the development process of a brand, starting with a naked product and ending with the brand.

At the beginning of development stage, it is very important to understand the consumers' needs, wants and requirements. With regard to these needs and wants, suppliers build these into the features and design of the naked product. At the beginning having a high quality product, which delivers superior performance, is a good start for a brand as there is a direct relation between product performance and brand reputation and loyalty. But it is not enough for the company to distinguish its brand from the competitors.

After having a high quality product with some features, advantages and design, the company must decide on brand's distinction in market's mind. This is the positioning of the product. By this distinction, made by some additional added values, which can be tangible or intangible, customers will shape their own perceptions about the product. Now the naked product is a total offering, which evokes some emotional response of customers with the attributes and benefits that they offer to them. (Dolak, 2001)

As time goes on, the company creates some associations, messages that are consistent with the brand and communicate it to the customers. They send strong, simple, relevant and distinguishable messages to the customers. By this time, the customers will evaluate this offering with their experiences and will have stronger view about the brand with the messages and associations that are sent by the company. This will create the values and attitudes of customers towards the brand and as a result of this, there will be an emotional tie between the brand and customers. This is the brand development process and it can be summarized under seven topics;

- Understand the customer's activities,
- Offer a quality product,
- Maintain a relevant, distinctive position with appropriate added value,
- Utilize powerful and influential communication,
- Consider all ways of involving customers,
- Be consistent in all messages and actions,
- Allow time for development. (Adcock, 2000, p. 213-214)

3.2 Brand Positioning

The positioning concept is first introduced by Ries & Trout at the beginnings of 80's. They say, "Marketing is a battle of perceptions, not the products." (Panwar, 1997, p. 79)

The basic of positioning is differentiating the brand or the product from the competitors so that you can have a distinct place in the consumer's mind. The brand has a distinct place in the minds of consumers and prospects relative to its competition in terms of benefits, promises and values.

When we talk about positioning, it is first thought that the companies can control the positions that they want to be perceived as positioning begins with a product. But positioning has nothing to do with a product as it is all about what you do to the minds of the prospects. (Panwar, 1997, p. 79-80)

Positioning is a bilateral marketing action. Marketers can not force consumers to do anything. They can only create strategic and tactical suggestions to encourage consumers to adopt a particular positioning in his or her mind. The brand is not really positioned until the consumers agree into these propositions. They have to select the alternatives offered by the marketers. It is not enough to say, "Let's position the brand this way", it is a continuous persuasion process, and the companies should say, "Let's encourage the consumers to begin thinking of the brand this way". (Upshaw, 1995, p. 112-113)

Like human ego, positioning might be called the "ego" of brand, as it is not created by the individual brand itself. It is based on the perceptions of the consumers about the brand depending on the performance compared to other brands. (Upshaw, 1995, p. 23)

There are some key points in positioning. These are:

- It is a strategic, not a tactical, activity;

Positioning is a long term, strategic activity. It requires time to have a place in consumer's mind and shape their perceptions about the brand. So companies can not use positioning as a short term tactic.

- It is aimed at developing a strategic, sustainable competitive advantage;

In today's world, fierce competition is making the survival of the companies difficult. To have a distinct place in consumer's mind is the only way to survive in the market so positioning provides them sustainable competitive advantage.

- It is concerned with managing perceptions;

Positioning is all about placing a brand at the right place in consumer's perceptual space and then continuing to occupy that position with managing their perceptions about the brand. If a brand does not have a position, it has no unique value in the minds of consumers.

- Brand image and reputation are the results of positioning process;

The perceptions of consumers as a result of positioning create the image and reputation of the brand. (Temporal, 2000b)

3.2.1 Positioning process

A correct positioning process should response the following three questions. (Kapferer, 1992, p. 39)

- Why, or for what?

What is the specific benefit, value of the brand? Our minds are like real estate. There is a limited space and we can not let every brand have a place to stay. A consumer, who goes to a supermarket, is faced with 100 different product categories with 300 different brands to be compared and usually, consumers can remember three brand names from a product category. So to be distinguishable, the brand should focus on a specific benefit or a value proposition and continue it, and tell the consumers for what the brand is therefore. (Sullivan, 2000, p. 44-45)

- For whom?

According to Kotler, modern marketing is a three step process which is called STP; segmentation, targeting and positioning. Segmentation of the market and identification of the target consumers are the crucial steps of positioning. To position your brand, first you have to segment the market into different subsets. Because trying to reach all the market is a difficult and costly process for companies. After dividing the market into subsets, the

company will identify the appropriate subset/s to operate in. So that all the marketing efforts will be focused on that subset. This is known as targeting. Then the companies position their brand in the minds of these targeted consumers. (Panwar, 1997, p. 80)

- Opposed to whom?

All brands related to a product category compete with each other to satisfy some specific needs. A brand has to be positioned in the consumer's mind at a place reserved for that product category; otherwise it may end up competing with brands, which it never intended to compete.

Therefore, the first positioning decision a marketer has to make is about the product category in which he wants his brand or product to compete. (Panwar, 1997, p. 84)

There are three positioning alternatives.

The first one is strengthening the position of the brand, which exists in the minds of the consumer's. Avis is an example of this. They had known that consumers did not perceive them as the first company in their category, so they stressed their position as "We are number two and we try harder".

The second alternative is trying to occupy a new place in consumer's perceptions as the competitors that are entered before, occupied the positions belonging to that product category. 7-Up did this. They had positioned themselves as un-cola and create a new perception to compete with the other big cola companies.

And the third alternative is trying to take the position of the competitors with directly targeting the position that they have created. (Erdem, 2000, p. 23-24)

After deciding on these positioning alternatives, companies will have a clear vision opposed to whom they are competing.

3.3 Brand Personality

Although brands do not have a physical presence, they may have personality. And for many product categories, brand personality is the key element in brand choice.

Each person that we have met has a distinct personality, which helps us to classify them. According to these personalities, we shape our feelings and emotions towards them. Without personalities, there will be no difference between people who we like or not, everybody will be same in our eyes. (Upshaw, 1995, p. 159)

So like human personalities, brands have personalities and these personality traits are similar with human's personality traits.

Brand personality can be defined as the outward 'face' of a brand, its tonal characteristics most closely associated with human traits. (Upshaw, 1995, p. 14)

Consumers' minds work in a personality driven way so their judgments about brands are based on personality terms. For example, they might say "I do not think that company is friendly" or "I feel uneasy when I go into that store" or a brand with the right personality will evoke the feeling of "My kind of product". (Temporal, 2000c)

The results of a market research which is conducted to analyze the feelings of people about two companies are very helpful to understand how people think in personality terms when they are making judgments about brands.

In this market research, people are asked to answer, how they would describe the companies, if they were people and they replied as follows:

Table 3.1 Personalization of two companies (Temporal, 2000c)

<i>Company A</i>	<i>Company B</i>
Sophisticated	Easy going
Arrogant	Modest
Efficient	Helpful
Self centered	Caring
Distant	Approachable
Disinterested	Interested

These were the personality terms that are attached to the companies by the respondents. These two companies are competitors in the service industry. And after personifying the companies, the respondents are asked which of them they would select as a friend. The % 95 of the respondents selected Company B, as all of us would do.

If the customers can easily detect these differences between these two companies, it is so sure that Company B's brand image will be better than Company A and Company B will provide a better experience for customers. (Temporal, 2000c)

A consumer may be more willing to invest a relationship or even develop a "friendship" with the brands so if the brands do not have a personality, it is more difficult for them to establish a relationship with customers.

So another finding that the research points out is that people tend to prefer brands that fit in their self-concept. Everyone has views of themselves and how they would like to be seen by others. That's why when choosing a brand, personality is very effective as customers make their choices on similar personalities like they have or the one's that they admire.

As a result, when brand personality is getting closer and closer to customer's personality, the customer's willing to buy and be loyal to the brand will increase. So creating brands with similar personalities of your target consumers' will be an effective strategy. (Temporal, 2000c)

But there are some points that the companies must take care on for their brand personalities. The brand's meaning in someone's life is derived from its positioning but how a brand is recognized in the marketplace is based largely on its personality. (Upshaw, 1995, p. 110)

So from this statement it is understood that you can change your brand's positioning by the time as it shows the meaning of the brand like human beings, brands can have different meanings in our different periods of life but how you recognize the brand does not evolve by the time. Personality is a permanent task like it is in the human beings. Human beings' characteristics and personalities do not change as the time passes so do brands' personalities. Brand personalities must remain steady in order to present a consistent person to the consuming public. Maintaining continuity in a personality offers a brand number of critical advantages. A stable personality provides a visible center toward which present and future

customers can be drawn. An attractive, stable personality can presell the prospects before the purchase, reinforce the purchase decision and help to create an emotional link that combines the buyer to the brand for years to come. And this will sustain brand loyalty even when product or service evolutions must be made. (Upshaw, 1995, p. 151)

3.3.1 Brand personality dimensions

Qualitative researches play an important role in finding personalities of our company's and competitors' brands. So one reliable, valid and generalizable measurement scale is conducted by a research which is done by Jennifer Aaker. This research finds out the dimensions of brand personalities. Referring to the definition of brand personality which is the set of human characteristics associated with brand and consumers' willingness to define brands with human personalities, this research is conducted.

This research is based on an extensive data collection involving ratings of 114 personality traits on 37 brands in various product categories by over 600 individuals who are the representatives of US population. As a result of this research, a scale of brand personality that reflected the five factors with underlying facets of brand personality is created. And % 90 of the selected brands can be settled under these five basic personality dimensions. (Aaker, 1997)

The five distinct personality dimensions of brands that are perceived by the consumers are sincerity, excitement, ruggedness, sophistication and competence.

3.3.1.1 Big five dimensions

Figure 3.2 illustrates the five dimensions and 15 facets of brand personalities. Sincerity and excitement each have four facets, competence has three, and sophistication and ruggedness each has two. So the 114 personality traits that are analyzed in this research are gathered under these 15 facets belonging to five distinct brand personalities.

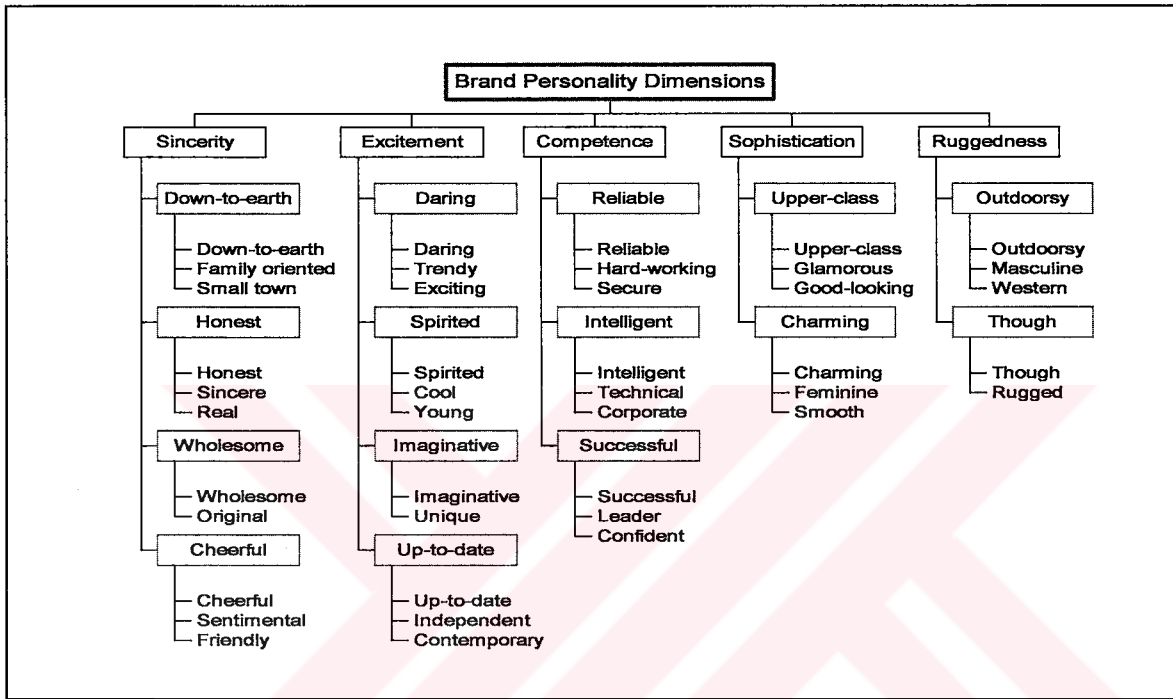


Figure 3.2 A brand personality framework (Aaker, 1997)

After categorizing the brand personality traits under five distinct factors (Aaker, 1991; Aaker, 1997), we can define these personalities as follows with the examples both from the world and Turkey. (Borça, 2002, p.119)

Sincerity: The relationship with this personality might be similar with a well-liked and respected member of the family. This might describe brands Kodak and Coke in the world and Komili and Solo in Turkey.

