

# Brand Placement Strategies in Turkey: The Case of “Yalan Dünya”

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**Abstract**—This study examines appearances of brand placement as an alternative communication strategy in television series by focusing on *Yalan Dünya* which is one of the most popular television series in Turkey. Consequently, this study has a descriptive research design and quantitative content analysis method is used in order to analyze frequency and time data of brand placement appearances in first 3 seasons of *Yalan Dünya* with 16 episodes.

Analysis of brand placement practices in *Yalan Dünya* is dealt in three categories: episode-based analysis, season-based analysis and comparative analysis. At the end, brand placement practices in *Yalan Dünya* are evaluated in terms of type, form, duration and legal arrangements.

As a result of this study, it is seen that brand placement plays a determinant role in *Yalan Dünya* content. Also, current legal arrangements make brand placement closer to other traditional communication strategies instead of differing brand placement from them distinctly.

**Keywords**—Advertising, Alternative communication strategy, Brand placement, *Yalan Dünya*.

## I. INTRODUCTION

At the beginning of 1990s, the state monopoly on television broadcasting ended and the private channels started to be established rapidly. This situation offered audience the opportunity to choose by diversifying the world of television. In due course, different broadcast streams and notable program types in these streams have comprised. The increase seen in the number of channels give audience the chance to choose but the growth in similar broadcastings leads the channels to compete in attracting audience. For instance, nowadays, the similar-theme-series in the prime time and the broadcasting of the game shows having almost the same concept under different names on different channels can be evaluated as a result of the concern about attracting audience.

For the television channels whose only apparent income source is advertisements, more audience means more advertisements. Smythe explains this situation with the "audience commodity" concept. According to Smythe, there are two sorts of receivers of media products: the audience, listeners and the readers who are the direct consumers of media products and the advertisement agencies and advertisers

that the viewers, listeners and the readers are presented by being commoditized. In this process, media estimates the value of the place and the time or the target audience in which the advertisement is going to take place thanks to the audience enquiries [1]. At the same time, a program which has more audience enables the advertiser to be persuaded more easily.

TV channel's audience race makes the TV more attractive for the audience and makes them spend more time watching TV. Advanced TV technologies enable the audience to save a certain time period without having to be at the TV and watch it whenever they like. This development can be regarded as the result that TV, going beyond being a device, is at the point of reference during the audience's activity planning. This technology makes program and series following increase and easy. RTÜK's audience enquiries data support this argument and reveals that 76.7% of the TV audience in Turkey watches domestic TV series continually [2]-[5]. Such a context makes TV a charming medium of advertising from the point of advertisers. However, the audience watching the program which they follow with a great interest do not like the advertisements interrupting it and even act in an avoidant manner. This advertisement type called TV spots is the most frequent one in the medium of TV. The audience fined TV spots disturbing and refuses them. TV technologies developed for this reason presents programs which can be watched with ad-free option. This technology distresses the advertisers and makes TV which pervades people's lives such intensively nonfunctional. This condition leads the advertisers to new strategies and brand placement is one of them.

Brand placement can be simply defined as commercial messages' being in a TV program like a natural element of the stream. In this advertisement type, the advertisement cannot be refused as long as the part involving the brand placement is not omitted from the program because the advertising message is integrated in the stream of the program. In the case of this scene's omission from the program, disconnection is going to occur in the context. In this case, the viewer is going to either give up watching the program or be exposed to the advertisement. The legitimacy of brand placement which is becoming widespread day by day is based on the RTÜK law act no 6112 enacted in April 2011 for Turkey.

## II. PURPOSE AND SCOPE

In this article, which is generated from the thesis study entitled "The New Appearances of Brand Placement Strategies in Turkey: A case study of *Yalan Dünya*" which is prepared in Başkent University Social Sciences Institute the Public Relations and Publicity Graduate Program With Thesis in the

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This article is derived from the Master's Thesis entitled "The New Appearances of Brand Placement Strategies in Turkey: A case study of *Yalan Dünya*" which is prepared by Burçe Boyraz in Başkent University Social Sciences Institute the Public Relations and Publicity Graduate Program with Thesis in supervision of Assoc. Prof. Dr. Gilman Senem Gençtürk Hızal.

counselling of Assoc.Prof. Dr. Gilman Senem Gençtürk, the outlook of the brand placement application in Turkish TV is dealt with. For this purpose, the TV series called “*Yalan Dünya*” is examined. The brand placement practices which are commonly seen in the series are described in terms of type and style, evaluated with regards to legislative regulations and compared with each other. In addition to this, commercials which the series constitutes a source text are mentioned as a brand placement outlook.

Here are the main questions that the study seeks answers:

1. What are the brand placement type and styles commonly seen in the series?
2. To what extent do the description and scope of brand placement in the legislative regulations correspond to the brand placement practices in the series?
3. How does brand placement differ from other traditional communication strategies?
4. What's the role of brand placement in the content of the series?
5. How does *Yalan Dünya* appear in TV spot texts as a source text?

From the point of view of these questions, it is aimed to reveal the outlook of the brand placement practices on the basis of *Yalan Dünya*.

### III. METHOD

Considering the purpose and the scope of the study, the research is designed in a descriptive frame in order to answer the aforesaid questions. These kinds of researches are the researches which are for systematically describing or providing information about a case, a problem, a service or a program [6].

The reason why *Yalan Dünya* is chosen for the analysis are the popularity of the series, the availability of the episodes and its being one of the series which brand placement is the most apparent.

The TV series *Yalan Dünya* is a series which had the season finale by completing its third season as of June 2014. Nevertheless, 13<sup>th</sup> December 2013 is accepted as the finishing point in the thesis process and it is limited to 3 seasons consisting of 66 episodes. The episodes analyzed in the study have been decided with the simple accidental sampling method in which the units have the equal chance to be chosen independently [7]. The appearances of brand placement seen in the episodes are homogenous and this makes the method functional for the study. In the scope of the study, ¼ of the total number of the episodes in each season have sampled and 16 episodes have been analyzed in total. 6 of the 23 episodes broadcasted in the first season, 8 of the 33 episodes broadcasted in the second season and 2 of the 9 episodes broadcasted in the third season have been dealt with. The episodes analyzed have been ascertained by using the website called <http://www.randomizer.org/form.htm> which is based on digital drawing method. Although drawing method is very difficult under normal circumstances, the availability of the universe made this research convenient.

In a scientific research process, method is the form of dealing with the study. Identifying the research method means identifying the data collection method approximately. According to Ural and Kılıç, data are all kinds of information, document, record and statistics used in order to lead the research to conclusion [7]. Scanning method was used in this study. Essentially, there are two types of scanning method: documentary scanning and source scanning. While forming the conceptual frame of the study, source scanning method was utilized and while recording the episode of the series and then watching and taking the necessary notes, documentary scanning method was utilized.

Content analysis method was used in the analysis of the data obtained from the episodes sampled. Fiske describes the content analysis method as the one which is used to be able to make an objective, measurable and verifiable explanation of the definite and understandable content of the message [8]. Firstly, the categories which enable the classification and numerical evaluation of those watched were formed. For this, the described categories in the literature were scanned. Then, the similarities and the differences of the placement appearances were presented by watching 3 episodes chosen randomly. So, the analysis categories were designed.

When existing literature is reviewed, various studies on the description of the styles of taking part of brand placement are found. In these studies, models have been formed by dealing with the placement appearances from different points. But, as every TV program, *Yalan Dünya* has its own nature and no other models precisely reflect the practices of brand placement in the series. Thus, a technique including categories peculiar to the series has been developed.

#### *A. The Brand Placement Type and Style Categories Used in the Analysis*

The technique developed is dealt in two parts: brand placement in the series and brand placement in the TV advertisements. Brand placement in the series can be divided into two parts as active brand placement and passive brand placement with regards to the contribution of the series character. While the character is having interaction with the brand in active brand placement, in the passive one, the brand is only associated to the scene. Active brand placement has got 3 sub-categories in itself which are called verbal reference, usage and plot integration.

