

**Gender Roles and Racial Representations in
Children's Television Advertisements: A Case Study
of 'Planet Çocuk'**

Akram Hesaraki Çil

Submitted to the
Institute of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

Master of Arts
in
Communication and Media Studies

Eastern Mediterranean University
September 2017
Gazimağusa, North Cyprus

Approval of the Institute of Graduate Studies and Research

Assoc. Prof. Dr. Ali Hakan Ulusoy
Acting Director

I certify that this thesis satisfies the requirements as a thesis for the degree of Master of Arts in Communication and Media Studies.

Assoc. Prof. Dr. Ağah Gümüş
Dean, Faculty of
Communication and Media Studies

We certify that we have read this thesis and that in our opinion it is fully adequate in scope and quality as a thesis for the degree of Master of Arts in Communication and Media Studies.

Asst. Prof. Dr. Ülfet Kutoğlu Kuruç
Supervisor

Examining Committee

1. Assoc. Prof. Dr. Anıl Kemal Kaya

2. Asst. Prof. Dr. Yetin Arslan

3. Asst. Prof. Dr. Ülfet Kutoğlu Kuruç

ABSTRACT

The way people are represented in the media is a reflection of their society's culture and beliefs. The advertisements broadcasted in television especially the ones broadcasted in children programs, attract the attention of children by their audio visual characteristics and the messages transmitted by such advertisements can easily influence the behavioral patterns of children. Children can be affected by the media very quickly thus, inculcating gender stereotypes and racial representation to them, can be very harmful for the future communities because children remember what they see in the media and they will make behavioral patterns according to their observations.

This research examines the gender roles and racial representations of advertisements broadcasted in 'Planet Çocuk' channel, which is one of the most popular children's television channels in Turkish media. The quantitative methodology, content analysis is used to collect data for this study. Cultivation theory, social learning theory and the theory of media literacy are selected to conduct this research.

The contribution of this study lies on the investigation of representation of gender roles and racial portrayals to children. The data revealed that the majority of central characters in advertisements were males and they were displayed in active and competitive roles while the female characters were represented as passive models. Females also placed mostly in private places like home while male characters portrayed in professional jobs in public places. Male voice was used clearly more than female voice as the narrator of the advertisements story.

Keywords: Representation, gender roles, children, advertisements, Turkish television, race, 'Planet Çocuk'.

ÖZ

İnsanların medyadaki temsili içinde buldukları toplumun kültür ve inançlarının bir yansıması olarak görülebilir. Televizyonda yayınlanan özellikle çocuk programlarındaki reklamlar, sesli görsel özellikleriyle çocukların dikkatini çekmekte ve bu reklamların verdiği mesajlar çocukların davranış kalıplarını kolayca etkileyebilmektedir. Çocuklar medyadan çok hızlı bir şekilde etkilenebilirler. Bu nedenle, onlara toplumsal cinsiyet klişelerini ve ırkçı normları aşılacak gelecekteki topluluklar için çok zararlı olabilir. Bunun sebebi ise, çocukların medyada gördüklerini hatırlaması ve gözlemlerine göre davranış kalıpları oluşturacak olmalarıdır.

Bu araştırma, Türk medyasında en popüler çocuk kanallarından biri olan 'Planet Çocuk' kanalında yayınlanan reklamların cinsiyet rollerine ve ırk normlarına değinişini incelemeyi amaçlamaktadır. Nicel yöntemlerinden, içerik analizi çalışma için veri toplama metodu olarak kullanılmıştır. Ekme kuramı, sosyal öğrenme teorisi ve medya okuryazarlığı teorisi bu araştırma için seçilmiş ana kuramlardır.

Bu çalışma, cinsiyet rollerinin ve ırk tasvirlerinin çocuklara sunulmasının araştırılmasına dayanmaktadır. Veriler reklamlardaki ana karakterlerin çoğunluğunun aktif ve rekabetçi olan erkekler tarafından oluşturulduğunu, kadın karakterlerin ise pasif olarak temsil edildiğini ortaya koymaktadır. Kadınlar çoğunlukla ev gibi özel mekanlarda görülmekteyken, erkek karakterler kamusal alanda profesyonel işlerde temsil edilmektedir. Reklam seslerinin anlatıcısı olarak ise erkek sesi kadın sesine göre daha fazla kullanılmıştır.

Anahtar Kelimeler: Temsil, cinsiyet rolleri, çocuklar, reklamlar, Türk televizyonu, ırk, Planet Çocuk.

AKNOWLEDGMENT

I would like to express my very special appreciation to my thesis supervisor Asst. Prof. Dr. Ülfet Kutođlu Kuruç for her endless guidance, support and patience throughout the preparation of this thesis. It was such an honorable pleasure for me to learn from her throughout this study.

In addition, I would like to thank Assoc. Prof. Dr. Anıl Kemal Kaya and Asst. Prof. Dr. Yetin Arslan for their invaluable help and support.

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Chapter 1

INTRODUCTION

This research aims to investigate the gender roles and racial representations of advertisements through content analysis. Thus, the goal of this chapter is to introduce the subject and background of the study, as well as to establish major aims and objectives of the research. This chapter presents the background of the study, motivation of the study, purpose of the study, significance of the research, research methodology, and limitation of the study and research questions.

1.1 Background of the Study

We know advertising is a way of communication between producers and consumers. “The purpose from the producers’ view is to give information about the products, create a new demand, create awareness, remind the brand, and persuade audience to change their attitudes towards brands” (Frolova, 2014, p. 5). Thus, advertising can create successful attachment between people and the brands. The way of representing human relationships in advertising is effective on children. As Courtney & Whipple (1983) believed:

Advertising could influence the intellectual development and change the attitudes of children, advertising teaches children how to be a consumer and encourage their prosaically attitudes and behaviors. Advertising can also teach racial stereotypes to the children (p. 45-46).

Television advertisements have a socializing influence on children regarding their beliefs toward gender roles. Gender stereotypes affect the child's sense of what it

means to be male or female. As children grow and continue to develop, they are exposed to more and more examples of such gender stereotypes. “Children learn stereotypes by what they see in the media. When children are 5 years old, they start modeling the behaviors of their parents and other adults and become more independent and start developing their self-identity” (Neto & Furnham, 2005, p. 70). According to the report of ‘MAVISE : Database on TV and on-demand audiovisual services and companies in Europe’ (Observatory, E. A. n.d.), about the database on television and demand audiovisual services in Turkey's audiovisual media landscape in 2015, free satellite television is the most important way of receiving TV in Turkey. More than 70% of homes in Turkey use free satellites and about the paid satellite services, there are two main operators: Digitürk and D-Smart with 3.2 million and 1.2 million subscribers in 2015.

It shows that television advertisements have a large number of audiences in Turkey and children may be influenced by the messages of advertisements more than adults. Because according to social learning theory children learn new behavior through observational learning of the social factors in the media, therefore it's important to investigate the stereotypes in advertisements broadcasted to the children.

1.2 Motivation of the Study

It is really important to create a free and friendly atmosphere to address gender discrimination issues to the next generations, but because gender biases are embedded in culture, it is very difficult to eliminate them without representing non-stereotyped models to children who will shape the culture in the future.

I was born in Iran, a society rife with lots of traditional gender stereotypes and biases. I remember my childhood when I had to adopt gender roles .For example, I was always prohibited from playing outdoors because I was a girl while all my male cousins were playing outside all the time. In such societies, as children move from childhood into adolescence, they are exposed to many factors which influence their attitudes and behaviors regarding gender roles.

Children see gender roles and racial representations everywhere, whether in the society or family. I choose television as a medium of transferring stereotypes to children because television with its audible and visual characteristics influences children's minds easily. Advertising manipulates children easily so far they cannot perceive a categorical distinction between TV programs and commercials. Moreover, advertisements depict the reality of how the individuals think and behave in their societies as well.

I selected Turkish media because it has almost 8 years that I have been living in the Turkish side of Cyprus. In Turkish Republic of Northern Cyprus, people usually tend to watch television channels from Turkey. I also have a son who likes watching television and 'Planet Çocuk' is usually one of his priorities. I wanted to raise the level of media literacy both for myself and my son by exploring the stereotypes of advertisements in the above mentioned TV channel.

1.3 Purpose of the Study

The aim of this study is to have a look at the advertisements that represented gender roles and racial representations and lead the children's minds to have predetermined

stereotyped positions. This research also analyzed how the racial and ethnic groups are represented in the advertisements.

This study attempts to find out the gender roles and racial representations in advertisements in ‘Planet Çocuk’ TV (one of the children television channels broadcasted in Turkey) through quantitative content analysis.

1.4 Significance of the Research

This study contributes to the existing literature on gender roles stereotypes and racial representations by analyzing the advertisements in ‘Planet Çocuk’ which is a Children TV channel in Turkey. “As adults are mostly considered advertising (media) literates, most of the researches are focused on the effects of media or especially advertising on adults, while for children the reverse is the case” (Hargrave & Livingstone, 2009, p. 214). As Strasburger (1992) believed, “TV is accepted by the society as a reason but also as a resolution for many behavioral problems of childhood” (p. 353). It means television can be a medium which transfer moral values to children if the programs that they are watching are produced ethically. To avoid the negative effects of TV special attention should be given to media literacy.

As Songül Yalçın *et al.* (2002) mentioned:

(AAP) ‘American Academy of Pediatrics’, offers that pediatricians should want parents to pay attention to their kid’s media consumption very carefully and to limit the total television viewing about 1 to 2 hours a day. It also recommended that pediatricians should encourage teachers and parents to teach media literacy to the younger generation. It means they should discuss about how the media is working, what the content of advertisements and television programs is, and whether their messages are appropriate (p. 622).

Songül Yalçın *et al.* (2002) in their research on the impact of television on children in Turkey found that 57.7% of children in primary school and 65.2% in preschool watch television at least for about 2 hours a day (p. 626).

Thus, it is important to study about what children see on television because according to cultivation theory the more time children spend watching television; the more likely they are to behave similar to what they see on television.

This study is unique because it has analyzed the gender role stereotypes and racial representations in advertisements broadcasted in ‘Planet Çocuk’ channel in Turkey. Planet Çocuk is one of the most watched children channels in Turkish television and there are hardly any researches done concerning the gender roles and racial representations of the advertisements broadcasted in ‘Planet Çocuk’.

1.5 Research Methodology

This research mainly focuses on content analysis to search and classify advertisements that have contained gender roles and racial representations. By using this method, 107 advertisements of a popular Turkish children’s television channel, ‘Planet Çocuk’ was analyzed.

There are lots of television channels that are broadcasted to children in Turkey. These are discussed in the methodology part of this thesis in detail. One of these children’s channels is governmental i.e. ‘TRT Çocuk’, which does not have any advertisements while the others are private channels.

Planet Çocuk is a private channel established by Nafia Sevin Ergün Sefada in March, 2013 in Istanbul, Turkey, as a subset of the company ‘Planet TV and satellite platform management’. It is sold to ‘Sony Picture’ company in 22 April 2017 (after completing this research) and changed the name to ‘Sony Çocuk’.

The time frame of this study was August, September and October, 2016 (half of this period includes summer holidays while the other half are children's school time) .The time of observation was selected based on children's leisure time, from 4pm to 7pm at the weekdays and between 10am to 1pm at the weekends.

In the selected advertisements, displayed children were evaluated in terms of whether they have played in major roles or secondary roles. It means that in some advertisements children are the central figures and in some others the parents or other adults are central characters of the advertisements, but children are presented in any way.

1.6 Limitation of the Study

The study considered a Turkish television children's channel "Planet Çocuk" which is one of the most popular children's channels after 'TRT Çocuk'.

To realize the extent of advertising on the channel, all the advertisements that broadcasted in August, September and October, 2016, in the hours of 4 pm to 7 pm during weekdays and 10 am to 1 pm at the weekends, were recorded. Also to review the gender and racial representations, 107 advertisements that broadcasted in August, September and October, 2016, were selected.

1.7 Research Questions

The following research questions are used in this study to explore the gender roles and racial representations of the advertisements broadcasted in 'Planet Çocuk' channel:

RQ1: In advertising which gender is represented more active?

RQ2: Which gender is portrayed in public places more?

RQ3: In food advertising which gender is represented more as main characters?

RQ4: In advertisements of technological tools, which gender has shown more as central characters?

RQ5: Which gender's voice is usually used for narration in the advertising?

RQ6: Does the advertising reflect the minority groups as well as the dominant racial groups?

Chapter 2

LITERATURE REVIEW

In this chapter firstly a brief introduction of the theory of representation has been provided. After that, 'gender roles' is described in three parts: gender roles in the society, gender roles in the media and gender roles in Turkish culture. Then portrayals of gender roles in the advertisements of Turkish media have been explained. The last part of gender roles discussion is about the impacts of gender roles on children. The second part of literature review is about racism in four separated sections: racism in the society, racism in the media, children and racism and portrayals of racism in Turkish media. Advertising is a discussion provided after racism in five parts: history of advertising, women in advertising, men in advertising, children in advertising and advertising in Turkey. The last part of literature review is about the theoretical frameworks that are used in this study which are: cultivation theory, social learning theory and media literacy.

2.1 Representation

The concept of representation has a significant position in media and culture studies. Perhaps the best definition of representation is what Hall (1970) defined: "representation conjoins language and meaning to culture" (p. 15). In other words, as Hall (1970) said: "by representing something we use language to saying meaningful things to people" (p15).

Hall (1970), in a more precise definition of representation stated that:

At the core of the meaning process in culture, there are two types of representation. The first type of representation empowers us to give the meanings by creating a chain of equivalences or a set of correspondences between people, things, events, objects, abstract ideas and our conceptual system. The second type of representation depends on creating a collection of correspondences between a set of signs and our conceptual map, arranged into the various languages which represent those concepts. The relation between signs, concepts and things placed at the center of meaning production in the language (p. 19).

“Representation is a social process of making sense within all the available signifying systems: speech, writing, prints, and video, film, tape, and so on” (O’Sullivan *et al.*, 1994, p.43). Thus, we need a medium to transfer the concepts through it to the audience. About the ways of representing concepts, Mitchell (1995) believed that:

Words and images are the names of a commonplace distinction between various types of representation, a shorthanded way of dividing, mapping, and establishing the field of representation ... the difference between culture of spectatorship and culture of reading is not only a formal issue, it has implications for the very form that subjectivity and sociability take, for the types of institutions and individuals formed by a culture (p. 3).

Representation can be defined as an act or as a theory. According to Fourie (2010):

There is a deterministic difference between the act of representation (visual signifier which refer to something), and the theoretical investigation into the idea of representation. The idea of representation involves our understanding of an action of representation and how we will define that act. The making of the representation or sign and the theory of a representation or sign must not be mistaken as equivalents. The acts of sign making are certainly linked to the theoretical discourse of representation. However sign making can be existed apart from the theoretical discourse. People will continue acting as image makers and storytellers as they have for tens of thousands of years, whether or not the existence of theories and philosophies on the process (p. 198).

“The media representation are a complex amalgamation of texts, written or spoken, visual images and various techniques for inflecting and sequencing the speech, the pictures and positioning of those two” (Bauer & Gaskell, 2000, p. 227). “One of the

central doctrines of the theory of representation is that society represents function to make the unfamiliar more familiar” (Bauer & Gaskell, 2000, p. 255).

It might be a question that what originates the origin of representation? In this regard, Fourie (2010) cited: “representation is often explained as or theorized as a performance of resemblance as an act of image-making or even imitation. The central concept is that the representation, which is manufactured or produced by a person or persons (known as the communicator/ producer/ encoder), points to and stands for something else: the real object” (p. 199).

In this research, the main issue is representation in the media. Representing something throughout the media is different than representing something between the people themselves. As Lacey (1998) believed: “media text cannot represent the reality as it really is; by their nature that they mediate (even our conception of physical world is a mediated conception). Realism can be a type of representation that has a privileged status, because it signs itself as being closer to the reality than other types of representation like ‘genre’ text” (p. 189).

Weimann (1999) claimed that: “media researchers are interested in particular in how people are influenced by the media presentations and how people incorporate information from the media into their judgments about the real world” (p. 329).

According to an article from Grodal published in Jerslev’s (2002) book it is suggested that:

A further complexity in evaluating ‘realism’ is derived from the fact that in a central use of the word ‘realism,’ but also for those aspects of reality that are discussed to be typical aspect of reality. Thus, many aspects of our understandings of realism and ‘reality’ are not only descriptive but also imply normative evaluations of what is typical of real life (p. 69-70).

2.2 Gender Roles

There is a basic difference between sex and gender. Sex is a biological distinction that society describe to divide people into the categories of men and women. When we hear about the differentiation of men and women our first perception is about their sex rather than their gender. Gender is not based on biological distinction. Gender is a concept that contains the norms of the society that have been described to the people according to their sex groups. According to Sudha (2000):

Anthropologists suggest that historically men and women have different roles because of their biological differences. In the opinion of functionalists in the sociology, smooth functioning of family and its continuity involves the assignment of different roles to women and men. This results in social differentiation. As mothers bear children, they are given the role of socializing the offspring as well as home making. Consequently, the role of bread winning for the other family members was given to men. Conflict sociologist; on the other hand, claim that confinement of mothers to domestic roles and their subordination were because of the emergence of private property. As men were engaged in economic activities, they became the property owners. As a result, men dominated women by depriving them of economic independence and control over wealth. The feminists argue that gender differences are not biological; rather they are cultural. It means that assignment of domestic roles for women and non-domestic roles for men was not because of their biological differentiation. However, it was because of cultural practices and the consequent pattern of socialization. (pp. 1-2)

2.2.1 Gender Roles in the Society

Hosseinpour & Afghari (2016), in regard of gender roles in the society, highlighted that:

During the socialization's process, people learn to identify each other's as the social groups' members such as gender, race, social and ethnicity class. As the basic social status is linked to the gender of individuals; society creates different sets of normal behavior for men and women and requires them different tasks. Then, one's expected outcomes and opportunities in life strongly related with gender (p. 111).

Wood (2008) has mentioned:

Gender is a relational idea because masculinity and femininity make sense in relation to each other. Society defines masculinity in contrast to femininity and femininity as a counterpoint to masculinity. As the conception of one gender change, so do meanings of the other. Proverbially, when social views

of masculinity stressed endurance and physical strength, femininity was defined by dependence on men's strengths and physical weakness (p. 29).

Unfortunately, most people believe that the meaning of sex and gender are the same, but as Wood (2008) in this regard claimed "sex is biological taxonomy, whereas gender is a social and symbolic system through which a culture attaches significance to biological sex. Gender is something people learn, because it is constructed by cultures" (p. 36). Certainly, putting people in stereotype roles based on their sex could be unfair because as Lindsey (2015) argued:

When the processes of socialization encourage the perpetuation of stereotyped representations of the genders, social control is particularly effective. Stereotypical ideas become insidious when people are harmed because they are defined in terms of assumed negative characteristics assigned to their group. If we represent women as passive, an individual woman may be passed over for a job that leadership quality is required. Her own ability of leadership may not even be considered because of the stereotypes assigned to her entire gender. A man may be rejected custody of his child on the basis of stereotypes that represent men as inherently less capable of raising children compared to women (p. 66).

2.2.2 Gender Representation in Media

One of the most efficient medium in transmitting culture and social beliefs is television. Television is interesting for children because of its audio and visual characteristics. Children usually spend time in front of television and according to Bandura's social learning theory; repeated images displayed in the media can be potentially imitated by the viewers.

"How people create social identities for themselves and how they try to understand what it means to be female, male, white, black, Native American, Latino, Asian or even urban or rural, is formed by the messages represented by mass media" (Brooks & Hébert, 2006, p. 297). Media, especially television has the ability to promote the

stereotypical image about all the cultural behavior. Among the stereotypes that people can learn from television, gender stereotypes are the most significant. This is so because, dividing humans into two categories based on their gender and giving them specific roles according to their biological differences that are not related to their talents, can eliminate the natural talents of people in early ages. For example if a boy knows cooking as a duty for women, his talent in cooking, may be forgotten and ignored by him and the society.

Television offers specific gender roles to men and women. “Televised male characters are generally shown as independent, knowledgeable, successful, powerful, and prone to swift decisive actions. Televised female characters are most often represented as emotional, passive, dependent on males, and eager to serve the others” (Coltrane & Adams, 1997, p.326).

2.2.2.1 Gender Role Stereotyping in Advertising

Several studies have been done around the world about gender representation in advertising and here is a brief reference to some of them. As Tartaglia & Rollero (2015) had concluded in their study on gender roles in advertising magazines in Italy, most of men characters were represented in outdoor working places like offices while women were represented just as decorative or recreational roles. Valls-Fernández & Martínez-Vicente (2007) analyzed about 400 advertisements of Spanish television channels and realized that women are represented more at home while men are represented as professional types of jobs. Prieler, Ivanov & Hagiwara (2015) did a review of TV advertising from Japan, Hong Kong and South Korea and announced this overall result that females were predominantly young, more suggestively dressed and were represented more often at home while men were middle aged, fully clothed and typically depicted in the workplace. A study was carried out exclusively on

perfume ads by Tuna and Freitas (2012) and the result showed that men usually appeared naked and mostly in the role of selector persons even for the perfumes advertised for women and vice versa for men perfumes. Gentry & Harrison (2010) in their article which was about gender stereotypes in both types of television channel categories, public and private, concluded that stereotyped roles were shown equally in both channel categories. A similar investigation conducted in Germany by Knoll, Eisend & Steinhagen (2011) achieved a similar result depicting that stereotypical roles is clearly observable in both types of public and private channels of German television while women were stereotyped more than men. Furthermore, a research about the gender roles in British advertising that had been done by Furnham & Bitar (1993) showed that female characters in the commercials of British television were displayed at home working roles but male characters were mostly in professional occupations.

Uray & Burnaz (2003) cited about the results of some previous studies on gender roles in advertising as follows:

After comparing the TV advertisements of Mexico, Australia and U.S, Gilly (1988) claimed that use of male voice as voice-overs was more popular than the female voice. Women in the advertisements were displayed as younger than the male characters and were usually represented in the roles of mothers, brides, or secretaries. Cheng (1997) concluded that American and Chinese TV advertising have the same characteristics in terms of gender of voice-over and occupation whereas the dress worn by the female models, family roles of the male characters and the number of characters were the main categories that differentiated the TV advertising of U.S and China. About the advertising in Portugal, Neto & Pinto (1998) concluded that TV advertisements represent the traditional gender roles similar to the results of researches done about the U.S. (p. 78-79).

Repetition of these stereotypes in different countries over the year's shows that gender stereotypes deeply rooted in the beliefs of the majority of people and to

eliminate them, children should be educated about gender equality so that these false beliefs will not transmit to the future generations.

2.2.3 Social Construction of Gender Roles in Turkish Culture

Turkey is a good place to study about gender roles since it combines traditionalism with modernity. As Arat (2010) mentioned:

The process of democratization in Turkey that started with the transmission to multiparty rule in 1950 increased the presence of 'Islam' in people's lives. During the past decade, these processes had triggered the intertwining of religion and politics and revived the specter of restrictive gender roles for women. Turkey is thus struggling with a very important democratic paradox: the exercise of religious freedoms, encouraged by democratically elected governments accompanies potential or real threats to gender equality (p. 869).