Excitement: Especially on a weekend evening, it might be enjoyable to have a friend who has these personality traits. Benetton, Diesel, Power FM and HazırKart can be counted in this category.

Competence: think of a relationship with a person whom you respect for their accomplishments, such as teacher, minister or business leader. CNN, IBM, Arçelik and Garanti are in this category.

Sophistication: the relationship could be similar to one with a powerful boss or a rich relative such as Mercedes, BMW, Vakko and Hillside.

Ruggedness: It is like a friend with outdoorsy interests like Marlboro, Nike, Derby and BMC.

3.3.2 Creating brand personality

There are various ways to create a brand personality. In this process two concepts gain importance. These are actual self-concept and ideal self-concept.

The actual self-concept is the way that the individual perceives himself and the ideal self-concept is the way the individual would like to ideally perceive himself. The individual perceives the “ideal image” of himself or herself based on his or her aspirational needs. Generally the short term aspirations may reflect the actual self-image and the long term ones are the ideal self-image. (Kumar, 2002)

So these two concepts affect the creation of brand personality. One can either choose personality traits that are as close as possible to the consumers or the ones they like or want to be.

As a result the process will be;

- Defining the target consumers.
- Finding out what they need, want and like.
- Building consumer personality profile.
- Creating the brand personality to match that profile.

After defining the target consumers and finding out their needs, wants and likes, the company should build a consumer personality profile depending on these self-concepts and

will match these concepts with the brand's personality. So this close and similar relationship will create an emotional tie between brand and consumers. (Temporal, 2000c)

3.4 Brand Identity

The identity is a brand's DNA configuration, which determines how that brand will be perceived in the marketplace. Like any identity, it represents the basic characteristics that will persist over time. As we have discussed in the previous topics, the brand positioning which tells what business the company is in what benefits it provides and why it is better than the competitors and the brand personality which adds emotions, culture and humanity to the brand are the ways that shapes the perceptions of consumers about the brand. (<http://www.brand.com>)

The brand positioning and personality, which are the bases of total perception of a brand in the market place, are the two most crucial variables that dictate a brand's identity.

In order to create a successful brand identity, which is perceptions of consumers about the brand, the positioning and personality concepts should support each other and blend in a unique way to strengthen the brand in the minds of consumers'.

CHAPTER 4

THE IMPORTANCE OF ADVERTISING

4.1 The Importance of Advertising in Brand Building

Advertising is one of the key elements of communication mix. Besides the other tools of communication mix such as sales promotion, public relations, personal selling and direct marketing, advertising is the most important and effective way for maintenance of the brand after it was created. As mentioned in Chapter 3, the brand identity and personality are the elements that are needed for the creation of a brand. But advertising is needed for the continuity of that brand.

Advertising turns products into brands and shifts the emphasis away from the performance based properties of what the manufacturer makes to the meanings and values delivered by what the consumer buys. (Davidson, 1992, p. 123)

Things were different a generation ago. The change of products into brands mentioned in Chapter 2, affected the communication strategy, especially the advertising style of the companies. In the postwar decades, a period of rapid innovation in consumer goods, companies struggled to make new products and sold them by advertising the new product's advantages. It was the golden age of marketing. Since 1960's, this situation has changed because of the developments in the manufacturing technologies. Today, the companies are making the same products at the same prices so advertising the product's attributes has lost its advantages. As a result of this, as the marketers have the same functional aspects of products, they have to use the emotional aspects more (values, beliefs, attitudes, motivations, feelings) in their advertising, which is really what branding is all about. All brands end up with trying to connect with people's emotions. (Pickton and Broderick, 2001, p. 166) So the much of the best and the most effective advertising today focus almost totally on the aspect, which tries to build and strengthen the consumer's conception of what the brand means to consumers. This does not mean that what is being advertised is a disembodied "brand image" that has nothing to do with the product. Rather, it means that the actual physical experience of the product, its characteristics, its functions are not always essential to the soul of that brand. (Kim, 1990)

Martin Hayward, a consumer consultant, added another dimension to emotional branding. It is the consumer dimension, which caused marketers change their communications and advertisings. As the consumers are becoming better off and being saturated with the functional aspects of the products, the purchase of products are not as exciting or satisfying as it used to be. They are looking for higher needs to be satisfied. They are becoming more individualistic and want products or brands that enhance their personal identities. Quality and meaning are becoming more significant than quantity or even price. (Pickton and Broderick, 2001, p. 166)

This is the unavoidable result of the change, which occurred in products as they changed to brands, reflected on the communication of the brands. The brand communication begins to express the meaning of a brand, which seeks to portray the brand concept and its identity. (Kapferer, 1992, p. 249)

This situation is especially true for fashion and clothing industries. Clothing, especially fashionable apparel, often represents an important symbolic consumption area for consumers. Regardless of their level of disposable income, some consumers spend more on clothing that says something important for them. The clothes that consumers wear tell other people how much status they have, how sexy they are and what kind of person is inside the clothes. For example, is the wearer professional, successful, casual, indifferent or stylish? (Goldsmith, 1999)

Jan Rijkenberg gives Benetton, Diesel, Nike, Calvin Klein, Marlboro and some few more as the examples of the companies that are succeeded in their brand communication. They are completely original and inimitable brands because of their concepts and identities. They created feelings, emotions and values associated with their brands that it is very difficult for the competitors to imitate them. It is easy to copy a product but not the concept or the identity that a brand has. (Rijkenberg, 2001, p. 5)

4.1.1 The brand concept and identity of Benetton and Diesel in their advertising

Benetton's success is not due to the quality of its materials or particular fashion statement that are used by most of the conventional clothing companies but it is based on the strong and consistent concept and identity that they made by their communication over time.

Benetton does not follow the currents of fashion. The brand identity that they built on colors concept with their “United Colors of Benetton”, provide their consumers the possibility of expressing both individuality and solidarity. Their communication also remained faithful to and consistent with their concept and identity. More detailed information about Benetton’s approach will be given in Chapter 5.

On the other hand, Diesel also has benefited from having a consistent concept and identity from the beginning. They built their concept on anti- fashion fashion as a result of the perception that young people are less willing to accept fashion dictated from on high. Therefore they reflected this concept to their communications with “Diesel-For Successful Living” campaigns. They created a borderless world for younger people where they could be free without having any dictation. Diesel’s approach will be discussed more in detail in Chapter 6.

Besides having consistent, unique and original concepts and identities, these two companies use a different way of advertising to communicate their brands. They both use provocative advertising to attract the attention of the consumers to the concepts and the identities that they have. In the next section, we will be discussing what provocative advertising means, as well as stating the definition we will be accepting for the purpose of this thesis.

4.2 The Emergence of Provocative Appeals in Advertising

As other execution strategies, provocation has gained popularity with the intention to shock particular segments of the population. Although the potential to shock has always been present in advertising, recently provocation has been used as a full and deliberate strategy. Provocative appeals are especially used in the clothing and fashion industry. The Italian clothing company, Benetton is mostly known for being the originator of provocative appeals in advertising.

The strategy caught on quickly and adapted by many other clothing and fashion companies such as Diesel, Espirit and Moschino.

The underlying reason of using this strategy was the opportunity that the provocation offers to companies. Provocation is likely to remain a viable option for any advertiser striving to

reach consumers in an increasingly tight and saturated commercial environment. To resort to shock and provocation may seem an appealing response to the question “How can we attract the attention in today’s commercial environment?” asked by the advertisers. (Vezina and Paul, 1997) So the objective of provocation in advertising is very often to draw attention, to be seen and heard amidst the communication “clutter”. Such as in the Benetton case, it can be a deliberate strategy to create “rumor around the brand”, again with the purpose of creating awareness and drawing attention. Advertising professionals also claim that provocation is a functional communication strategy aimed at establishing a clear position, a place in the mind of a target group of consumers. (De Pelsmacker and Van Den Bergh, 1996)

4.3 The Researches on Provocative Advertisements

By the time, the execution strategies used in advertising changed from informational to more emotional aspects especially in clothing industries as it is mentioned before. Fear, humor, warmth, irritation and sexual appeals are the examples for the ones that awaken emotions and particular feelings. Also provocation has the same conceptual and strategic levels as these execution strategies have. But the provocation has an original and distinctive execution strategy. Although the effects of appeals such as fear and sex may be relevant to provocative appeals, provocation also deserves an equal amount of attention and direct investigation.

There are various researches on the effects of the provocation in advertising. Using provocative appeals in the advertising especially in fashion and clothing industries took the attention of the researchers and made them investigate this topic more thoroughly. The main point in these researches was the communication effects ~~that caused by the provocative~~ appeals used in advertising. How these provocative advertisements were perceived by the consumers and how the consumers reacted towards these advertisements and their brands shaped these researches. In 1996 Patrick De Pelsmacker and Joeri Van Den Bergh examined 20 print advertisements among 170 respondents in their research of “The Communication Effects of Provocation in Print Advertising”. Half of the advertisements consisted provocative appeals and the other half did not, to measure the communication effect caused by provocation and put forward the effects on the consumers that the provocative and non-provocative advertisements had. Also another research was conducted by Richard Vezina and Olivia Paul in 1997 which was on “Provocation in Advertising”. Their objective in this

research was to present the results of consumers' reactions to provocative advertising. They measured and compared the communication effects of three different brand's advertising that consisted provocative (Benetton), moderate provocative (Mexx) and non-provocative (Gap) appeals among 204 respondents.

Also in 2002, Vasilla Pavlaki, a graduate student had taken the De Pelsmacker and Van Den Bergh's research as a basis for her thesis which was "Diesel for Successful Living: what can ten years of social irony through advertising offer to global marketing communications". She examined Diesel 2002 advertisements and their effects on 100 respondents from 10 different countries.

In these researches, the researchers tried to find out the communication effects of provocative appeals used in advertisements.

4.3.1 The definition of provocative advertising

De Pelsmacker and Van Den Bergh's (1996) first objective in their research was to understand what the consumers perceive as provocative. They tried to define the provocation concept and select a set of attributes of provocation on the basis of which a scale for the measurement of the provocation could be constructed systematically.

First they did a qualitative research to draw up a scale for the measurement of the construct 'provocation'. In this qualitative stage, 89 advertisements from five different product categories were presented to 30 respondents. And then the least and the most provocative advertisements per product category were selected.

In the case of each respondent, two advertisements he or she placed in the category 'extremely provocative' and one advertisement he or she placed in the category 'not at all provocative' were randomly selected. And the respondents described to what extent the two provocative advertisements were similar or different from the third. Finally, a list of adjectives was presented from which the respondent had to select five that according to him or her, described the concept provocation. On the basis of the output of these different qualitative techniques, the verbal descriptions most often mentioned (spontaneously or probed) were used to construct a provocation scale containing 15 verbal descriptions. These

were arresting, shocking, sexually defiant, in bad taste, exaggerated, annoying, provoking curiosity, irritating, striking, misleading, ambiguous, confusing, moving, abnormal and daring.

As Pavlaki had taken the research of Pelsmacker and Van Den Bergh as a basis, she adopted their provocation definition to her thesis but examined the provocation in advertising in terms of disturbed and offended.

But Vezina and Paul's definition about provocative advertisements was normative. The provocation in advertising is defined by Vezina and Paul as

“a deliberate appeal, within the content of an advertisement, to stimuli that are expected to shock at least a portion of the audience, both because they are associated with values, norms or taboos that are habitually not challenged or transgressed in advertising, and because of their distinctiveness and ambiguity.”

The three main components of provocation are distinctiveness, ambiguity and transgression of norms and taboos. And the explanations of these three components are:

Distinctiveness: One of the important elements of provocative advertisement is their distinctiveness. If the advertisement is perceived similar as the others, then the advertisement loses its provocative power. Imitation by competing advertisers may reduce the effect of an advertising strategy based on provocation and the consumers begin to get used to a particular type of provocation. Most of the experiment results mutually support the hypothesis that distinctive stimuli have a positive effect on the following: the degree to which attention is attracted by the advertisement, the degree to which the advertisement is memorized and retrieved from the memory and on the evaluation of the brand. So the advertisers using provocative appeals have to constantly renew their ads to maintain their originality and provocative power.

Ambiguity: Being only distinctive is not enough to create provocation. Ambiguity is the other element of provocative advertisements. To enhance the provocative dimension of the advertisement, the advertisement should be open to various interpretations by the receivers. The ambiguity makes the message in the advertisement hard to decode. So the receivers face with the questions, “What exactly the message within this ad?” or “What is it about?” This is especially true for younger people. Provocation in advertising may ultimately translate into a

valuable segmentation strategy since younger people, among others, show more positive reaction towards both the provocative strategy and the provocative appeal itself. Provocation could be a more efficient strategy for attracting young consumers since it is when we are young that confrontation and questioning play critical roles in the development of personal identity.

Transgression of Norms and Taboos: The transgression of norms and taboos is the most crucial element of provocative advertisements. Provocation is more likely to take place when the content of the advertisement refers to something that is generally considered by viewers as taboo. The advertisement, which is only distinctive and ambiguous, would hardly shock by itself and would rather tend to be dismissed.