Verbal reference is that the character says some things about the brand in any scene of the series. While he/she is doing so, the branded product or the service is not on the screen. That the character directly says the name of the brand or advertising the brand by using a verbal reference recalling it is evaluated under this category.

Usage is the scene that the series character is seen while using the branded product/ service. The character is viewed using but does not make a verbal reference. Usage is not always explicit. That the character wears something with the brand logo or sign, uses the products easily distinguished from the others because of its shape or with a definite logo or with

regards of the place where the brand is located are dealt within the scope of usage.

Plot integration is that the branded product/ service is integrated into the stream of the series. Plot integration is generally in a crossbreed structure. Both the usage and the verbal reference are used together. However, it does not have to be so. When the branded product/ service is on the scene if there is a verbal reference made about it, that case is dealt under plot integration category. This category differs from the usage at the point of decisiveness on the plot.

The passive brand placement which does not contain the contribution of the character is called covered placements, as well. In this brand placement type the branded product/ service or something recalling is only on the scene or associated with the scene. The usage by a character or verbal reference is not seen. Passive brand placements are divided into 4 categories called the presence on the scene, place placements, social media and visual material.

Presence on the scene is that the branded product/ service is physically on the scene. Actually all the passive brand placements are on the scene but what differs this is that the branded product/ service itself is present.

Place placement is that the place belonging to a brand takes place on the scene. The showroom of a brand, a branded restaurant or a building belonging to a brand takes place on the scene. If the series character passes by the branded restaurant, there is no contribution. And this situation is evaluated in the place brand placement. However, there are a few exceptional situations only for this category. That the series character eats in the branded restaurant is evaluated in the scope of usage. Similarly, if the character says something about the restaurant without the restaurant being shown is dealt with in the verbal reference. Additionally, if the character's eating at the branded restaurant is decisive on the plot or if he/she says something about the restaurant while eating, it is dealt with in the scope of plot integration.

The category of social media is seen not to be approached as a type of brand placement when the related literature examined. However, social media occurrences are business organizations like all the other brands and engage in a commercial communication activity by taking part in the series somehow. Social media brand placements are usually the hashtags displayed during the stream of the series. This hashtag can either be the Twitter page of the series or the topic of the week. Thanks to this, Twitter users talk about the series and increase the popularity of the topic. At the same time, the series is advertised on the social media platform because the users who are not watching the series are able to talk about the topic specified. In brief, social media brand placement is the one that comes on the screen in the stream of the series suitably for the Twitter and stays for a while just like strip advertising. Although it shares the same appearance with the strip advertising, it is not evaluated as the same because there is no sign saying that it is an advertisement during its stay on the screen. This type of brand placement was not considered in the total placement duration because it is not an inner element of the series in the stream.

Visual material placement is that the visuals which belong to a certain brand are directly on the screen. The posters, TV broadcastings or the advertising materials belonging to a certain brand are handled in this extent. The reason of forming this category is the idea that the applications put on the scene to increase the reality are not accidentally there.

So much so that *Yalan Dünya* is being filmed on a set, not in a natural environment. So, neither is a poster accidentally there nor the programs on the TV are chosen randomly.

In addition to the brand placement in the series, in the TV ads brand placement, the elements belonging to *Yalan Dünya* take place in the other brands' TV spots as a source text. In other words, while the brands located in the series do not originate from the series in the series brand placement, the series is advertised using the placements including elements of *Yalan Dünya* in the advertisements.

#### IV. CONCEPTUAL FRAME

Brand placement application is increasing its role of transferring advertising messages day by day in the world that the ads are inseparable in our daily lives and we live in almost with advertising messages. That the reading rate is low and the duration spent watching TV is long in Turkey have made the TV the most common field where generally the ads and specifically the brand placement are seen.

However, brand placement is commonly used in the books, radio programs, computer games, comics, mobile applications, newspapers and many other mediums. Brand placement which was first described legally in 2011 was described as product placement in the RTÜK law enacted in 2011. But in the operation brand placement was preferred as the name. To enlighten the nature of the application and why brand placement was preferred as the name, it is required to underline the concept of brand firstly.

Kotler and Armstrong describes the brand as a name, sign, symbol, design or all of them describing a seller's or a group of sellers' product or service and distinguishing it from their rivals' [9]. This description emphasizes the symbolic qualities of the brand. But some writers say that the concept of brand is not limited to symbolic qualities. Of these writers Elden says the brand consists of the total assets of concrete and abstract values about the brand [10] and Otay Demir says that the brand has to offer extra values to its customer and differ in order to be known [11]. Lindstrom described brand as glasses which show everything as a brand, from our mobile phone to our favourite celebrities and said that brand is a declaration announcing who we are or who we want to be to the world [12]. Similarly, Haigh and İlgüner underlines the fact that brands are the parts of the net of the symbols in which we form our life and relations and we form a kind of expression for ourselves and the others by choosing always the same brand [13]. Here this net of symbols steps in the function of association of brand placement with personality. Brand suddenly turns into the character using it and his qualities are transferred to the brand. It evolves to the character who uses the branded product and the product used by the characters like him/ her. Namely, one kind is the symbol of the ones

belonging to that group and the navigation of the ones who want to belong to the group.

Wheeler described branding as taking every opportunity to express why people must prefer one brand to other and stated that people are in love with the brands, trust them and believe that they are superior [14]. The success of the brands is determined how they are perceived. At this point, we have the question asking who the meaning of the brand was created by. The quality of offered product and service is important, but not everything. Our perceptions are formed strongly with the speeches on the brand and the visual codes. This formation constitutes the base of decision mechanism for many products which we cannot express any differences objectively. In such a context, the activities forming, saving and changing the perception of the brand in the consumers' mind like packaging and advertising have become crucial.

Odabaşı sees the brand as an element which is approached in the image culture and according to him; nowadays there is a transition from product culture to brand and image culture. Such a context brings about the concept of consumption society [15]. According to Qualter, the social bounds that are necessary to exist in the consumption society are established with the financial possession [16] Individuals obtain their status based on what they consume and what is consumed both meets their substantial needs and the need of belonging to a group.

The identity promised by the things we consume indicates that functional consumption evolves to symbolic consumption. What affects our decision on which mobile phone to buy is not only to meet the need of communication but also the identity that the mobile phone brand will provide. What distinguishes the Apple branded mobile phone from the X branded one that has the same technical qualities and creates the price difference between them is the total assets that it offers and the group that it promises belonging

As King stated, the brand is bought by the consumer while the product is something manufactured in the factory [13]. The rival can reproduce the product in a similar way but brand has got a nature that cannot be reproduced. Thinking in this context, The Apple branded phone is produced in the factory and can be produced with the same appearance and the technical qualities by different brands, as well. But, as the identity changes, the perception of the consumer changes too.

Brand value is one of the key concepts about the brand. The aspects that make a brand different from others and superior to them in the eye of the consumers form the brand value. The higher the brand value of a brand is in a market, the stronger the company is. Also, advertising which is a communication strategy and brand are frequently used instead of each other although they indicate different processes. According to Klein, brand is the essential meaning of the modern company and the advertising is one of the ways used for delivering this meaning to the world [17]. Based on this description, what the company says can be assessed within the advertising because advertising is a means of communication that makes the company talk. So, not only advertising, but also an integrated

communication including activities such as public relations, social responsibility and sponsorship come into question.

The brands need communication and marketing communication strategies in order to provide the communication they require while the consumption penetrates in all parts of life. Gülsoy describes the communication strategies as the way which an institution chooses to transmit its messages to its clients and the other audiences [18]. This strategy does not occur accidentally; rather, it takes form in the frame of the marketing targets of the institution. When considering common and general marketing descriptions, there is a correlative relation between the consumer and the producer and this correlative relation brings up the marketing communication. Marketing communication is a process including the products'/ services' being realised and bought by the customers and providing customer satisfaction after sale.