On women's rights in Turkey, Büken & Sahinoglu (2006) argued that:

The gender roles of women are unquestionably admitted by the society as well as in other similar societies. The health status of women depends on their status in the society. Although women in Turkey have relatively equal legal rights with men, they face inequalities in both public and private areas. Violence against women creates situations that interfere with, violate or devalue women's human rights and their ability to benefit from their basic freedoms (p. 197).

About the beginning of women's movement in Turkey, Büken & Sahinoglu (2006) claimed that:

The women's movement, that could only address a limited urban population under the socioeconomic structure of Turkey in the 1920s, changed in content and scale with the support of the project for building the 'modern Turkey' proposed by Mustafa Kemal. The women's movement that was a production of civil society gave place to 'state feminism'. With establishing the Republic, Turkish women tried to get the equal rights to men in terms of working in the public and education (p. 198).

On patriarchy in Turkish culture, Erman (2001) quoted:

Turkey is located in the Middle East, where the patriarchal structures stay most resilient and family honor is linked to women's controlled virtue. However, these were about Turkey in the past, although we cannot ignore the

gender superiority now, because they still exist in the Turkish culture like other nations. In addition, Turkey has practiced important social and structural changes that would be expected to help women's participation in market work. Social attitudes to working women in public have changed in recent years, women became more educated and they get married at a later age. (p. 40)

2.2.4 Portrayals of Gender Roles in Advertising in Turkey

While the political changes of Turkey have an important influence on the traditional stereotypical roles of women and men, gender roles are still represent in Turkish media. "Increase of media usage in Turkey and in the world, led advertisers to find new strategies to reach to the target audience" (Soydemir, 2012, p. iii). "Media content reinforce the stereotypical gender roles by repeating them on various occasions, while media can create the images that show the changes that take place in the lives of women and men or that might challenge the traditional beliefs of people" (Aliefendioğlu & Arslan, 2005, p. 28).

Uray & Burnaz (2003) on the lack of research on gender roles in advertising in Turkey mentioned that:

Studies on advertising have been done mostly in the Western societies and some in Eastern countries like China and Japan, although, no systematic research has been done in Turkey, which is a place of cultural integration of West and East. The only example comes from Cagli & Durukan (1989) who studied about gender role in Turkish TV advertising by contrasting the samples of advertisements from 1978 to 1988. The results show that women displayed more in home and store environments and they were rarely used as the voice-over (p. 79).

Concerning the result of the research by Uray & Burnaz (2003) on the gender roles in Turkish advertising, it should be added that they sampled 314 ads and concluded that 53.5% of the advertisements contained female primary characters and 46.5% contained male primary characters. An underlying reason for this high frequency of

females could be related to the higher share of body and home productions advertised on TV; these are mainly consumed by Turkish women. Male characters are most likely to be primary roles in automobile and accessories, financial services and food advertisements. Female characters, on the other hand are more likely than male characters to be primary roles in body products and home products advertising which could suggest that their main duties are to improve themselves and the homes. Women appeared more than men in home setting whereas men appeared more than women in outdoor or occupational settings. Although there is no relationship between the gender of central character and the existence of an end comment, in the majority of ads in which the central figure is female, the end comment is made by a male character (pp. 80-81).

2.2.5 Children and Gender Roles

Children at early age realize their gender differences but they have no background about gender roles. They learn gender roles by observing the behavior of others in society and in the media. According to Trepanier-Street & Romatowski (1999):

Kids develop their thinking about the differences between men and women. They build their gender schema, that is, an organized template of behavior which they apply to sort information about the world with regards to the gender. They begin to expand a concept about what it means to be man or woman as they see how society classified people and the roles they gave according to the gender. They develop thinking about the gender appropriateness of activities, toys, and occupational roles. Gender stereotypes will limit children's interest, choice, and abilities (p. 155).

The processes of human socialization are often segregated by gender. In this regard Cortese (2007) believed that:

Girls and boys are usually separated during their activities at school. Indifference, sometimes, even hostile relations expand between groups of girls and groups of boys. However they may be neighbors or classmates, girls and boys are often more strangers than friends. Although, this changes as

puberty approach and sexual development. There is rediscovery; unfamiliarity and hostility are replaced by curiosity (p. 32).

“Children during the early years have a gender stereotypic attitude about the professional roles assigned to females and males. Young children’s beliefs, while still generally stereotypic, are going to be more flexible regarding professional roles for women and men” (Trepanier-Street & Romatowski, 1999, p. 158).

Children build their gender schemas based on what they see in the society and in the media and “if we want children to view a variety of activities, occupations, options, and roles, it is important that in the early ages they be exposed to non-stereotyped models” (Trepanier-Street & Romatowski, 1999, p. 159).

2.3 Racism

The term racialism has been around a little longer: it first appeared in print in 1907 (Isaac, 2004, p. 1). Brooks & Hébert (2006) noted that:

Just as gender is a social construction through which a society describes what it means to be feminine or masculine, race is also a social construction. Race can no longer be known as a biological category, and it has little basis in genetics or science. Identifiers such as skin and hair color serve as imperfect indicators of race. The racial categories we know to differentiate the people difference have been changed and created to meet the dynamic political, social, and economic needs of the society. (p. 297)

2.3.1 Racism in the Society

Racism has an important impact both on the people who experience it and on the wider community. Wilson, C. A. (1996) defines racism as:

A historical modern phenomenon, grounded in exploitative, alienating, and oppressive economic arrangements. It appeared in a particular stage in the history after the dissolution of feudalism, after the Protestant Reformation and with the rise of a new economic order undergirded by an intense drive to accumulate wealth. This drive was both exploitative and creative. On the one hand, it helped to the growth of western culture and civilization, while on the other hand it fueled the genocide against Native Americans and propelled the Atlantic slave trade (p. 37).

Jackson & Weidman (2004) on the reasons for the formation and pervasiveness of racism in the nineteenth century believed that:

By the end of the 18th century, many factors of racial ideology were in place. Racial beliefs had no place in antiquity; the seeds of racial thinking were planted in the thought of Iberian Muslims in the medieval world, with their history of slavery. During the age of exploration, the natural philosophy that saw no fixed types of organic form gave way to notions that there were some unbridgeable differences between the bodies of European colonists and those native to the occupied lands. Early taxonomists- Bernier, Linnaeus, Buffon & Blumenbach created the idea that humanity can divide into categories. In addition, enlightenment thinkers such as Thomas Jefferson began writing that there were essential differences between black and white people. All these opinions would be given a firm, scientific footing in the 19th century as writers began justifying the slave societies that had been built in the wake of European expansion (p. 24).

There are two theories about the similarity of human beings or the racial differences from the beginning i.e. the monogenism and the polygenism theories. Monogenism is a theory that maintains that the origin of all human races is a common ancestry. Believing that all humans are descended from Adam is one of the main beliefs of Judaism, Christianity and Islam. In contrast, polygenism believes that there are different races of early ancestors. Back & Solomos (2009) argued that:

If there was a principle describing the differences in the appearance of the people, either atheistic or theistic, then it could have operated through either physical or moral causes. Moral causes could today be called cultural. They consisted of the ways in which people responded to their environment. Physical causes were inherited capacities and dispositions. Both monogenists and polygenists used the word 'race' to designate the outwardly identifiable populations of their time, but the same word meant different things to them. The monogenists believed that people started off the same and had become different because of the climate and their different response to their environmental opportunities. The polygenists suspected that people must have been different to begin with and their beliefs of race were later systematized as 'type' (p. 53).

“Physical differences between people have been observed throughout human history; the people all over the world have developed words for delineating them. ‘Race’ is a

concept rooted in a particular period of history and a particular culture which brings with it suggestions about how these differences are to be described” (Back & Solomos, 2009, p. 62).

Immigration from third world countries to developed countries; a common phenomenon nowadays, is one of the reasons that racism has become epidemic in the host communities. “Only when people travel over great distances-as when slaves were brought from Africa to America, or a Londoner jets to Tokyo-do the differences become distinct. This is especially true in the U.S, which is occupied by the immigrants from Africa, Europe, and Asia, as well as Native Americans” (Reilly, Kaufman & Bodino, 2003, p. 10). Further, Fredrickson (2015) provided this definition:

My theory of racism, therefore, has two components: power and difference. It originates from a mindset that regards ‘them’ as different from ‘us’ in ways that are unbridgeable and permanent. This sense of difference provides a motivation for using our power advantage to treat the ethno-racial other in ways that we would regard as cruel or unjust if applied to members of our own group (p. 9).

Wilson (1996) in this regard believed that:

Modern racism emerged out of colonialism and slavery. This economically institutions made clear lines between the oppressor and the oppressed, which overlapped with color lines. The oppressed were not only divided from the oppressors, the oppressed were primarily people of color. The notion that people of color were of a different species and were inferior to the oppressor’s function to legitimize the oppressive arrangement and to desensitize the dominant group to the plight of the oppressed (p. 39).

2.3.2 Racism in the Media

Media plays a key role in exacerbating or reducing the tensions between different ethnic groups. As Van Dijk (2000), mentioned: “when power over the most influential tool of public relation, that is, media discourse, is composed with a lack of

alternative sources, when there is a near consensus, and dissident and opponents groups are weak, then the media can abuse its power and create the discursive and cognitive hegemony that is necessary for the reproducing the ‘new’ racism” (p. 37).

In the past decades, black people were displayed in racial stereotypes more than other races. In this regard, Brooks & Hébert (2006) mentioned: “challenging media portrayals of black women as matriarchs, mammies, welfare mothers, jezebels, and tragic mulattoes is a core theme in black feminist thinking” (p. 299). Hudson, (as cited in Brooks & Hébert, 2006) argues that: “These stereotypical roles simultaneously distort and reflect both the ways in which the black women view themselves (collectively and individually) and the ways in which they are viewed by the others in the society” (p. 229).

Orbe, M. P. (1998) (as cited in Brooks & Hébert, 2006) did a semiotic analysis of black masculinity on MTV’s the real world focuses on the signification and imagery processes about 3 black men featured through the 6 seasons in the so-called reality (unscripted) series. The images of the 3 black males work to signify all black males as inherently potentially violent, sexually aggressive and angry. Orbe argues that “when these images are displayed as real life, they function to reinforce of the general social fear of black males” (p. 306).

2.3.2.1 Racism in Advertising

Concerning the relationship between racism and the advertising industry, Hund, *et al.* (2013), mentioned that:

Commodity racism was usually more than mere insinuations and racist images in advertising. Since the beginning, it made a social system of promoting more as well as goods, thereby not only mediating between consumers and producers but also between classes. Racist advertising distribute insolent or exotic promises of use value and additionally offer an

extra ideological use value available even for non-buyers of the praised goods. The socially distributed information purportedly free of charge created the condition of possibility for the acquisition of racist signs capital by the general public. Historically, the basis for this was the transformation of colonial violence and capitalist profit interest into auspicious temptation. Racism was a pivotal part of this mixture. Looked at in that light, commodity racism implied not only the announcement of brands but also enduring advertisements of white supremacy (p. 21).

One of the most obvious examples of racism in advertising industry is the usage of black men for advertising drugs. In this regard, Kwate & Lee (2007) did a study on outdoor advertising panel's density in predominantly African American neighborhoods in New York City and concluded that "black neighborhoods have more outdoor advertising space than white neighborhoods, and these spaces disproportionately market tobacco and alcohol advertising" (p.21).

2.3.3 Children and Racism

Children have no assumption towards physical racial differences. Their perception of the races is based on what they received from the environment. Ausdale (2001) argued that:

For children, attention to ethnic or racial distinctions arises from their salience to international situations at hand. They are meaningful to the children because they are significant in their social thoughts. The very real images of ethnic and racial groups are available to the children through direct observation of the world around, and these images are grounded in the dynamic social structure of the society-as seen around them and in the media-and in their past and ongoing interactions with other children and adults. Plenty of choices of action accumulate over a period of time and constantly reinforce ethnicity and race as developing, working concepts for children (p. 17).

Television is a potential source of message about the racial groups and children are very fragile towards these messages.

Children are motivated to make sense of the world through the use of cognitive categorization. This is because race presents a perceptually salient

and socially important category, children will form categories based on racial cues and develop a broad associative network of attributes and roles that are associated with race in our culture (Bigler, 1999, p. 697).

2.3.4 Portrayals of Racism in Turkish Media

Turkey has a multicultural environment. It is composed of different cultures.

Turkey has been in a host situation to a variety of societies and cultures throughout history. Every culture that has lived in Anatolia welded with the previous ones and contributed to the multicultural structure of the resident population, resulting in a population comprising a rich and complex ethnic/cultural mosaic" (Koc, Hancioglu & Cavlin, 2008, p. 447).

All the Turkey's population is not Turkish; and as Koc, Hancioglu & Cavlin (2008) mentioned:

According to the results of the TDHS (Turkey Demographic and Health Survey), 83% of Turkey's population are Turkish-speaking, 14% are Kurdish-speaking, 2% are Arabic-speaking and the remaining 1% belong to other language groups" (p. 456). In this regard Faltis (2014) climbed that "after Turkish speakers, Kurdish speakers are the largest ethnic group in Turkey, almost 18% of the total population. 16 million or so Kurdish speakers, live mainly in the eastern sections of the country while more than 2 million reside in Istanbul (p. 2).

Concerning the ethnic groups of Turkey, it is noteworthy that Turkey is composed of different cultures and people. The majority of them are of Turkish origin and the rest are as shown below:

| Rank | Ethnic Group | Share of Turkish Population |
|------|------------------|-----------------------------|
| 1 | Turks | 72.5% |
| 2 | Kurds (Non-Zaza) | 12.7% |
| 3 | Zaza Kurds | 4.0% |
| 4 | Circassians | 3.3% |
| 5 | Bosniaks | 2.6% |
| 6 | Georgians | 1.3% |
| 7 | Albanians | 1.2% |
| 8 | Arabs | 1.1% |
| 9 | Pomaks | 0.8% |
| | Others | 0.5% |

Figure 1: Ethnic Groups of Turkey May 2011. Source: adapted from <http://www.worldatlas.com/articles/the-ethnic-groups-of-turkey.html>

2.4 Advertising

Advertisements had taken the contemporary human social world life with its great influence and tried to impose the desired values of industry owners and commercial outlets on the human life. A common synonym of advertising is the word “propaganda”. If we look at this word in a dictionary we will find something like ‘to cause an organism to multiply or breed’ or ‘the spreading of ideas and information’. Trehan & Trehan (2009), defined advertising as “the main form of mass-communication which is a paid form of non-personal communication about an organization and its products that is broadcasted to target-audience through a mass medium by an identified sponsor” (p. 47). Tehran (2009), believed that "the paid aspect of this description reflects the fact that the firm has to make payment to the mass media in order to communicate its message to the audience. Advertising involves media, transport vehicles and outdoor displays that can transmit message to a large group of audience at the same time" (P. 22).

According to Powell, Hardy, Hawkin,& MacRury (2013):

The advertising business comprise 4 sets of players: the advertisers, who purchase advertisements to promote their business; the media, who receive around 90% of the advertisements budget to enable paid-for communication to be seen by a the target audience; consumers who then watch and might be influenced by the advertisements, and finally the advertising agencies themselves, who produce advertising to accommodate a growing number of media platforms (p. 13).

Wharton (2014), highlighted concerning the advertising industry as follows:

The industry creates job and income for many people and substantial profits for few. Advertising operates as a selling mechanism for corporate capitalism, creating advertising that help move the goods, and contributes to culture of consumption that ease their passage. It generates information and knowledge on a global scale, a feature of everyday life where commodities and resources are plentiful. Where they are scarce the presence of global advertising is merely an irrelevance (p. 1).

Advertising is a way of communication for introducing products through the media.

Communication in advertising is important, because the main purpose of advertising is passing the message to the audience.

Advertising is a form of communication paid for by companies or individuals, with the aim of influencing audience to act or think in a particular way or providing information. The aim of most advertisements is to persuade people to buy services or goods offered by the advertiser. There are also public service advertisements that convey information and advertisements sponsored by charities that encourage donation (Green, 2011, p. 6).

"Advertisements offer several benefits. It can be an extremely cost-efficient promotional method because it can reach a huge number of audiences at a low cost per person" (Trehan, 2009. P. 22). Advertising is widely used in our lives. In this regard, Wharton (2014) believed:

Advertising is not only an industry, but one that surfaces in people's everyday lives through an increasing range of technologies. It still appears in traditional form on the side of old buildings as fading hand-painted letters and images,

and it surfaces on the applications and networks of today's smart phones. Its visible and audible presence is widely sensed and it is very much a part of the modern culture (p. 1).

Hence, the importance of advertising for societies cannot be under estimated. We are surrounded by advertisements that shape our lives.

2.4.1 History of Advertising

Since early humans started changing their properties with other tools or services, advertising had been around. "One way of looking at the cave paintings of Lascaux, which are about 16,000 years old, is as advertising. They could be selling to the spirits of animals the idea of showing up for the hunt" (Sharma & Singh, 2006, p. 18).

According to Mogel (2010):

The first form of advertising was 'criers', which originated in Babylonia in 3000 B.C. People would take to the streets carrying their merchandise and shouting their wares. Later, merchants would hire 'criers' with loud voices for selling the products for them. The Babylonians also used outdoor advertising, because in those days few persons could read, a sign was placed outside an establishment with a crude illustration of the vendor's product. (p. 4)

Following the idea that "certainly the ancient Egyptians ancient Greeks were among the first groups. The first discoveries were found in Thebes about 3000 years ago. Text of the intended advertisement was this: "For his return to the shop of Hapu the Weaver, where the best cloth is woven to your desires, a whole gold coin is offered" (Wood, 1958, p. 27).

Mogel (2010), with regards to the earliest written advertisement mentioned that:

The earliest written advertisement is some 3000 years old, a sheet of papyrus bearing the sign of a runaway slave and the reward for his return. It was found Egypt, and is preserved in the British Museum. Ancient Egyptians used an early form of what we refer to as 'saturation advertising' today. They carved the message of advertising on stone and placed them along the roads for people to see (p. 4).

Furthermore, as Sampson (1875), argued,

Ancient Greeks made their public announcements by writing as well as orally. For announcement by word of mouth they had someone that his/her duties as crier appear to have been restricted, with few exceptions, to state announcements and to great occasions. Ancient Romans also advertised by writing as well as by word of mouth. They also advertised in a stricter sense of the term, by writing. On the walls of Pompeii have been discovered various advertisements (p. 20).

"During the middle Ages, merchants were usually afraid to let it known that they had valuable commodities for fear of being robbed. Where they felt safe, they used signboards and criers. In France, wine shops employed someone who dispensed samples in the public. In U.K, signboards became a section of the national tradition" (Mogel, 2010, p. 4). "In 1480, William Caxton, the first English printer, posted a handbill on church doors advertising a book. Printed handbills and posters became common in the 1600s" (Mogel, 2010, p. 5).

By expanding human societies, advertising was developed consequently. In this regard Sampson (1875) argued that:

As soon as the development of civilization or progress of events had cast communities together, people naturally tried to do the best she/he could for her/himself and as she/he in the course of events naturally encountered rivals in her/his way of life, it is not hard to realize that some means of preventing a particular light being hid under a bushel soon presented itself. To affirm that this means was advertising is almost certain; and so almost as long as there has been a world-or quite as long, using the term as it is best understood now-there have been advertisements (p. 33).

The link between the industrial revolution and advertising cannot be underestimated.

As Mogel suggested:

After the Civil War, a tremendous industrial expansion enabled many manufactures to mass-produce goods of uniform quality for the first time. The manufacturers understood that by the use of advertising they could achieve a large number of people and persuade them to buy (Mogel, 2010, p. 5).

Due to the wars of the early nineteenth century, like other media stuff, advertising was in the service of politics. As Tungate (2007) mentioned:

During the First World War, advertising was used to attract the volunteers. In 1914, Lord Kitchener, the Minister of war, showed up on a poster urging young men to 'join your country's army', with a steely look and a pointing finger. In 1917, the United State army adopted an almost identical approach, with a stern Uncle Sam pointing the finger: 'I want YOU for US army' (see figure 2). All over, it seemed, a similar guilt trip was required: 'You too should enroll in the army of the Reich,' said a German soldier, with the unavoidable accusatory digit. On Italian poster, it punched out yet again (p.23).

After using advertising for political purposes,

The American advertising industry started to develop in the 1920s, when postwar development made new spaces for consumerism and more sophisticated soft sell approaches were created. New products and services, a new emphasis on marketing advancement and less public disdain put advertising in a position of what Fox [in his book: *The Mirror Makers: A History of American Advertising and Its Creators*, University of Illinois Press, 1984, chapter 3] refers to as 'high tide and green grass'. (Botterill, MacRury, & Richards, 2013, p. 32).

Powell *et al.* (2013) mentioned that:

The history of today modern advertising agencies begins during the first wave of industrialization and is driven by manufactures' needs impelled forward by huge developments in industrial production, transportation and communication coupled with the rise of urbanization and the development of mass literacy (p. 13).

Hence, the use of advertising becomes more prevalent in the post-modern era. In these days there is no escape from advertising.

2.4.2 Women in Advertising

Stereotypical gender representations can influence the general perception of different genders. Gunter (2001), in this regard argued that:

One of the concerns raised about the depiction of gender roles in the media has centered on the way females are displayed. For many years, there have been widely voiced criticisms against gender-role stereotyping on TV and other media in which women are frequently represented in subordinate positions to men. The media show women as objects, especially as sex objects, who are to be manipulated, admired, and used by men (p. 111).

This practice applies to advertising in the same way. As Cortese (2007) mentioned:

Advertising try to tell us that ‘who we are’ and ‘who should be’. Although advertising appear to represent real people, they are displaying depictions of gender relations as they function in the society. There are two main points concerning gender roles here: Firstly, advertisements tell us that there is a huge distinction between appropriate behavior for men and for women. Secondly, advertising reinforce the notion that men are dominant and women are subordinate and passive (p. 13).

According to Uray & Burnaz (2003):

The first researches of gender roles in advertisements were based on the advertising in general audience magazines. These researches reported some gender stereotypes reflected in the advertising and although an improvement in the types of female’s roles has been found in the later researches, the main gender stereotypes were female’s displayed at home, nonworking women represented mainly for aesthetic purposes (p. 78).

"Prior to the Second World War, women were displayed as keepers of health and home, but during the World War II, images of females integrated both work and home. Women were displayed as strong and powerful as they responded to the needs of a nation at war" (Altstiel & Grow, 2006, p. 61).



Figure 2: Advert Sample



Figure 3: Advert Sample

World War II poster by J. Howard Miller (Figure 3) was a symbol for women in the workforce during the wartime.