In this thesis, the definition of Vezina and Paul will be accepted as it is normative and accept the distinctiveness, ambiguity and transgression of norms and taboos as the main components of provocation. Because these three main components also reflect the characteristics of Benetton and Diesel advertisements', this will be explained in Chapters 5 and 6.

4.3.2 Hierarchy of communication effects and attitude model

The measurement of communication effects and advertising effectiveness implies the definition of a model of how advertising works and what the objectives of a communication effort should be. In hierarchy-of-effects model, which accept that an advertisement should be able to guide consumers through a series of steps before it can be said to have an impact on sales. It is always used to measure the advertising effectiveness. Both De Pelsmacker and Van Den Bergh and Vezina and Paul used the hierarchy-of-effects model and attitude model as a base to measure and assess the communication effects of provocative advertisements. Also Vasilla Pavlaki used the same models for measuring the effects of provocation in advertising.

In this thesis, the hierarchy-of-effects model will be used to measure the effects of Benetton and Diesel's advertisements on Turkish consumers. The brand recognition, the attitudes towards the advertisement and the intention to buy the brand stages will be examined.

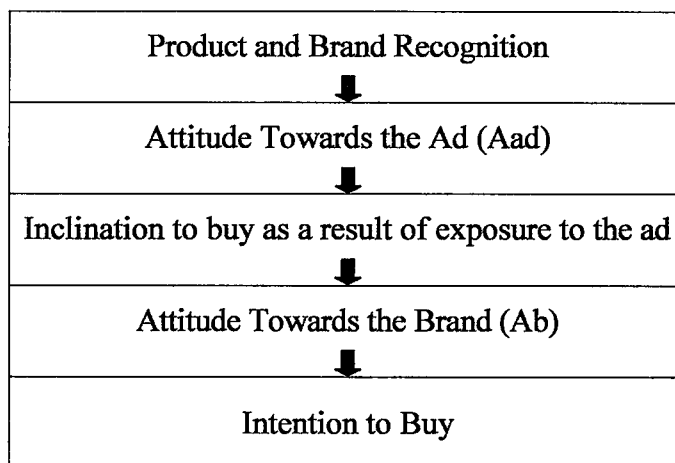


Figure 4.1 The hierarchy of communication effects
(De Pelsmacker and Van Den Bergh, 1996, p.207)

De Pelsmacker and van Den Bergh (1996), first compared the product and brand recognition for the 10 provocative and 10 non-provocative advertisement from five different product categories. One of the product categories was from clothing industry, which included Benetton and Diesel. The product recognition scores were lower for provocative advertisements because in the plain and simple advertisements, the product is shown in an obvious way, whereas provocative advertising often employs a creative metaphor of the product idea. But on the other hand, aided and unaided brand recognition was emerged better for provocative advertisements. Also the provocative and non-provocative stimuli were compared on the basis of other communication effects such as attitude towards the advertisement (Aad), inclination to buy, attitude towards the brand (Ab) and intention to buy. It was concluded such that at least for cars, personal care and clothing product categories, attitude towards the advertisement was more negative for provocative stimuli than for non-provocative stimuli in the same product category, although this was not reflected in lower inclination to buy, attitude towards the brand or intention to buy.

Pavlaki's (2002) thesis generally supported these findings. When the level of disturbance of Diesel users and non-users compared, the findings for non-users showed some difference with De Pelsmacker and Van Den Bergh's study. It could be because of the different terms used in these researches. De Pelsmacker and Van Den Bergh used only the term 'provoked' and 'not provoked' but Pavlaki used 'disturbed', 'only little disturbed' and 'not disturbed' instead of the term provoked. So the results of Pavlaki's research showed that non-users

were mostly only little disturbed. Also the high percentage of the users was not disturbed by the advertisements. The effects of the advertisements on the purchase or avoidance of the brand's products are examined with Pavlaki's questionnaire. The intention to purchase or not purchase the brand's products because of the advertisements were almost equal in percentages but the majority of the participants were not avoiding the brand's products.

In Vezina and Paul's research, they found out that among the three advertisements having provocative, non-provocative and mildly provocative appeals; the provocative one got the highest score for awareness and knowledge of the brands and their advertising campaigns both for spontaneous mention and aided recall. But for attitude towards the advertisement of these three brands, the scores changed. The provocative advertisement was disliked in terms of attitude towards the advertisement, while mildly provocative advertisements and non-provocative advertisements showed no difference in this regard. The provocative advertisements had also effect on consumer purchase intentions. Among the three brands, the provocative advertisement had the highest level of absence of reaction, which indicated that provocative appeals had no effect on consumer purchase intentions. When Vezina and Paul looked for further to the type of behavior that the respondents would be likely to display, behavior patterns were slightly more negative for provocative advertisement such as avoiding the brand or initiating the negative word of mouth. The behavioral patterns were slightly more positive for the brand employing the most conventional advertisement than for the brand with the mildly provocative advertisement. But Vezina and Paul stated that these results were based on short-term reactions registered immediately following exposure to the advertisements. Also added that the relative openness expressed by the consumers toward controversial advertising in general, could turn out to positive effects on consumers along with the strong effect of provocative type of creative strategy (mostly in terms of memorization). In summary, it can be stated that provocative advertisements led to high awareness levels; they were not necessarily liked – even disliked. However these advertisements had no or negative effect on consumers' buying action. But as they create high levels of awareness on consumers, which is the first and the important stage in the hierarchy-of-effects model, in the long-term the attitudes and intentions could be changed to positive reactions. That's why; Vezina and Paul stated that the provocative advertisements' effects should be investigated more detailed.

4.3.3 The comparison of the results of the researches

When the results of these three researches are compared, De Pelsmacker and Van Den Bergh (1996) found out that provocation is a fairly universal phenomenon so it is not something that occurs more in one group of consumers than in another.

And the other result of this study indicated was that provocation leads to a negative attitude towards the advertisement but the negative attitudes towards the advertisement are not translated into negative attitudes towards the brands. Pavlaki accepted the same result, as the advertising campaigns did not affect the attitudes of consumers against the brand.

The results of Vezina and Paul's (1997) research showed some differences from De Pelsmacker and Van Den Bergh's (1996). The first result of Vezina and Paul's research was that there was a positive effect of provocation in advertising on the brand awareness and knowledge, as well as on the level of knowledge of the advertisement's content.

The second result was the negative aspects of provocation seem to transfer and affect consumer attitudes towards brand employing provocative execution strategies but the size of this effect remains to be investigated. In addition, exposure to extremely provocative appeals seems to lead to negative reactions, while a moderate level of provocation appears to have an equal or slightly superior effect than a conventional creative strategy.

And the third one is that provocation in advertising may ultimately translate into a valuable segmentation strategy since younger people, among others, show more positive reaction towards both the provocative strategy and the provocative appeal itself. The ones who liked the advertisements and found them original were significantly younger people so provocative advertisements can be more suitable for younger people, as they liked the advertisements and showed positive attitudes towards the brand.

As it is seen, the communication effect of provocation is an area, which is open for further research. Vezina and Paul's (1997) research will be used as a basis for this thesis as a result of their statement that the effects caused by provocative appeals remains to be investigated. Based on this research conducted on provocative advertising, we have three hypotheses. These are:

H₁: Provocative advertising creates high levels of awareness.

H₂: Provocative advertising affects the attitudes towards the advertisement negatively.

H₃: Provocative advertising affects the intention to buy the brand as a result of the advertisement negatively.

As Benetton and Diesel are the two most known companies using this style of advertising, their 2003 campaigns' effects on Turkish consumers will be examined by the three advertisements that belong to their 2003 campaigns. Also the results of Vezina and Paul, which is "exposure to extremely provocative appeals seems to lead to negative reactions", will be especially looked into in our discussion section.



CHAPTER 5

BENETTON

5.1 General Information about Benetton

The story of Benetton begins in 1955 with a teenage Luciano Benetton and his sister Giuliana. While Luciano was handling the marketing side, acting as a commercial representative, the sister was designing the woolen models (when the current trend was for acrylic pullovers) and being in charge of fabrication. In 1965, the Benetton's opened their first store in Belluno with Luciano as chairman, his brother Giberto in charge of administration, their younger brother Carlo running production and Giuliana as a chief designer. After the growth in Italy, Benetton opened its first shop in Paris, which was the first step of Benetton for globalization. They selected Paris because it would be a great challenge to introduce Italian fashion to the sophisticated Paris market and it would be a signal that they could make it everywhere if they could be successful in Paris.

The company grew successfully by making 'industrial fashion' and fashionable clothing made and sold through flexible, cost effective retailing and productive systems. Instead of selling directly to retail outlets, they decided to sell directly to consumer through specialized knitwear stores. This decision ultimately leads to the Benetton retail outlets, which were restricted to sell only the Benetton line. (Poetter, 1997)

Now, Benetton is the Europe's largest clothing manufacturer and the world's largest consumer of wool in the garment sector. Benetton is truly a global enterprise. The company had nine factories operating in Italy, France and Scotland, which produce 110 million garments every year. Its retail network of 7.000 stores, 5000 shops and a new direct retailing system around the world is increasingly focused on large floor space point of sale offering high quality customer services. The Benetton group is present in 120 countries around the world. (<http://www.benetton.com>)

In 1992, Benetton began to publish a bimonthly magazine called Colors, which talks to young people all around the world. It is on sale over 60 countries with four editions published in five languages. It is about general interest with emphasis on images available in

Benetton shops. Today Colors is a part of the publishing activity in Fabrica, which is found in 1994 as a research center of communications. Fabrica is a school unlike any other where the young artists and researchers invited to find new art forms and artistic language that informs, criticizes and provokes the conventional style of the mass media. Fabrica invites the participants to challenge and question modern means of communication. The driving force behind the activities at Fabrica is doubt to question what you see and hear. The ultimate goal is to uncover new forms of visual and aural communication.

5.2 Benetton's Culture and Ideology

According to Kim Chang-Su, president of Benetton Korea, "*Clothing as an ice-breaking medium for communication and cultural interaction*" is Benetton's basic ideology. This ideology shapes the marketing strategy of Benetton, which is attracting people's interest in cultural plurality through extraordinary and adventurous advertisements

By creating a broad range of basic and colorful clothes, Benetton built a powerful brand that appealed to wide range of consumers. Their corporate slogan, "United Colors of Benetton" perfectly captured their desired image and positioning. Benetton adopts both product consideration (the colorful character of the clothes) and user considerations (the diversity of the people who wore the clothes), which provides a strong platform for their brand. (Keller, 1998, p. 155)

Benetton pinned the strength of their brand on color. Color is not just an advertising theme. It forms the basis of its brand identity and operations. It has in fact allowed the company to stay ahead of its competitors through its capacity to present the latest fashion in other words, the in-colors at any given time. Their brand identity is built on the color advantage. Far from simply being an indication of positioning (the 'colored brand'), color becomes its outward vision, which is an embodiment of an ideal, of a system of values, of a brand culture. In its name "United Colors of Benetton" beginning from its early advertising campaigns, the brand expresses its inspiration and idealistic vision of a united world in which all colors live together in harmony. Color ceases to be simply a feature, which distinguishes the manufacturer. It is a banner, a sign of allegiance. Color is the brand's innermost value; it

transmits its inspiration to products, the manufacturing process, advertising and merchandising. (Kapferer, 1992, p. 58)

Benetton wanted to be known as a social conscience corporation by replacing its product image with powerful, problematic visual image of social issues. Their aim was to communicate with consumers, not just try to persuade them to buy their clothes.

All over the world Benetton stands for multi-culturalism, world peace, racial harmony, a progressive approach towards serious social issues with its underlying “color” theme. (Hammerstingl, 1998)

5.3 General Information about Benetton Print Ads

Benetton is one of the strong brands in the world, which has created its popularity through its advertising strategy. Benetton needed to find the most cost effective way to advertise its brand simultaneously in over 100 countries. A traditional advertising campaign would have required it to promote a different image of its clothes in a different country depending on the season and the line of the clothes being sold. With each introduction of a new line of clothing the company would have to spend money on the production of a new image. But their advertising philosophy was “*the same image at the same time, all over the world*”. (Ivey, 2002) Besides adapting global advertising as its philosophy, Benetton used unusual advertising techniques and themes across the world, most of them causing controversy and debate. Benetton utilized ‘shock value’ and ‘the reality’ of photographs to catch viewer’s attention and to make their brand name memorable. Unlike most advertisements which centered on a company’s product or image, Benetton’s advertising campaigns addressed social and political issues like racial integration, AIDS awareness, war, poverty, child labor, death, pollution etc. The company tried more to ‘communicate’ to the world about these issues rather than to ‘sell’ apparel and accessories.

Benetton tried hard to promote itself as a ‘socially responsible’ company, by supporting social issues in its print campaigns throughout the world. (Ganesan, 2002)

When we analyze the advertisements of Benetton from the beginning of the company, we can understand the logic how they have come till now.