According to Odabaşı and Oyman, when there is an inconsistency between the messages sent with the communication component of the marketing mix, target group will run into a contradiction [19]. They expressed that this can be prevented with integrated marketing communication. Kotler and Armstrong [9] point out two factors while describing the communication: "explicit and consistent message", integration and coordination. In this way, in a marketing communication, instead of using all the tools of marketing communication separately in the presentation of a value that a firm produces, using them consistently and co-ordinately is provided.

Advertising is a communication strategy that is prepared in parallel to the marketing strategy. Kotler states that people see the advertising and the marketing as if they were the same and advertising is only the tip of the marketing iceberg. According to the description of the American Marketing Association, advertising is the activity performed by a definite person or firm by paying its price, presenting the product and services impersonally to the public and undertaken with the purpose of increasing the value of these to a reputable level in the eye of the public. In this description, 4 features of advertising are underlined: paying the price for the advertising, impersonal presenting, and certainty of the thing advertised and, finally, the explicit certainty of the advertiser [20].

The audience is exposed to thousands of advertising messages every day because of the competition of the brands. At this point running an advertising activity is not enough for the firms. They need attractive and easily distinguishable advertising. TV is considered as being one of the traditional advertising medium and is the first as the medium of advertising which is preferred the most in the world and in our country by the advertisers [21]. According to Avcı, in modern societies, the daily and the weekly arrangement of the whole life system takes shape via television. The gender, age, occupation and the free time of the audience are the decisive factors in forming the daily broadcasting stream of the TV [22]. In this direction, the prime time during which plenty of popular series and programs are broadcasted is pointed out to be between 20:00-23:00 for Turkey. This time zone is the most valuable period for both the advertisers and the TV

channels. Smythe points out that the advertiser does not buy place and time, the TV viewer buys them. Namely, the audience measurement sells the audience to the advertisers and the agencies as commodity. So, he says that the audience is commoditized and uses commodity audience naming [1].

According to the TV advertising types are TV spots that take place before, after and between the programs and start and end with an advertising; the strip advertising covering the screen to some rate during the program; brand placement in which the brand and the theme of the program integrated with the condition of consumer awareness; public service ad; and finally, the advertorial which is taken as a program stream on its own and has more time than the ads broadcasted in the advertising stream and where the information about the product is conveyed with the news language [1].

TV spots start and end with an advertising cover and are shown during the program breaks. These ads are the direct target of the avoidant act of the audience as they take place in the program breaks. The audience can change the channel when the current channel starts to show TV spots, can skip them thanks to the smart TV technologies or have the option to watch the programs' ad-free versions after the time of broadcasting.

Strip advertising is based on the fact that the advertising is put on the screen while it is being broadcasted. Serttaş Ertike and Yılmaz state that this application is developed to advertise in order not to destroy the unity of the program or interrupt it and in this application, the product, service or the organization is presented to the audience in the forms of advertising copy, subtitle, screen staging or logo showing [23].

Public service ad conveys the messages for the public wealth. They quite resemble TV spots and are moving ads frequently being in an enactment. But they differ from TV spots in terms of payment and purpose. Also, the advertised product in the public service ads is mostly the awareness, not a concrete object.

Özgen explains why the audience tends to refuse to watch traditional TV ads with the case that the audience consider the TV spots "the time period when the jobs which has to be finished are done before the film or the series start [24]. The findings of RTÜK's study entitled "TV Watching Tendencies Research – 3" made by the Public, Broadcasting Researches and Measurement Head of Department in 2013 have the evaluations about the behaviour of the audience when they see the ads. 56.4% of the subjects agree on the expression of "I immediately change the channel when I see the ads"; 30,8% of them agree on the expression of "I watch some ads and change the channel"; and only 10,5% of the subjects agree on the expression of "I watch all the ads when I see them [25]. This situation worries the advertiser and the media whose only apparent source of life is the advertising income and paves the way for advertising alternatives which new communication technologies bring about in terms of being attractive and not being rejected. One of these alternatives appears to be the brand placement.

The audience has the option to reject the TV spots in the traditional TV ads. This behaviour means freedom for the

viewer but it is a problem for the advertiser. The brand placement which does not give the audience the opportunity to reject the ads and is discussed in many studies in terms of the ethical issues is being popular day by day. The viewer can only reject the ad on the condition of not watching the program. If the part where brand placement is located is taken out of the program, the consistency is destroyed or when the channel is changed, the content is missed.

Brand placement is widely called as product placement. Whether this usage expresses the application precisely is controversial. Odabaşı and Oyman confront the product placement naming and defend that the one located is the brand and prefer brand placement naming [19]. Akgül accepts the brand placement to be a better description because the product is seen on the screen but the brand is emphasized [26]. But as it is named as product placement on the RTÜK law act no 6112, she used this naming in his study.

On the other hand, Tıǧlı prefers "product placement" and defends the idea that the brand is a part of the product [27]. In this study, brand placement concept is preferred thinking that the one located in the media texts is not always a product; if it is a product, it is not independent from the brand and product placement is a type of brand placement.

Yolcu evaluates the brand placement as making the branded product famous. He deals with the brand placement sometimes as a function of giving the actor and the act a real identity in the TV and the cinema films without any profit and sometimes as a kind of advertising method which is used deliberately in the film with the common approval of the director and the producer. According to him, its biggest advantage is affecting the audience with popular star [28]. Nelson describes that the brand placement is that the advertiser puts the communication message in various funny and educative media as a natural part of the story line [29]. According to Odabaşı and Oyman, the brand placement is a message which is paid and aimed at affecting the audience by placing a branded product in an implicit and planned way in a film or TV program. Such kinds of messages are the attempts which aim at the awareness, recall and the positive attributions of the consumers towards the products and are carried out for a price [19].

In addition to the descriptions above, the second subsection of the 13th clause related to product placement of law act no 6112 enables the brands to be located in the programs without any payment. At this point, whether the related application can be evaluated as ads or not is controversial because of lack of obligation of payment.

Ginosar and Levi-Faur says that the thing led the advertisers to the brand placement is the four change in the business life. First of them is the digital revolution which enables the audience to reach hundreds of channels. This situation makes reaching to the different audience with the same spot ads both difficult and useless. Secondly new age record devices can skip the spot ads and this makes them ineffective. Thirdly, internet appears to be attracting the attention of the advertisers and to have a growing portion in the advertising budget. Finally, the brand placement proves the advertising to be easier and less expensive [30].

Gülsoy describes the brand placement as the advertisement that is not clearly stated as an ad in the ways such that a branded product or the ad of it is located in the feature films and the presenter for the program carries a branded product [18]. Although Gülsoy's description does not include a reference about the brand placement in the TV series, this does not mean that there was no the brand placement in the TV series those times or before. For example; the brand placement can be seen both in the series and in the TV spots in the most lasting TV series of Turkey "Bizimkiler", which is similar to *Yalan Dünya*.

Sarıyer notes that the basic purpose of the brand placement is to provide recognition of the brand and mentions that the more people know the brand, the higher is the possibility of the increase of the product's marketshare. According to Sarıyer, another purpose of the brand placement is to contribute to the brand positioning [31]. Gupta explains this case with Pavlov's classical conditioning. When this theory is thought with the scope of the brand placement, conditioned stimulus is the product and unconditioned stimulus is the famous star using the product or the nice- correct scene itself. A connotation is created between the actor or the scene and the product and the product reminds the audience of the actor or the nice scene [32].

In addition to the descriptions in the literature, we can describe the brand placement in Turkey as putting a branded product or its logo or a sign that distinguishes it from the others on the scene of the series without warning the audience when it is located.