However, "in the 1950s the images of women back to the home. After that, during the 1960s, the images of women were still fairly homebound" (Altstiel & Grow, 2006, p. 61). "In the 1970s, a common criticism emerged about the limited depiction of women as sex objects, housewives and mothers. More of advertisements were directed towards women as consumers in the home and therefore ignored them in the workplace" (Leiss, Kline & Jhally, 1990, p. 387).

Gunter (2001) mentioned about the results of researches done throughout the 1950s, 1960s, and 1970s to the late 1980s, about the stereotypical representation on TV as follows:

Females have long been underrepresented in mainstream TV in most major genres of programming. This stereotype has been traced back to the 1950s (D. M. Davis, 1990; Head, 1954; Tedesco, 1974). However, it is not so much the extent to which females display on screen as the way in which they are represented that has caused the greatest controversy. Females represented in a much narrower range of roles than males. The traditional stereotype has been one in which the domestic role of women is played up and any professional role is played down (McNeil, 1975; Butler & paisley, 1980; Tuchman, Daniels, & Benet, 1978). Even when women are represented in employment, they have shown in traditionally female occupation in which they are subordinate to men (Ceulemans & Fauconnier, 1979). Another aspect of gender role stereotyping has been manifest in the emotional characteristics of men and women. Women have been depicted as less rational and more emotional than men. As such women have generally been displayed as more preoccupied with personal relationship, family, and emotional conflicts (McNeil, 1975). Females were observed to require more emotional support than males (Greenberg, Richards, & Henderson, 1980). Women are more likely than men to be interested in marriage. Although some women would be represented in occupations, work was usually secondary to house life (Kuchenhoff, 1977). Male characters were observed to exude greater competence and authority than female characters across a variety of situations. Men were more likely to give and women more likely to receive advice (Turow, 1974). If a woman was successful professionally, the price she paid was failure in her private lives. Women who were successful at work were unhappily married. The same stereotype was not so pronounced for men who were represented more than women as being able to achieve a successful balance in both their professional and private lives (Manes & Melnyk, 1974). Female characters were less likely than male characters, across a range of fictional genres on TV, to be represented as having control over events in their lives. Women were more likely to be represented as believing that they lacked control over their lives (Hodges, brandt & Line, 1981, pp. 111-112).

About the representation of women in advertising Altstiel & Grow (2006) also claimed that:

It was not until the 1970s that images of females in advertisements began to show the effects of the sexual revolution. During this time use of more overt sex appeals started to appear. Interestingly, so did the ‘natural’ look. Both kinds of images speak to the seeds sown by feminism. During the 1980s, women were often displayed as superwomen who could have it all. During the 1990s, images of women finally began to have a balance with the reality of their lives. Images of empowerment and equity began to appear. Unfortunately, even more gender stereotypes also thrived. Some say these highly gender stereotypes, along with the use of abnormally thin body types in advertisements as well as in other forms of mass media, have led to a significant rise in eating disorders and unwarranted dissatisfaction among women with their bodies (p. 61).

From this perspective, females are viewed as the objects of desire instead of whole individuals who have personality and emotion beyond the scope of being beautiful.

Another stereotype in representing women is showing them against each other as fierce competitors (see figure 4). There is typically a conflict, albeit often subtle, between women. The message may instill in women, especially young women, an attitude of alienation from other women (Cortese, 2007, p. 31).

As Cortese mentioned, advertising further creates competition and differentiation among women.



Figure 4: “Do not hate me because I am beautiful”

2.4.3 Men in Advertising

According to Connell, Hearn, & Kimmel (2005) (as cited in Brooks & Hébert, 2006) “the focus on gender roles in the media studies has come from feminists. However, today the study of gender has expanded to include studies on males and masculinities” (p. 304). Jeffords (1989) (as cited in Brooks & Hébert, 2006) believed that “representation of men in the media is defined as the set of values, images, interests, and activities held important to an achievement of male adulthood” (p. 304).

As Gill (2007) argued:

Studies of gender roles and media were transferred throughout the 1990s by the new interest in masculinity. This progress in the West as a result of feminism’s sustained interrogation and critique of masculinity. Before that, male experience had often been treated without problem as human experience and historically, most of what passes as the history, sociology, anthropology, literature and psychology has been about and by men. What made the late 20th century interest in masculinity different was that it made males visible as a gender group. Masculinity in general derives some of its meaning from being constructed against femininity, heterosexual masculinities are constructed against homosexual ones and all specific types of masculinity get their meaning from being defined against the others. Thus, masculinities are raced, classed and aged, but also coexist and get meaning in global postcolonial context (pp. 29-30).

Media with repeated gender stereotypical roles make a definition of the ideal men and the ideal women for the audience. In this regard Dines, (2011) argued that:

The media mobilizes pleasure around the conservative ideologies that have oppressive effects on people of color, women and homosexuals. Thus, many of the pleasurable aspects of the media programs may encourage certain male listeners to identify with the features of the traditional masculinity (p. 176).

The males are considered more dominant in media portrayals compared to women and homosexuals. About the representation of men in advertising Gill (2008) believed that:

The male models are generally white, they are young, muscular and slim, and they are usually clean shaven with large eyes and lips, and soft skin. This mixture of masculinity/hardness and softness in the particular 'look' of the models allows them to manage contradictory expectations of men and masculinity as powerful and strong but also tender and gentle- they embody, in a sense, a cultural contradiction about what men are meant to be. In the advertising men represented muscular with 'rectangular' face. They were invariably displayed alone and were symbolic of independent and hegemonic masculinity (pp. 98-99).

On the violence against women in advertising, (Montiel, 2014) argued that:

In many parts of the world, advertisements aimed at men are rife with the advertisements featuring violent male icons, such as leather-clad bikers, football players, military figures and big-fished boxers. Men's sports magazines and televised sporting events carry millions of dollars' worth of military advertising. And the past years has been seen a mushrooming of advertising for products that help men developing their muscular physiques. These advertisements exploit men's feeling of not being strong or violent enough by promoting to provide them with the products that will enhance these qualities (p. 31).

2.4.4 Children in Advertising

Children watch TV and enjoy it and may learn about the world from it. Whether children watch TV in their bedroom or download its program on the computer or smart phone, television takes the biggest part of daily experience of most children.

As Lindsey (2015) stated:

All theories of gender socialization focus on how children learn gender identity and when children become aware about two sexes and when they simulate the behavior of men and women according to their observations. Gender identity is expanded when children associate the label of girl or boy with the rewards that come with the appropriate behavior and then act out gender roles according to the perception. (p. 69-70)

Lindsey (2015) claimed elsewhere in her book:

TV aimed at children is a commanding origin of gender socialization. This observation is empirically justified, considering that children may spend up to one-third of the day watching TV. Heavy TV viewing is associated with traditional stereotyped gender roles. Children are vulnerable in believing that TV images are true and represent the reality. Children are using messages from TV to learn sexuality and gender. (p. 87)

In this regard cultivation theory suggests that gender roles portrayals in the media may influence children's beliefs about gender and social norms. “George Gerbner’s argument about cultivation theory is that TV tends to dominate our symbolic environment and that the image of reality found in the media shapes, to a great degree, the conceptions of reality that media consumers have” (Berger, A. A, 1995, p. 66).

Lüsted, (2009) argued with reference to the first presence of children in advertising that “by the early 1980s, advertisers have realized that children and teens make up an enormous market. Of course they don’t have money to spend but they influence their families” (p. 7). “Companies try to attract children because of their enormous spending power. Businesses want children to spend money on their products. One market research group concluded that U.S children spent more than \$159 billion in 2005” (Lüsted, 2009, p. 9).

Gender stereotypes are incredibly effective of influencing children what the culture expects of males and females. Frith & Mueller (2010) collected the results of some researches in this area as follows:

The world of children’s programs on TV is a gender stratified world. Researchers suggest that children’s TV is primarily a male world (Signorielli, 1991; Barcus, 1983). These researches confirm that there are more male characters represented than female characters. Even animated characters are predominantly male (Pierce & McBride, 1999). Also, in children’s

advertisements, the male characters carry the action while female characters offer support. In advertisements of TV, boys ride, run, shout, bikes, take risks and compete with each other. Advertisements aimed at boys have many close-ups and frequent cuts (Seiter, 1995). In the advertisements aimed at girls the camera techniques create a warm, soft and fuzzy feeling. Girls play quietly at home or watch boys in more active play. When boys are represented playing with their active toys, girls are shown playing quietly and gently. For girls, a toy is a playmate; for boys, a toy is a plaything (p. 91-92).

Frith & Mueller (2010), in their book also highlighted that:

In fact, study on children development shows that self-perceptions of physical attractiveness are completely different for female and male adolescents. Many researchers have concluded that self-perceptions of physical attractiveness appear to decline systematically over time in girls but not in boys. Adolescent girls pay attention to individual body parts while boys tend to view their bodies as “process” and have a stronger view of themselves as holistic. Advertising companies contribute to this “body-as-object” focus for female adolescents by using difficult to attain standards of physical attractiveness in the advertisements (p. 93).

Children know advertisements as a form of entertainment. They are able to enjoy advertisements similarly to how they would enjoy the TV programs. In the process of socialization of children, advertisements play an important role in their understanding and application of the social roles.

Children are now exposed to advertisements in multiple media, each of which has specific strengths as a tool for persuasion. As a result, they face new challenges in terms of their capacity to interpret and assess advertisements messages. Currently, there is little direct empirical evidence that shows how children are responding to this changing media environment (Moore, 2004, p. 161).

According to Moore (2004):

As the media landscape children face has diversified, the lines between entertainment and advertising have become increasingly blurred. This is true across the media. For instance, TV advertisements focus on image creation and entertainment and are usually tied to enticing online games and activities through the brand characters (p. 165).

Moore (2004) in somewhere else of his book cited that:

Gender stereotypical roles are widespread in advertisements directed at children, with boys represented as active, dominant and aggressive and girls represented as giggly, shy and passive” (Hargrave & Livingstone, 2009, p.215). Seiter (1990), in this regard reported that “advertising like to use children – and not only in toy or diapers advertisements. Children are really good at catching the eyes of female consumers who often constitute the target market. Representing children is a good way to suggest many of values that advertisers routinely associate with their advertisements: happiness, newness, energy, innocence, mildness, rejuvenation and protection. Increasingly, corporate image advertising draws on images of children to suggest responsibility, kindness, benevolence and the ordinariness of their concern (p. 31).

Shehab (2008) pointed out that:

It is not TV in itself that can influence children's socialization rather the content of the programs they watch, their active engagement when they watch TV, the total time they spent watching it and who they watch television with. Gender roles representation in children's television has been little studied despite the role that television plays in the socialization of children (pp. 49-50).

It is very important what children see on television because TV programs develop children’s minds about the individual’s social situation.

2.4.5 Advertising in Turkey

About the daily time spent with media in, a statistical figure released by ‘Statista Inc.’ as shown below:

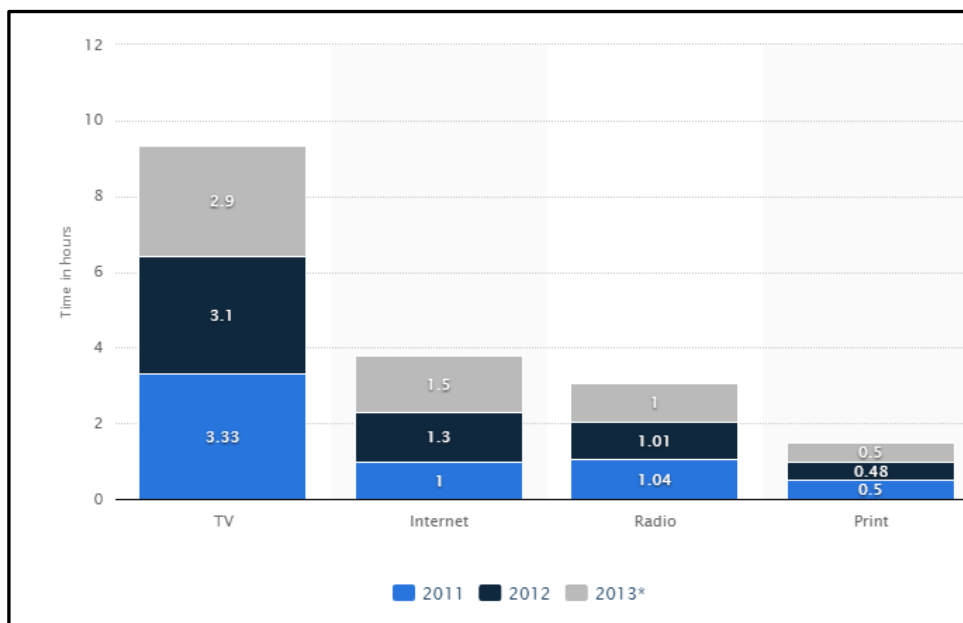


Figure 5: Time spent with media in Turkey from 2011 to 2013

Source: <https://www.statista.com/statistics/272975/time-spent-with-media-in-turkey>

According to the source, an average person in Turkey spent about 3 hours per day watching television. Advertising is the main source of income for television and approximately about one-sixth of the content of television programs include advertisements. Economic growth in Turkey has clearly played a significant role in the rise of advertising expenditures given that the growth in advertising is triggered by that of economy. According to Yanatma, S. (2016) “the Turkish economy grew by an annual average of 4.92 per cent between 2002 and 2014” As Yanatma, S. (2016) mentioned:

The advertising revenues of media outlets in Turkey were under US\$1 billion until the 2000s.³⁰ While it reached the US\$1 billion mark for the first time in 2000, it dramatically decreased the subsequent year by almost 50 per cent in U.S. dollar terms due to the severe economic crisis of 2001 mainly stemming from the collapsed banking system.³¹ Since 2002, the year that the ruling Justice and Development Party (JDP) came into government, the advertising revenues have mostly increased until today with the exception of 2009 due to the global economic crisis. In 2014, it reached US\$2.71bn (₺5.94bn) ³² whereas it was US\$0.96bn (₺1.14bn) in 2002. This clearly shows that advertising revenues have almost tripled in U.S. dollar terms in the last decade (p. 12).

Thus, the advertising industry seems to be an effective tool for Turkish economy.

2.5. Theoretical Framework

Three theories of media studies which were related to the research questions of this study were selected as follow: cultivation theory, social learning theory and media literacy.

2.5.1 Cultivation Theory

The proposition of cultivation theory states that the more time people spend time watching television, the more likely they are to believe the images they have watched on television. “Cultivation Theory that developed by George Gerbner, says that the more time that people spend watching TV, the more likely their understanding of reality will reflect what they watch on TV” (Lett, DiPietro & Johnson, 2004, p. 40). “Cultivation theory believed that exposure to TV messages can be an important factor influencing the behavior of individuals who spend much time with television” (Gerbner, 1969; Shanahan & Morgan, 1999).

Lett, DiPietro & Johnson (2004) quoted “Gerbner suggested that heavy TV viewers were more likely than comparable the light TV viewers to underestimate the safety of their neighborhoods and risk of personal exposure to crime and overestimate crime rates” (p. 40). If the stereotypical gender roles duplicate in the media, people will become into the social beliefs based on the cultivation theory. Much research has been done on this subject. Cohen & Weimann (2000), argued about the previous research that has been done in this area:

Previous research concluded that women are more likely to be represented as victims and they are also the groups for whom the relationship between fear of crime and television viewing is the greatest. Morgan & Shanahan (1997) found similar cultivation effect sizes for females and males across 52 researches but the results for males were much more stable across genres than those for females. Potter (1986) also found sex to be a moderator of

cultivation effects. This similarity was found when aggregating research on cultivation of different viewers and attitudes of different genres. These results show that women's cultivation is more content- dependent or more topic than is that of men (pp. 100-101).

“Cultivation does not imply any sort of simple, linear stimulus-response model of the relationships between media content and audiences. Rather, it implies long-term, cumulative consequences of exposure to an essentially repetitive and stable system of messages” (Cohen & Weimann, 2000, p. 111). “Children are more susceptible to media effects because they are less able to evaluate content critically. This supports Gerbner’s conception that cultivation is an effect of the latent rather than of the manifest content of programs. It may also indicate that cultivation effects are cumulative” (Cohen & Weimann, 2000, p. 112).

Parents put television in the places that children spend most of their time in the home. For example, in the sitting room, kitchen, or in the bedrooms. Children are surrounded by the effects of television when turned on whether when they are eating in the kitchen or when they are playing in the bedroom. In these situations, cultivation theory about the impact of television on children will be practical. The more the children watched, the more they will be influenced from the negative effects of television.

Cultivation theory says that watching television can have long-term effects on the audience. Cultivation theory believes that cultivation of attitudes is based on the existed attitudes in the society which media re-present. Cultivation theory suggests that television possess a significant influence on the beliefs and attitudes of the audience and those who watch more television are those who are more influenced.

As the time of selected advertisements of this research was the time that children came back from school in weekdays and the time that children waked up in the weekends, we can apply cultivation theory on this research because the behavioral patterns that presented during this time can possess an important influence on the beliefs of children.

2.5.2 Social Learning Theory

Societies need their people to adopt appropriate and accepted social roles and to follow certain norms or conventions. It means that children become socialized as they develop and grow. During the early ages, they need to learn how to live with other people in the world. Most of these beliefs come from watching what their parents and peer groups do. Today, however, TV becomes another source of social learning. “Characters on TV can provide role models whom children may strive to emulate. Even if they do not directly copy their favorite characters, children may acquire certain attitudes, rules or values from them” (Gunter & McAleer, 1997, p. 69). Bandura (2001) on the relationship between television and social learning theory, quoted:

What television represent about the realities of the society, reflect the ideological bents in the norms and structure of society. Heavy exposure to this symbolic world may make the images of TV appear to be the authentic state of human affairs. Some disputes about the vicarious cultivation of beliefs have arisen over findings from correlational studies using global indices based on amount of TV. Televised influence is best defined in terms of the content the individuals watch rather than the sheer amount of TV viewing. More particularized measures of exposure to the televised fare show that heavy television viewing shapes viewers’ beliefs and conceptions of reality (p. 281).

Certainly, our unconscious thought of sex and gender roles is what has been formed in our mind since childhood. Bandura (1971), in this regard believed that:

Symbolic processes play an important role in the acquisition and retention of response patterns as well as in their expression. The memory trace of monetary influences is short-lived, but such experiences often have lasting behavioral effects. This condition is made possible by the fact that transitory external events are coded and stored in symbolic form for memory representation. Patterns of behavior that have been observed and other experiences long past can thus be reinstated by visualizing them or by representing them verbally. These internal models of the outside world can serve as guides to overt action on later occasions. Internal representations of patterned behavior are constructed from observed examples and from informative feedback to one's trial-and-error performances (p. 37).

Bandura underlines that in social learning theory "behavior is learned, at least in a rough form, before it is performed. By observing a model of the desired behavior, an individual forms an idea of how response components must be combined and temporally sequenced to produce new behavioral configurations" (1971, p. 8).

As mentioned earlier, advertising is very attractive to children because of the excitement and musical atmosphere. Therefore, children learn how to behave according to what they observe in the advertisements. Social learning theory also implies the importance of the accuracy of the content of advertising to the children.

Television presents many messages such as gender roles that are not only entertaining children but also has harmful impact on their thoughts. Children who watch more television are at a higher level of risk. Children watch gender roles on television and imitate these patterns in the future. Children model and react the same way they see the gender roles on television.

2.5.3 Media Literacy

Developing media literacy skills in children is very important because the commercial aspects of media targeted directly to children. Children are not able to

distinguish between the reality and commercialism in advertisements so this is important to increase media literacy both in schools and within the families.

The most fundamental use of the term literacy applies to a person's ability to read the written word. With the advent of additional technologies to convey messages, people have also written about the need for visual literacy, story literacy and computer literacy to name a few areas of media focus (Potter, 2012, p. 14).

Baran further suggested that, "media literacy is a skill we take for granted, but like other abilities, it can be progressed and if we realize how important the media is in maintaining and creating the culture that helps define us and our lives, it is a skill that should improve" (2006, p 34). Media consumption influences children's attitudes and can contribute to negative effects on mental and physical health. The only way to counteract the negative effects of media is to teach media literacy to the children and ask them to look at what they are watching on TV with critical eyes. With the knowledge about the media content, children will be more aware and more able to construct meaning from the messages of the media.

"Knowledge structures provide the context we use when trying to make sense of new messages of mass media. The more knowledge structures we have, the more confident we can be in making sense of a wide range of media messages" (Potter, 2012, p. 18). As it cited in (Baran, 2006, p 35), "media researcher (Art Silverblatt, 1995) noticed five elements of media literacy:

1. An understanding of the process of mass communication.
2. An awareness of the impact of the media.
3. An understanding of the content of media as a text that provide insight into our lives and our culture.

4. Strategies for discussing and analyzing the messages of media.
5. The skill to appreciate, understand, and enjoy media content.

Nowadays, children are required to have the competences in analyzing the media messages. This qualification can be achieved by the above mentioned elements of media literacy. Moreover, as cited in Hanson (2011, p. 26), James Potter has identified four basic dimensions of media literacy:

1. Cognitive Dimension: the cognitive dimension of media literacy deals with the ability to intellectually process information communicated by the media which also includes the skills necessary to access the media: using a computer or finding a book in the library.
2. The Emotional Dimension: The emotional dimension of media literacy covers the feelings created by media messages. Sometimes the emotions can be overwhelming; examples include the fear of a young child watching a scary cued.
3. The Aesthetic Dimensions: it involves interpreting media content from an artistic or critical point of view.
4. The Moral Dimension: it consists of examining the values of the medium or the message. In a television situation comedy, for example, an underlying message might be that a quick wit is an important tool for dealing with problems and those problems can be solved in a short time. As Buckingham *et al.*, pointed out:

Children develop media literacy even in the absence of explicit attempts to encourage and promote it. Indeed, many media producers and researchers would argue that today children are more media literate than the children of last generations, and also more media literate than their parents (2005, p. 6).

Yet, in order to protect children from the negative influence of the media, media literacy skills should be practiced. Moreover, “media messages can influence the

emotions of people in all age groups. Emotions do not need to be learned in the sense that we must learn to recognize words in order to read. Instead, emotions are hardwired into our brains” (Potter, 2012, p.68). Emotional literacy is tied to cognitive development. Children who cannot follow or read visual narratives will have their emotional reactions limited to reactions of micro-elements in messages. “As individuals mature emotionally, they are better able to read emotions in others and themselves by having a higher degree of empathy and a greater self-awareness. In contrast, vicariously through characters or they experience the wrong emotions” (Potter, 2012, p. 68).

As it is cited in Hanson (2011), “according to the 2005 study on Generation M: Media in the lives of 8 to 18 year olds American children spend an average of 6.5 hours a day using the media, more time than they spend doing anything else. There are also a lot of stereotypes about teen media use that may or may not be supported by evidence” (p. 36).