Until 1980's, Benetton advertisements were in traditional form and largely focused on its products and logo. After the joint of Olivero Toscani in 1982, who had worked for Benetton for 18 years till 2000, the traditional style that Benetton used in their advertisements began to change. Toscani's initial advertisements were conventional in style showing groups of young people wearing Benetton clothing. By linking the varying colors of the Benetton collection to the diverse "colors" of the world customers, Toscani portrayed a picture of racial harmony and world piece. It was from these advertisements that the world most famous inspirational trademark "United Colors of Benetton" emerged. Afterwards, Luciano and Toscani realized that Benetton advertisements had to stand apart from the rest of the competition and also from the standard practices of the advertising industry. They decided to promote Benetton as a 'lifestyle accessory' and not as a clothing brand. (Ganesan, 2002) In 1989, the "United Colors" campaign embarked on a radical change in approach, from the fragmented representation of cultural difference to the stark presentation of racial oppositions. It was at this point that Benetton's approach received wide publicity and examination. Between 1984 and 1991, Toscani created his 'own reality'. (Hammerstingl, 1998) However in 1991, Toscani introduced a number of advertisements that discussed other social issues. The advertisements were a means to draw attention to important social problems and thereby generate public discussion. They used real photographs which are photojournalistic images concerning the AIDS crisis, environmental disaster, political violence and war exile, from real life to avoid being accused of speculations and of staging reality.

During 90's Benetton became notorious for politically provocative advertising. The tactic even gained a name, 'shockvertising'. (Elliot, 1999) And completely got out of control by the year 2000. Clearly they expected to gain some promotional benefit from these advertisements through the years 1991 and 2000. They did it by the anger and upset over these advertisements pushed them into high level of recognition. The irony was that the public, which complained about these advertisements, created a huge controversy, which then created an equally huge amount of free publicity for Benetton. Like Oscar Wilde says: "The only thing worse than being talked about is not being talked about." (Hammerstingl, 1998)

Following the controversy surrounding the 2000 advertising campaign, Oliver Toscani quit Benetton in May 2000. Benetton realized that the campaign had crossed even the boundaries

of unconventional advertising. Various surveys suggested that even the loyal customers decided against shopping at Benetton. After the exit of Toscani, Benetton highlighted their advertising strategy for the future like this:

“We need to have models wearing our clothes by United Colors of Benetton in our advertisements. We need to show consumers that we are an actual clothing line and not a political and governmental company. By picturing our stylish clothes, we will attract more business. Consumers want to buy our clothes because they are attractive and have a high quality reputation. People who respect to our clothing line are the only ones that actually buy it, despite the political issues that we represent. If we can undo the damage that we have already caused in the minds of many consumers by ceasing to offend them, our sales will greatly increase. Let’s show the world that we make great clothing, not that we have controversial opinions on various subjects.”

Benetton, however, maintained that the company would still maintain its ‘socially responsible’ image by working on non-controversial causes. (Ganesan, 2002)

5.3.1 Target audience

Segmentation for Benetton is not possible says Enrico Ziglio from Advertising Department of Benetton because by the social issues and problems around the world that they deal, they want to reach all the people. They want to make people both aware of the problems and the brand, Benetton. Their target audience is a wide target from different age groups and educations as it is not luxury items.

As they target all the people, they are trying to be seen intensively in the media. They use mostly press and outdoor media for their campaigns. They choose worldwide capitals and large cities for their outdoor advertising (billboards and posters). For press, they use newspapers, business, economic and fashion magazines such as Times, Newsweek, Elle, Vogue, Marie Claire etc. In Turkey, they use the same media channels but not so intensively. In 2002, for the first time they used their posters in the bus stations. But they mostly use magazines for press releases about their collections and newspapers such as Hürriyet and Sabah for their advertisements of promotions. (Heyecan, 2003)

5.4 Benetton Advertisement Critics

Although lifestyle companies often attempt to associate their products with progressive social movements, Benetton was the first company to eliminate pictures of its products from its advertisements. The United Colors of Benetton campaign is radical as it violates the fundamental principles of traditional product advertising. Whereas advertising is usually discussed and criticized for its tendency to symbolize the purchase of goods as the solution to life's problems, Benetton's products do not even appear in their advertisements. In place of product, Benetton presents powerful and problematic visual images of social issues. That's why; Benetton's campaigns serve as an antithesis to customary perceptions of advertising in that an ideology is supported through an implied product rather than the other way around. (Tinic, 1997)

Benetton's advertising philosophy was rooted in social awareness and change. (Parpis, 2000) But after 1991, the use of shocking photographs that highlights social and political issues aroused controversy about their advertisements. They began to be criticized and accused of their shocking advertisements, which they made their trademark. (Gustafson et al., 1996)

Particularly, Benetton is criticized and accused about two topics. At the heart of the criticisms surrounding the advertising lie culturally assumed differences between the responsibilities and ethics of news journalism and those of advertising. Many people believe that journalists, not the creative director at a fashion company, are best suited to explore controversies relating to social and political issues. (Rich, 1998) In this respect, Benetton seemed like it is decontextualizing the social and political issues which are traditionally the terrain of news discourse and public service announcements by using a consumerist platform linked to the sale of its clothing. It is seen as a design feature to attract public attention to the company and its goods. In the case of United Colors, social issues become commodities. (Tinic, 1997) But Toscani disagrees with this argument, he says:

“When journalists focus on strange and serious topics, nobody criticizes them for trying to sell their stories to media. Yet, when an advertisement touches a real problem, everybody is immediately up in arms and protests that is in bad taste. It seems that an advertisement, which misleads the consumer with deception and lies, is considered more correct. All our advertisements attempt to do is promote a discussion about issues, which

people would normally glide over if they approached them from other channels; issues we feel should be more widely discussed. The ads were not designed to offend but rather to raise consciousness”.

(www.ciadvertising.org/studies/student/98_fall/theory/blouin/toscani/toscani.html)

Second criticism for Benetton advertisements is they are not investing in the social issues that they are representing. Public service announcements typically present a problem, describe a possible solution and encourage the public to contribute voluntarily to the organization's social efforts. The Benetton advertisements call attention to social problems but provide no information other than the company's trademark. This has been the other source of contention for the campaigns critics. For example, AIDS organizations and media accused Benetton of exploiting the illness, not by portraying its capacity for damage but by failing to provide information about disease prevention and volunteer programs. (Tinic, 1997)

The ads do not explicit statements about a subject; they simply set out to grab attention and make people consider and deal with their own views. The implicit suggestion is that Benetton cares about these issues and want to see them discussed. (Rich, 1998) But they do not provide any other information.

However, Toscani believes he is using a commercial medium for humanitarian ends; the common belief on these criticisms made Benetton viewed as exploitative company using social and political issues to sell their clothing.

Benetton went against the mainstream but if you want to go off the mainstream, you had better make sure what you are doing reaches a target audience that will appreciate it and support you. (Cardona, 2000)

That's why 2000 and 2001 advertising campaigns are very important for Benetton, as 2000 advertising campaign was the last chain of Toscani's controversy and shocking advertisements and 2001 was the new direction of Benetton.

5.5 Benetton 2003 Advertising Campaign

After the quit of Olivero Toscani, the advertising style of Benetton did not change so much as the new photographer of Benetton is James Mollison, who was the assistant of Toscani. In 2003 campaign, the advertising style was a little bit softer but the campaign was again showing realities on a social issue.

Benetton spent 15 million Euro for the campaign 'Food For Life', which was developed together by the World Food Programme, the United Nations frontline agency in the fight against global hunger, re-establishes hunger as the world's most fundamental problem, since it is largely overlooked by both media and public opinion. The photos were taken in Afghanistan, to Cambodia, in Guinea and in Sierra Leone.

The aim of Benetton in this campaign was same like before, which is to create awareness about the social issue and make people aware of it. The problem of hunger was determined, because the planet produces sufficient food to feed everyone on it. Nevertheless, all the five seconds, a person dies hunger or for motives linked to hunger. And being given that the number of the persons that die hunger is in constant increase, Benetton wanted to take the attention on this problem by all the possible means, to avoid that this terrible tragedy continue and create the basis for an important public discussion on hunger, which will put back this theme to the first row of the international priorities. (<http://www.benetton.com/food/press/pressinfo/press/>)

'Food for Life' campaign consisted six parts, which were 'Food for Peace', 'Food for Work', 'Food to Go Home', 'Food for Education', 'Food for Protection' and 'Food for Stability'.

- Food for Peace

This part belongs to the photos of soldiers. In Sierra Leone, for example, former soldiers from the various factions receive food if they renounce their weapons; they are trained in jobs so they no longer have to fight. So the food is used as a weapon of peace. The photo of a man with a mutilated arm, whose metal prosthesis is a spoon showed as the best photo of hunger.

- Food For Work

The photos belong to Afghan women. In Afghanistan, women are paid in food rations for work, which sustains them; they are encouraged to become involved and to rebuild their lives.

- Food for Go Home

This part showed the Afghan refugees that returned their home from Iran and Pakistan. Their families are destroyed and their chance to find food and job is difficult. So World Food Programme helps them to start their lives again in their countries.

- Food for Education

The photos are from Afghanistan. The children in Afghanistan are taken from their schools and forced to work. So the World Food Programme provides hot meals and nourishing snacks as an incentive to children to go to school and receive an education.

- Food for Protection

In this part the photos are from Cambodia and Sierra Leone. The women who have sexual arousal and force to be a prostitute by their families are trying to be protected by the World Food Programme. The World Food Programme is trying to educate them about the sexual diseases and give them food aid.

- Food for Stability

This part belongs to the millions of refugees that live in instability. The refugees escaped from the fight in Sierra Leone to the camps in Guinea. And they look for a stable and safe life that they can live with their families. (Armutçu, 2003)

CHAPTER 6

DIESEL

6.1 General Information about Diesel

The brand Diesel was born more than 20 years ago and is today an innovative international design company, manufacturing jeans and casual clothing as well as accessories. It is present in over 80 countries with 10,000 points of sale and almost 50 company-owned stores.

Diesel's "historical moments" include milestones like 1978 creation of the brand name "Diesel", Adriano Goldschmied and Renzo Rosso found Diesel as a new casual clothing brand among the Genius Group which is an affiliation of 14 separate clothing labels, 1985 Renzo Rosso had the complete acquisition of the company, 1991 it was the beginning of the international marketing strategy and Diesel launched "Successful Living" advertising campaign and 1996 the opening of Diesel's first flagship store on New York City's Lexington Avenue.

Parallel to its wholesale distribution through multi-brand stores and corners (in chain and department stores), in 1996 Diesel embarked on a new adventure, which is retail. Flagship stores (New York, London, San Francisco, Rome) and single-brand stores (from Santa Monica to Milan, from Paris to Antwerp) are the ideal vehicle to bring the Diesel concept to life in its entirety, providing enough space to showcase all Diesel collections. The stores help Diesel's retail and wholesale divisions to grow simultaneously because they strengthen the company's image and increase customer product awareness.

Most of Diesel's current production is outsourced, to small and medium-sized companies. Production of denim jeans is based exclusively in Italy. All international logistics operations (wholesale and retail) are centrally managed and carefully controlled.

Today Diesel is a global concern with a consolidated annual turnover of 575 billion Lire (US\$ 330 millions), 85% of which is generated outside Italy. The Headquarters are located in Molvena, in the northeastern part of Italy, where the company manages 12 subsidiaries across Europe, Asia and the Americas. Diesel employs over 1,300 people worldwide. (<http://www.diesel.com>)

6.2 Diesel's Culture and Ideology

After the foundation of Diesel in 1985 by Renzo Rosso, Diesel had a great growth and success all over the world and has become a part of youth culture worldwide. The ideology of Diesel plays an important role in their success. Their ideologies can be classified under two topics, which are seeing the world as a borderless macro culture and creating an anti-fashion fashion.

The company views the world as a single, borderless macro culture. The boundaries between nations are losing their tendency to act as borders of the mind. People today have more flexible and playful relations with their country of origin. In the past, borders could have an effect of locking people into limited, predictable ways of thinking and dressing. As these borders get less important, the cultures begin overlapping one another. When you ask a group of teenagers which are selected randomly from different parts of the world, you can see that they are likely sharing surprising similarities. (Polhemus, 1998, p. 25; Goldfarb, 1998) A proof of this ongoing tendency of trends unification is confirmed by a market research, which is conducted by BSB's Worldwide (ad agency) to understand the teenage consumer market better. Teenagers' rooms were videotaped in 25 countries and surprising similarities were found. "From the steamy playgrounds of Los Angeles to the stately boulevards of Singapore kids show amazing similarities in taste, language, and attitude...From the gear and posters on display, it is hard to tell whether the rooms are in Los Angeles, Mexico City, or Tokyo. Basketballs sit along-side soccer balls. Closets overflow with staples from an international unisex uniform: baggy Levi's or Diesel jeans, NBA jackets, and ragged shoes from Timberland or Doc Martens". (Pavlaki, 2002)

This ideology shapes also the organizational structure of Diesel Company. Diesel's staff reflects a wide variety of people and personalities from all parts of the world, creating an unpredictable, dynamic vitality and energy within the company. Especially their stylists come from widely diverse cultures and backgrounds such as America, Britain, China, Japan, and Holland etc. They all contribute to the creation of a truly global product. (Polhemus, 1998, p. 25; Goldfarb, 1998)

This is also affected Diesel's advertisements. Diesel's advertisements can take you to Africa or India, Switzerland or France, but they always remain in within 'the world according to

Diesel'. They are not bounding the world with countries because they are creating a new, global world. And Diesel opens the doors of this new world.