Tıgılı states that there is no official source about the history of the conscious brand placement in Turkish cinema. But he underlines the fact that Pizza Hut brand that was the sponsor of the 1998 film *Karışık* pizza was located in the film widely. Apart from the films, our TV series has had the application for a long time [27]. The TV series "Bizimkiler" broadcasted between 1989-2002 is an example of the common appearance of the brand placement on the TV screen. Although it is not known exactly when the first the brand placement was seen on TV in Turkey, the legal legitimacy of the brand placement occurred April 2011.

The medium which we see the brand placement commonly are films, TV series and programs, radio programs, opera and ballet pieces, novels and stories, photos, cartoons or animations, song or music clips and video games.

The brand placement on TV is that the brands take part in a programs broadcasting stream. TV, different from the cinema, does not limit the acts of the audience. It offers the audience an area of freedom in terms of activities such as pausing the broadcasting, passing on to another program, doing different things at the same time. There are a variety of programs, too. Brand can be in the programs in various types and styles.

The legal regulations of the brand placement are constituted by the 9-13. Articles of the Radio and The Television Establishment and Broadcasting Service law act no 6112 and the 9-15. Articles of the Regulations of Procedures and Principles of Broadcasting Service. The legal regulations are

the essential basis of the evaluation of the practices of the brand placement in *Yalan Dünya* in this study.

#### V. YALAN DÜNYA

*Yalan Dünya* is a sitcom started on 13th January 2012 and broadcasted in the prime time period on Kanal D. The scriptwriter is Gülse Bırsel, the producer is D Production and the director is Jale Atabey. *Yalan Dünya* deals with the completely different life styles of two apartments which use the same terrace in a humorous and ironic way.

The scriptwriter Gülse Bırsel stated that she inspired from the people who she met while looking for an office in Cihangir, estate agents, landlords, etc while writing the series. The series with its first episode, even before the broadcasting, got a lot of attention and this attention is due to *Avrupa Yakası* which is the previous work of her and the source of wonder [33]. *Avrupa Yakası* is a very popular TV series lasting in the broadcasting for 6 years between February 2004 and June 2009. *Yalan Dünya* has significant features about *Avrupa Yakası*. The major one is surely the transfer of the actors from *Avrupa Yakası*. Those are Gülse Bırsel, Sarp Apak, Rutkay Aziz, Hümeysra, Ömür Arpacı, Nihal Yalçın and Hasibe Eren. Ömür Arpacı is the only actor that has the same role in both *Yalan Dünya* and *Avrupa Yakası*.

#### VI. FINDINGS

This part includes the appearances of the brand placement in the TV series implicated in the study and the presenting and the comment of the data of the brand placement appearances in the ads.

The episodes analysed by sampling from TV series *Yalan Dünya* is dealt with under 3 parts. Evaluations are made on the basis of episode, season and comparatively. The criteria of the episode analysis are duration of the broadcasting, the duration of the brand placement, the percentage of the brand placement in the total duration of the broadcasting, the number of the brands, the appearances of the brand placement in terms of type and style.

##### A. The Analysis of the Episodes in the First Season

The first season of *Yalan Dünya* consists of 23 episodes broadcasted between 13th January 2012 and 29 June 2012. 6 episodes whose numbers are 1, 9, 16, 17, 20 and 22 which was chosen randomly stands as the sample of the first season.

The data obtained from the first season are as in Table I. Table I includes the digital data about the episode watched on the basis of episode. At the same time, the data on the basis of episode can be compared with each other. Only the durations of the brand placement of the episodes are not correct to compare because the total broadcasting duration of each episode is not the same. To enable making comparison of the brand placement durations, the percentage of the brand placement duration in the episode is counted. Besides comparison, this data give clues about the level of decisiveness of the brand placement in the content of the series.

When the table is interpreted, it can be seen that the longest episode is the first one. This duration is 47 minutes longer than the average broadcasting duration of the other episodes. On the other hand, in terms of the brand placement duration percentage in the total broadcasting duration, the highest percentage belongs to 9th episode with 12% and the lowest one belongs to 16th episode. The average brand placement duration is 9 mins 2 seconds. There is an equal distribution when the brand placement appearances are analysed in terms of type and style. Total active brand placement duration is 29

mins 40 seconds and total passive brand placement duration is 24 mins 32 seconds. In other words, 55% of the total brand placement duration is active and 45% of it is passive in the 1st season of the *Yalan Dünya*. It can be said that active brand placement which enables the brand to be in association with the character is preferred in the TV series brand placement. The most frequent active placement type is usage and the brand placement of place is the most frequent passive placement.

TABLE I  
THE DATA ABOUT THE EPISODES IN THE FIRST SEASON

| Episo<br>de No | The<br>number of<br>brands<br>placed | The<br>duration of<br>the episode | The<br>duration of<br>the brand<br>placement | The percentage<br>of the brand<br>placement in<br>the episode | THE BRAND PLACEMENT APPEARANCES |           |          |           |          |          |          |           |          |          |          |           |
|----------------|--------------------------------------|-----------------------------------|--|---|---------------------------------|-----------|----------|-----------|----------|----------|----------|-----------|----------|----------|----------|-----------|
|                |                                      |                                   |  |   | ACTIVE                          |           |          |           |          |          | PASSIVE  |           |          |          |          |           |
|                |                                      |                                   |  |   | PI                              | PI<br>(%) | VR       | VR<br>(%) | U        | U<br>(%) | PS       | PS<br>(%) | P        | P<br>(%) | VM       | VM<br>(%) |
| 1              | 27                                   | 02:12:07                          | 00:15:10                                     | 11 %  | 00:00:55                        | 6 %       | 00:00:10 | 1 %       | 00:05:17 | 35%      | 00:04:59 | 33%       | 00:03:28 | 23%      | 00:00:21 | 2%        |
| 9              | 20                                   | 01:24:49                          | 00:10:21                                     | 12 %  | 00:00:00                        | 0%        | 00:00:39 | 7%        | 00:06:22 | 59%      | 00:00:03 | 1%        | 00:01:17 | 13%      | 00:02:11 | 20%       |
| 16             | 8                                    | 01:24:40                          | 00:04:22                                     | 5 %   | 00:00:19                        | 7%        | 00:00:05 | 2%        | 00:00:54 | 21%      | 00:02:36 | 59%       | 00:00:28 | 11%      | 00:00:00 | 0%        |
| 17             | 8                                    | 01:20:51                          | 00:06:08                                     | 8 %   | 00:03:01                        | 49%       | 00:00:02 | 1%        | 00:00:51 | 14%      | 00:00:00 | 0%        | 00:02:14 | 36%      | 00:00:00 | 0%        |
| 20             | 12                                   | 01:22:44                          | 00:09:04                                     | 11 %  | 00:01:00                        | 13%       | 00:00:02 | 0%        | 00:04:35 | 51%      | 00:00:45 | 8%        | 00:02:28 | 27%      | 00:00:04 | 0%        |
| 22             | 12                                   | 01:26:29                          | 00:09:06                                     | 10 %  | 00:00:13                        | 3%        | 00:00:00 | 0%        | 00:05:15 | 58%      | 00:00:45 | 7%        | 00:00:53 | 10%      | 00:02:00 | 22%       |
| TOT<br>AL      | 42                                   | 09:11:40                          | 00:54:11                                     | 10 %  | 00:05:28                        | 10%       | 00:00:58 | 2%        | 00:23:14 | 43%      | 00:09:08 | 17%       | 00:10:48 | 20%      | 00:04:36 | 8%        |

Considering the current legislative regulations in Turkey, for every 1 hour of the programs on TV max 4 brands are allowed. So, the episodes are taken and analysed as 1-hour-periods in order to be able to evaluate within the legal point of view. In this context, from the episodes of the first season sampled, apart from 3rd period of 1st episode, 2nd period of 16th episode, 2nd period of 17th episode, 2nd period of 22nd period, in other 9 periods, the 5th subsection of the 14th Article of RTÜK's Regulations of Procedures and Principles of Broadcasting Service was clearly violated. The most brands were seen in the first episode. This situation is very interesting and verifies that the TV series started its broadcasting life as a medium of advertising. In the episodes analysed in the extension of the first season, the average brand number is 15. There was a breakdown in the 16th and the 17th episodes and the number of the brands fairly decreased. Even though it rose in the latter 2 episodes, it could not reach the level of the episodes 1 and 9.