2.6 Children TV Channels in Turkey and ‘Planet Çocuk’

According to the statistics of the year 2015, by the European Union on the website (Observatory, E. A., n.d.), from the 280 channels that were established for general audience in Turkey, there were 10 channels for children as shown below:

Table 1: Channels

| Channel | Broadcaster | Media group | Public/ private/ mixed |
|----------------|--|--------------------|-------------------------------|
| TRT Çocuk | Turkish Radio and Television corporation | | Public |

| | | | |
|--------------------------------------|--|------------------|---------|
| Smart Çocuk | Doğan TV | | Private |
| Cartoon Network (version in Turkish) | Eda Television Broadcasting and Production Company | | Private |
| Baby TV (version in Turkish) | Baby Network Limited | 21st Century Fox | Private |
| Baby first (version in Turkish) | BFTV Limited | | Private |
| Planet Çocuk | Planet TV and Satellite Platform Management | | Private |
| Minika Çocuk | Turkuavaz Radio Television Journalism and Publishing Company | | Private |
| Minika Go | Turkuavaz Radio Television Journalism and Publishing Company | | Private |
| Kids Animez | Oflaz Media Group | | Private |
| Disney Channel (version in Turkish) | Walt Disney Company Limited | | Private |

According to the 2013 Radio and Television Supreme Council (Radyo Televizyon Üst Kurulu “RTÜK”) survey, which covered 26 provinces in Turkey in investigating children's media usage habits, (the latest research concerning popular Turkish children's TV programs) TRT Çocuk channel was the most watched cartoon channel with 39.5 percent (En çok izlenen çizgi film kanalı TRT Çocuk. ,n.d.). TRT Çocuk, which is the only national television channel for children however, does not

broadcast any commercials since November 24, 2015. Hence, this channel was not appropriate for the scope of this study.

The most watched channel after TRT Çocuk, were Cartoon Network, Disney Channel, Planet Çocuk and Minika Go (Bildirimler. n.d.). Cartoon Network and Disney Channel were excluded because they were international channels that their programs just translated into Turkish likewise they have international commercials as well.

Minika Go was also set aside because it was for a specific age group of children i.e. from the age 7 to 14. Furthermore, as written on its website, Minika Go established by Turkuvaz Media Group (Turkuvaz Medya Grup) in April 2012 in Istanbul, Turkey. The company's other children channel includes Minika Çocuk which is for children aged from 3 to 8 (Minika - Hakkımızda. n.d.).

However, the selected channel for this study was Planet Çocuk which is a popular channel due to its programs. Planet Çocuk was established in November 2010 by 'Sales Office Media Company' which is also the founder of three television channels: Planet Mutfak, Planet Pembe and Planet Türk, and two radio channels as well: Show Radyo and Radyo Viva. In the year 2016 (about a few months after the completion of this research), Sony Pictures became the concessionaire of all these channels having purchased them from the Planet TV Company.

In order to watch 'Planet Çocuk' channel, your dish antenna should be tuned to Türksat 3A. Then, using the remote control, the satellite device option should be selected from the set-up menu. Select "Turksat 3A" in the satellite name section.

Thereafter, the number 11558 is entered into the frequency section on the lower part of the screen. Select V-Portrait in the Polarization section. Enter 30000 in the symbol field. FEC value is automatically selected by many satellite devices, you cannot change this value. If you want to change the FEC value, FEC for Planet Çocuk broadcast is 2/3.

One of the most famous programs of this channel in the year 2016 was ‘Pepee’. ‘Pepee’ is a Turkish cartoon series, which began in 2008 as Turkey's first animation project in TRT Çocuk and was later broadcasted on Show TV and Planet Çocuk (Pepee. n.d.). In October 2016, the eighth season of the series was broadcasted 3 times in a day at 8:30am, 2pm and 5:30pm (5:30pm was during the considered hours at weekdays) on Planet Çocuk. Before and after this cartoon, advertisements ran for about 10 minutes in total based on my observations.

Although as reported by “Gaebler Ventures” on their website (How Much Do Television Ads Cost? n.d.), the standard half-hour television program contains 22 minutes of program and 8 minutes of commercials. The amount of broadcasting advertisements were also measured by examining the programs of Planet Çocuk in August, September and October 2016 during children leisure hours i.e. from 4 pm to 7 pm during the weekdays and from 10 am to 1 pm in the weekends. The outcome of the review is shown in the chart below:

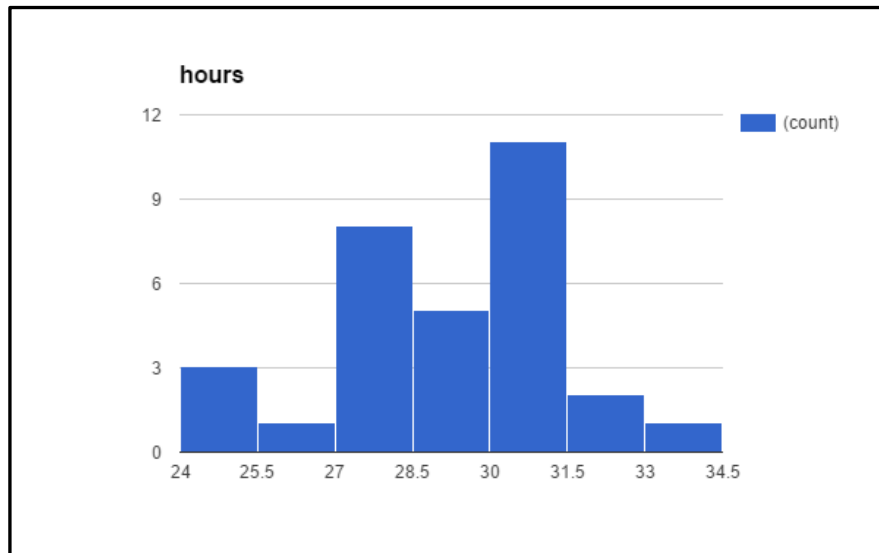


Figure 6: The amount of broadcasting advertisements on Planet Çocuk during children leisure hours

As outlined in the chart, the amount of broadcasting advertising floated from 25 minutes to 34 minutes in a 3hr a day examination and the average close to 30 minutes. It means that about one-sixth of the channel's programs included advertisements.

Chapter 3

RESEARCH METHODOLOGY

This chapter consists of six main sections. At first, the research methodology is explained. Second research design is included to show how the advertisements were selected for this study. Third data collection instruments have been analyzed. Fourth data collection and analysis instruments are described. Fifth validity and reliability of data collection instrument are provided. And in the sixth section a summary of this chapter is included.

3.1 Research methodology

This study applied quantitative methodology, content analysis which George (as cited in Krippendorff & Bock, 2009) described as:

A statistical way to obtain the descriptive data on content variables. Its value in this respect is that it offers the possibility to obtain more reliable, objective and precise observations about the frequency with which given content characteristics occur either singly or in conjunction with one another (p. 144).

Content analysis is suitable method to study about the media with tendency towards either quantitative or qualitative research methods. Quantitative methods within content analysis point to a restricted form of gathering data from the media texts.

3.2 Research design

Content analysis is a highly flexible research method that has been widely used in media studies. This research used the advertisements of 'Planet Çocuk' as a dataset conducted a content analysis with a coding system that involved repeated watching

of the samples by two coders to checking the reliability: a graduate student in Psychology at Eastern Mediterranean University and the researcher of this study.

107 different advertisements that were broadcasted on 'Planet Çocuk' in August, September and October, 2016 were collected. Three separated coding schemes were selected for analyzing the gender roles and racial representations of the selected advertisements and coders did a pilot study to test the validity and application of the coding scheme.

3.3 Data Collection Instruments and Sample Size

The study considered a Turkish television children's channel "Planet Çocuk" which is one of the most popular children's TV channels in Turkey after 'TRT Çocuk'. 107 advertisements that were broadcasted on 'Planet Çocuk' in August, September and October, 2016 were selected as the sample of this study. The time of observation was selected based on children's leisure time, from 4pm to 7pm at the weekdays and between 10am to 1pm at the weekends.

In the selected advertisements, displayed children were evaluated in terms of whether they have played in major roles or secondary roles. It means that in some advertisements children are the central figures and in some others the parents or other adults are central characters of the advertisements, but children are presented in any way.

The advertisements for this study were selected based on the inclusion of children not just as the main roles, but whether children displayed as the central characters or adults acted as the main characters. To obtain the sample, advertisements in which the gender roles or the racism signs could not be determined were eliminated.

Repetitive ones were given priority in selection because repetition is the most important thing in remembering an advertisement.

Selected advertisements observed by the coders and then evaluated based on the concerned variables. The variables were sorted in three separated groups: the first group included the gender roles, the second group included traditional gender stereotypes, and the third group included the racial characteristics. The difference between these groups is based on the different researchers whom their coding schemes were used in each category. The gender roles category is similar to the Neto & Furnham's (2005) framework (who adopted the McArthur & Resko (1975) categories). Traditional gender stereotypes are also based on the work by Maccionis used by Zantides & Zapiti (2011). And in order to evaluate the representation of racism, the coding scheme is based on the work of Zantides & Zapiti (2011). It is described more clearly in the following table:

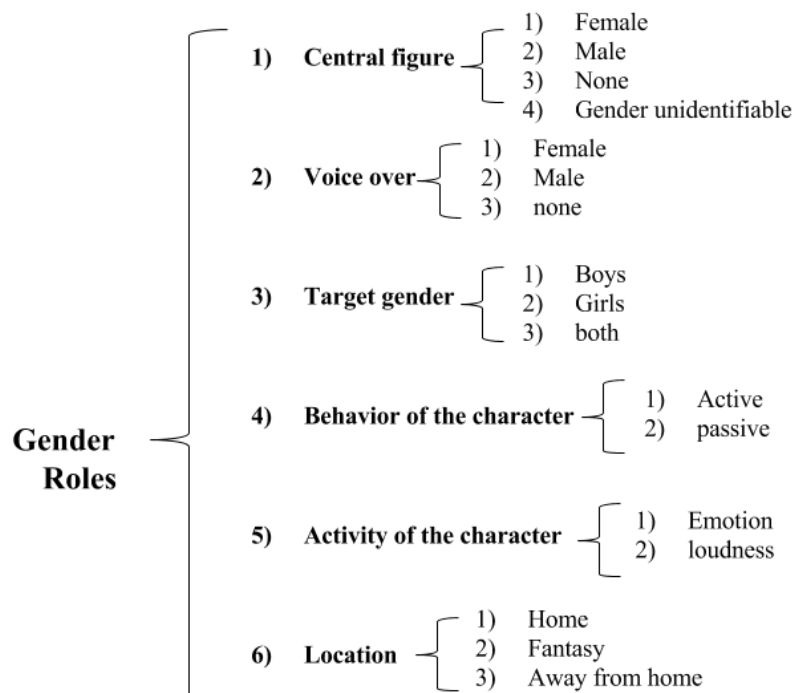


Figure 7: Gender Roles (Neto & Furnham, 2005)

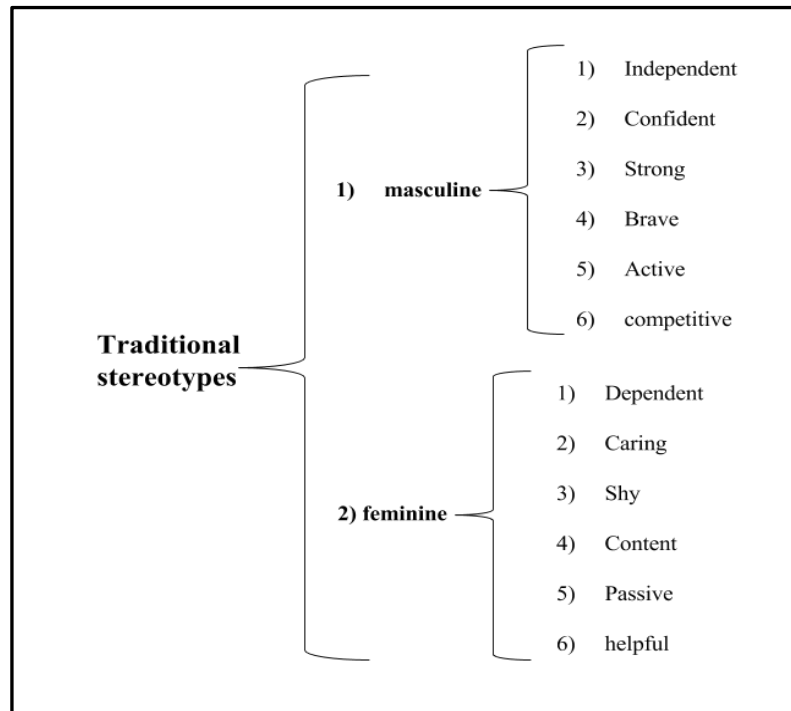


Figure 8: Traditional Stereotypes (Zantides & Zapiti, 2011)

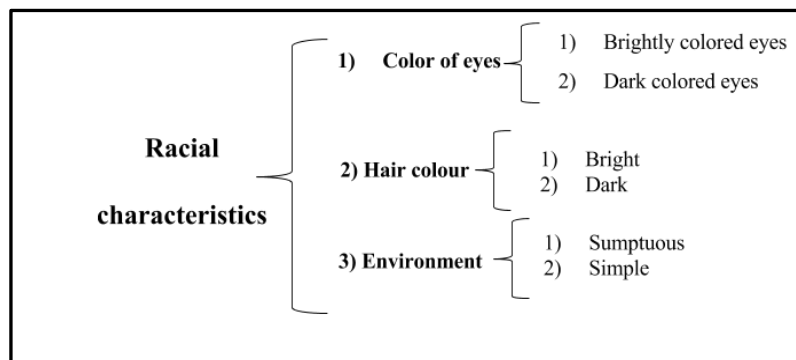


Figure 9: Racial Characteristics

After observing some common stereotypes of gender roles and racism which were not included in variables, I added these factors to the section of “race” symptoms: blonde European look, dark Turkish look, Asian look, African look, and others for closer examination of racial stereotypical representations. In addition, two factors were further added to the section of “traditional stereotypes”: male characters as problem solver and female characters as princess. Because after pilot study I realized that these elements are repeated in the advertisements in different representation

ways. For instance, male characters were usually provided the final solution or girls were usually called princesses and behaved like a princess. I also added the options of the female animated character and male animated character to the determination of the “central figure” section because animated characters were also stereotyped.

Other changes that I made on the coding scheme were converting the variable of fantasy to fantasy places and replacing the values of environment (sumptuous and simple) with the values of urban and rural to provide a more precise definition of the environment that different breeds are displayed in.

I also added the “both” option in voice-over because after pilot study I found that in some of the advertisements both genders are used in voice-over. The other change was in the category of “type of product”. I added the options of cleanliness and hygiene, gun or car and doll to this variable because it was my impression that there was a direct relationship between the type of promotional item and the gender of the main character. I considered also adults or family as other members of “target group”. Because about half of advertisements broadcasted in the intended children’s channel were targeted to the adults. The reason for the inclusion of adult advertisements in the children’s channel can be due to the prevalence of media literacy among the parents. Since they usually are next to the children and observe the programs that children watch.

3.4 Data Collection and Analysis

In this research, the researcher used content analysis. First a pilot study has been conducted. A pilot study is a brief research applied before the principal study. It usually includes all the steps, but in a smaller scale. Pilot study lets the researchers

examine whether the method is efficient or not. It is also a good technique to determine the reliability and validity of the research. In this research, a pilot study was used to test how the variables would be measured. For this purpose, after finishing the coding process, in order to check the reliability, the classified identical groups were examined by Cohen's Kappa coefficient. This assessment method is useful for a research that has two or more than two observers who measure the same thing. With Kappa's method, we can estimate the approximate agreements of the judges. For this purpose, the percent of data values is measured first; then the amount of agreement that happened just by chance should be found. Simon, S. (n.d.) described this clearer by an example in his website, if we consider two raters that asked to classify objects into categories 1 and 2 and the results showed thus:

| | | Rater #1 | | |
|----------|---|----------|----------|----------|
| | | 1 | 2 | Total |
| Rater #2 | 1 | p_{11} | p_{12} | $p_{1.}$ |
| | 2 | p_{21} | p_{22} | $p_{2.}$ |
| Total | | $p_{.1}$ | $p_{.2}$ | 1 |

Figure 10: Raters

To compute Kappa, the observed level of agreement needs to be first calculated.

$$P_o = P_{11} + P_{22}$$

This value needs to be compared to the value that we would expect if the two raters were totally independent.

$$P_e = P_{.1}P_{1.} + P_{.2}P_{2.}$$

The value of Kappa is defined as:

$$\kappa = \frac{P_o - P_e}{1 - P_e}$$

Viera and Garrett (2005) stated the interpretation of Kappa as follows:

| Interpretation of Kappa | | | | | | |
|-------------------------|----------------------------|--------|------|----------|-------------|----------------|
| | Poor | Slight | Fair | Moderate | Substantial | Almost perfect |
| Kappa | 0.0 | .20 | .40 | .60 | .80 | 1.0 |
| <u>Kappa</u> | <u>Agreement</u> | | | | | |
| < 0 | Less than chance agreement | | | | | |
| 0.01–0.20 | Slight agreement | | | | | |
| 0.21– 0.40 | Fair agreement | | | | | |
| 0.41–0.60 | Moderate agreement | | | | | |
| 0.61–0.80 | Substantial agreement | | | | | |
| 0.81–0.99 | Almost perfect agreement | | | | | |

Figure 11: Interpretation of Kappa

3.5 Validity and Reliability of Data Collection Instrument

In this research, the researcher used content analysis which has been proven by similar study findings to be valid for such research. First a pilot study has been conducted. Conducting a pilot study provides a good technique to determine the reliability and validity of the research.

Moreover, in order to check the reliability of this study, the researcher used the observer reliability both for the pilot study and the study of the thesis to analyze the advertisements of ‘Planet Çocuk’. Two coders are used to analyze the coding categories of the study. Cronbach's alpha is also used to measure the reliability of the study.

In this research, to estimate the interpreter reliability, I used the kappa analysis in SPSS software. The tables of measuring the agreement between the evaluations of

two raters based on kappa interpretation with SPSS software are available in the appendix 1 and the results are as follows:

Gender Roles { Central figure = 0.963 = almost perfect agreement
 Voice-over = 1.00 = almost perfect agreement
 Target gender = 0.984 = almost perfect agreement
 Behavior of the character = 0.904 = almost perfect agreement
 Activity of the character = 0.818 = almost perfect agreement
 Location = 0.943 = almost perfect agreement
 Type of the product = 0.987 = almost perfect agreement

Traditional Male Stereotypes { Independent = 0.853 = almost perfect agreement
 Confident = 0.836 = almost perfect agreement
 Strong = 0.813 = almost perfect agreement
 Brave = 0.771 = substantial agreement
 Active = 0.815 = almost perfect agreement
 Competitive = 0.844 = almost perfect agreement

Traditional Female Stereotypes { Dependent = 0.9 = almost perfect agreement
 Caring = 0.938 = almost perfect agreement
 Shy = 0.794 = substantial agreement
 Content = 0.779 = substantial agreement
 Passive = 0.904 = substantial agreement
 Helpful = 0.905 = substantial agreement

Racial Characteristics { Color of eyes = 0.943 = substantial agreement
 Hair color = 0.869 = almost perfect agreement
 Environment = 1.00 = substantial agreement

As it became clear, the coders were in full agreement on some cases like voice-overs, target gender and type of the product which were constant and obvious and in other cases the observers had a high degree of agreement based on Kappa values changing between 0.7 to 0.8. Findings revealed that the overall level of reliability between the two coders was substantial.

3.6 Summary

As the last part of this chapter, it might be necessary to make a short outline of main processes. Thus, first it should be re-emphasized that this study applies quantitative content analysis. In terms of treatment of selected advertisements, it is defined that they explored in four major categories. These categories are termed as ‘gender roles’ (central figure, voice-over, target group, behavior of the character, activity of the character and location) and ‘traditional male stereotypes’ (independent, confident, strong, brave, active, competitive and problem solver), and ‘traditional female stereotypes’ (dependent, carrying, shy, content, passive, helpful and princess) and ‘racial characteristics’ (color of eyes, hair color and environment).

Furthermore, for verifying the reliability of the research two coders did the coding column separately. Then, for comparing their codes and determine their inter-rater reliability their sheets Cohen's kappa in SPSS Statistics were used to test interpret the reliability. Findings revealed that the overall level of reliability between the two coders was substantial.

Chapter 4

ANALYSIS AND FINDINGS

In this chapter firstly the content of advertisements has been checked, and then gender roles and racial representations of advertisements have been described based on the statistics. Research questions were answered separately and the chapter concludes with the limitation of this study.

4.1 The Advertising Content

According to table 2 below, the content of almost half of the advertisements were about food. What attracted my attention was the excessive amount of junk food advertising in the children channel and worse was introducing these products as healthy and very nutritious food. For example, fruit juices and packaged milk that include lots of sugar and preservatives were introduced to children as drinks that are different from all the junk food inside the store. I also observed 3 advertisements of sausage products (advertisement 040, advertisement 080 and advertisement 081) which are not healthy products for children and should not be shown on this channel considering the channel is meant for children.

Table 2: Type of Product

| | Frequency | Percentage | Valid Percent | Cumulative Percent |
|-----------------------------|------------------|-------------------|----------------------|---------------------------|
| Food Products | 49 | 45.8 | 45.8 | 45.8 |
| Gun or Car | 1 | .9 | .9 | 46.7 |
| Dolls | 12 | 11.2 | 11.2 | 57.9 |
| Technological Tools and Toy | 15 | 14.0 | 14.0 | 57.9 |

| | | | | |
|-------------------------|-----|-------|-------|-------|
| Cleanliness and Hygiene | 16 | 15.0 | 15.0 | 72.0 |
| Others | 14 | 13.1 | 13.1 | 86.9 |
| Total | 107 | 100.0 | 100.0 | 100.0 |

The second product type advertised more than others were about cleanliness and hygiene. These ads were aimed at parents may have opened these channels for the children and may be the accidental viewers also because they may watch television with their children.

In this regard, table 3 below shows that 46.7% i.e. 50 out of 107 advertisements were broadcasted for adults and the family which is not really suitable for a children's channel. The interesting point was too much time devoted to advertising for adults within children's programs. Too many advertisements were seen during the study relating to banks, and even internet services that are placed under the category of others.

Table 3: Target of advertisements

| | Frequency | Percentage | Valid Percent | Cumulative Percent |
|-----------------|-----------|------------|---------------|--------------------|
| Boys | 2 | 1.9 | 1.9 | 1.9 |
| Girls | 8 | 7.5 | 7.5 | 9.3 |
| Both | 47 | 43.9 | 43.9 | 53.3 |
| Adults / Family | 50 | 46.7 | 46.7 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

4.2 Gender Stereotypes

Table 4 below illustrates that, 25.2% of the central figures in the intended advertisements were female. If we add the female animated character to this number (4.7%), it becomes around 30% female of the total central figures in 107 advertisements. The male characters were much more involved as the central characters in the advertisements. Their presence as the central characters was approximately 43.5%.