When we look to the general fashion industry, we can see that some fashion rules are dictated us periodically. They can dictate us some fashion colors or styles and force us to follow these fashion rules. But Diesel is against this dictation and they are the creators of anti-fashion fashion. From the beginning, Diesel's design team turned their backs on style dictators and consumer forecasters of the fashion establishment and let their own taste lead them. This is the reason that makes Diesel leader in developing styles, fabrics, manufacturing methods and quality control, guaranteeing an outstanding quality product. (<http://www.diesel.com>) They are creating a line of clothing suitable for people who follow their own independent path in life. As every collection of Diesel has 1200 combinations of style, color and fabric per season, it allows some flexibility and creativity for consumers for putting a different, alternative look together. They have the chance to express themselves, their individualities by the way they dress and they are not accepted being dictated or controlled. (Polhemus, 1998, p. 36)

6.3 General Information about Diesel Print Ads

Diesel appropriated the 'consumer products make a better living' theme (so beloved by advertisers from the 50s onwards) and translated into the "Diesel – For Successful Living" campaigns. When they had started out with their first worldwide advertising campaign, which is "Successful Living" in 1991, they hoped to create a dialogue with their customers. They had been watching most of the world's advertising campaigns in monologues and they wanted to do it the other way round. They wanted people to think, to question and to react. In order to do that, they had to discard all the accepted assumptions about how to create effective advertising. They tried to create advertising that was ironic, thought provoking and humorous. (Davies, 2000) Afterwards, they have translated this "Successful Living" slogan into their company logo for the advertisement campaigns that they are renewing every six months. This logo is also the sign of their point of view. Such a company, which is trying to create an alternative, contemporary world by ignoring all trends and fashion, could not go from the way that the others go. So Diesel images of consumer paradise must however be interpreted very ironically, the standard promise of 'success' found in most advertising is

exaggerated and made absurd. Serious themes seem to be hiding everywhere in the advertising, but any suggestion of worthiness is weakened by a final admission that it's all just a joke.

Diesel started their famous advertising campaigns in 1991. From then till now, these campaigns are developed both by Diesel's internal creative team and external advertising agencies. The creative team is a small group of people with creative and marketing functions within the company. They combined their creativity and knowledge of the brand values with the application skills of advertising agencies. (<http://www.diesel.com>)

That renewed six months advertisement campaigns of Diesel are mostly the result of their two aspects about the world and fashion industry. Seeing the world as a borderless macro culture and trying to create an anti-fashion fashion shaped their advertisements' concept; this is 'the world according to Diesel'. So their ideology in their products, which is being different and alternative, is supported by their advertisements' concept. As they want to inspire people to think in different, alternative ways about our world. They do not tell what to think but they let us to think and interpret for ourselves in their advertisements. (Tsui, 2001)

Their advertising approach is challenging conventions and fashion norms. Their key words are 'love or hate Diesel' but at least they are having impact on everyone in a positive or negative way. This advertising approach is very consistent with their positioning approach, which is being brave and thinking for yourself. Diesel fights to change conventions by challenging establishments. Diesel loves individuals and hates the system. (http://www.paradiset.se/cases_show.asp?case=Diesel§ion=cases&id=40)

These advertising campaigns can be categorized basically as socio-cultural ironic commentary, which is the progressive form of shocking and provocative advertising. This ironic, provocative character primarily shocks consumers. They often present what appear to be shockingly inappropriate messages about racial and sexual stereotypes, materialism, drug abuse, religious intolerance, political extremism and suicide. With these type of messages, Diesel manages to increase our attention getting level firstly by containing a serious point of social concern and secondly but effectively, causing us to think about the meaning of life. A person must think a little bit in order to decide what treatment of these subjects intended to

provoke them to feel. Diesel's advertisement always struggles to work on at least two levels, often seemingly contradictory – one amusing and sexy, the other ideological and thought provoking. (Polhemus, 1998, p. 44-46)

6.3.1 Target audience

When their target audiences are taken into consideration, which are young, modern, trendy and intellectual people mostly aged between 16 and 35 years old, the concepts that they follow in their advertisements can be evaluated as the most accurate way to reach them. The age demographic of their target market is described as males aged between 16-30 and females aged 20-35. As a result of most researches done on this fashion market, it is seen that young people do not respond well to models in ads wearing only this or that brand of clothing. So making cynic of traditional advertising is a good way to capture the young people. And Diesel is very good at this by entertaining, challenging and not patronizing. (Chris, 1996)

When the media selection of Diesel examined, it is seen that they are mostly using magazines, out of home (billboards, posters) and Internet. Besides providing cost efficiency for the company, these media selection is mostly shaped by their target audiences. They use out of home advertising because they believe that their customers are spending less time watching television as they used to because of their lifestyle that is more active. (Pellegrini, 2002) They use Internet, as it is the latest means of communication that is used by young generation instead of television. And the reason of using magazines for their marketing communication is the erosion of network television audience and partly the ability of magazines to deliver highly targeted niche audiences. As a result of a research, which is done by Soley and Reid, found that consumers are significantly more satisfied with magazine advertising than with television advertising. Because the magazines had a dimension not available to television is the targeted audience that special interest magazines can deliver. Historically, the emergency of a medium that addresses consumer interest strengthens the existing media that complement that interest. Special interest magazines and the Internet appear to be such complement. (Sumner, 2001)

Besides choosing these media to reach their target audiences, they are very selective about them. For example, for out home advertising, they choose downtown locations where high-income consumers are mostly frequented. (Pellegrini, 2002) And for magazines, Diesel chooses glossy monthly magazines, such as Sky Magazine, The Face in the world and Hillsider, FHM, Elle, Harpar's Bazaar, Max, Klips, Alem, Shop Vizyon in Turkey. (Güler, 2003) Such magazines are purchased mostly by so-called 'trendy' people those who are interested in the latest fashions, inspiring and arty photography, the club culture and modern urban life. It may therefore be reasonable to suggest that their eye-catching and often ironic advertisements are designed to be appreciated by people who feel themselves a little alternative and different than others. (Griffiths, 1996) This is also what Diesel wants. They do not want to see everyone wearing Diesel. They want these 'trendy' people as they fit with the urban style that Diesel represents. "Not everyone can be cool".

Also another important point is their way in reaching their target audience is not changed from the beginning. They believed in addressing the world with one product and one language. For the majority of the companies who advertise globally, it is the norm to target certain policies that will appeal to specific countries. Diesel, however, runs no ordinary advertising campaign; unusually their advertisements remain the same worldwide. They are having one communication with the all audiences in the world while taking the care of each country. (Ebenkamp, 1998) The reason that lies under this logic is their belief in 'a person is the same all over the world'. This logic sometimes aroused negative reactions on some countries. But the negative reactions do not have any impact on Diesel's point of view and the advertisement campaigns ever have been run in every market of the world, helping the company become truly global. (<http://www.diesel.com>)

6.4 Diesel 2003 Advertising Campaign

For 2003 advertising campaign, Diesel chose 'Action' theme for their 'Successful Living' slogan. In this campaign, Diesel was provoking the youth for taking an action. They explained this action as "a wake up call for the rebel inside you. If you want to live a successful life, you have to fight for it. Join with us, seize the day."

This campaign consisted 11 print advertisements with the names as follows: 'More Green Traffic Lights', 'Marry Young', 'Legalize 4 Day Weekend', 'Hold More Hands', 'Plant More Flowers', 'Free The Goldfish', 'Respect Your Mum', 'Kiss Your Neighbour', 'Share Your Bathroom', 'Believe in # 13' and 'The World Needs More Love Letters'.

All the pictures in this campaign showed different protest scenes. In the 'Legalize 4 Day Weekend' advertisement, the words were written as graffiti on a wall by two punkish looking guys and one of them was checking to make sure no one was watching. In the other advertisements, the people were shown in a protest, bearing signs and shouting for the messages in their signs.

As it is seen from the names of the advertisements, again Diesel was making an irony. None of the actions was about a serious social issue but Diesel showed young people in a rebel. The concept of the campaign was to suggest people to take action. It was not matter if the problem was big or small, serious or fun. In this campaign, Diesel wanted people to think, to question and to react for the things that they believe in. They wanted us to stand up and say something.

CHAPTER 7

RESEARCH OBJECTIVE AND METHODOLOGY

7.1 Research Objective

The objective of this thesis is to assess the effects of provocation in advertising on Turkish consumers through Benetton and Diesel advertisements. As it is mentioned in Chapter 4, provocative appeals are especially used in the clothing and fashion industry. Therefore Benetton and Diesel brands are chosen.

There are so many common points for these companies to be chosen. First of all, Diesel and Benetton are the companies that their brand names get ahead of their clothes. When you wear Diesel's and Benetton's clothes, you believe in them hence you believe in their culture and meaning first and foremost and then their products secondly. It does not matter what kind of product they are. Secondly, they are both from Italy, which is the center of fashion world, and they have unique brand personality traits that their target consumers try to associate themselves with these personalities. They can be both settled under excitement personality dimension as it is mentioned in brand personality dimensions in Chapter 3. Thirdly, they are targeting the same consumers aged between 16 and 35 years old. Finally, the most common side of Benetton and Diesel, are their controversial, provocative advertising campaigns that they are using to communicate with their consumers. Unlike the other companies, which choose traditional advertising campaigns for their brands, Benetton and Diesel are taking risks with their controversial, provocative advertising campaigns. Also they are adopting this strategy globally and not changing their styles for different countries. As a result of their different advertising campaigns, which is described as provocative had been the examples of lots of researches on this field. Some of these researches, which examined Benetton and Diesel advertisements, are explained in Chapter 4.

In this thesis, the hierarchy-of-effects model, which was mentioned in Chapter 4 as the model used in the previous researches, will be used to measure the effects of Benetton and Diesel's advertisements.

7.2 Research Methodology

Based on the findings of Vezina and Paul's research, which suggested that 'exposure to extremely provocative appeals seems to lead to negative reactions', this thesis intends to examine the communication effects of provocative advertisements on Turkish consumers.

The hypotheses are:

- H₁: Provocative advertising creates high levels of awareness.
- H₂: Provocative advertising affects the attitudes towards the advertisement negatively.
- H₃: Provocative advertising affects the intention to buy the brand as a result of the advertisement negatively.

For this research, a personal questionnaire was conducted with 50 respondents each from Benetton and Diesel. Total of 100 respondents were interviewed, which were the consumers or the potential consumers of the brands. So five different shops were chosen both for Benetton and Diesel in İstanbul and from each of these shops 10 people were interviewed. The first limitation in the choice of the shops was that big shopping malls do not let researchers in the malls to conduct such questionnaires. Also the companies were contacted to get permission to do the questionnaire inside their shops but because of their company policies, it could not be done. That's why, for Benetton, the questionnaire was conducted with the people that went in the shops of Benetton in Bakırköy, Kadıköy, Beyoğlu, Nişantaşı and Cadde. And for Diesel, Bostancı, Cadde, Nişantaşı and two shops in Beyoğlu were selected. Beside the limitation of conducting the research only in İstanbul, the other limitation that should be taken into consideration is the sample size. One hundred respondents in İstanbul can not be the representative of the total population of Turkey nor of İstanbul. But still, it can give an idea about how Benetton and Diesel are perceived by Turkish consumers.

The content of the questionnaires, which are in Appendix I and II, focused on Benetton's and Diesel's 2003 advertising campaigns and the people's attitudes towards their advertisements and the brands. As the hierarchy-of-effects model, which was used by De Pelsmacker & Van Den Bergh and Vezina & Paul, was taken as a model to measure the effects of provocative advertising, the order of the questions in the questionnaire followed the three stages in the

hierarchy-of-effects model. First the awareness of the respondents about the brand, then their attitudes towards the advertisements and finally their intention to buy the brand were analyzed by the questions.

In the first part of the questionnaire, to measure the awareness of the respondents about the brands' previous advertisements, "Do you remember any advertisement of Benetton / Diesel?" was asked.

Then the three print advertisements of the brands in 2003 were showed in ordered sequence. These advertisements are in Appendix III and IV, which were belonged to 'Food for Life' campaign of Benetton and 'Action' campaign of Diesel. Then the attitudes of the respondents towards the advertisements and the brands as a result of the advertisements were assessed with the question "How is your attitude towards this advertisement? Liked, Not Liked, Found Different". Also to measure the provocative effect of these advertisements, the questionnaire consisted a question, which is "Do you get disturbed from this advertisement?" The term 'disturb' (rahatsız etmek) is used in the questionnaire because using provocative term will have a different perception in the minds of the respondents when they are answering the questions. The meaning of provocation in Turkish vocabulary has a more powerful and negative meaning, the term 'disturb' is used. By these questions, the attitudes of the respondents were analyzed according to their disturbances from the advertisements.