In the theme of the series *The Kocabaş family* has a building company with activities in the area of interior architecture. Based on this, the placements belonging to Saray Halı, Bellona, Decowall and Beyoğlu Municipality gain importance. Saray Halı and Bellona are two companies that make productions and sales in furniture and decoration areas. Decowall produces plaster which is the raw material in the building sector. Finally, the Kocabaş family has got a car park project in Cihangir and for this reason their relations with the municipality about the permission take place in the series frequently. So, it is thought that these brands don't take place in the series accidentally.

Cihangir is positioned as an area where the artists and the people who are interested in art live. The various posters of

the art activities make the scene more realistic. Also, that the dates of the activities on the posters are actual and they give the clue that they have the purpose of publicity, besides providing realization. On the other hand, the series is filmed on a set and that makes the possibility of seeing the posters accidentally in the street unreasonable. There are some repetitions in the usage formed placements, as well. These repetitions are thought to service the integration of the brand and the character. Thanks to this, the image of the character is transferred to the brand and so that it is positioned as the brand used by the character and the group of the character. The character Bora only wore Puma branded shoes and Orçun only wore Converse branded shoes. The character Selahattin's ringtone is iPhone alarm melody every week. Lacoste and Tommy Hilfiger brands are used by Emir and Rıza alternately. Also, Polo is used only by Rıza while Pierre Cardin branded shirts are used by Rıza and Şehmuz. There are similarities between the positioning strategies of the brands and the features of the characters using them and the current images of the brands are being enhanced again with these characters.

Also, for the audience, the products used by their favourite stars are so important that there are websites such as [ondagordum.com](http://ondagordum.com). The brands of the products used by the characters in the series or TV programs are shared during the broadcasting or just after it in this website. In other respects, some the brand placement mistakes are seen, too. For example the clothing brand *Roman* sued the series because Gülistan who is a ratty character in the series was wearing the product of the firm [35].

#### *B. The Analysis of the Episodes in the Second Season*

The second season of *Yalan Dünya* consists of 33 episodes broadcasted between 28th September 2013 and 24 June 2013.

Retaining the  $\frac{1}{4}$  rate, 8 episodes chosen randomly are 24, 33, 35, 38, 40, 45, 53 and 54 respectively. The data of the analysis are as in Table II.

TABLE II  
THE DATA ABOUT THE EPISODES IN SECOND SEASON

| Episo<br>de No | The<br>number of<br>the brands<br>placed | Duration<br>of the<br>episode | Duration<br>of<br>placement | The percentage of<br>the brand<br>placement in the<br>episode | THE BRAND PLACEMENT APPEARANCES |           |          |           |          |          |          |           |          |          |          |           |
|----------------|--|-------------------------------|-----------------------------|---|---------------------------------|-----------|----------|-----------|----------|----------|----------|-----------|----------|----------|----------|-----------|
|                |  |                               |                             |   | ACTIVE                          |           |          |           |          |          | PASSIVE  |           |          |          |          |           |
|                |  |                               |                             |   | PI                              | PI<br>(%) | VR       | VR<br>(%) | U        | U<br>(%) | PS       | PS<br>(%) | P        | P<br>(%) | VM       | VM<br>(%) |
| 24             | 10                                       | 01:46:00                      | 00:07:00                    | 7 %   | 00:00:00                        | 0 %       | 00:00:00 | 0 %       | 00:04:36 | 66%      | 00:00:00 | 0%        | 00:01:57 | 28%      | 00:00:27 | 6%        |
| 33             | 11                                       | 01:38:00                      | 00:12:27                    | 13%   | 00:05:28                        | 44%       | 00:00:00 | 0%        | 00:03:42 | 30%      | 00:02:05 | 17%       | 00:01:12 | 10%      | 00:00:00 | 0%        |
| 35             | 18                                       | 02:00:32                      | 00:08:01                    | 7 %   | 00:00:44                        | 9%        | 00:00:45 | 9%        | 00:02:55 | 36%      | 00:02:12 | 28%       | 00:00:35 | 7%       | 00:00:50 | 11%       |
| 38             | 7  | 01:17:24                      | 00:01:35                    | 2 %   | 00:00:00                        | 0%        | 00:00:00 | 0%        | 00:00:08 | 9%       | 00:00:25 | 26%       | 00:00:56 | 59%      | 00:00:06 | 6%        |
| 40             | 11                                       | 01:16:55                      | 00:05:14                    | 7 %   | 00:00:41                        | 13%       | 00:00:08 | 3%        | 00:01:49 | 34%      | 00:01:44 | 33%       | 00:00:49 | 16%      | 00:00:03 | 1%        |
| 45             | 9  | 01:29:50                      | 00:32:27                    | 36%   | 00:26:29                        | 82%       | 00:00:16 | 1%        | 00:01:17 | 4%       | 00:00:21 | 1%        | 00:03:45 | 11%      | 00:00:19 | 1%        |
| 53             | 16                                       | 01:39:59                      | 00:09:05                    | 9%  | 00:00:00                        | 0 %       | 00:00:00 | 0 %       | 00:00:44 | 8%       | 00:03:08 | 34%       | 00:00:25 | 5%       | 00:03:36 | 40%       |
| 54             | 12                                       | 01:37:47                      | 00:08:16                    | 8 %   | 00:01:56                        | 23%       | 00:00:17 | 3%        | 00:02:02 | 25%      | 00:01:28 | 18%       | 00:01:08 | 14%      | 00:01:25 | 17%       |
| TOT<br>AL      | 37                                       | 12:46:27                      | 01:24:25                    | 11%   | 00:35:18                        | 42%       | 00:01:26 | 2%        | 00:17:13 | 20%      | 00:11:23 | 14%       | 00:10:47 | 13%      | 00:06:46 | 8%        |

When examining the Table II, the total broadcasting duration of the 8 episodes sampled is 12 hours 46mins 27 seconds and the average duration of the episodes is 01:35:48. The total brand placement duration has the 11% of the total broadcasting duration of the series. In other words, advertising forms the 11% of the episode contents.

The longest episode of the episodes analysed is the 35th episode and it is 28 mins 16 seconds longer than the other episode's average broadcasting duration. The durations of the brand placement of the episodes are not correct to compare because the total broadcasting duration of each episode is not the same. The brand placement duration of 32 mins 27 seconds of the 46th episode is remarkable. This means that %36 of the 46th episode is advertising. The 45th episode is the most decisive episode on the brand placement in the content. This episode's 27 mins is set in the game show called "Ben Bilmem Eşim Bilir" on Kanal D. Aforesaid placement the characters Selahattin, Gülistan, Tülay and Bora joined the show as the part of the plot. In other words, the game show called "Ben Bilmem Eşim Bilir" was integrated in the series.

In the second season, active placements form 65% of the total placements in the series. In the second season in which all the placement types are seen, the most frequent active placement type is plot integration and the most frequent passive placement is the presence on the scene. During the second season the placement of 37 brands is seen in total. The average brand number is 12 per episode and the most brands are in the 35th episode. The only brand that repeats in all the 8 episodes analysed is KFC. Converse, Denizbank and DYO are seen in the seven of the episodes, but one. "Ben Bilmem Eşim Bilir" seen in the form of plot integration in the 45th episode becomes more of an issue at some points. The game show consists of about 32% of the placements in the season. This issue is very important with regards to horizontal visual-audio media concentration and has the similar outlook to conglomerate which is commonly seen today's media.