Table 4: Central figure

| | Frequency | Percentage | Valid Percent | Cumulative Percent |
|---------------------------|------------------|-------------------|----------------------|---------------------------|
| Female | 27 | 25.2 | 25.2 | 25.2 |
| Male | 35 | 32.7 | 32.7 | 57.9 |
| Female Animated Character | 5 | 4.7 | 4.7 | 62.6 |
| Male Animated Character | 12 | 11.2 | 11.2 | 73.8 |
| None | 28 | 26.2 | 26.2 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

Table 5 below, illustrates the content analysis of the behavior and activity of the main characters. It is shown that 61.5% of female central figures behaved passively and 65.4% of them were active emotionally.

The behavior of almost 66% of the male central characters was active and loud. Although all the children need the same activities for their physical and mental development and their activities should not be related to their gender, just 38.5% of the female main characters were represented active and only 34.6% of them were involved in loud activities in the advertisements.

Table 5: Activity and behavior of the central characters

| | Active | Passive | Loudness | Emotion |
|--------|---------------|----------------|-----------------|----------------|
| Female | 38.5% | 61.5% | 34.6% | 65.4% |
| Male | 66.7% | 33.3% | 60.6% | 39.4% |

Female characters were depicted mostly as passive and emotional. It's not surprising that women and girls have played the main roles generally in advertisements of food, cleaning and hygiene products and after these, in dolls advertisements. According to the statistical calculations in table 6 below, 34.6% of female characters were displayed in food products, 30.8% in cleanliness and hygiene brands and 15.4% in dolls advertisements. The type of the advertised product that male characters displayed as central figures was 42.4% in food products while male characters involvement in cleanliness products was only 12.1%. However, in today's modern societies most women are employed as men and the couples usually do the housekeeping together. In other words, in modern societies, cleaning is no longer a task for women as it was before, but unfortunately these gender stereotypes are often repeated in advertisements.

The notable point on the type of advertised products is that only 7.7% of female central figures had played in the technological tools and toys advertisements while 24.2% of central male figures were displayed under this category.

Table 6: Type of the product advertised by female central figures

| | Food products | Dolls / gun or car | Technological tools and toys | Cleanliness and Hygiene | Other |
|---------|---------------|--------------------|------------------------------|-------------------------|-------|
| Females | 34.6% | 15.4% Dolls | 7.7% | 30.8% | 11.5 |

| | | | | | |
|-------|-------|----------------|-------|-------|-------|
| Males | 42.4% | 3% Gun or cars | 24.2% | 12.1% | 18.2% |
|-------|-------|----------------|-------|-------|-------|

Considering these results noted above, it does not seem strange that more than half of the female characters (61.5%) performed their roles in private domain (home environment). Out of this number, 23.1% appeared away from home and 15.4% were in fantasy places. Based on table 7 below, the location of the advertisements with male central figures was 51.5% in public places (away from home), 39.4% in home and 9.1% in fantasy places. One of the most typical advertisements in this field was the advertising of wipes (advertisement 008). It showed four mothers at home, the first mother dancing with her daughter while they smelled the wipes (the two females at home). The second mother was feeding her baby boy in the kitchen; she cleans her son's mouth and the baby smiles at her. The third mother is seen standing near the door inside the home and gives wipes to her husband and her son who came back to home tired and dirty from outside. The last mother was shown giving the wipes to her daughter that was painting quietly at home (again two females at home).

In this regard, Furnham (2016) argued that: “females tended to be displayed in the advertisements of home and body products; while services, technological tools and automotive products were primarily advertised by males. Women in advertising were more likely to be presented as being at home while men tend to be shown outdoors” (p.86).

Table 7: Location of advertisements with male central figures

| | | | |
|--|-----------|---------|------|
| | Away from | Fantasy | Home |
|--|-----------|---------|------|

| | | | |
|---------|-------|-------|-------|
| | home | | |
| Females | 23.1% | 15.4% | 61.5% |
| Males | 51.5% | 9.1% | 39.4% |

Table 8 below, illustrates that the target audiences of most of the advertisements with female central figures, were adults and family (53.8%). This is not a good sign for gender equality because by representing females as the introducers of household commodities, it becomes a normal phenomenon in children's minds that women should spend their time serving to the family and doing all of the house works without getting help from the males of the family.

Table 8: Target Audience of advertisements with female central characters

| | Girls | Boys | Both | Adults and Family |
|---------|-------|------|-------|-------------------|
| Females | 23.1% | 0 | 23.1% | 53.8% |
| Males | 0 | 6.1% | 42.4% | 51.5% |

4.2.1 Traditional Female Stereotypes

According to table 9 below, the most stereotyped gender roles for females in intendant advertisements were representing female characters content (77.6%) and caring (64.5%). Men usually were not represented as caring in media. In the previous researches about gender stereotypes in the media, the results were almost the same. As Wood (1994) believed, “boys and men are rarely presented caring for others” (p. 24). And the other researcher, B. Horovitz (1989) points out that, “male characters are typically displayed as uninterested in and incompetent at cooking, cleaning, and caring the children in advertising” (p. 32).

The other female stereotypes were representing females as helpful (54.2%) and passive (58.9%). Zantides & Zapiti (2011) in their research about the stereotypes of advertisements in Cypriot magazines found that “52.8% of central female figures were represented content while 20.2% of them were represented passive” (p. 52).

Other traditional female stereotypes that had a low percentage in this research represented female as dependent (38.3%), shy (29%) and displayed girls as princesses (7.5%). However, it is noteworthy that this amount of showing girls as princess is also destructive. Because princesses are usually just beautiful and they are not usually independent, they usually are in need of male characters to maintain their beauty and status.

In addition, in this study, only the advertisements that showed girls as princesses were placed in this subset. For example, in an advertisement of school stationery (advertisement 002), the guardian in the school bus said to a girl: “come here my princess”, then the girl came while her shoes were shining extremely bright like a princess in the cartoons. Likewise, in an advertisement for baby shampoo, the little girls were called princesses while they wore princess crowns in a fantasy place.

Table 10 below shows that male characters were displayed more stereotyped than females. They are represented 97% as confident, 93.9% as independent, 90.9% as brave, 87.9% as active, 81.8% as competitive, 78.8% as problem solver, and 72.7% as strong.

Table 9: Traditional female stereotypes

| | | | | | | |
|--------|---------|-----------|---------|---------|-----|----------|
| Caring | Content | Dependent | Helpful | Passive | Shy | Princess |
|--------|---------|-----------|---------|---------|-----|----------|

| | | | | | | |
|-------|-------|-------|-------|-------|-----|------|
| 64.5% | 77.6% | 38.3% | 54.2% | 58.9% | 29% | 7.5% |
|-------|-------|-------|-------|-------|-----|------|

Table 10: Traditional male stereotypes

| | | | | | | |
|--------|-----------|-------------|-------|--------|-------------|----------------|
| Strong | Confident | Independent | Brave | Active | Competitive | Problem Solver |
| 72.7% | 97% | 93.9% | 90.9% | 87.9% | 81.8% | 78.8% |

Based on the coding, table 11 below shows that female voice-over in advertisements has almost the same result with other gender stereotypes. The use of female voices as the voice of the narrator was only 33.6%. However, this percentage is very encouraging compared with the results of a research in gender role portrayals in children's television advertisements that was conducted in Portugal by Neto & Furnham (2005), because in that research “the use of female voice-overs in advertisements was negligible, which was only 5%” (p. 78).

In this study, the usage of female voice-over was: 45.7% for narration of food advertising, 20% for advertisements of cleanliness and hygiene, 20% for dolls advertisements and just 5.7% for introducing technological tools and toys.

Greater use of the male's voice as the narrators in advertising can be due to the patriarchal beliefs that consider men as the speakers and emperors and those who must make the final statement for the family decisions. Another possible reason for preferring male voice to female voice in advertising could be because the advertisers consider men's voice more sophisticated than women's voice. However, this representation of inequality can lead to the formation of a patriarchal culture in the

society and it is definitely more harmful to show these gender inequalities to the children because based on the social learning theory children imitate gender behavior that they observe in the models that are similar to their gender. They repeat what they see.

Table 11: Voice-over

| | Frequency | Percentage | Valid Percent | Cumulative Percent |
|--------|-----------|------------|---------------|--------------------|
| Female | 36 | 33.6 | 33.6 | 33.6 |
| Male | 60 | 56.1 | 56.1 | 89.7 |
| None | 2 | 1.9 | 1.9 | 91.6 |
| Both | 9 | 8.4 | 8.4 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

4.3 Racial Representation

According to tables 12, 13 and 15 below, in terms of physical characteristics, more than half (61.7%) of the characters were from the category of dark Turkish look. Most of the goods advertised by this group were related to food (46.2%) and the majority of them (84.6%) were represented in the urban environment.

Table 12: Race

| | Frequency | Percentage | Valid Percent | Cumulative Percent |
|----------------------|-----------|------------|---------------|--------------------|
| Blonde European Look | 39 | 36.4 | 36.4 | 36.4 |
| Dark Turkish Look | 66 | 61.7 | 61.7 | 98.1 |
| Asian Look | 1 | .9 | .9 | 99.1 |
| African Look | 1 | .9 | .9 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

Table 13: Type of the product advertised by the dark Turkish look racial group

| | Frequency | Percentage | Valid Percent | Cumulative |
|--|-----------|------------|---------------|------------|
|--|-----------|------------|---------------|------------|

| | | | | Percent |
|------------------------------|----|-------|-------|---------|
| Food Products | 30 | 45.5 | 45.5 | 45.5 |
| Gun or Car | 1 | 1.5 | 1.5 | 47.0 |
| Dolls | 5 | 7.6 | 7.6 | 54.5 |
| Technological tools and toys | 9 | 13.6 | 13.6 | 68.2 |
| Cleanliness and Hygiene | 9 | 13.6 | 13.6 | 81.8 |
| Others | 12 | 18.2 | 18.2 | 100.0 |
| | 66 | 100.0 | 100.0 | |

Table 14: Environment in the dark Turkish look racial group advertisements

| | Frequency | Percentage | Valid Percent | Cumulative Percent |
|-------|-----------|------------|---------------|--------------------|
| Urban | 56 | 84.8 | 84.8 | 84.8 |
| Rural | 10 | 15.2 | 15.2 | 100.0 |
| Total | 66 | 100.0 | 100.0 | |

It is noteworthy that the intended purpose of “dark Turkish look” is not just the characters with black hair and dark eyes; it's also about the characters that are not blonde. It should be mentioned that as table 15 below shows, 30.3% of their hair color were in brown tones and according to table 16, 16.7% of them had brown eyes.

Table 15: Hair color of dark Turkish look racial group

| | Frequency | Percentage | Valid Percent | Cumulative Percent |
|--------|-----------|------------|---------------|--------------------|
| Bright | 20 | 30.3 | 30.3 | 30.3 |
| Dark | 46 | 69.7 | 69.7 | 100.0 |
| Total | 66 | 100.0 | 100.0 | |

Table 16: Color of the dark Turkish look racial group's eyes

| | Frequency | Percentage | Valid Percent | Cumulative Percent |
|-----------------------|-----------|------------|---------------|--------------------|
| Brightly Colored Eyes | 11 | 16.7 | 16.7 | 16.7 |
| Dark Colored Eyes | 55 | 83.3 | 83.3 | 100.0 |
| Total | 66 | 100.0 | 100.0 | |

However, according to table 17 below, the remarkable point about ‘dark Turkish look’ racial group is that only 4.5% of the girls represented as princesses in the advertisements were of dark Turkish look while almost all the princesses were blonde. It should be noted that no girl from the rural environment was represented as a princess. In fact, the advertisements recorded in the rural environment had no blonde characters at all.

Table 17: Princess in the dark Turkish look racial group

| | Frequency | Percentage | Valid Percent | Cumulative Percent |
|-------|-----------|------------|---------------|--------------------|
| Yes | 3 | 4.5 | 4.5 | 4.5 |
| No | 63 | 95.5 | 95.5 | 100.0 |
| Total | 66 | 100.0 | 100.0 | |

Concerning the other races that were taken into account in the advertisements, the results showed that the people with dark Turkish look were not represented in any major role and the blonde ones were the majority of characters, In targeted advertisements, there was only one Asian character in a diaper advertisement (advertisement 076) who played the role of a competitor of a blonde Turkish baby. He finally failed in the competition to his Turkish rival. The other ethnic minority was the African look. They appeared in no major role either. Their contribution was only as one of the dancers in a children’s smart watch advertisement (advertisement 035).

4.4 Answering the Research Questions

RQ 1: In advertising which gender is represented more active?

Based on the table 5, 66.7% of advertisements with male central figures, depicted male characters active. However, a better answer to this question can be found in

table 10 which is about the traditional stereotypes. It demonstrated that 81.8% of male central characters were competitive in the advertisements. However, the statistics about the female characters are very different. As table 9 shows, 61.5% of the girls were shown as passive.

Representing women, busy with housekeeping at home in passive roles will pass the message to the children that cooking and cleaning are the main duties of women and they don't need to be active outside. In contrast, representing men in prestigious jobs out of the house means that men do not have to contribute to the household activities at home and their major task is earning money.

RQ 2: Which gender is portrayed in public places more?

According to table 7, 76.9% of female characters were represented in fantasy places or at home while 51.5% of male characters were displayed away from home and most of them were active and loud (table 5).

About the frequency of representing females at home or in fantasy places, the advertisement 003 is a good example. It is a painting toy's advertisement which shows some girls at home which are very satisfied with the toy. They don't have any physical activity. They just enjoy painting.

RQ 3: In food advertising which gender is represented more as main characters?

As table 18 below shows, the majority of central characters in food advertisements were males. This is because when the gender of characters in food advertising was evaluated, it was found that only 12 out of 49 advertisements of food products

depicted female characters or female animated characters while 23 out of 49 advertisements depicted males or animated male characters. It is noteworthy that the men mostly played the role of those who enjoy eating the food and not involved in food preparation, and of course the focus in advertising is on the person who is enjoying the product. Therefore, the males who were represented as those who were happy with food products were represented as central figures as well. For example, a meat product advertisement (advertisement 075), showed a boy that came back home and asked his mother in the kitchen: “is the food ready mother?” Then the mother starts preparing meal content happily to satisfy her son. This is a clear sample of gender stereotyping. He is asking the mother to prepare the food and not the father. The hidden message of this advertisement is that the preparation of food is the duty of the mother.

Table 18: Central figure in food advertisements

| | Frequency | Percentage | Valid Percent | Cumulative Percent |
|---------------------------|-----------|------------|---------------|--------------------|
| Female | 10 | 20.4 | 20.4 | 20.4 |
| Male | 16 | 32.7 | 32.7 | 53.1 |
| Female Animated Character | 2 | 4.1 | 4.1 | 57.1 |
| Male Animated Character | 7 | 14.3 | 14.3 | 71.4 |
| None | 14 | 28.6 | 28.6 | 100.0 |
| Total | 49 | 100.0 | 100.0 | |

RQ 4: In advertisements of technological tools, which gender has shown more as central characters?

Table 19 below, clearly shows that the presence of female characters in advertising of technological tools was very low. Representations of female characters were even lower than the representation of male animated characters in such advertisements.

Table 19: Central figure in technological tools and toys advertisements

| | Frequency | Percentage | Valid Percent | Cumulative Percent |
|-------------------------|-----------|------------|---------------|--------------------|
| Female | 2 | 13.3 | 13.3 | 13.3 |
| Male | 8 | 53.3 | 53.5 | 66.7 |
| Male Animated character | 3 | 20.0 | 20.0 | 86.7 |
| None | 2 | 13.3 | 13.3 | 100.0 |
| Total | 15 | 100.0 | 100.0 | |

RQ 5: Which gender’s voice is usually used for narration in the advertising?

As table 20 below shows, the usage of male voice was more than female voice. However, the majority of the previous researches have proven similar results. For example Mazzella *et al.* (1992) did a research on gender role in Australian TV advertising and concluded that “91% of central figures who appeared as voice overs were male” (p. 252). The reason of the increasing use of the male voice in advertising is that advertisers believe that the male voice is more effective and more persuasive than female voice and it could be due to erroneous beliefs about gender discrimination that considers males as those who have the power to talk and females as those who should listen.

Table 20: Voice-over

| | Frequency | Percentage | Valid Percent | Cumulative Percent |
|--------|-----------|------------|---------------|--------------------|
| Female | 36 | 33.6 | 33.6 | 33.6 |
| Male | 60 | 56.1 | 56.1 | 89.7 |

| | | | | |
|-------|-----|-------|-------|-------|
| None | 2 | 1.9 | 1.9 | 91.6 |
| Both | 9 | 8.4 | 8.4 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

RQ6: Does the advertising reflect the minority groups as well as the dominant racial groups?

According to table 12, 61.7% of figures in advertisements were reflecting children with the dark Turkish look. After dark Turkish look racial group, blonde European look were represented more than other races with 36.4%. African and Asian looks represented in less than 1% of the total advertising. The only representation of Asian look was in a baby diapers advertisement (advertisement 076). It was about a Japanese baby boy ‘Kim Kio’ and his Turkish competitor ‘Mert’. They have a match together with their diaper. Whoever needs to be replaced will lose the match. And finally Mert defeated the Japanese boy. This advertisement might give the message to the local children that: ‘we’ are strong while ‘others’ are not, and we will win all the other nationalities.

The other representation of the minority groups in the population of Turkey in the advertisements was displaying an African girl as one of the characters in an advertisement of kid’s smart watch (advertisement 035).

The low representation of minority groups to the children will make children think that the minorities are strangers or outsiders and different than the dominant groups. Children must learn that all the races are equal and they are not different from the other and all people should have equal rights within the society.

Chapter 5

CONCLUSION

This chapter will provide an overall conclusion of the gender and racial representations in children's television advertisements in two parts which are the summary of the study and conclusion drawn from the study.

5.1 Summary of the Study

This study aims to analyze the gender roles and racial representations in the advertisements broadcasted to the children. Based on the results, male characters were portrayed as active and competitive while female characters were presented as passive and caring. Males were displayed mostly in public places in prestigious occupations while according to the statistics about 77% of females represented in private places like home or kitchen. Representing female characters busy with housekeeping, give this message to children that cooking and cleaning is their mother's duty. In this regard another important finding of this research was the high presence of female characters as food providers in the advertisements and devoting most of the technological tool advertisements to the male characters. Children easily believe the messages they get from television. By representing only male characters engaged with technological tools, children will receive the message that only males are able to use technology professionally and females do not have this ability.

About the gender inequality in the voice over, the results were somewhat better than the results of previous research. In this study the usage of female voice as the

narrator was 36%. As Pedelty and Kuecker (2014) claim: “in 1975 over 90% of the ads were represented by male voice. Ten years after, the numbers were still the same. By 1998, there was an increase in women representation to 20%. This slow progress demonstrates that even in the twenty-first century women are still objectified and more likely to get attention only when seen” (p. 13).

Concerning the racial representation according to the statistics about 62% of the central characters were reflected with the dark Turkish look and about 37% were reflected with blond European look. The only presence of other nationality was just one African girl and one Asian baby boy who were not displayed as any central figure.

5.2 Conclusion Drawn from the Study

This study deals with various types of representations through gender roles and racial priority in advertisements of one of the most popular children’s TV channels in Turkey.

The gender stereotypes that I find after addressing the research questions of this study show that in future children’s behavior can be influenced mainly because: female characters mostly represented passive and emotional while male characters were displayed active, energetic and snappy. Females were mainly depicted at home while males were mostly depicted outside. These stereotypes give one clear message for children: if you are a boy you should be active and prepare yourself for doing professional jobs, but if you are a girl you should just need to learn cooking and cleaning and being quiet and nice or passive.

The racial issues that obtained in this research were about the lack of representing other nationalities in the advertisements. Most advertisements were recorded with actors and actresses with a common Turkish look. It will give children the message that other nationalities are strangers and they are different from the Turkish people.

Television is a compelling medium for capturing attention. After holding the attention of the audience, all the representations, start to become the behavioral patterns of the audience. If in an advertisement one gender advertises some specific types of commodities, children will know those commodities associated with that specific gender. Television's programs create a dominant set of beliefs and values for children. Thus, television cultivates common perspectives and beliefs that are based on the cultivation theory. Then, children will apply the things that they have seen on TV in their everyday life. If children see gender and racial stereotypes on television, then this will change their perceptions accordingly in the future.

The representation of male characters in terms of gender roles was more dominant than female characters. The reason could be the male dominated norms in the traditional popular culture consider women as servants in the family. In this category, a detergent advertisement includes a woman who came back home from outside and became shocked when she opened the door because her son and husband were making pomegranate juice and they make the kitchen dirty. They tried to show their sabotage warranted with humor, the woman smiled and thought about the detergent. The message of this advertisement is that the duty of the mother is cleaning. As mentioned earlier in table 6 in chapter 4, a great contribution of women in advertisements, were about introducing detergent and food in the home environment.

In this regard, Mirkin (1984) believed that: “the arguments on the family and motherhood are especially interesting since these institutions have often been seen in popular culture as devices to protect women, and as institutions that have increased their power. The trans-valuation of the family and motherhood is accomplished largely through the degradation of woman's traditional role. It is described as ‘menial labor and compulsory child care’ while the male role is enhanced to that of specifically human endeavor” (p.44).

In advertisements of baby milk and diapers, no male character appeared in the role of a father looking after their children. In a baby milk powder advertisement, there was a female celebrity who prepared milk for her baby and the only place where her husband was also represented as the baby's father, was a smiling face on a family picture that the woman left the empty glass of milk beside. This type of gender representation exacerbates the false idea that only women are responsible for child care. However, in many countries fathers can take paternity leave for their newborns. As Haataja (2009) argued: “The early parental leave schemes introduced in most of Nordic countries in 1970. The targets of paternity leaves were not only giving fathers the facility of building the early connections to their newborn, but also to allow the father to be available and present for assistance when their wife return home from the hospital. Actually the aims of parental leaves were not only supporting the relationships of fathers and children, but also to create the gender equality in sharing the child care duties and bolstering the situations of women in the labor market” (p.3). Herein about Turkey, as mentioned in ‘Turkish Labor Law’ website, standards of labor legislation in Turkey, a candidate country for EU membership, has taken a step further to approach the legal norms that regulates the employees' rights in European countries, by the enactment of Law No. 6645 adopted in Parliament and

published in the Official Journal, dated 23rd April 2015 (Bilisim, C., n.d., Retrieved May 12, 2017).

As mentioned in the previous chapter in table 5, 65.4% of female central figures were passively represented in advertisements. This gender inequality was the same in the narrator's voice as well. No woman narrator spoke excitedly in promoting the products. In advertisements of exciting toys like guns or electronic toys, the entire narrators were males. These results show that as Mirkin (1984) quoted, “women are viewed as the passive servants of the patriarchs, and all of woman's energy is absorbed in caring for others, while the patriarchs use women as they please” (p.45).

Television has a great influence on children, especially those TV programs produced for children. According to social learning theory, most of the behaviors that people display are learned, either deliberately or inadvertently, through the influence of the media. Showing gender inequality and racism is very destructive to children and could structure a pattern for their behavior in future.