To assess their intention to buy the brand, the question "Do you buy / avoid the brand as a result of this advertisement?" was asked. Finally the demographics of the respondents were asked. And as a result of this questionnaire, the findings of these two brands were compared within each other and with the findings' of other researches in this field.

To analyze the results of this questionnaire, SPSS 11.5 program was used. As the data that we gathered was qualitative and classified under nominal and ordinal scales, we used nonparametric statistical tests. By nonparametric statistical tests, we examined the relations and effects of the variables. The recall and disturbance by age, gender, education and the attitudes towards the advertisements and the purchase / avoidance of the brand by disturbance were analyzed. In SPSS program, Pearson and Spearman correlation (r) for the relation between the variables and Pearson chi-square analysis for the effects and the differences between the groups were done by the crosstabs in descriptive statistics menu.

Also in all the analysis, for significance level 0,05 was used. The acceptance of the hypothesis was decided according to $p < 0,05$ level and accepted if the significance level is less than 0,05. As a result of these analyses the significances of the data and the differences between the groups were measured.



CHAPTER 8

THE RESULTS OF THE RESEARCH

8.1. Introduction

The demographic split of the sample, which consisted of 100 respondents, is shown in the tables 8.1, 8.2 and 8.3 according to their gender, age and education level. According to the gender, 71% of the respondents were female and 19% was male. The demographics according to the age groups were also scattered as follows: 67% of the respondents was between 26-33, 25% was between 16-25, 6% was between 34-41 and 2% was older than 41. Besides, 69% of the respondents had university degree, 18% of them had high school degree and 13% had graduate degree.

Table 8.1 The demographic split of the sample by gender

Gender	Female	Male
	79%	21%

Table 8.2 The demographic split of the sample by age

Age	16 - 25	26 – 33	34 – 41	41+
	25%	67%	6%	2%

Table 8.3 The demographic split of the sample by education

Education	High School	University	Graduate
	18%	69%	13%

As mentioned earlier, the results of the research are focused solely on the comparison between three print advertisements of Benetton and Diesel 2003 advertising campaigns. To examine the effects of these two companies, whose advertisements consist provocative appeals; the Hierarchy of Effects Model is used like in Vezina and Paul's research.

8.2 Brand Awareness

The unaided recall of provocative advertisements of Benetton and Diesel was compared with the first question in the questionnaire which was “Do you remember any advertisement of Benetton / Diesel?” The results showed that Benetton was the one that benefited from high levels of awareness. The majority of the respondents in terms of gender, age and level of education spontaneously mentioned one of the previous advertisements of Benetton whereas there is not a significant correlation between the data as $p = 1$ for age, $p = 0,641$ for gender and $p = 0,571$ for education. (To be a significant correlation between the data, p should be less than 0,05)

Table 8.4 Recall by age group for Benetton advertisements, N=50

	Recalled	Not Recalled
16-25	100%	0%
26-33	87.5%	12.5%
34-41	100%	0%
41+	100%	0%

Table 8.5 Recall by gender for Benetton advertisements, N=50

	Recalled	Not Recalled
Female	90.6%	9.4%
Male	94.4%	5.6%

Table 8.6 Recall by education for Benetton advertisements, N=50

	Recalled	Not Recalled
High School	80%	20%
University	97.1%	2.9%
Graduate	80%	20%

Diesel did not benefit such high levels of awareness like Benetton. In Diesel, when the data is examined according to recall, there is a negative significant relation between the recall and education of the people. ($r = -0,358$, $p = 0,011 < 0,05$) Also there is a significant difference between the groups in terms of education by recall. ($\chi^2 = 6,444$, $p = 0,04 < 0,05$) As a result of this, as the level of education increased, the recall of the brand is decreasing. But recall is not significant for age and gender variables as $p > 0,05$. (The data is significantly correlated when p is less than 0,05)

Table 8.7 Education by recall for Diesel advertisements, N=50

	High School	University	Graduate
Recalled	4.8%	66.7%	28,6%
Not Recalled	24.1%	69%	6,9%

When the data is examined according to the age, gender and education, the majority of 26-33 age group and male group were recalled the advertisements but there is not a significant correlation. For age $p=0,157$ and for gender $p=0,104$, which are higher than 0,05 level. Also, as a result of this research, it can be seen that only two age groups could be reached during the research, which are aged between 16-33. And this age group is the target audience of Diesel.

Another reason of this result could be their communication strategy because Diesel does not use intensive advertisement exposure. They advertise their products in specific magazines that are targeted to very trendy and young people, which are their target audience. Also being a new company in Turkish market can be another reason in these results.

Table 8.8 Recall by age for Diesel advertisements, N=50

	Recalled	Not Recalled
16-25	26.7%	73.3%
26-33	48.6%	51.4%

Table 8.9 Recall by gender for Diesel advertisements, N=50

	Recalled	Not Recalled
Female	35.9%	64.1%
Male	63.6%	36.4%

Table 8.10 Recall by education for Diesel advertisements, N=50

	Recalled	Not Recalled
High School	12.5%	87.5%
University	41.2%	58.8%
Graduate	75%	25%

Taking these results into consideration, H_1 , which is provocative advertising creates high levels of awareness, is supported for Benetton. For Diesel, the awareness was not as high as

Benetton because of the reasons mentioned above. But for Diesel, we can only say that H_1 is inconclusive. For the awareness stage of hierarchy-of-effects model; the provocative appeals should be used more intensively and clearly to have high levels of awareness.

8.3 Attitudes Towards the Advertisements

As both these companies try to be different with their advertising campaigns by being provocative, the level of disturbance of these advertisements measured in terms of gender, age and level of education. So the question “Does this advertisement disturb you?” was asked for all the advertisements.

The advertisements will be named to make the tables easy to follow up. The first advertisement of Benetton shows a man with a mutilated arm, whose metal prosthesis is a spoon. This advertisement was put under ‘Food for Peace’ concept so this advertisement will be called like that. The second advertisement shows an Afghan girl, who is paid in food for work and this advertisement will be called as ‘Food for Work’. The third advertisement of Benetton shows a black boy, whose family seeks a stable and safe life so this advertisement will be called as ‘Food for Stability’. For actual Benetton advertisements used in the research, please see Appendix III.

On the other hand, the first advertisement of Diesel, which was ‘Legalize 4 Day Weekend’ shows two men, who are writing on the wall. This advertisement will be called as The Wall. In the second advertisement, which was ‘More Green Traffic Lights’, a group of young people are doing a protest so this advertisement will be called as The Protest and the last advertisement which was ‘Marry Young’, is showing a couple’s shoes stepping on papers. This advertisement will be called as ‘The Shoes’. For actual Diesel advertisements used in the research, please see Appendix IV.

The Benetton’s advertisements got different disturbance percentages. There is not a significant correlation between the data as p is higher than 0,05 because of the sample size but the sample is scattered as follows. All age groups, except 34-41, highly disturbed from Benetton’s ‘Food for Peace’ advertisement.

Table 8.11 Disturbance by age for 'Food for Peace' advertisement of Benetton, N=50

Food for Peace	Disturbed	Not Disturbed
16-25	90%	10%
26-33	71.9%	28.1%
34-41	16.7%	83.3%
41+	100%	0%

For the other two advertisements, the disturbance level for age groups was not so high when it is compared with the 'Food for Peace' advertisement. But for the 'Food for Work' advertisement, half of the 41+ group got disturbed from the advertisement.

Table 8.12 Disturbance by age for 'Food for Work' advertisement of Benetton, N=50

Food for Work	Disturbed	Not Disturbed
16-25	20%	80%
26-33	15.6%	84.4%
34-41	0%	100%
41+	50%	50%

Table 8.13 Disturbance by age for 'Food for Stability' advertisement of Benetton, N=50

Food for Stability	Disturbed	Not Disturbed
16-25	10%	90%
26-33	19%	81%
34-41	0%	100%
41+	0%	100%

When the gender was taken into consideration, the same situation was accepted. For 'Food for Peace' advertisement, 78.1% of the females and 55.6% of the males got disturbed.

Table 8.14 Disturbance by gender for 'Food for Peace' advertisement of Benetton, N=50

Food for Peace	Disturbed	Not Disturbed
Female	78.1%	21.9%
Male	55.6%	44.4%

For the other two, the disturbance level was not so high for both genders when compared to 'Food for Peace' advertisement of Benetton.

Table 8.15 Disturbance by gender for ‘Food for Work’ advertisement of Benetton, N=50

Food for Work	Disturbed	Not Disturbed
Female	15.6%	84.4%
Male	16.7%	83.3%

Table 8.16 Disturbance by gender for ‘Food for Stability’ advertisement of Benetton, N=50

Food for Stability	Disturbed	Not Disturbed
Female	18.8%	81.2%
Male	5.6%	94.4%

The reason of the differences in these disturbance percentages is that ‘Food for Peace’ print advertisement of Benetton was really the most provocative one so as the advertisements were showed as an ordered sequence, this could affect the perceptions of the respondents in following answers for the other advertisements. They could perceive ‘Food for Work’ and ‘Food for Stability’ advertisement less provocative after seeing ‘Food for Peace’ advertisement.

For Diesel, the respondents were not disturbed as much as in Benetton advertisements. Again there is not a significant correlation between the data. ($p > 0,05$) The highest disturbance was for The Wall advertisement from 16-25 age groups. But mostly the Diesel advertisements did not disturb the respondents. For ‘The Protest’ and ‘The Shoes’ advertisements none of the 16-25 age groups got disturbed.

Table 8.17 Disturbance by age for ‘The Wall’ advertisement of Diesel, N=50

The Wall	Disturbed	Not Disturbed
16-25	20%	80%
26-33	14.3%	85.7%

Table 8.18 Disturbance by age for ‘The Protest’ advertisement of Diesel, N=50

The Protest	Disturbed	Not Disturbed
16-25	0%	100%
26-33	5.7%	94.3%

Table 8.19 Disturbance by age for ‘The Shoes’ advertisement of Diesel, N=50

The Shoes	Disturbed	Not Disturbed
16-25	0%	100%
26-33	5.7%	94.3%

Also it was similar for gender and level of education; majority of the respondents did not get disturbed from the three Diesel advertisements. Probably the advertisements were perceived less provocative than Benetton’s because of the highly ambiguous nature of Diesel advertisements. Also another reason is that Benetton uses more visual images that are perceived provocative but in Diesel’s advertisements the provocation is supported by the written texts in English. As their communication strategy, they are doing global advertising and not changing their advertisements from country to country. So the written texts in a foreign language may not disturb the Turkish consumers.

When the effect of provocation on the attitude towards the advertisement is measured, the provoked, disturbed respondents had a more negative attitude towards the advertisement than non-provoked or disturbed respondents. The majority of the disturbed respondent did not like the advertisements. In ‘Food for Peace’ advertisement of Benetton, there is a significant and positive correlation between the disturbance of the respondents and the attitudes towards the advertisement. Also there is a significant difference between the groups. (chi-square= 22,974, $r=0,675$, $p=0,000<0,05$) The likeability of the advertisement is affected by the disturbances of the respondents. The ones who got disturbed from the advertisements also did not like them but the ones who were not disturbed, like the advertisements. Only for ‘Food for Stability’ advertisement, the 57.1% of the disturbed respondents found the advertisement different. The ones who liked the advertisements were mostly from the ones that were not disturbed.

Table 8.20 Disturbance and attitude towards ‘Food for Peace’ advertisement of Benetton, N=50

Food for Peace	Not Liked	Found Different	Liked
Disturbed	94.3%	5.7%	0%
Not Disturbed	33.3%	26.7%	40%

Table 8.21 Disturbance and attitude towards 'Food for Work' advertisement of Benetton, N=50

Food for Work	Not Liked	Found Different	Liked
Disturbed	50%	25%	25%
Not Disturbed	23.8%	21.4%	54.8%

Table 8.22 Disturbance and attitude towards 'Food for Stability' advertisement of Benetton, N=50

Food for Stability	Not Liked	Found Different	Liked
Disturbed	28.6%	57.1%	14.3%
Not Disturbed	18.6%	18.6%	62.8%

The attitudes towards the Diesel advertisements had the similar results. The respondents that had disturbed did not like the advertisements. It seems that provocative advertisements were disliked in terms of attitude towards the advertisement. The ones that were not disturbed mostly found the advertisements different or liked them. In The Wall and Protest advertisements, there is a positive and significant correlation. (chi-square= 13,676, $r=0,500$, $p=0,000<0,05$) (chi-square= 5,929, $r=0,322$, $p=0,023<0,05$) Also there are significant differences between the groups. Only in The Shoes advertisement, the respondents that were not disturbed mostly did not like the advertisement either. It may be because of the nature of the advertisement, which was very ambiguous.