Media bosses are active in many business areas apart from the media and media has the smallest percentage among them. The reason for this is that being the owner of the media

institution only on its own is very costly and that other income sources are needed. Additionally, having a media institution is seen as the tool enables the owner's other firms to take part in the media. So, it can be said that there is a concentration in the media content. Ben Bilmem Eşim Bilir is broadcasted on Kanal D, which is the institution of Doğan Group, just like *Yalan Dünya*. That Ben Bilmem Eşim Bilir took place in *Yalan Dünya*, the placement duration is notable in the season and is positioned as content decisive can be evaluated in the range of concentration. It made use of the brand placement application whose one second costs thousands of liras without paying any extra money because of the media ownership. Also, that the visual of the Dream TV, which is the institution of Doğan Group, takes place in the cafe where the series' characters spend time and the band Model whose albums are produced and distributed by DMC (Doğan Music Company) is seen frequently in the series are other appearances of concentration. However, that Dila Hanım which belongs to Star TV another media institution took place in *Yalan Dünya* is another marked brand placement appearance. Further, in the second season, Renault, Denizbank and Dacia placements in the series are important because the characters of the series act in the commercials of the same brands.

Considering the recurring brands in the season, during the season, while the character Bora has Puma shoes, the character Orçun has Converse branded shoes and the character Açılai has Crocs branded slippers, the character Selahattin's mobile phone is ringing with the alarm tune of iPhone. Similarly, while Rıza drives a Renault branded car, Nurhayat is seen with a Dacia branded car.

Analysing the placements in the season with regards to legislative regulations, there are 17 periods. Apart from 2. period of 33. episode, 2. period of 38. episode, 2. period of 45. episode, within the 14 periods there is the violation of the 5. subsection of the 14. Article of RTÜK's Regulations of Procedures and Principles of Broadcasting Service because of exceeding the permitted brand number limit.



### C. The Analysis of the Episodes in the Third Season

The third season of *Yalan Dünya* started on 27th September 2013 and finished on 6th June 2013 with 86th episode. But 66th episode broadcasted on 13th January 2014 was determined as the upper limit because of the planning of the post graduate thesis. So, retaining the  $\frac{1}{4}$  rate, 2 episodes were chosen from the season and examined. These episodes are 59. and 66. episodes. The data obtained from the analysis of the episodes are presented in Table III.

Analysing the Table III, there is not a significant difference between the episodes' broadcasting durations and the numbers of the brands placed. The average of the duration of the episodes is 01:35:09. The duration of brand placement seen in the 59th episode consists of 63% of the total placement in the season. There is a perfect balance between the placement types. Active placements are the 48% of the placements in the season while the passive ones are 52% of them. Different from all the other seasons, verbal reference placement is not seen in this season. The recurring brands are Denizbank, Converse, Aygaz and Burger King in both of the episodes. The brand having the longest placement duration (4 mins 39 seconds) is the music band called Model. With this duration, it has 26,7%

of the placement in the season. Considering the brands placed, Aygaz and Pürsu attract attention due to ownership structure. Aygaz and Pürsu are the brands belonging to Koç Group. Pürsu is the brand of spring water distributed by Aygaz branches. Therefore, that these two brands take part together is significant.

Analysing the placements with regards to legislative regulations, the most remarkable brand is Efes Pilsen. Some Laws no 6487 and the Law about the Changes in the Decree Law no 375 was accepted in June 2013. This law completely bans the commercial communication of the alcohol. There is sign in the 6. Article of this law saying "Alcohol cannot be advertised in any form and cannot be introduced to the customers. So, that Efes Pilsen took place and was the 3rd longest brand in terms of placement duration is important. This placement is important for the reason that it is contributed by Zeynel known as the beer man, too. Moreover, *Yalan Dünya*'s 3rd season includes 4 periods in the total duration of the broadcast. And the number of the brands placed show that in each of the periods the 5. subsection of the 14. Article of RTÜK's Regulations of Procedures and Principles of Broadcasting Service was clearly violated.

TABLE III  
THE DATA ABOUT THE EPISODES IN THE THIRD SEASON

| Episode No | The number of the brands placed | Duration of the episode | Duration of placement | The percentage of the brand placement in the episode | THE BRAND PLACEMENT APPEARANCES |        |          |        |          |       |          |        |          |       |          |        |
|------------|---------------------------------|-------------------------|-----------------------|--|---------------------------------|--------|----------|--------|----------|-------|----------|--------|----------|-------|----------|--------|
|            |                                 |                         |                       |  | ACTIVE                          |        |          |        |          |       | PASSIVE  |        |          |       |          |        |
|            |                                 |                         |                       |  | PI                              | PI (%) | VR       | VR (%) | U        | U (%) | PS       | PS (%) | P        | P (%) | VM       | VM (%) |
| 59         | 10                              | 01:38:00                | 00:06:26              | 7%   | 00:00:00                        | 0%     | 00:00:00 | 0%     | 00:03:31 | 55%   | 00:01:20 | 21%    | 00:00:37 | 9%    | 00:00:58 | 15%    |
| 66         | 11                              | 01:32:19                | 00:10:59              | 12%  | 00:04:47                        | 44%    | 00:00:00 | 0%     | 00:00:10 | 2%    | 00:01:03 | 9%     | 00:00:26 | 4%    | 00:04:33 | 41%    |
| TOT<br>AL  | 15                              | 03:10:19                | 00:17:25              | 9%   | 00:04:47                        | 27%    | 00:00:00 | 0%     | 00:03:41 | 21%   | 00:02:23 | 14%    | 00:01:03 | 6%    | 00:05:31 | 32%    |

### D. Interseasons Comparative Analysis

The previous Analysis include the comments of the data on the basis of episode and season. In this part 3 seasons are treated as a whole and analyzed. Analysis criteria are the durations of placements, brand numbers, brand placement kinds and types and the contribution of the characters. Legislative regulations are not regarded as a criterion in the Analysis on the basis of season because they contain decisions for the episodes.

Considering the brand placement durations seen in the seasons, the percentage of the placement durations in total broadcasting duration is taken into account, not the direct durations of the placements. Thanks to this, the level of the decisiveness of the advertising on the content can be seen. Within this context, the total broadcasting duration of the episodes examined during 3 seasons is 26:55:00 and the total brand placement duration is 02:35:41. This brand placement duration is equal to 10 % of the total broadcasting duration. But this percentage is not suitable to be evaluated as average of all seasons because each season does not have the same duration. For this reason, the percentages of brand placement durations seen on the basis of season were evaluated separately and averaged. Within this context, the brand placement duration forms the 10% of the total broadcasting

duration in the first season, in the second season it forms 11% and in the final season it forms 19%. Under the light of these values, it is seen that the role of the brand placement in determination of the content has shown increase among the seasons.

The number of the brands seen in the seasons forms another analysis criterion. 70 different brands has seen in all the 3 seasons. 43 different brand placements in the first season, 37 in the second and 15 in the final season were observed in total. These numbers cannot be compared because the number of the episodes analyzed is not equal. So, the number of the brands seen in the episodes is averaged for each season and in this way the seasons have become comparable.

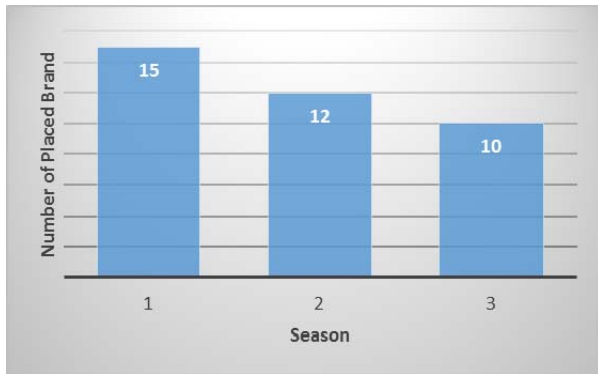


Fig. 1 The distribution of the average numbers of the brands according to the seasons

In Fig. 1 average brand numbers according to the seasons are seen. From this point of view, the visible brand numbers shows decrease linearly as the seasons go on. The recurring brands are Converse, Puma, KSK, Model, Super Mario, Lacoste and Denizbank during 3 seasons. Of these brands, Denizbank's brand placement is very important. That the character Rıza who acts in the TV spots of the bank uses Denizbank's credit card and bank card while shopping in the series, that he is seen while withdrawing money from the ATM and Denizbank's brand placement in the style of place belonging to the passive type draw attention. The placement of the brand which is briefly mentioned now will be discussed deeply under the title of the brand placement in the ad.