Children should be protected from the harmful effects of television. Being media literate will be significant both for parents and for children. According to media literacy theory, children learn from the represented examples of media to shape their opinions. Then, they start making up their own beliefs about the information that they already have. Children understand the social reality as the realities displayed on television.

Children tend to believe what they see on television because the environment surrounding it is attractive to them. They usually don't understand the difference

between advertising and other programs in the television. Parents should be aware of the importance of the effects of television on children. Parents should try to watch TV with their children and discuss about the content of programs with them. This is the way media literacy can be improved in children and can help them to avoid from the harmful effects of television especially learning about stereotypical roles from advertisements which is the focus of this research.

5.3 Recommendations for further research

This study explored portrayals of gender roles and racial representations in advertisements of a children's television channel in Turkey ('Planet Çocuk'). I recommend future researchers to conduct further researches about the stereotypical gender roles and racial representations in advertisements of other children's TV channels and other children's TV programs such as animated cartoons and children's special movies as well.

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APPENDICES

Appendix A: Charts

Gender role: 1) central figure

coder1 central figure

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|---------------------------|-----------|---------|---------------|--------------------|
| Valid Female | 27 | 25.2 | 25.2 | 25.2 |
| Male | 35 | 32.7 | 32.7 | 57.9 |
| female animated character | 5 | 4.7 | 4.7 | 62.6 |
| male animated character | 12 | 11.2 | 11.2 | 73.8 |
| None | 28 | 26.2 | 26.2 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder2 central figure

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|---------------------------|-----------|---------|---------------|--------------------|
| Female | 26 | 24.3 | 24.3 | 24.3 |
| Male | 33 | 30.8 | 30.8 | 55.1 |
| female animated character | 6 | 5.6 | 5.6 | 60.7 |
| male animated character | 13 | 12.1 | 12.1 | 72.9 |
| None | 29 | 27.1 | 27.1 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

| | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------------|-------|--------------------------------|------------------------|--------------|
| Measure of Kappa Agreement | .963 | .021 | 17.825 | .000 |
| N of Valid Cases | 107 | | | |

Gender roles: 2) Voice-Over

coder 1 voice-over

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|--------------|-----------|---------|---------------|--------------------|
| Valid female | 36 | 33.6 | 33.6 | 33.6 |
| male | 60 | 56.1 | 56.1 | 89.7 |
| none | 2 | 1.9 | 1.9 | 91.6 |
| both | 9 | 8.4 | 8.4 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder2 voice-over

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|--|-----------|---------|---------------|--------------------|
|--|-----------|---------|---------------|--------------------|

| | | | | | |
|-------|--------|-----|-------|-------|-------|
| Valid | Female | 36 | 33.6 | 33.6 | 33.6 |
| | Male | 60 | 56.1 | 56.1 | 89.7 |
| | None | 2 | 1.9 | 1.9 | 91.6 |
| | Both | 9 | 8.4 | 8.4 | 100.0 |
| | Total | 107 | 100.0 | 100.0 | |

coder 1 voice-over * coder2 voice-over Crosstabulation

| | | coder2 voice-over | | | | Total |
|--------------------|--------|-------------------|------|------|------|-------|
| | | female | male | none | both | |
| coder 1 voice over | female | 36 | 0 | 0 | 0 | 36 |
| | male | 0 | 60 | 0 | 0 | 60 |
| | none | 0 | 0 | 2 | 0 | 2 |
| | both | 0 | 0 | 0 | 9 | 9 |
| Total | | 36 | 60 | 2 | 9 | 107 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|--------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | 1.000 | .000 | 13.257 | .000 |
| N of Valid Cases | | 107 | | | |

Gender Roles: 3) Target Group

coder1 target

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------|-----------|---------|---------------|--------------------|
| Valid | Boys | 2 | 1.9 | 1.9 | 1.9 |
| | Girls | 8 | 7.5 | 7.5 | 9.3 |
| | Both | 47 | 43.9 | 43.9 | 53.3 |
| | adults, family | 50 | 46.7 | 46.7 | 100.0 |
| | Total | 107 | 100.0 | 100.0 | |

coder2 target

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------|-----------|---------|---------------|--------------------|
| Valid | Boys | 2 | 1.9 | 1.9 | 1.9 |
| | Girls | 8 | 7.5 | 7.5 | 9.3 |
| | Both | 48 | 44.9 | 44.9 | 54.2 |
| | adults, family | 49 | 45.8 | 45.8 | 100.0 |
| | Total | 107 | 100.0 | 100.0 | |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|--------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | .984 | .016 | 12.737 | .000 |
| N of Valid Cases | | 107 | | | |

Gender Roles: 4) Behavior of the Character

coder1 behavior of the character

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|--------------|-----------|---------|---------------|--------------------|
| Valid Active | 63 | 58.9 | 58.9 | 58.9 |
| Passive | 43 | 40.2 | 40.2 | 99.1 |
| 3 | 1 | .9 | .9 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder2 behavior of the character

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|--------------|-----------|---------|---------------|--------------------|
| Valid Active | 63 | 58.9 | 58.9 | 58.9 |
| Passive | 44 | 41.1 | 41.1 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder1 behavior of the character * coder2 behavior of the character Crosstabulation

| | coder2 behavior of the character | | Total |
|---|----------------------------------|---------|-------|
| | active | passive | |
| coder1 behavior of the active character | 61 | 2 | 63 |
| passive | 2 | 41 | 43 |
| 3 | 0 | 1 | 1 |
| Total | 63 | 44 | 107 |

Symmetric Measures

| | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------------|-------|--------------------------------|------------------------|--------------|
| Measure of Agreement Kappa | .904 | .041 | 9.491 | .000 |
| N of Valid Cases | 107 | | | |

Gender Roles: 5) Activity of the Character

coder1 activity of the character

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|---------------|-----------|---------|---------------|--------------------|
| Valid Emotion | 51 | 47.7 | 47.7 | 47.7 |
| loudness | 56 | 52.3 | 52.3 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder2 activity of the character

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|---------------|-----------|---------|---------------|--------------------|
| Valid Emotion | 50 | 46.7 | 46.7 | 46.7 |
| loudness | 57 | 53.3 | 53.3 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder1 activity of the character * coder2 activity of the character Crosstabulation

| | coder2 activity of the character | | Total |
|--------------------------------|----------------------------------|----------|-------|
| | emotion | loudness | |
| coder1 activity of the emotion | 50 | 1 | 51 |

| | | | | |
|-----------|----------|----|----|-----|
| character | loudness | 0 | 56 | 56 |
| Total | | 50 | 57 | 107 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|-----------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | .981 | .019 | 10.152 | .000 |
| N of Valid Cases | | 107 | | | |

Gender Roles: 6) Location

coder1 location

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------|-----------|---------|---------------|--------------------|
| Valid | away from home | 36 | 33.6 | 33.6 | 33.6 |
| | Fantasy | 26 | 24.3 | 24.3 | 57.9 |
| | Home | 45 | 42.1 | 42.1 | 100.0 |
| Total | | 107 | 100.0 | 100.0 | |

coder2 location

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------|-----------|---------|---------------|--------------------|
| Valid | away from home | 37 | 34.6 | 34.6 | 34.6 |
| | Fantasy | 26 | 24.3 | 24.3 | 58.9 |
| | Home | 44 | 41.1 | 41.1 | 100.0 |
| Total | | 107 | 100.0 | 100.0 | |

coder1 location * coder2 location Crosstabulation

| | | coder2 location | | | Total |
|-----------------|----------------|-------------------|---------|------|-------|
| | | away from home | fantasy | home | |
| coder1 location | away from home | 36 | 0 | 0 | 36 |
| | fantasy | 1 | 24 | 1 | 26 |
| | home | 0 | 2 | 43 | 45 |
| Total | | 37 | 26 | 44 | 107 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|-----------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | .943 | .028 | 13.617 | .000 |
| N of Valid Cases | | 107 | | | |

Gender Roles: 7) Type of product

coder1 type of the product

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|---------------|-----------|---------|---------------|--------------------|
| Valid | food products | 49 | 45.8 | 45.8 | 45.8 |
| | gun or car | 1 | .9 | .9 | 46.7 |

| | | | | |
|-------------------------|-----|-------|-------|-------|
| Dolls | 12 | 11.2 | 11.2 | 57.9 |
| technological toys | 15 | 14.0 | 14.0 | 72.0 |
| Cleanliness and hygiene | 16 | 15.0 | 15.0 | 86.9 |
| Others | 14 | 13.1 | 13.1 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder2 type of the product

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------------------------|-----------|---------|---------------|--------------------|
| Valid food products | 49 | 45.8 | 45.8 | 45.8 |
| gun or car | 1 | .9 | .9 | 46.7 |
| Dolls | 11 | 10.3 | 10.3 | 57.0 |
| technological toys | 16 | 15.0 | 15.0 | 72.0 |
| Cleanliness and hygiene | 16 | 15.0 | 15.0 | 86.9 |
| Others | 14 | 13.1 | 13.1 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder1 type of the product * coder2 type of the product

| | coder2 type of the product | | | | | | Total |
|--|----------------------------|------------|-------|--------------------|-------------------------|--------|-------|
| | food products | gun or car | dolls | technological toys | Cleanliness and hygiene | others | |
| coder1 type of the product food products | 49 | 0 | 0 | 0 | 0 | 0 | 49 |
| gun or car | 0 | 1 | 0 | 0 | 0 | 0 | 1 |
| Dolls | 0 | 0 | 11 | 1 | 0 | 0 | 12 |
| technological toys | 0 | 0 | 0 | 15 | 0 | 0 | 15 |
| Cleanliness and hygiene | 0 | 0 | 0 | 0 | 16 | 0 | 16 |
| Others | 0 | 0 | 0 | 0 | 0 | 14 | 14 |
| Total | 49 | 1 | 11 | 16 | 16 | 14 | 107 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|--------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | .987 | .013 | 18.973 | .000 |
| N of Valid Cases | | 107 | | | |

Traditional Stereotypes: Masculine: 1) Independent
coder1 independent

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|-----------|-----------|---------|---------------|--------------------|
| Valid yes | 71 | 66.4 | 66.4 | 66.4 |
| no | 36 | 33.6 | 33.6 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder2 independent

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------------|-----------|---------|---------------|--------------------|
| Valid Yes | 67 | 62.6 | 63.2 | 63.2 |
| No | 39 | 36.4 | 36.8 | 100.0 |
| Total | 106 | 99.1 | 100.0 | |
| Missing System | 1 | .9 | | |
| Total | 107 | 100.0 | | |

coder1 independent * coder2 independent Crosstabulation

| | | coder2 independent | | Total |
|--------------------|-----|--------------------|----|-------|
| | | yes | no | |
| coder1 independent | yes | 65 | 5 | 70 |
| | no | 2 | 34 | 36 |
| Total | | 67 | 39 | 106 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|--------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | .856 | .053 | 8.827 | .000 |
| N of Valid Cases | | 106 | | | |

Traditional Stereotypes: Masculine: 2) confident
coder1 confident

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|-----------|-----------|---------|---------------|--------------------|
| Valid yes | 77 | 72.0 | 72.0 | 72.0 |
| no | 30 | 28.0 | 28.0 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder2 confident

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|-----------|-----------|---------|---------------|--------------------|
| Valid yes | 76 | 71.0 | 71.0 | 71.0 |
| no | 31 | 29.0 | 29.0 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder1 confident * coder2 confident Crosstabulation

| | | coder2 confident | | Total |
|------------------|-----|------------------|----|-------|
| | | yes | no | |
| coder1 confident | yes | 73 | 4 | 77 |

| | | | | |
|-------|----|----|----|-----|
| | no | 3 | 27 | 30 |
| Total | | 76 | 31 | 107 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|-----------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | .840 | .058 | 8.686 | .000 |
| N of Valid Cases | | 107 | | | |

Traditional Stereotypes: Masculine: 3) strong
coder1 strong

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----|-----------|---------|---------------|--------------------|
| Valid | yes | 54 | 50.5 | 50.5 | 50.5 |
| | no | 53 | 49.5 | 49.5 | 100.0 |
| Total | | 107 | 100.0 | 100.0 | |

coder2 strong

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----|-----------|---------|---------------|--------------------|
| Valid | yes | 56 | 52.3 | 52.3 | 52.3 |
| | no | 51 | 47.7 | 47.7 | 100.0 |
| Total | | 107 | 100.0 | 100.0 | |

coder1 strong * coder2 strong Crosstabulation

| | | coder2 strong | | Total |
|---------------|-----|---------------|----|-------|
| | | yes | no | |
| coder1 strong | yes | 50 | 4 | 54 |
| | no | 6 | 47 | 53 |
| Total | | 56 | 51 | 107 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|-----------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | .813 | .056 | 8.416 | .000 |
| N of Valid Cases | | 107 | | | |

Traditional Stereotypes: Masculine 4) brave
coder1 brave

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----|-----------|---------|---------------|--------------------|
| Valid | yes | 59 | 55.1 | 55.1 | 55.1 |
| | no | 48 | 44.9 | 44.9 | 100.0 |
| Total | | 107 | 100.0 | 100.0 | |

coder2 brave

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----|-----------|---------|---------------|--------------------|
| Valid | yes | 61 | 57.0 | 57.0 | 57.0 |
| | no | 46 | 43.0 | 43.0 | 100.0 |

| | | | |
|-------|-----|-------|-------|
| Total | 107 | 100.0 | 100.0 |
|-------|-----|-------|-------|

coder1 brave * coder2 brave Crosstabulation

| | | coder2 brave | | Total |
|--------------|-----|--------------|----|-------|
| | | yes | no | |
| coder1 brave | yes | 54 | 5 | 59 |
| | no | 7 | 41 | 48 |
| Total | | 61 | 46 | 107 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|--------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | .772 | .062 | 7.996 | .000 |
| N of Valid Cases | | 107 | | | |

Traditional Stereotypes: Masculine: 5) active

coder1 active

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----|-----------|---------|---------------|--------------------|
| Valid | yes | 70 | 65.4 | 65.4 | 65.4 |
| | no | 37 | 34.6 | 34.6 | 100.0 |
| Total | | 107 | 100.0 | 100.0 | |

coder2 active

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----|-----------|---------|---------------|--------------------|
| Valid | yes | 67 | 62.6 | 62.6 | 62.6 |
| | no | 40 | 37.4 | 37.4 | 100.0 |
| Total | | 107 | 100.0 | 100.0 | |

coder1 active * coder2 active Crosstabulation

| | | coder2 active | | Total |
|---------------|-----|---------------|----|-------|
| | | yes | no | |
| coder1 active | yes | 64 | 6 | 70 |
| | no | 3 | 34 | 37 |
| Total | | 67 | 40 | 107 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|--------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | .818 | .058 | 8.473 | .000 |
| N of Valid Cases | | 107 | | | |

Traditional Stereotypes: Masculine: 6) competitive

coder1 competitive

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----|-----------|---------|---------------|--------------------|
| Valid | yes | 63 | 58.9 | 58.9 | 58.9 |
| | no | 44 | 41.1 | 41.1 | 100.0 |

| | | | |
|-------|-----|-------|-------|
| Total | 107 | 100.0 | 100.0 |
|-------|-----|-------|-------|

coder2 competitive

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|-----------|-----------|---------|---------------|--------------------|
| Valid yes | 63 | 58.9 | 58.9 | 58.9 |
| no | 44 | 41.1 | 41.1 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder1 problem solver * coder2 competitive Crosstabulation

| | | coder2 competitive | | Total |
|-----------------------|-----|--------------------|----|-------|
| | | yes | no | |
| coder1 problem solver | yes | 29 | 12 | 41 |
| | no | 34 | 32 | 66 |
| Total | | 63 | 44 | 107 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|--------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | .174 | .086 | 1.964 | .050 |
| N of Valid Cases | | 107 | | | |

Traditional Stereotypes: Masculine: 6) problem solver

coder1 problem solver

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|-----------|-----------|---------|---------------|--------------------|
| Valid yes | 51 | 47.7 | 47.7 | 47.7 |
| no | 56 | 52.3 | 52.3 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder2 problem solver

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|-----------|-----------|---------|---------------|--------------------|
| Valid yes | 54 | 50.5 | 50.5 | 50.5 |
| no | 53 | 49.5 | 49.5 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder1 problem solver * coder2 problem solver Crosstabulation

| | | coder2 problem solver | | Total |
|-----------------------|-----|-----------------------|----|-------|
| | | yes | no | |
| coder1 problem solver | yes | 50 | 1 | 51 |
| | no | 4 | 52 | 56 |
| Total | | 54 | 53 | 107 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|--------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | .907 | .041 | 9.393 | .000 |

| | | | |
|------------------|-----|--|--|
| N of Valid Cases | 107 | | |
|------------------|-----|--|--|

Traditional Stereotypes: Feminine: 1) dependent
coder1 dependent

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|-----------|-----------|---------|---------------|--------------------|
| Valid yes | 41 | 38.3 | 38.3 | 38.3 |
| no | 66 | 61.7 | 61.7 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder2 dependent

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|-----------|-----------|---------|---------------|--------------------|
| Valid yes | 38 | 35.5 | 35.5 | 35.5 |
| no | 69 | 64.5 | 64.5 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder1 dependent * coder2 dependent Crosstabulation

| | | coder2 dependent | | Total |
|------------------|-----|------------------|----|-------|
| | | yes | no | |
| coder1 dependent | yes | 37 | 4 | 41 |
| | no | 1 | 65 | 66 |
| Total | | 38 | 69 | 107 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|--------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | .900 | .044 | 9.324 | .000 |
| N of Valid Cases | | 107 | | | |

Traditional Stereotypes: Feminine 2) caring

coder1 caring

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|-----------|-----------|---------|---------------|--------------------|
| Valid yes | 69 | 64.5 | 64.5 | 64.5 |
| no | 38 | 35.5 | 35.5 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder2 caring

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|-----------|-----------|---------|---------------|--------------------|
| Valid yes | 70 | 65.4 | 65.4 | 65.4 |
| no | 37 | 34.6 | 34.6 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder1 caring * coder2 caring Crosstabulation

| | | coder2 caring | | Total |
|---------------|-----|---------------|----|-------|
| | | yes | no | |
| coder1 caring | yes | 68 | 1 | 69 |

| | | | | |
|-------|----|----|----|-----|
| | no | 2 | 36 | 38 |
| Total | | 70 | 37 | 107 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|-----------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | .938 | .035 | 9.709 | .000 |
| N of Valid Cases | | 107 | | | |

Traditional Stereotypes: Feminine: 3) shy

coder1 shy

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----|-----------|---------|---------------|--------------------|
| Valid | yes | 31 | 29.0 | 29.0 | 29.0 |
| | no | 76 | 71.0 | 71.0 | 100.0 |
| Total | | 107 | 100.0 | 100.0 | |

coder2 shy

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----|-----------|---------|---------------|--------------------|
| Valid | yes | 30 | 28.0 | 28.0 | 28.0 |
| | no | 77 | 72.0 | 72.0 | 100.0 |
| Total | | 107 | 100.0 | 100.0 | |

coder1 shy * coder2 shy Crosstabulation

| | | coder2 shy | | Total |
|------------|-----|------------|----|-------|
| | | yes | no | |
| coder1 shy | yes | 26 | 5 | 31 |
| | No | 4 | 72 | 76 |
| Total | | 30 | 77 | 107 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|-----------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | .794 | .066 | 8.212 | .000 |
| N of Valid Cases | | 107 | | | |

Traditional Stereotypes: Feminine: 4) content

coder1 content

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----|-----------|---------|---------------|--------------------|
| Valid | yes | 83 | 77.6 | 77.6 | 77.6 |
| | no | 24 | 22.4 | 22.4 | 100.0 |
| Total | | 107 | 100.0 | 100.0 | |

coder2 content

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----|-----------|---------|---------------|--------------------|
| Valid | yes | 85 | 79.4 | 79.4 | 79.4 |
| | no | 22 | 20.6 | 20.6 | 100.0 |

| | | | |
|-------|-----|-------|-------|
| Total | 107 | 100.0 | 100.0 |
|-------|-----|-------|-------|

coder1 content * coder2 content Crosstabulation

| | | coder2 content | | Total |
|----------------|-----|----------------|----|-------|
| | | yes | no | |
| coder1 content | yes | 80 | 3 | 83 |
| | no | 5 | 19 | 24 |
| Total | | 85 | 22 | 107 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|--------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | .779 | .075 | 8.066 | .000 |
| N of Valid Cases | | 107 | | | |

Traditional Stereotypes: Feminine: 5) passive

coder1 passive

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----|-----------|---------|---------------|--------------------|
| Valid | yes | 63 | 58.9 | 58.9 | 58.9 |
| | no | 44 | 41.1 | 41.1 | 100.0 |
| Total | | 107 | 100.0 | 100.0 | |

coder2 passive

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----|-----------|---------|---------------|--------------------|
| Valid | yes | 62 | 57.9 | 57.9 | 57.9 |
| | no | 45 | 42.1 | 42.1 | 100.0 |
| Total | | 107 | 100.0 | 100.0 | |

coder1 passive * coder2 passive Crosstabulation

| | | coder2 passive | | Total |
|----------------|-----|----------------|----|-------|
| | | yes | no | |
| coder1 passive | yes | 60 | 3 | 63 |
| | no | 2 | 42 | 44 |
| Total | | 62 | 45 | 107 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|--------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | .904 | .042 | 9.351 | .000 |
| N of Valid Cases | | 107 | | | |

Traditional Stereotypes: Feminine: 6) helpful

coder1 helpful

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----|-----------|---------|---------------|--------------------|
| Valid | yes | 58 | 54.2 | 54.2 | 54.2 |
| | no | 49 | 45.8 | 45.8 | 100.0 |

| | | | |
|-------|-----|-------|-------|
| Total | 107 | 100.0 | 100.0 |
|-------|-----|-------|-------|

coder2 helpful

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|-----------|-----------|---------|---------------|--------------------|
| Valid yes | 61 | 57.0 | 57.0 | 57.0 |
| no | 46 | 43.0 | 43.0 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder1 helpful * coder2 helpful Crosstabulation

| | | coder2 helpful | | Total |
|----------------|-----|----------------|----|-------|
| | | yes | no | |
| coder1 helpful | yes | 57 | 1 | 58 |
| | no | 4 | 45 | 49 |
| Total | | 61 | 46 | 107 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|--------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | .905 | .041 | 9.381 | .000 |
| N of Valid Cases | | 107 | | | |

Traditional Stereotypes: Feminine: 7) princess

coder1 princess

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|-----------|-----------|---------|---------------|--------------------|
| Valid yes | 8 | 7.5 | 7.5 | 7.5 |
| no | 99 | 92.5 | 92.5 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder2 princess

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|-----------|-----------|---------|---------------|--------------------|
| Valid yes | 8 | 7.5 | 7.5 | 7.5 |
| no | 99 | 92.5 | 92.5 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder1 princess * coder2 princess Crosstabulation

| | | coder2 princess | | Total |
|-----------------|-----|-----------------|----|-------|
| | | yes | no | |
| coder1 princess | yes | 8 | 0 | 8 |
| | no | 0 | 99 | 99 |
| Total | | 8 | 99 | 107 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|--------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | 1.000 | .000 | 10.344 | .000 |
| N of Valid Cases | | 107 | | | |