Table 8.23 Disturbance and the attitude towards 'The Wall' advertisement of Diesel, N=50

The Wall	Not Liked	Neutral	Found Different	Liked
Disturbed	87.5%	0%	12.5%	0%
Not Disturbed	21.4%	2.4%	40.5%	35.7%

Table 8.24 Disturbance and the attitude towards 'The Protest' advertisement of Diesel, N=50

The Protest	Not Liked	Neutral	Found Different	Liked
Disturbed	100%	0%	0%	0%
Not Disturbed	22.9%	2.4%	40.5%	35.7%

Table 8.25 Disturbance and the attitude towards ‘The Shoes’ advertisement of Diesel, N=50

The Shoes	Not Liked	Neutral	Found Different	Liked
Disturbed	50%	0%	50%	0%
Not Disturbed	39.6%	4.2%	20.8%	35.4%

In the attitudes towards the advertisement stage of the hierarchy-of-effects model, the disturbed respondents mostly did not like the advertisements but the not-disturbed ones showed positive attitudes towards the advertisements either liked or found them different. But there is an important point, which must be recognized is that, most of the respondents were not disturbed from the advertisements. Only for ‘Food for Peace’ advertisement showed high percentages of disturbance. So the disturbed respondents do represent the minority of the sample.

H₂, which is provocative advertising affects the attitudes towards Benetton and Diesel advertisements negatively, is accepted for the ones that got disturbed from the advertisements. Because, the not-disturbed respondents showed positive reactions to the advertisements by liking the advertisement or by finding it different.

8.4 Intention to Buy

The attitudes towards the brand are examined with two questions, which were “Do you purchase the brand as a result of this advertisement?” and “Do you avoid purchasing the brand as a result of this advertisement?” By these questions the reactions of the consumers tried to be examined. These reactions imply the intentions of the consumers not their immediate action about purchasing or avoiding the brand.

When the Benetton’s advertisements are compared, for ‘Food for Peace’ advertisement 82.9% of the disturbed respondents and 86.7% of the not-disturbed respondents would not purchase the brand as a result of the advertisement. However 17.1% of the disturbed respondents would buy the brand. But in ‘Food for Work’ and ‘Food for Stability’ advertisements, although the majority of the disturbed respondents would not purchase the brand, the 33.3% and 30.2% of the not-disturbed respondents would purchase the brand as a result of the advertisement. But also in ‘Food for Stability’ advertisement 14.3% of the

disturbed respondents would buy the brand. These are the percentages scattered in the sample, as there is not a significant correlation between the data. ($p > 0,05$)

Table 8.26 Disturbance and intention to buy for 'Food for Peace' advertisement of Benetton, N=50

Food For Peace	Purchase	Not Purchase
Disturbed	17.1%	82.9%
Not Disturbed	13.3%	86.7%

Table 8.27 Disturbance and intention to buy for 'Food for Work' advertisement of Benetton, N=50

Food For Work	Purchase	Not Purchase
Disturbed	0%	100%
Not Disturbed	33.3%	66.7%

Table 8.28 Disturbance and intention to buy for 'Food for Stability' advertisement of Benetton, N=50

Food For Stability	Purchase	Not Purchase
Disturbed	14.3%	85.7%
Not Disturbed	30.2%	69.8%

For 'Food for Peace' and 'Food for Work' advertisements of Benetton, the 31.4% and 37.5% of the disturbed respondents avoid from the brand due to the exposure of the advertisement. But the majority of the disturbed respondents would not avoid the brand. ($\chi^2=6,044$, $r=0,348$, $p=0,013$) ($\chi^2=16,755$, $r=0,579$, $p=0,000$) So there is a positive and significant correlation between disturbance of the advertisement and avoidance from the brand. On the other hand, for three advertisements, almost 100 % of the not-disturbed respondents would not avoid from the brand.

Table 8.29 Disturbance of 'Food for Peace' advertisement and avoidance from the brand of Benetton, N=50

Food For Peace	Avoid	Not Avoid
Disturbed	31.4%	68.6%
Not Disturbed	0%	100%

Table 8.30 Disturbance of 'Food for Work' advertisement and avoidance from the brand of Benetton, N=50

Food For Work	Avoid	Not Avoid
Disturbed	37.5%	62.5%
Not Disturbed	0%	100%

Table 8.31 Disturbance of 'Food for Stability' advertisement and avoidance from the brand of Benetton, N=50

Food For Stability	Avoid	Not Avoid
Disturbed	0%	100%
Not Disturbed	2.3%	97.7%

For Diesel's 'The Wall' advertisement, the 12.5% of disturbed respondents and 11.9% of the not-disturbed respondents would purchase the brand as a result of the advertisement. But for 'The Protest' and 'The Shoes' advertisements, none of the disturbed respondents would purchase the brand as a result of the advertisement. It may be because of their disturbance towards the advertisement was so high that it affected their intention to buy the brand. But the 16.7% of not-disturbed respondents in 'The Protest' advertisement and the 22.9% of the not-disturbed respondents in The Shoes advertisement would purchase the brand as a result of the advertisement.

Table 8.32 Disturbance and intention to buy for 'The Wall' advertisement of Diesel, N=50

The Wall	Purchase	Not Purchase
Disturbed	12.5%	87.5%
Not Disturbed	11.9%	88.1%

Table 8.33 Disturbance and intention to buy for 'The Protest' advertisement of Diesel, N=50

The Protest	Purchase	Not Purchase
Disturbed	0%	100%
Not Disturbed	16.7%	83.3%

Table 8.34 Disturbance and intention to buy for 'The Shoes' advertisement of Diesel, N=50

The Shoes	Purchase	Not Purchase
Disturbed	0%	100%
Not Disturbed	22.9%	77.1%

But when their avoidance is examined, the results are very interesting. Although the disturbed respondents did not purchase the brand as a result of the advertisements, they did not avoid from the brand. For ‘The Wall’ and ‘The Protest’ advertisements, none of the disturbed respondents avoid from the brand. In The Shoes advertisement, there is a positive and significant correlation between the disturbance of the advertisement and the avoidance from the brand. (chi-square=24,490, $r=0,700$, $p=0,000<0,05$) So the ones who got disturbed avoid from buying the brand because the ambiguous nature of the third advertisement affected their intention to buy.

Table 8.35 Disturbance of ‘The Wall’ advertisement and the avoidance from the brand of Diesel, N=50

The Wall	Avoid	Not Avoid
Disturbed	0%	100%
Not Disturbed	2.4%	97.6%

Table 8.36 Disturbance of ‘The Protest’ advertisement and the avoidance from the brand of Diesel, N=50

The Protest	Avoid	Not Avoid
Disturbed	0%	100%
Not Disturbed	0%	100%

Table 8.37 Disturbance of ‘The Shoes’ advertisement and the avoidance from the brand of Diesel, N=50

The Shoes	Avoid	Not Avoid
Disturbed	50%	50%
Not Disturbed	0%	100%

In the intention to buy stage of hierarchy-of-effects model, it is seen that the respondents who got disturbed from the Benetton advertisement did not like the advertisements and even avoid from buying the brand as a result of the advertisements. Only a few of the disturbed respondents intended to buy the brand as a result of the advertisements. But the not-disturbed ones liked the advertisements and even totally did not avoid from the brand as a result of the advertisements. Also the not-disturbed respondents showed an intention to buy the brand as a result of the advertisements.

In Diesel advertisements, the majority of the disturbed respondents showed no intention to purchase or avoid the brand (except for the third advertisement, which was very ambiguous). But again the not-disturbed ones totally did not avoid from the brand and also would buy the brand as a result of the advertisements. The interesting point in these results is that the negative reactions towards the advertisements were not reflected to the intention to buy the brands so negatively. Because the respondents, which did not like the advertisements and got disturbed from them, did not totally avoid from the brands even though few of them intended to buy the brands. The other marketing mix elements (price, promotion etc.) or these brands' values, concepts, emotions can be the reason of this result. These other factors can have more effect on the disturbed respondents than the provocative advertisements. As a result, H₃, which is the provocative advertising affects the intention to buy brand as a result of the advertisement negatively, is rejected both for Benetton and Diesel advertisements.

According to these results, using provocative appeals in the advertisement leads to high level of awareness, which is the first and the important stage of hierarchy-of-effects model. By creating awareness, these brands differentiate themselves from other brands. So they get one step ahead from the other brands, which use traditional advertising. That's why adopting provocative advertising strategy is a good way to catch the consumers' eye in a market, where thousands of brands are created in a year. But for the other stages of hierarchy-of-effects model, the intensity, the exposure type and the degree of provocation is important. When the brands use provocative appeals in such a clear and shocking way, the disturbance of the consumers are getting higher so these disturbances begins to affect the attitudes towards the advertisement and the brand. For example for the 'Food for Peace' advertisement of Benetton, which shows a man with a mutilated arm, whose metal prosthesis is a spoon, is shocking the consumers at first sight and getting the higher disturbance percentages which leads to more negative reaction towards both the advertisement and the brand. But it is not same for Diesel. The ambiguous nature of the advertisements, which do not affect the consumers at first sight, makes them think about it. So the disturbance percentages of Diesels advertisements are not as high as Benetton's. The other important point of these results is that Diesel is not using intensive exposure for their advertisements. As a result of this, there is no avoidance from the brand due to the exposure of the advertisements.

CHAPTER 9

DISCUSSION AND CONCLUSION

9.1 Discussion

In this section, the effects of provocative advertisements on Turkish consumers will be compared with the findings of the other researches. The three stages of hierarchy-of-effects model, which are the awareness, the attitudes towards the advertisements and the intention to buy the brand, will be examined.

In our results on Turkish consumers, Benetton had benefited from high levels of awareness but Diesel did not as much as Benetton. The reason of this difference in awareness is the ambiguous nature of Diesel advertisements, which is not understood at first sight. Also their advertising strategy affects their awareness because they do not use intensive advertising in Turkey. But Benetton uses clear and shocking images, which affects the consumers at first sight. Our results support also the findings of Vezina and Paul's research. In their research, Benetton appeared to benefit from a high level of awareness since it ranked second of the forty-one brands mentioned spontaneously by the respondents and 25% of the respondents spontaneously mentioned Benetton. Also 32.9% of the respondents claimed that they have seen an advertisement of Benetton and 12.9% of the respondents, which was the highest score, claimed that they have heard about Benetton. On the other hand, 0.5% of the respondents spontaneously mentioned Diesel. Vezina and Paul explained this difference as Benetton had the advantage of their pioneering efforts in seeking provocative appeals and/or the result of better exposure.

In the attitudes towards the advertisements, our results showed that the attitudes of disturbed respondents were mostly negative for both of the brands. On the other hand, the not-disturbed respondents mostly like the advertisements of Benetton and Diesel. Our results confirm the findings of De Pelsmacker and Van Den Bergh for disturbed respondents. But for not-disturbed respondents, there are some differences with their research. In their research, the attitudes of provoked respondents were mostly negative for both of the brands. But also the not provoked respondents showed negative attitudes towards Benetton whereas Diesel got positive attitudes towards the advertisement by not provoked respondents

According to my opinion, having loyal customers because of being one of the first fashion brands for young generation in Turkey can be the reason of this result. The loyal customers do not get disturbed from Benetton's advertisements and like their values and concepts that they have in their advertisements.

Also for attitudes towards the advertisement stage, Vezina and Paul found out that the provocative advertisements were disliked compared to traditional and mildly provocative advertisements. The mildly provocative advertisement got the highest score from the attitudes towards the advertisement.

For intention to buy stage, our results showed that even though the disturbed and not-disturbed respondents did not avoid the brand (except for 'Food for Peace' and 'The Shoes' advertisements), they did not show high percentages of intention to buy the brand as a result of the advertisements. Mostly the not-disturbed respondents showed an intention to buy the brand. The findings of De Pelsmacker and Van Den Bergh for intention to buy the brand as a result of the advertisement support our results. They found out that the negative attitudes towards the advertisement are not reflected to negative reactions in intention to buy the brand. But in their research, the percentages of positive intention to buy the brand are higher than our results. The reason of this can be the other factors that are affecting the consumers more than advertising. Their price or promotion campaigns can be more effective on consumers because of the economic conditions in Turkey or the quality of the product can be another reason for their buying decision. In Vezina and Paul's research for intention to buy stage, between three different types of advertisements, the provocative advertisement of Benetton had 57.7% of no effect on the intentions of the respondents. Also Benetton got the highest percentage for avoidance and the lowest percentage for purchase. So they concluded that provocative appeals seemed to lead negative reactions while a moderate level of provocation appeared to have an equal or slightly superior effect than a traditional advertisement. But Vezina and Paul stated that it was not certain that it did affect negatively the behavior of consumers in any significant manner.