The types of brand placement seen in the time of 3 seasons are provided by calculation of the average duration of every type's being seen, not by calculation of their total duration of being seen in the season. Accordingly, Fig. 2 shows the distribution of the brand placement duration of the types according to the seasons.

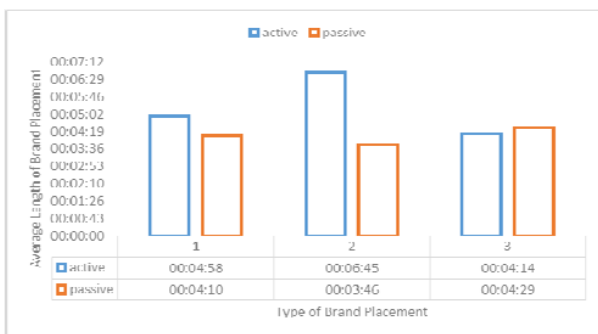


Fig. 2 The Distribution of the brand placement duration of the types according to the season

While in the first two seasons the average duration of the active placement is more than that of the passive ones, passive placements is seen more commonly with a little difference in the final season. Also the distribution is assessed as balanced because the percentages are 48% on one side and 52% on the other. It is clear that the most frequent styles differ every season when seen on the basis of form in addition to the brand

placement types. The most frequent style in the first season is usage, the one in the second season is plot integration and the one in the last season is visual material. The most frequent forms in the first two seasons belong to the active placement category but the one in the last season is in the passive category. Verbal reference is the least frequent placement style in all seasons and, even, it is not used in the third one. Also a linear increase is seen among the seasons in the visual material placement style.

When active placements considered in terms of character contribution, the one who most contributed is Bora with the percentage of 20,79 and Gülistan is the second with 14,26%. Then, Selahattin, Tülay and Rıza come respectively. That the characters who attend the brands intensively in the series are the ones taking place in the other brands' TV spots is remarkable.

#### E. Brand Placement in TV Spots

As stated in the method of the study, the study deals with the brand placement in two dimensions: placement in the series and placement in the TV spots. The placements made in the TV spots can be described that other brands take place in the stream of commercials belonging to different brands. In other words, the other brands that take place in the TV spots of X brand and their elements are dealt in this extent. So, in this part, the appearance of *Yalan Dünya* in other brands' TV spots as an element of advertising is tried to be described. To do so, the TV spots in which the actors of *Yalan Dünya* take place with their characters in the series are examined.

Two conditions are sought in the TV spots that will be analysed

1. The series must being broadcasted while the advertising is on TV.
2. The actor taking part in the advertising must carry certain features of his/ her character in the series.

The advertisings which the actors of the series act are 92 Denizbank, 2 11818, 1 A101, 1 Airfel, 1 Bien Kruvasan, 12 Dacia, 1 MediaMarkt, 2 Nescafe, 1 Popkek, 6 TEB, 1 Filli Boya, 6 Garanti Bankası, 1 LC Waikiki, 7 HSBC, 1 Superfresh, 24 TTNET and finally 3 Vakıfbank. As seen, *Yalan Dünya* actors take part in 160 advertisings. But of these advertisings, 11818, A101, Airfel, Dacia, MediaMarkt, Nescafe, Popkek and TEB ads have the actors with the same role as in the series. So, only these ads were analysed. Considering the conditions of these brands in terms of taking place in the series, Denizbank, A101 and Dacia are seen in the series and LC Waikiki is seen on the strip ads.

11818 is a firm that presents extensive call center service and is not seen in the series placemet in the episodes analysed. 11818, besides being known as directory assistance, provides information on various subjects. Hakan Meriçliler who acts out the character of Çağatay in the series takes part in this brand's TV spots. The set of the TV spot is Çağatay's house and his cat Ebru is seen, too. Ebru is talking in the TV spot and dubbed by Derya Karadaş acting out Zerrin in the series. Ebru leads Çağatay about the other services given by 11818.

Altan Erkekli, acting out Şehmuz, takes place in the A101 commercial film with the same character in the series. His clothes, beard and glasses are the same as the ones in the commercial film. The set of the commercial film is in A101. Şehmuz asks if there is a mistake in the prices and the cashier says that he will call Turgut Bey. At that time Ankaralı Turgut appears and the character Şehmuz asks “why are these so cheap, son?” As the answer Turgut starts to sing a song and answers with the song. The character Şehmuz is positioned on a thin line between the meanness and being scrimp. He does not like to spend money on things apart from physical needs. So it can be said that his behavioural features have been conveyed to the ad.

Airfel is a firm that is active in the air conditioning field and Ömür Arpacı acting out Reis in *Yalan Dünya* Takes part in the commercial of it. This character draws attention his knowledge on many subjects, diligence, reliability, and honesty and Karadeniz accent. He is in the TV spot with these features of him. The positioning of honest and reliable person in the series was conveyed to the Airfel branded combi boiler with 13 censors.

Dacia is a car brand of Renault group and it is manufactured by Renault. The face of Dacia commercials is Gupse Özay who acts out Nurhayat in the series. She acts with the same character as in the series and called as Nurhayat instead of Gupse in the commercial. Nurhayat is a character who is rich and likes buying expensive things. This positioning of her is tried to be conveyed to the brand. In the commercial, although Dacia is a cheap car to buy, it meets Nurhayat's expectations. This advertising became the favourite of the year and Nurhayat took the prize of the best commercial actor [34]. Also Nurhayat is seen driving a Dacia car in the advertising.

MediaMarkt is one of the biggest techno markets in Turkey and in its commercial campaign Gonca Vuslateri who acts out the character of Vasfiye takes place. The character Vasfiye Teyze is the same as she is in the series and says her popular cue “ne çektin be”. After that off voice talks and says “do not make Vasfiye Teyze to talk about you” and emphasizes that MediaMarkt presents thousands of items. It is stated that the character is clearly Vasfiye Teyze, not Gonca Vuslateri. According to the poll made by DORinsight, the audience being aware of the fact that the character is Vasfiye Teyze, not Gonca Vuslateri answered the question how much they like the character Vasfiye Teyze. 36% of them said “I like very much”, 41% said “I like” and 18% of them said “I neither like nor dislike.” Also the 74% of the participants supposes Vasfiye Teyze as the correct person for MediaMarkt while 26% declares as wrong.

The characters of Emir and Bora act in the Nescafe TV spots with the same features as in the series. But the place is different from the ones in the series. What draws attention in this series of commercial is that Nescafe raffles BMW off and Emir's car is BMW in the series. With the commercial not only BMW but also the desire to be like Emir is sold.

In the Popkek TV spots Orçun takes part. This TV spot is the first one in which the series actors act. Orçun takes part in the commercial with the same speech style as in the series.

Also, Orçun's “both of them are my babies” word is used for Popkek which is advertised.

In the TEB commercial Olgun Şimşek who acts out Selahattin and Ahmet takes part with the character of Selahattin with the same features as in the series. The first commercial of the series is set in the shop called Başyapıt İnşaat belonging to the Kocabaş family. Selahattin is a rascal character who likes spending free time around but seems working. In the ad text he is doing his work in a short time with the mouse in his hand and dancing and singing. And the series creates its character again. The music of this commercial is the song called “Yakalarsam tık tık” which is sung by Tülay in the series. Lyrics belong to Tarkan but the version of Ankaralı Turgut. The melodic structure of the song belongs to the anonymous song “Amanın Kelle”. “Saving credit” commercial of TEB used Selahattin's rascality and he addresses the clerk as “TEB Hanımıcım”. In TEB's “family academy” commercial, Selahattin continues the series by giving references about his family. He wants to take a loan by saying “I bought 4th full HD TV for my son, 20th sorry necklace for my wife, loads of bleacher for my mother-in-law. Family is the smallest core of the society but I even cannot organize it” and the clerk advertises the “family academy”. In the series Orçun loves technology but is asocial, Selahattin has always problems with Gülistan because of his rascality and the mother-in-law Servet loves the smell of bleacher. What is watched is the TV series or the commercials cannot be understood easily.