Racial Characteristics: 1) color of eyes

coder1 color of eyes

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|-----------------------------|-----------|---------|---------------|--------------------|
| Valid brightly colored eyes | 47 | 43.9 | 43.9 | 43.9 |
| dark colored eyes | 60 | 56.1 | 56.1 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder2 color of eyes

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|-----------------------------|-----------|---------|---------------|--------------------|
| Valid brightly colored eyes | 48 | 44.9 | 44.9 | 44.9 |
| dark colored eyes | 59 | 55.1 | 55.1 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder1 color of eyes * coder2 color of eyes Crosstabulation

| | | coder2 color of eyes | | Total |
|----------------------|-----------------------|-----------------------|-------------------|-------|
| | | brightly colored eyes | dark colored eyes | |
| coder1 color of eyes | brightly colored eyes | 46 | 1 | 47 |
| | dark colored eyes | 2 | 58 | 60 |
| Total | | 48 | 59 | 107 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|--------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | .943 | .032 | 9.758 | .000 |
| N of Valid Cases | | 107 | | | |

Racial Characteristics: 2) hair colour

coder1 hair color

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|--------------|-----------|---------|---------------|--------------------|
| Valid Bright | 55 | 51.4 | 51.4 | 51.4 |
| Dark | 52 | 48.6 | 48.6 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder2 hair colour

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|--------------|-----------|---------|---------------|--------------------|
| Valid Bright | 52 | 48.6 | 48.6 | 48.6 |
| Dark | 55 | 51.4 | 51.4 | 100.0 |
| Total | 107 | 100.0 | 100.0 | |

coder1 hair color * coder2 hair colour Crosstabulation

| | | coder2 hair colour | | Total |
|-------------------|--------|--------------------|------|-------|
| | | bright | dark | |
| coder1 hair color | bright | 50 | 5 | 55 |

| | | | | |
|-------|------|----|----|-----|
| | dark | 2 | 50 | 52 |
| Total | | 52 | 55 | 107 |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|-----------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | .869 | .048 | 9.006 | .000 |
| N of Valid Cases | | 107 | | | |

Racial Characteristics: 3) environment

coder1 environment

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | Urban | 97 | 90.7 | 90.7 | 90.7 |
| | Rural | 10 | 9.3 | 9.3 | 100.0 |
| Total | | 107 | 100.0 | 100.0 | |

coder2 environment

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | Urban | 97 | 90.7 | 90.7 | 90.7 |
| | Rural | 10 | 9.3 | 9.3 | 100.0 |
| Total | | 107 | 100.0 | 100.0 | |

Symmetric Measures

| | | Value | Asymp. Std. Error ^a | Approx. T ^b | Approx. Sig. |
|----------------------|-------|-------|-----------------------------------|------------------------|--------------|
| Measure of Agreement | Kappa | 1.000 | .000 | 10.344 | .000 |
| N of Valid Cases | | 107 | | | |

Appendix B: Advertisements

Coder1: Gender roles: 1) central figure, 2) voice-over and 3) target group

| No | Product Advertised | Central Figure | | | | | Voice-over | | | | Target Group | | | |
|-----|-------------------------------------|----------------|------|---------------------------|-------------------------|------|------------|------|------|------|--------------|-------|------|---------------|
| | | Female | Male | Female Animated Character | Male Animated Character | None | Female | Male | None | Both | Boys | Girls | Both | Adult/ Family |
| 001 | 'Kat Kat 'Pudding | | ✓ | | | | ✓ | | | | | | ✓ | |
| 002 | 'Okula Dönüş ' stationery | | ✓ | | | | | ✓ | | | | | ✓ | |
| 003 | 'Dohvinci 'Easel & Storage Case Set | ✓ | | | | | ✓ | | | | | ✓ | | |
| 004 | 'Süt burger' milk Cake | | ✓ | | | | | ✓ | | | | | ✓ | |
| 005 | 'Johnson' baby hair spray | ✓ | | | | | ✓ | | | | | ✓ | | |
| 006 | 'Familia' napkin | | | ✓ | | | | ✓ | | | | | | ✓ |
| 007 | 'Saray' chocolate | | | | | ✓ | | ✓ | | | | | ✓ | |
| 008 | 'Sleepy' Wipes | ✓ | | | | | ✓ | | | | | | | ✓ |
| 009 | 'tat' ketchup | | ✓ | | | | | ✓ | | | | | ✓ | |
| 010 | 'Oral-B' toothpaste | | ✓ | | | | | ✓ | | | | | | ✓ |
| 011 | 'Çilek' furniture | | ✓ | | | | | | | ✓ | ✓ | | | |
| 012 | 'Çilek' furniture | ✓ | | | | | | | | ✓ | | ✓ | | |
| 013 | 'KIDS & TEENS' furniture | | | | | ✓ | ✓ | | | | | | ✓ | |
| 014 | 'Algida' ice-cream | | ✓ | | | | | ✓ | | | | | ✓ | |
| 015 | 'Algida' ice-cream | ✓ | | | | | | ✓ | | | | | ✓ | |
| 016 | 'Algida' ice-cream | ✓ | | | | | | ✓ | | | | | | ✓ |
| 017 | 'Smartt' chocolate | | | | | ✓ | | | | ✓ | | | ✓ | |
| 018 | 'Ülker' food products | | ✓ | | | | | ✓ | | | | | ✓ | |
| 019 | 'Bebelac' baby nutrition | ✓ | | | | | ✓ | | | | | | | ✓ |
| 020 | 'Avea' mobile operator | | | | | ✓ | | ✓ | | | | | | ✓ |
| 021 | 'Avea' mobile operator | | ✓ | | | | | ✓ | | | | | | ✓ |
| 022 | 'Şeker' bank | ✓ | | | | | ✓ | | | | | | | ✓ |
| 023 | 'BalhıMix' honey | | ✓ | | | | | ✓ | | | | | ✓ | |
| 024 | 'Bepantol' baby cream | ✓ | | | | | ✓ | | | | | | | ✓ |
| 025 | 'Bingo' Washing powder | ✓ | | | | | | ✓ | | | | | | ✓ |

| | | | | | | | | | | | | | | |
|-----|---------------------------------|---|---|--|---|---|---|---|--|---|--|---|---|---|
| 026 | 'Profilo' vacuum cleaner | ✓ | | | | | | ✓ | | | | | | ✓ |
| 027 | 'E.C.A' heater | ✓ | | | | | | ✓ | | | | | | ✓ |
| 028 | 'CP' chicken food | ✓ | | | | | ✓ | | | | | | | ✓ |
| 029 | 'Dalin' baby shampoo | ✓ | | | | | ✓ | | | | | | ✓ | |
| 030 | 'Dalin' baby shampoo | ✓ | | | | | ✓ | | | | | | ✓ | |
| 031 | 'Petito' chocolate | | | | ✓ | | | ✓ | | | | | ✓ | |
| 032 | 'DemirDöküm' heater | | ✓ | | | | | ✓ | | | | | | ✓ |
| 033 | 'Fanta' drink | | | | ✓ | | | ✓ | | | | | | ✓ |
| 034 | 'Ford' car | | ✓ | | | | | ✓ | | | | | | ✓ |
| 035 | 'Kidizoom' smartwatch | | | | | ✓ | ✓ | | | | | | ✓ | |
| 036 | 'Kinder' surprise egg | | | | | ✓ | ✓ | | | | | | ✓ | |
| 037 | 'Kinder' chocolate cake | ✓ | | | | | ✓ | | | | | | ✓ | |
| 038 | 'Koton' clothes | | | | | ✓ | | ✓ | | | | | ✓ | |
| 039 | 'Loki' candy | | | | ✓ | | | ✓ | | | | | | ✓ |
| 040 | 'Maret' sausage | | | | | ✓ | | | | ✓ | | | | ✓ |
| 041 | 'Marmarabirlik' olives | ✓ | | | | | | ✓ | | | | | | ✓ |
| 042 | 'Mc Donald' toys | | | | | ✓ | | ✓ | | | | | ✓ | |
| 043 | 'Mc Donald' toys | | | | ✓ | | | ✓ | | | | | ✓ | |
| 044 | 'Mc Donald' toys | | | | ✓ | | | ✓ | | | | | ✓ | |
| 045 | 'Migros' milk | ✓ | | | | | | ✓ | | | | | | ✓ |
| 046 | 'Molfix' baby diaper | | | | | ✓ | ✓ | | | | | | | ✓ |
| 047 | 'Dr. Oetker maya' food products | ✓ | | | | | | ✓ | | | | | | ✓ |
| 048 | 'Tat' ketchup | | | | ✓ | | | | | ✓ | | | ✓ | |
| 049 | 'Oba' macaroni | | ✓ | | | | | ✓ | | | | | ✓ | |
| 050 | 'Omo' washing powder | | ✓ | | | | | ✓ | | | | | | ✓ |
| 051 | 'Ozmo' chocolate | | | | | ✓ | ✓ | | | | | | ✓ | |
| 052 | 'Robo Turtle' toy | | ✓ | | | | | ✓ | | | | | ✓ | |
| 053 | 'Sarelle' chocolate | | | | | ✓ | ✓ | | | | | | | ✓ |
| 054 | 'Selpak' napkin | ✓ | | | | | | ✓ | | | | | | ✓ |
| 055 | 'Similac' baby food | ✓ | | | | | | ✓ | | | | | | ✓ |
| 056 | 'Sofia' napkin | | ✓ | | | | | ✓ | | | | | | ✓ |
| 057 | 'Barbie' doll | | | | ✓ | | | ✓ | | | | ✓ | | |
| 058 | 'İş' bank | | ✓ | | | | | ✓ | | | | | | ✓ |
| 059 | 'İş' bank | | ✓ | | | | | | | ✓ | | | | ✓ |
| 060 | 'İş' bank | | ✓ | | | | | ✓ | | | | | | ✓ |

| | | | | | | | | | | | | | | |
|-----|-----------------------------------|---|---|---|---|---|---|---|--|---|---|---|---|---|
| 061 | 'İş' bank | | | | | ✓ | | ✓ | | | | | | ✓ |
| 062 | 'Todizoo' toy | | | | | ✓ | ✓ | | | | | | ✓ | |
| 063 | 'Miniki' chocolate | | ✓ | | | | | ✓ | | | | | ✓ | |
| 064 | 'Car baby chair' | | | ✓ | | | | ✓ | | | | | ✓ | |
| 065 | 'Türk telekom' Operator | ✓ | | | ✓ | | | ✓ | | | | | | ✓ |
| 066 | 'Turkcell' operator | | ✓ | | | | | ✓ | | | | | | ✓ |
| 067 | 'Turkcell' operator | | | | | ✓ | | ✓ | | | | | | ✓ |
| 068 | 'Vitra' ceramic bathroom products | ✓ | | | | | | ✓ | | | | | | ✓ |
| 069 | 'Vodafone' operator | | ✓ | | | | | ✓ | | | | | | ✓ |
| 070 | 'Ziraat' bank | | ✓ | | | | | ✓ | | | | | | ✓ |
| 071 | 'Sütaş' flavored milk | | | | ✓ | | | ✓ | | | | | ✓ | |
| 072 | 'Dominos' pizza | | | | ✓ | | | ✓ | | | | | | ✓ |
| 073 | 'FurReal friends' toy | | | | | ✓ | ✓ | | | | | | ✓ | |
| 074 | 'bonus' credit card | | ✓ | | | | | ✓ | | | | | | ✓ |
| 075 | 'Migors' meat products | | | | | ✓ | | ✓ | | | | | | ✓ |
| 076 | 'Molfix' baby diaper | | ✓ | | | | | ✓ | | | | | ✓ | |
| 077 | 'Kinder' Surprise egg | | | | ✓ | | | ✓ | | | | | ✓ | |
| 078 | 'Kinder' surprise egg | | | | | ✓ | ✓ | | | | | | ✓ | |
| 079 | 'Tahin Pekmez' breakfast products | | | | | ✓ | | | | ✓ | | | | ✓ |
| 080 | 'Maret' sausage | | | | | ✓ | | | | ✓ | | | ✓ | |
| 081 | 'Maret' sausage | ✓ | | | | | | | | ✓ | | | | ✓ |
| 082 | 'Mc Donald's' fast-food | | ✓ | | | | | ✓ | | | | | | ✓ |
| 083 | 'Mc Donald's' toys | | | | ✓ | | | ✓ | | | | | ✓ | |
| 084 | 'Nerf' gun | | ✓ | | | | | ✓ | | | ✓ | | | |
| 085 | 'Barbie' doll | ✓ | | | | | ✓ | | | | | ✓ | | |
| 086 | 'Littlest Pet Shop' toy | ✓ | | | | | ✓ | | | | | | ✓ | |
| 087 | 'Sarelle' chocolate | | | ✓ | | | | ✓ | | | | | | ✓ |
| 088 | 'Mia and Me' doll | | | ✓ | | | | ✓ | | | | ✓ | | |
| 089 | 'Ülker' food products | | | | | ✓ | ✓ | | | | | | | ✓ |
| 090 | 'Barbie' doll | ✓ | | | | | | ✓ | | | | ✓ | | |
| 091 | 'Barbie' doll | ✓ | | | | | | ✓ | | | | ✓ | | |
| 092 | 'Kinder' chocolate cake | | ✓ | | | | | ✓ | | | | | ✓ | |
| 093 | 'Kinder' chocolate cake | | ✓ | | | | | ✓ | | | | | ✓ | |
| 094 | 'jelibon' Gummi candy | | ✓ | | | | | ✓ | | | | | ✓ | |
| 095 | 'Molfix' baby diaper | | | | | ✓ | | ✓ | | | | | ✓ | |

| | | | | | | | | | | | | | |
|-----|--------------------------|---|---|--|---|---|---|---|--|---|--|--|---|
| 096 | 'Vodafone' operator | | ✓ | | | | | ✓ | | | | | ✓ |
| 097 | 'Barni' chocolate cake | | | | ✓ | | ✓ | | | | | | ✓ |
| 098 | 'beypiliç' chicken food | | | | | ✓ | | | | ✓ | | | ✓ |
| 099 | 'canbebe' baby diaper | | | | | ✓ | ✓ | | | | | | ✓ |
| 100 | 'Danone' flavored milk | ✓ | | | | | ✓ | | | | | | ✓ |
| 101 | 'yupo' Gummi candy | | | | | ✓ | | ✓ | | | | | ✓ |
| 102 | 'Enerya' heater | | | | | ✓ | | ✓ | | | | | ✓ |
| 103 | 'Smartt' chocolate | | ✓ | | | | | ✓ | | | | | ✓ |
| 104 | 'içim' pudding | | | | | ✓ | | | | ✓ | | | ✓ |
| 105 | 'Kent Plus' Construction | | | | | ✓ | | ✓ | | | | | ✓ |
| 106 | 'Pinar' milk | | ✓ | | | | ✓ | | | | | | ✓ |
| 107 | 'yupo' Gummi candy | | ✓ | | | | | ✓ | | | | | ✓ |

Coder1: Gender roles: 1) behavior of the character, 2) activity of the character, 3) location and 4) Type of the Product

| No | Product Advertised | Behavior | | Activity | | Location | | | Type of the Product | | | | | |
|-----|-------------------------------------|----------|---------|----------|----------|----------------|---------|------|---------------------|------------|-------|-----------------------------|-------------------------|--------|
| | | active | passive | emotion | loudness | away from home | fantasy | home | food | gun or car | dolls | Technological toys or tools | Cleanliness and Hygiene | Others |
| 001 | 'Kat Kat' 'Pudding | ✓ | | ✓ | | | | ✓ | ✓ | | | | | |
| 002 | 'Okula Dönüş ' stationery | ✓ | | ✓ | | ✓ | | | ✓ | | | | | |
| 003 | 'Dohvinci 'Easel & Storage Case Set | ✓ | | ✓ | | | | ✓ | | | | | | ✓ |
| 004 | 'Süt burger' milk Cake | ✓ | | ✓ | | | | ✓ | ✓ | | | | | |
| 005 | 'Johnson' baby hair spray | | ✓ | | ✓ | | ✓ | | | | | | ✓ | |
| 006 | 'Familia' napkin | | ✓ | ✓ | | | | ✓ | | | | | ✓ | |
| 007 | 'Saray' chocolate | ✓ | | ✓ | | ✓ | | | ✓ | | | | | |
| 008 | 'Sleepy' Wipes | ✓ | | ✓ | | | | ✓ | | | | | ✓ | |
| 009 | 'tat' ketchup | | ✓ | ✓ | | | | ✓ | ✓ | | | | | |
| 010 | 'Oral-B' toothpaste | ✓ | | ✓ | | ✓ | | | | | | | ✓ | |
| 011 | 'Çilek' furniture | ✓ | | | ✓ | | | ✓ | | | | | | ✓ |
| 012 | 'Çilek' furniture | | ✓ | | ✓ | | | ✓ | | | | | | ✓ |
| 013 | 'KIDS & TEENS' furniture | ✓ | | ✓ | ✓ | | | ✓ | | | | | | ✓ |
| 014 | 'Algida' ice-cream | ✓ | | | ✓ | ✓ | | | ✓ | | | | | |

| | | | | | | | | | | | | | | |
|-----|---------------------------------|---|---|---|---|---|---|---|---|--|---|--|---|---|
| 015 | 'Algida' ice-cream | | ✓ | | ✓ | ✓ | | ✓ | | | | | | |
| 016 | 'Algida' ice-cream | ✓ | | ✓ | | | | ✓ | ✓ | | | | | |
| 017 | 'Smartt' chocolate | ✓ | | | ✓ | | ✓ | | ✓ | | | | | |
| 018 | 'Ülker' food products | ✓ | | | ✓ | ✓ | | | ✓ | | | | | |
| 019 | 'Bebelac' baby nutrition | ✓ | | ✓ | | | | ✓ | ✓ | | | | | |
| 020 | 'Avea' mobile operator | ✓ | | ✓ | | ✓ | | | | | ✓ | | | |
| 021 | 'Avea' mobile operator | ✓ | | | ✓ | ✓ | | | | | ✓ | | | |
| 022 | 'Şeker' bank | ✓ | | ✓ | | ✓ | | | | | | | | ✓ |
| 023 | 'BallMix' honey | | ✓ | ✓ | | | | ✓ | ✓ | | | | | |
| 024 | 'Bepantol' baby cream | | ✓ | ✓ | | | | ✓ | | | | | ✓ | |
| 025 | 'Bingo' Washing powder | | ✓ | | ✓ | | | ✓ | | | | | ✓ | |
| 026 | 'Profilo' vacuum cleaner | ✓ | | | ✓ | | | ✓ | | | | | ✓ | |
| 027 | 'E.C.A' heater | | ✓ | ✓ | | | | ✓ | | | ✓ | | | |
| 028 | 'CP' chicken food | | ✓ | ✓ | | | | ✓ | ✓ | | | | | |
| 029 | 'Dalin' baby shampoo | ✓ | | | ✓ | | ✓ | | | | | | ✓ | |
| 030 | 'Dalin' baby shampoo | | ✓ | | ✓ | | | ✓ | | | | | ✓ | |
| 031 | 'Petito' chocolate | ✓ | | | ✓ | | | ✓ | ✓ | | | | | |
| 032 | 'DemirDöküm' heater | | ✓ | | ✓ | | | ✓ | | | ✓ | | | |
| 033 | 'Fanta' drink | | ✓ | | ✓ | | | ✓ | ✓ | | | | | |
| 034 | 'Ford' car | ✓ | | ✓ | | | | ✓ | | | ✓ | | | |
| 035 | 'Kidizoom' smartwatch | ✓ | | | ✓ | ✓ | | | | | ✓ | | | |
| 036 | 'Kinder' surprise egg | | ✓ | ✓ | | | ✓ | | ✓ | | | | | |
| 037 | 'Kinder' chocolate cake | ✓ | | ✓ | | ✓ | | | ✓ | | | | | |
| 038 | 'Koton' clothes | | ✓ | | ✓ | | ✓ | | | | | | | ✓ |
| 039 | 'Loki' candy | ✓ | | ✓ | | ✓ | | | ✓ | | | | | |
| 040 | 'Maret' sausage | ✓ | | ✓ | | ✓ | | | ✓ | | | | | |
| 041 | 'Marmarabirlik' olives | ✓ | | ✓ | | ✓ | | | ✓ | | | | | |
| 042 | 'Mc Donald' toys | ✓ | | ✓ | | | ✓ | | | | ✓ | | | |
| 043 | 'Mc Donald' toys | ✓ | | | ✓ | | ✓ | | | | ✓ | | | |
| 044 | 'Mc Donald' toys | ✓ | | | ✓ | | ✓ | | | | ✓ | | | |
| 045 | 'Migros' milk | | ✓ | ✓ | | | | ✓ | ✓ | | | | | |
| 046 | 'Molfix' baby diaper | ✓ | | ✓ | | | | ✓ | | | | | ✓ | |
| 047 | 'Dr. Oetker maya' food products | ✓ | | | ✓ | | | ✓ | ✓ | | | | | |
| 048 | 'Tat' ketchup | | ✓ | | ✓ | | ✓ | | ✓ | | | | | |