9.2 Conclusion

It can be concluded that provocative appeals used in advertisements create high levels of awareness also for Turkish consumers. By using this advantage, brands can differentiate themselves in this saturated market conditions and make the consumers aware of their brands. Also the provocative advertisements mostly do not disturb or provoke the Turkish consumers except for the “Food for Peace” advertisement of Benetton, which had an intensive provocative appeal within. The other advertisements got disturbed only a few of the respondents. When the attitudes towards the advertisement and the intention to buy the brand are examined, it is seen that although the attitudes towards provocative advertisements by disturbed consumers are negative, it does not seem to affect their intention to buy or avoid the brands. The negative attitudes towards the advertisements are not carried over into negative attitudes towards the intention to buy the brands. For not-disturbed consumers, the attitudes towards the advertisement and the brand were positive and also they showed an intention to buy the brand. So using provocative advertising is a deliberate strategy to draw attention to be seen and heard in this communication era. Besides, when the intensity and the degree of provocation are determined carefully, the consumers are not getting disturbed from the advertisements and their attitudes towards the advertisement and the intention to buy the brand are not affected negatively.

The results of this research can also be examined according to the hierarchy-of-effects model. The hierarchy-of-effects model is working for not-disturbed respondents as they are passing from all the stages of this model. Because the not-disturbed respondents are mostly liking the advertisements or finding them different and they are showing a purchase action as a result of the advertisements. Also hierarchy-of-effects model is working for some of the disturbed respondents, because they are avoiding from buying the brand, as they did not like the advertisements. Although some disturbed respondents, intended to buy the brand as a result of the advertisement despite they did not like that advertisement. This result could be specific to the advertisements that were shown to them in the questionnaire. The respondents like the general brand concept and identity that Benetton and Diesel carry in their advertisements but the advertisements shown in the questionnaire were not favorable for them at that moment. That’s why, they showed negative reactions towards the

advertisements but they did not reflect these negative attitudes to their intention to buy the brand.

By this thesis, we tried to examine the attitudes of Turkish consumers towards Benetton and Diesel advertisements and their intention to buy these brands as a result of their provocative advertisements. The effects of the provocative appeals on consumers were measured but there were some limitation of this research. The first limitation is the sample size that was contacted. 50 respondents per brand are not enough for statistically significant results. Also İstanbul cannot be the representative of all Turkish consumers. So this research can be done more efficiently by conducting a research either by a bigger sample or in more cities.

For future research, other product categories can be examined. Because the success or effectiveness of a creative strategy relying on provocation may depend on the nature of the product or service advertised. As this thesis is solely focused on one product category, which is closely related to consumer self identity and values, the attitudes of consumers can be different in other products. Also the other factors as we mentioned in the Chapter 8, which affects the consumers' attitudes such as price, promotion, etc. should be investigated detailed to isolate the effects of provocative communication.

APPENDIX I

Benetton Anket Soruları

- Benetton'un yaptığı reklam kampanyalarını hatırlıyor musunuz? Evet, Hayır
- Evet ise nerede gördünüz? Mağaza, Billboard, Magazin, Sinema
- Evet ise Benetton'un vermek istediği mesaj sizce nedir?
- Evet ise Benetton'un reklamlarını nasıl buluyorsunuz?

Reklam-1

- Bu reklam kampanyasını hatırlıyor musunuz? Evet, Hayır
- Bu reklama karşı tutumunuz nasıl? Beğendim, Beğenmedim, Farklı Buldum. Neden?
- Bu reklam sizi rahatsız ediyor mu? Evet, Hayır
- Sizce Benetton neden böyle bir reklam kampanyası yapmış olabilir?
- Bu reklam sonucu bu markanın ürünlerini alır mısınız? Evet, Hayır
- Bu reklam sonucu bu markanın ürünlerini almaktan kaçınır mısınız? Evet, Hayır

Reklam-2

- Bu reklam kampanyasını hatırlıyor musunuz? Evet, Hayır
- Bu reklama karşı tutumunuz nasıl? Beğendim, Beğenmedim, Farklı Buldum. Neden?
- Bu reklam sizi rahatsız ediyor mu? Evet, Hayır
- Sizce Benetton neden böyle bir reklam kampanyası yapmış olabilir?
- Bu reklam sonucu bu markanın ürünlerini alır mısınız? Evet, Hayır
- Bu reklam sonucu bu markanın ürünlerini almaktan kaçınır mısınız? Evet, Hayır

Reklam-3

- Bu reklam kampanyasını hatırlıyor musunuz? Evet, Hayır
- Bu reklama karşı tutumunuz nasıl? Beğendim, Beğenmedim, Farklı Buldum. Neden?
- Bu reklam sizi rahatsız ediyor mu? Evet, Hayır
- Sizce Benetton neden böyle bir reklam kampanyası yapmış olabilir?
- Bu reklam sonucu bu markanın ürünlerini alır mısınız? Evet, Hayır
- Bu reklam sonucu bu markanın ürünlerini almaktan kaçınır mısınız? Evet, Hayır

- Bu markayı alıyor musunuz? Evet, Hayır

Genel Özellikler

- Yaş: 16-25, 26-33, 34-41, 41+
- Cinsiyet: Kadın Erkek
- Eğitim Durumu:

APPENDIX II

Diesel Anket Soruları

- Diesel'in yaptığı reklam kampanyalarını hatırlıyor musunuz? Evet, Hayır
- Evet ise nerede gordünüz? Mağaza, Billboard, Magazin, Sinema
- Evet ise Diesel'in vermek istediği mesaj sizce nedir?
- Evet ise Diesel'in reklamlarını nasıl buluyorsunuz?

Reklam-1

- Bu reklam kampanyasını hatırlıyor musunuz? Evet, Hayır
- Bu reklama karşı tutumunuz nasıl? Beğendim, Beğenmedim, Farklı Buldum. Neden?
- Bu reklam sizi rahatsız ediyor mu? Evet, Hayır
- Sizce Diesel neden böyle bir reklam kampanyası yapmış olabilir?
- Bu reklam sonucu bu markanın ürünlerini alır mısınız? Evet, Hayır
- Bu reklam sonucu bu markanın ürünlerini almaktan kaçınır mısınız? Evet, Hayır

Reklam-2

- Bu reklam kampanyasını hatırlıyor musunuz? Evet, Hayır
- Bu reklama karşı tutumunuz nasıl? Beğendim, Beğenmedim, Farklı Buldum. Neden?
- Bu reklam sizi rahatsız ediyor mu? Evet, Hayır
- Sizce Diesel neden böyle bir reklam kampanyası yapmış olabilir?
- Bu reklam sonucu bu markanın ürünlerini alır mısınız? Evet, Hayır
- Bu reklam sonucu bu markanın ürünlerini almaktan kaçınır mısınız? Evet, Hayır

Reklam-3

- Bu reklam kampanyasını hatırlıyor musunuz? Evet, Hayır
- Bu reklama karşı tutumunuz nasıl? Beğendim, Beğenmedim, Farklı Buldum. Neden?
- Bu reklam sizi rahatsız ediyor mu? Evet, Hayır
- Sizce Diesel neden böyle bir reklam kampanyası yapmış olabilir?
- Bu reklam sonucu bu markanın ürünlerini alır mısınız? Evet, Hayır
- Bu reklam sonucu bu markanın ürünlerini almaktan kaçınır mısınız? Evet, Hayır

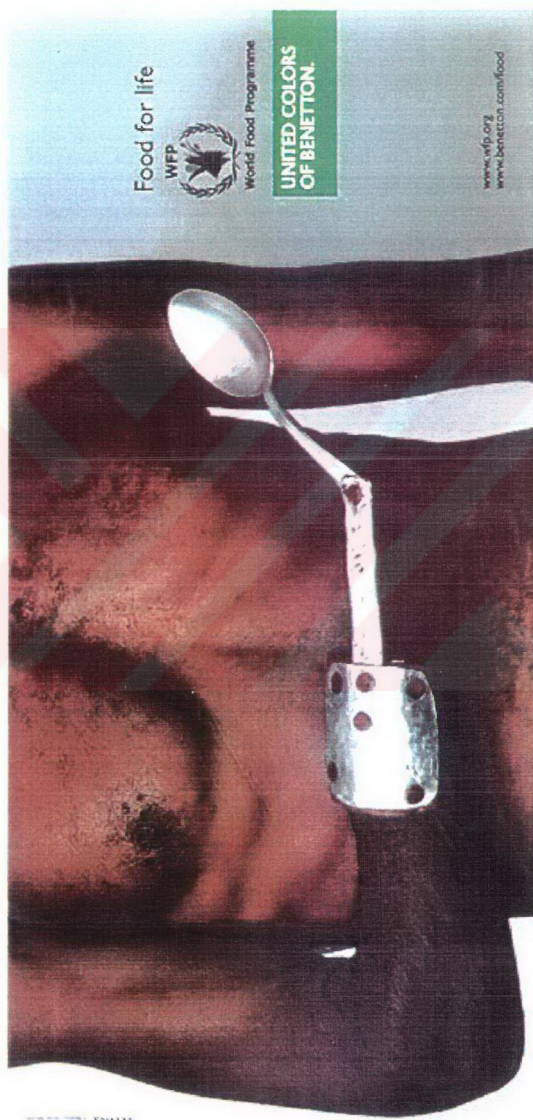
- Bu markayı alıyor musunuz? Evet, Hayır

Genel Özellikler

- Yaş: 16-25, 26-33, 34-41, 41+
- Cinsiyet: Kadın Erkek
- Eğitim Durumu:

APPENDIX III

Food For Peace Advertisement of Benetton



Food For Work Advertisement of Benetton

Food for work
Burmese rice is now free to feed women in Cambodia. While the world looks for a job.

WFP
World Food Programme

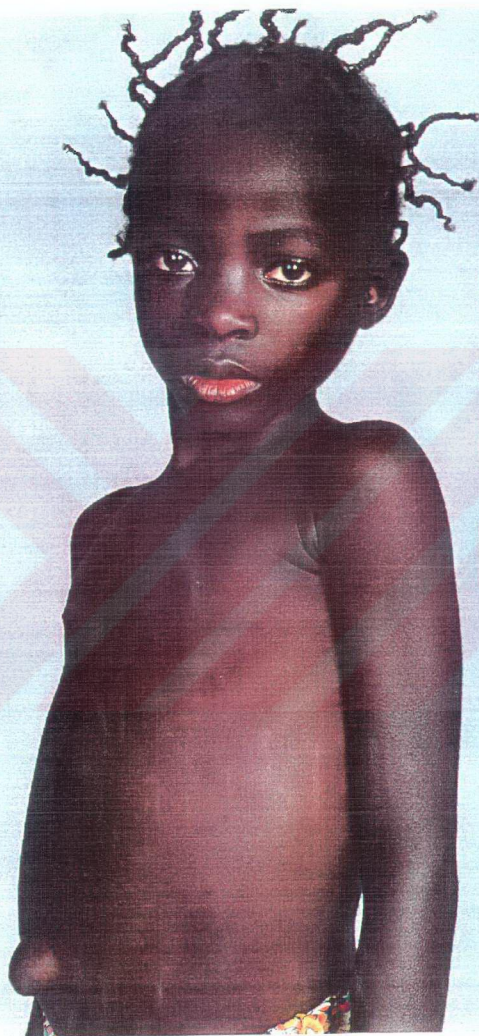
LIMITED COLORS OF BENETTON.

www.wfp.org
www.benetton.com/food
Food for Work Programme
Part of **COLLECTIVE** Initiative

FABRICA © 1997-1998

Food For Stability Advertisement of Benetton

F A B E N E T T O | C A | © Benetton Group | 1997/2003



Food
for stability

Mawater, 7, receives food aid
in Kola Refugee Camp
Guinea, after escaping
the civil war in Liberia.



World Food Programme

**UNITED COLORS
OF BENETTON.**

www.wfp.org
www.benetton.com/food

Find the supplement
"Hunger" with the February
issue of **COLORS** Magazine

APPENDIX IV

The Wall Advertisement of Diesel



The Protest Advertisement of Diesel



The Shoes Advertisement of Diesel



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ÖZGEÇMİŞ
Ayşen YILMAZGİL

Adres: İş Kuleleri, Kule 2 Kat: 20
Levent/İSTANBUL
Telefon: +90212 3177091
Mobil : +90532 2557760
e-mail: ayilmazgil@anadoluhayat.com.tr

KİŞİSEL BİLGİLER

Doğum Tarihi: 15.04.1977
Doğum Yeri: İstanbul
Medeni Durumu: Bekar

EĞİTİM

YEDİTEPE ÜNİVERSİTESİ Sosyal Bilimler Enstitüsü İngilizce İşletme Bölümü Master Programı	2001 - 2004
MARMARA ÜNİVERSİTESİ İktisadi ve İdari Bilimler Fakültesi İngilizce İşletme Bölümü	1995 - 1999
F.M.V. ÖZEL IŞIK LİSESİ	1988 - 1995

İŞ DENEYİMİ VE STAJLAR

ANADOLU HAYAT EMEKLİLİK A.Ş. İletişim Müşavirliği Uzman Yardımcısı	Temmuz 2003 –
KENTBANK A.Ş. Eminönü Şubesi Kurumsal-Bireysel Pazarlama Uzman Yardımcısı	Eylül 1999 - Mayıs 2000
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