## VII. CONCLUSION

The study is derived from the situation that brand placement is seen almost every program. Because TV spots are rejected by the audience, brand placement has arisen as an alternative and takes the audience to a trip to the world in which the brands are shown.

In the study, the appearance of brand placement in the series is dealt with the sense of brand number, duration, type, style and the characters and presented as digital data in the findings part. The concept of placing brand in the ads includes the TV spots that the actors of the series take part with their characters in the series. It means ad in ad.

Brand placement is divided into two parts as active and passive placements in the study. Considering all the episodes analysed, active placements forms 59% of the total brand placement duration and 41% is formed by the passive ones.

In the active placements the contribution of the character is needed. So the placed brand is decisive on the content. Especially, the plot integration stream is directly determined by the brands. Also the content and the ad distinction is not clear. For example, the participation of the actors of the series in Ben Bilmem Eşim Bilir has an important decisiveness on the content. The viewer turning on his television at that time can be confused about which program he is watching.

Both being the same period's program and having all the same elements of the program enforce this uncertainty and indicates the commercialization of the plot. This appearance is neither new nor special to *Yalan Dünya*. In the former sitcom

of Gülse Birsal (Avrupa Yakası), the character of Burhan attended in a quiz show called Var Mısın Yok Musun by Acun Ilıcalı and Sacit, Aslı and Şahika were a part of the audience. Here is the uncertainty about what is the program and this uncertainty indicates a problematic issue. Additionally, the integration of *Yalan Dünya* and Ben Bilmem Eşim Bilir draws attention to the media concentration and shows the decisiveness of the media ownership on the content.

Passive placements are the ones that the character of the series does not participate and are directly related to the scene. Of these placements, place style has the most direct appearance among the placements in the series. It is formed with the placement of places belonging to the brands along a street. This can be noted as the most attractive brand placement style in the measure of series. Interestingly, after the evaluation of the Public, Broadcasting Researches and Measurement Head of Department, *Yalan Dünya* was found guilty and fined only because of the place style placements of the brands. RTÜK did not regard the placement forms of usage, verbal reference, plot integration and presence on the scene. Similarly, according to the results of the advertising awareness poll carried out by DORinsight, *Yalan Dünya* is the series in which brand placement is remembered the most. In the brand placement applications the most recalled brands are respectively Turkcell, KFC, Coca-Cola, Denizbank, Bellona, A101, Saray Hali, Avea, Vodafone, Algida, Karaca and Pepsi. Of these 12 brands, 7 of them including Turkcell, KFC, Denizbank, Bellona, A101, Saray Hali and Algida are placed in *Yalan Dünya* and this draws attention while it is important that all of them are placed in the style of place. With this point, it can be reached that the most definite and the most recalled style of placement is the location (place) placement

Social media placements are not counted because they are not in the content of the series. Social media forms of placements are the applications which are formed by appearing on the screen as strip ads about that week's social media topic during the series but are not evaluated in the extent of strip ads because it does not give a sign announcing it as an advertising when coming on the screen. Although there is no direct participation about the content, the weekly topic can be determined on the basis of the week's episode content. This situation is considered as a brand placement because Twitter is a brand, too and is distinct from the strip ad due to the absence of ads sign when it is on the screen.

Brand placement applications are important at the point of establishing the relation between the brand and the character when the participation of the character is the basis. Certain characters use certain brands for a long time and draw the image that they use the same brands in their real lives. In this way, the brand is called as "the brand that the character uses". The reflections of this situation can be seen on the website called "ondagordum.com".

Brand placement in ads which is another appearance of brand placement is that the character in the series takes part in a different brand's commercial with the same character as in the series. Thanks to this, the advertisers can build easier relations with the character and the brand without having to

code the characters from the beginning. But if the viewer does not know the character of the series the commercial will have meaning lost.

In some cases, in the application of "ad in ad", the advertiser is uncertain. For example in a Dacia Dokker advertising in which Nurhayat took part 3 different brands are seen: Dacia, Kaşık-La and *Yalan Dünya*. That Gupse Özay is in the commercial as Nurhayat takes the audience to *Yalan Dünya*. The food Brand Kaşık-la and the car branded Dacia makes the advertiser uncertain. Brand placement placing in ads application continues out of the commercial duration. Even the series is remembered to the audience on other TV channels where the commercial is shown as well. Thanks to this, the audience is exposed to not only the brand that is advertised but also the series.

The appearance of brand placement on TV is getting more and more confusing. Both the brands are integrated in the programs as an element out of the television and the programs are integrated together as the element of television. This point indicates the transitivity among the forms and is seen in the analyzed series in two ways: that the actors of the series take part in the other brands' commercials and that the placement of a program in the series as a brand

Considering with the point of legislation, current legislative regulations enables the brand placement to make TV programs a long TV spot. Brands apply the brand placement strategy with the purpose of relating the character features to the brand, establishing a relation with the stream of the program and the brand, publicizing a new brand in the market and enabling the certain groups of products whose commercial communication is banned to be seen. Current regulations ban the extreme emphasis on the brands and say that the regulations about commercial communication are valid for brand placement as well and puts certain rules about the duration and the frequency of brand placement. However, these regulations cannot meet the current practice.

That product placement expression is used instead of brand placement ignores the ads for service or other things. In other words, the product indicates a more concrete area and does not include service or the other things that are the subjects of the advertising. In this case, the expression "max. 4 products" of the law cause confusion. This expression enables an infinite number of placement belonging to 4 different brands. And placement of service makes infinite number of brand and duration possible because it is not evaluated within the extent of the advertising.

That RTÜK only evaluates the location form of placement within the scope of violation and excludes all the other forms from brand placement is a sign of this situation as mentioned before.

Yet other brands are the part of the stream just like the location forms of placement. Also, the expression of "extreme emphasis" is relative. In other words, it does not explain what is extreme and what is acceptable. The brand placement on TV has a nature that the brand must be seen in the stream of the program. So, in order that brand placement functions as a form of advertising, the brand has to be emphasized somehow.

Advertising is an application in which the advertiser and the advertised is certain, whose price is paid, and that is certain to be an advertising by its features. If the brand is not emphasized, it will not have any purpose of being on the scene, apart from making it more real. This situation makes the brand not an advertising. At the same time, another article of the law underlines the importance of the distinguishing features of the advertising. This causes confusion between these two articles because the advertising has to be emphasized to differ from the other elements.

It is expressed in the study with various researches that TV spots are very disturbing according to the audience. Internet offers a more free area to them at this point. Thanks to this, they can watch the programs without censors and the interruptive ads. But when brand placement is integrated in the broadcast as an alternative, if the brand placement is omitted from the program, the content will change, it cannot be omitted from the internet broadcasting, either. So, it can repeat itself continually. Also, the current ad regulations and limits can be overcome with Internet and when the medium is the Internet, the determiners of the field are the technology and the sector.

The existing appearances of brand placement are analyzed in this study by using the example of *Yalan Dünya*. The brand placement strategies of the sector is in a complicated structure and for this reason, brand placement is an area which needs to be interested both academically and in a sectorial way. That the legislative regulations are not enough for the existing practices has been observed in the study and it is estimated that the legislative regulations will fall behind the sector in the future. How the new appearances of brand placement will be and, in this case, what the new appearances of both the law makers and the sectorial strategies will be are among the issues that should be followed.

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