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|-----|-----------------------------------|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 049 | 'Oba' macaroni | ✓ | | | ✓ | | | ✓ | ✓ | | | | | |
| 050 | 'Omo' washing powder | ✓ | | | ✓ | | ✓ | | | | | | ✓ | |
| 051 | 'Ozmo' chocolate | ✓ | | | ✓ | | | ✓ | ✓ | | | | | |
| 052 | 'Robo Turtle' toy | ✓ | | | ✓ | ✓ | | | | | ✓ | | | |
| 053 | 'Sarelle' chocolate | | ✓ | | ✓ | | | ✓ | ✓ | | | | | |
| 054 | 'Selpak' napkin | | ✓ | ✓ | | | | ✓ | | | | | ✓ | |
| 055 | 'Similac' baby food | | ✓ | ✓ | | | | ✓ | ✓ | | | | | |
| 056 | 'Sofia' napkin | | ✓ | ✓ | | ✓ | | | | | | | ✓ | |
| 057 | 'Barbie' doll | ✓ | | ✓ | | | ✓ | | | | ✓ | | | |
| 058 | 'İş' bank | ✓ | | ✓ | | | | ✓ | | | | | | ✓ |
| 059 | 'İş' bank | | ✓ | | ✓ | | | ✓ | | | | | | ✓ |
| 060 | 'İş' bank | ✓ | | ✓ | | ✓ | | | | | | | | ✓ |
| 061 | 'İş' bank | | ✓ | ✓ | | ✓ | | | | | | | | ✓ |
| 062 | 'Todizoo' toy | | ✓ | ✓ | | ✓ | | | | | ✓ | | | |
| 063 | 'Miniki' chocolate | | ✓ | | ✓ | | ✓ | | ✓ | | | | | |
| 064 | 'Car baby chair' | ✓ | | | ✓ | ✓ | | | | | ✓ | | | |
| 065 | 'Türk telekom' Operator | | ✓ | ✓ | | | | ✓ | | | | ✓ | | |
| 066 | 'Turkcell' operator | | ✓ | | ✓ | | | ✓ | | | | ✓ | | |
| 067 | 'Turkcell' operator | ✓ | | | ✓ | ✓ | | | | | ✓ | | | |
| 068 | 'Vitra' ceramic bathroom products | | ✓ | ✓ | | | ✓ | | | | | ✓ | | |
| 069 | 'Vodafone' operator | ✓ | | ✓ | | ✓ | | | | | | ✓ | | |
| 070 | 'Ziraat' bank | ✓ | | | ✓ | ✓ | | | | | | | | ✓ |
| 071 | 'Sütaş' flavored milk | ✓ | | | ✓ | ✓ | | | | ✓ | | | | |
| 072 | 'Dominos' pizza | | ✓ | ✓ | | | | ✓ | ✓ | | | | | |
| 073 | 'FurReal friends' toy | | ✓ | ✓ | | | ✓ | | | | ✓ | | | |
| 074 | 'bonus' credit card | ✓ | | | ✓ | | ✓ | | | | | | | ✓ |
| 075 | 'Migors' meat products | | ✓ | | ✓ | | | ✓ | ✓ | | | | | |
| 076 | 'Molfix' baby diaper | | ✓ | | ✓ | ✓ | | | | | | | ✓ | |
| 077 | 'Kinder' Surprise egg | ✓ | | | ✓ | | ✓ | | ✓ | | | | | |
| 078 | 'Kinder' surprise egg | ✓ | | ✓ | | ✓ | | | ✓ | | | | | |
| 079 | 'Tahin Pekmez' breakfast products | | ✓ | | ✓ | ✓ | | | ✓ | | | | | |
| 080 | 'Maret' sausage | ✓ | | | ✓ | | | ✓ | ✓ | | | | | |
| 081 | 'Maret' sausage | ✓ | | ✓ | | | ✓ | | ✓ | | | | | |
| 082 | 'Mc Donald's' fast-food | | ✓ | | ✓ | ✓ | | | ✓ | | | | | |

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|-----|--------------------------|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 083 | 'Mc Donald's' toys | ✓ | | | ✓ | | ✓ | | | ✓ | | ✓ | | |
| 084 | 'Nerf' gun | ✓ | | | ✓ | ✓ | | | | ✓ | | | | |
| 085 | 'Barbie' doll | | ✓ | ✓ | | | | ✓ | | | ✓ | | | |
| 086 | 'Littlest Pet Shop' toy | | ✓ | ✓ | | | ✓ | | | | ✓ | | | |
| 087 | 'Sarelle' chocolate | | ✓ | | ✓ | | ✓ | | ✓ | | | | | |
| 088 | 'Mia and Me' doll | ✓ | | | ✓ | | ✓ | | | | ✓ | | | |
| 089 | 'Ülker' food products | ✓ | | | ✓ | ✓ | | | ✓ | | | | | |
| 090 | 'Barbie' doll | | ✓ | ✓ | | | | ✓ | | | ✓ | | | |
| 091 | 'Barbie' doll | | ✓ | ✓ | ✓ | | | | | | ✓ | | | |
| 092 | 'Kinder' chocolate cake | ✓ | | | ✓ | | | ✓ | ✓ | | | | | |
| 093 | 'Kinder' chocolate cake | ✓ | | | ✓ | ✓ | | | ✓ | | | | | |
| 094 | 'jelibon' Gummi candy | ✓ | | | ✓ | ✓ | | | ✓ | | | | | |
| 095 | 'Molfix' baby diaper | ✓ | | | ✓ | | | ✓ | | | | | ✓ | |
| 096 | 'Vodafone' operator | | ✓ | ✓ | | | ✓ | | | | ✓ | | | |
| 097 | 'Barni' chocolate cake | ✓ | | | ✓ | | ✓ | | ✓ | | | | | |
| 098 | 'bepiliç' chicken food | ✓ | | | ✓ | | | ✓ | ✓ | | | | | |
| 099 | 'canbebe' baby diaper | | ✓ | ✓ | | | | ✓ | | | | | ✓ | |
| 100 | 'Danone' flavored milk | | ✓ | | ✓ | ✓ | | | ✓ | | | | | |
| 101 | 'yupo' Gummi candy | ✓ | | | ✓ | | ✓ | | ✓ | | | | | |
| 102 | 'Enerya' heater | ✓ | | ✓ | | | | ✓ | | | | | | ✓ |
| 103 | 'Smartt' chocolate | ✓ | | | ✓ | | ✓ | | ✓ | | | | | |
| 104 | 'içim' pudding | ✓ | | | ✓ | ✓ | | | ✓ | | | | | |
| 105 | 'Kent Plus' Construction | ✓ | | ✓ | | ✓ | | | | | | | | ✓ |
| 106 | 'Pinar' milk | ✓ | | ✓ | | | | ✓ | ✓ | | | | | |
| 107 | 'yupo' Gummi candy | ✓ | | | ✓ | ✓ | | | ✓ | | | | | |

Coder1: Traditional Male Stereotypes

| No | Product Advertised | Independent | Confident | Strong | Brave | Active | Competitive | Problem Solver |
|-----|-------------------------------------|-------------|-----------|--------|-------|--------|-------------|----------------|
| 001 | 'Kat Kat 'Pudding | | ✓ | | ✓ | ✓ | ✓ | ✓ |
| 002 | 'Okula Dönüş ' stationery | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 003 | 'Dohvinci 'Easel & Storage Case Set | | | | | | | |
| 004 | 'Süt burger' milk Cake | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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|-----|---------------------------|---|---|---|---|---|---|---|
| 005 | 'Johnson' baby hair spray | | | | | | | |
| 006 | 'Familia' napkin | ✓ | | | | | | ✓ |
| 007 | 'Saray' chocolate | | ✓ | | | ✓ | ✓ | |
| 008 | 'Sleepy' Wipes | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 009 | 'tat' ketchup | ✓ | ✓ | | ✓ | | | ✓ |
| 010 | 'Oral-B' toothpaste | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ |
| 011 | 'Çilek' furniture | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 012 | 'Çilek' furniture | | | | | | | |
| 013 | 'KIDS & TEENS' furniture | ✓ | ✓ | | | ✓ | | ✓ |
| 014 | 'Algida' ice-cream | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 015 | 'Algida' ice-cream | | ✓ | ✓ | | | ✓ | |
| 016 | 'Algida' ice-cream | ✓ | ✓ | | ✓ | | | |
| 017 | 'Smartt' chocolate | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 018 | 'Ülker' food products | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 019 | 'Bebelac' baby nutrition | | | | | | | |
| 020 | 'Avea' mobile operator | ✓ | | | ✓ | ✓ | ✓ | |
| 021 | 'Avea' mobile operator | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 022 | 'Şeker' bank | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 023 | 'BalhMix' honey | | ✓ | | ✓ | | ✓ | |
| 024 | 'Bepantol' baby cream | | | | | | | |
| 025 | 'Bingo' Washing powder | ✓ | ✓ | | | ✓ | | ✓ |
| 026 | 'Profilo' vacuum cleaner | ✓ | ✓ | ✓ | | | | |
| 027 | 'E.C.A' heater | ✓ | ✓ | ✓ | ✓ | | | ✓ |
| 028 | 'CP' chicken food | | ✓ | | | | | |
| 029 | 'Dalin' baby shampoo | | | | | | | |
| 030 | 'Dalin' baby shampoo | | | | | | | |
| 031 | 'Petito' chocolate | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 032 | 'DemirDöküm' heater | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 033 | 'Fanta' drink | ✓ | ✓ | | | ✓ | ✓ | |
| 034 | 'Ford' car | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 035 | 'Kidizoom' smartwatch | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 036 | 'Kinder' surprise egg | | ✓ | ✓ | ✓ | | | |
| 037 | 'Kinder' chocolate cake | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 038 | 'Koton' clothes | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 039 | 'Loki' candy | | | | | | ✓ | |
| 040 | 'Maret' sausage | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ |

| | | | | | | | | |
|-----|-----------------------------------|---|---|---|---|---|---|---|
| 041 | 'Marmarabirlik' olives | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 042 | 'Mc Donald' toys | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 043 | 'Mc Donald' toys | | | | | ✓ | | |
| 044 | 'Mc Donald' toys | ✓ | | | | ✓ | ✓ | |
| 045 | 'Migros' milk | ✓ | ✓ | ✓ | | | | |
| 046 | 'Molfix' baby diaper | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ |
| 047 | 'Dr. Oetker maya' food products | | | | | | ✓ | |
| 048 | 'Tat' ketchup | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 049 | 'Oba' macaroni | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 050 | 'Omo' washing powder | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 051 | 'Ozmo' chocolate | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 052 | 'Robo Turtle' toy | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 053 | 'Sarelle' chocolate | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 054 | 'Selpak' napkin | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 055 | 'Similac' baby food | | | | | | | |
| 056 | 'Sofia' napkin | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| 057 | 'Barbie' doll | | | | | | | |
| 058 | 'İş' bank | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 059 | 'İş' bank | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ |
| 060 | 'İş' bank | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ |
| 061 | 'İş' bank | | ✓ | | ✓ | | ✓ | ✓ |
| 062 | 'Todizoo' toy | | | | | | | |
| 063 | 'Miniki' chocolate | | | | | | | |
| 064 | 'Car baby chair' | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 065 | 'Türk telekom' Operator | | | | | ✓ | ✓ | ✓ |
| 066 | 'Turkcell' operator | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 067 | 'Turkcell' operator | ✓ | ✓ | | ✓ | ✓ | | ✓ |
| 068 | 'Vitra' ceramic bathroom products | | | | | | | |
| 069 | 'Vodafone' operator | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 070 | 'Ziraat' bank | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ |
| 071 | 'Sütaş' flavored milk | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 072 | 'Dominos' pizza | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ |
| 073 | 'FurReal friends' toy | | | | | | ✓ | |
| 074 | 'bonus' credit card | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ |
| 075 | 'Migros' meat products | ✓ | ✓ | ✓ | ✓ | | ✓ | |
| 076 | 'Molfix' baby diaper | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

| | | | | | | | | |
|-----|-----------------------------------|---|---|---|---|---|---|---|
| 077 | 'Kinder' Surprise egg | | | | | ✓ | ✓ | |
| 078 | 'Kinder' surprise egg | ✓ | ✓ | ✓ | | ✓ | ✓ | |
| 079 | 'Tahin Pekmez' breakfast products | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ |
| 080 | 'Maret' sausage | ✓ | ✓ | | | ✓ | ✓ | |
| 081 | 'Maret' sausage | ✓ | ✓ | | | ✓ | ✓ | |
| 082 | 'Mc Donald's' fast-food | ✓ | ✓ | ✓ | ✓ | | | ✓ |
| 083 | 'Mc Donald's' toys | ✓ | ✓ | ✓ | ✓ | | ✓ | |
| 084 | 'Nerf' gun | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 085 | 'Barbie' doll | | | | | | | |
| 086 | 'Littlest Pet Shop' toy | | | | | | | |
| 087 | 'Sarelle' chocolate | ✓ | ✓ | | | | | |
| 088 | 'Mia and Me' doll | | | | | | | |
| 089 | 'Ülker' food products | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 090 | 'Barbie' doll | | | | | | | |
| 091 | 'Barbie' doll | | | | | | | |
| 092 | 'Kinder' chocolate cake | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 093 | 'Kinder' chocolate cake | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ |
| 094 | 'jelibon' Gummi candy | ✓ | ✓ | | | ✓ | | |
| 095 | 'Molfix' baby diaper | | ✓ | | ✓ | ✓ | | |
| 096 | 'Vodafone' operator | ✓ | ✓ | | | ✓ | ✓ | ✓ |
| 097 | 'Barni' chocolate cake | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ |
| 098 | 'beypiliç' chicken food | | | | | ✓ | ✓ | ✓ |
| 099 | 'canbebe' baby diaper | | | | | | | |
| 100 | 'Danone' flavored milk | | | | | | | |
| 101 | 'yupo' Gummi candy | | | | ✓ | ✓ | | |
| 102 | 'Enerya' heater | ✓ | ✓ | | ✓ | ✓ | ✓ | |
| 103 | 'Smart' chocolate | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 104 | 'içim' pudding | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 105 | 'Kent Plus' Construction | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 106 | 'Pinar' milk | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 107 | 'yupo' Gummi candy | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ |

Coder1: Traditional Female Stereotypes

| No | Product Advertised | Dependent | Caring | Shy | Content | Passive | Helpful | Princess |
|----|--------------------|-----------|--------|-----|---------|---------|---------|----------|
|----|--------------------|-----------|--------|-----|---------|---------|---------|----------|

| | | | | | | | | |
|-----|-------------------------------------|---|---|---|---|---|---|---|
| 001 | 'Kat Kat 'Puuding | ✓ | ✓ | ✓ | | ✓ | | |
| 002 | 'Okula Dönüş ' stationery | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ |
| 003 | 'Dohvinci 'Easel & Storage Case Set | | | | ✓ | | | |
| 004 | 'Süt burger' milk Cake | ✓ | ✓ | ✓ | | ✓ | | |
| 005 | 'Johnson' baby hair spray | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 006 | 'Familia' napkin | | ✓ | | | ✓ | ✓ | |
| 007 | 'Saray' chocolate | | | | | | ✓ | |
| 008 | 'Sleepy' Wipes | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 009 | 'tat' ketchup | ✓ | | | | ✓ | | |
| 010 | 'Oral-B' toothpaste | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 011 | 'Çilek' furniture | ✓ | | ✓ | ✓ | ✓ | ✓ | |
| 012 | 'Çilek' furniture | | | ✓ | | ✓ | | |
| 013 | 'KIDS & TEENS' furniture | | | ✓ | ✓ | ✓ | | |
| 014 | 'Algida' ice-cream | ✓ | | ✓ | ✓ | ✓ | | |
| 015 | 'Algida' ice-cream | | ✓ | | | | ✓ | |
| 016 | 'Algida' ice-cream | | ✓ | | ✓ | | ✓ | |
| 017 | 'Smartt' chocolate | | | | ✓ | | ✓ | |
| 018 | 'Ülker' food products | | | | | | | |
| 019 | 'Bebelac' baby nutrition | | ✓ | | ✓ | | ✓ | |
| 020 | 'Avea' mobile operator | | | ✓ | ✓ | ✓ | | |
| 021 | 'Avea' mobile operator | | | | | | | |
| 022 | 'Şeker' bank | | ✓ | | ✓ | | ✓ | |
| 023 | 'BallıMix' honey | | ✓ | | ✓ | | ✓ | |
| 024 | 'Bepantol' baby cream | | ✓ | | ✓ | | ✓ | |
| 025 | 'Bingo' Washing powder | | ✓ | | ✓ | ✓ | ✓ | |
| 026 | 'Profilo' vacuum cleaner | | ✓ | | | | ✓ | |
| 027 | 'E.C.A' heater | ✓ | ✓ | | | | | |
| 028 | 'CP' chicken food | | ✓ | | ✓ | | ✓ | |
| 029 | 'Dalin' baby shampoo | | ✓ | | ✓ | | ✓ | |
| 030 | 'Dalin' baby shampoo | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 031 | 'Petito' chocolate | ✓ | | | ✓ | ✓ | | |
| 032 | 'DemirDöküm' heater | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 033 | 'Fanta' drink | ✓ | | | ✓ | | | |
| 034 | 'Ford' car | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| 035 | 'Kidizoom' smartwatch | | | | ✓ | | | |

| | | | | | | | | |
|-----|-----------------------------------|---|---|---|---|---|---|---|
| 036 | 'Kinder' surprise egg | | ✓ | | ✓ | ✓ | ✓ | |
| 037 | 'Kinder' chocolate cake | | ✓ | | ✓ | | ✓ | |
| 038 | 'Koton' clothes | | ✓ | | ✓ | ✓ | | |
| 039 | 'Loki' candy | | ✓ | | ✓ | | ✓ | |
| 040 | 'Maret' sausage | | ✓ | | ✓ | ✓ | ✓ | |
| 041 | 'Marmarabirlik' olives | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 042 | 'Mc Donald' toys | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ |
| 043 | 'Mc Donald' toys | | | | | | | |
| 044 | 'Mc Donald' toys | | | | | | | |
| 045 | 'Migros' milk | | ✓ | | ✓ | ✓ | ✓ | |
| 046 | 'Molfix' baby diaper | | ✓ | | ✓ | ✓ | ✓ | |
| 047 | 'Dr. Oetker maya' food products | | ✓ | | ✓ | | ✓ | |
| 048 | 'Tat' ketchup | ✓ | ✓ | ✓ | ✓ | | | |
| 049 | 'Oba' macaroni | | ✓ | | ✓ | ✓ | ✓ | |
| 050 | 'Omo' washing powder | | ✓ | | ✓ | ✓ | ✓ | |
| 051 | 'Ozmo' chocolate | | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 052 | 'Robo Turtle' toy | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 053 | 'Sarelle' chocolate | | ✓ | | ✓ | | | |
| 054 | 'Selpak' napkin | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| 055 | 'Similac' baby food | | ✓ | | ✓ | ✓ | ✓ | |
| 056 | 'Sofia' napkin | ✓ | ✓ | | ✓ | ✓ | | |
| 057 | 'Barbie' doll | | | | ✓ | | | ✓ |
| 058 | 'İş' bank | ✓ | | | ✓ | ✓ | | |
| 059 | 'İş' bank | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| 060 | 'İş' bank | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| 061 | 'İş' bank | | | | | | | |
| 062 | 'Todizoo' toy | | | | ✓ | ✓ | | |
| 063 | 'Miniki' chocolate | | | | ✓ | ✓ | ✓ | |
| 064 | 'Car baby chair' | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 065 | 'Türk telekom' Operator | ✓ | ✓ | | | ✓ | ✓ | |
| 066 | 'Turkcell' operator | | | | | | | |
| 067 | 'Turkcell' operator | | ✓ | | ✓ | | ✓ | |
| 068 | 'Vitra' ceramic bathroom products | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| 069 | 'Vodafone' operator | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 070 | 'Ziraat' bank | ✓ | ✓ | | ✓ | ✓ | ✓ | |
| 071 | 'Sütaş' flavored milk | | | | | | | |

| | | | | | | | | |
|-----|-----------------------------------|---|---|---|---|---|---|---|
| 072 | 'Dominos' pizza | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 073 | 'FurReal friends' toy | | | | ✓ | | | |
| 074 | 'bonus' credit card | | | | | | | |
| 075 | 'Migors' meat products | ✓ | ✓ | ✓ | | ✓ | ✓ | |
| 076 | 'Molfix' baby diaper | ✓ | ✓ | | ✓ | ✓ | ✓ | |
| 077 | 'Kinder' Surprise egg | | | | ✓ | | | |
| 078 | 'Kinder' surprise egg | | ✓ | | ✓ | ✓ | ✓ | |
| 079 | 'Tahin Pekmez' breakfast products | ✓ | ✓ | | ✓ | ✓ | ✓ | |
| 080 | 'Maret' sausage | | | | ✓ | | | |
| 081 | 'Maret' sausage | | ✓ | | ✓ | | ✓ | |
| 082 | 'Mc Donald's' fast-food | | | | | | | |
| 083 | 'Mc Donald's' toys | | | | | | | |
| 084 | 'Nerf' gun | | | | | | | |
| 085 | 'Barbie' doll | ✓ | ✓ | | ✓ | ✓ | ✓ | |
| 086 | 'Littlest Pet Shop' toy | | | | ✓ | ✓ | | |
| 087 | 'Sarelle' chocolate | | | | ✓ | | ✓ | ✓ |
| 088 | 'Mia and Me' doll | | | | ✓ | | | ✓ |
| 089 | 'Ülker' food products | | ✓ | | ✓ | | ✓ | |
| 090 | 'Barbie' doll | | | | ✓ | ✓ | | ✓ |
| 091 | 'Barbie' doll | | ✓ | | ✓ | ✓ | | ✓ |
| 092 | 'Kinder' chocolate cake | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 093 | 'Kinder' chocolate cake | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 094 | 'jelibon' Gummi candy | | | | | | | |
| 095 | 'Molfix' baby diaper | | | | ✓ | | | |
| 096 | 'Vodafone' operator | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| 097 | 'Barni' chocolate cake | | ✓ | | ✓ | ✓ | ✓ | |
| 098 | 'beypiliç' chicken food | | ✓ | | ✓ | ✓ | ✓ | |
| 099 | 'canbebe' baby diaper | | ✓ | | ✓ | ✓ | ✓ | |
| 100 | 'Danone' flavored milk | | ✓ | | ✓ | ✓ | ✓ | |
| 101 | 'yupo' Gummi candy | | | | ✓ | | | |
| 102 | 'Enerya' heater | ✓ | ✓ | | ✓ | ✓ | ✓ | |
| 103 | 'Smartt' chocolate | | ✓ | | ✓ | ✓ | ✓ | |
| 104 | 'içim' pudding | ✓ | ✓ | | ✓ | ✓ | ✓ | |
| 105 | 'Kent Plus' Construction | ✓ | ✓ | | ✓ | ✓ | ✓ | |
| 106 | 'Pinar' milk | | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 107 | 'yupo' Gummi candy | | | | | | | |

Coder1: Racial Representation

| No | Product Advertised | Hair Color | | Color of Eyes | | Environment | | Race | | | | |
|-----|-------------------------------------|------------|------|---------------|------|-------------|-------|----------------------|-------------------|------------|--------------|--------|
| | | Bright | Dark | Bright | Dark | Urban | Rural | Blonde European Look | Dark Turkish Look | Asian Look | African Look | Others |
| 001 | 'Kat Kat' Pudding | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 002 | 'Okula Dönüş' stationery | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 003 | 'Dohvinci' Easel & Storage Case Set | | ✓ | ✓ | | ✓ | | | ✓ | | | |
| 004 | 'Süt burger' milk Cake | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 005 | 'Johnson' baby hair spray | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 006 | 'Familia' napkin | ✓ | | ✓ | | ✓ | | | ✓ | | | |
| 007 | 'Saray' chocolate | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 008 | 'Sleepy' Wipes | | ✓ | | ✓ | ✓ | | ✓ | | | | |
| 009 | 'tat' ketchup | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 010 | 'Oral-B' toothpaste | | ✓ | | ✓ | | ✓ | | ✓ | | | |
| 011 | 'Çilek' furniture | ✓ | | | ✓ | ✓ | | | ✓ | | | |
| 012 | 'Çilek' furniture | ✓ | | | ✓ | ✓✓ | | | ✓ | | | |
| 013 | 'KIDS & TEENS' furniture | ✓ | | | ✓ | | | | ✓ | | | |
| 014 | 'Algida' ice-cream | | ✓ | | ✓ | | ✓ | | ✓ | | | |
| 015 | 'Algida' ice-cream | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 016 | 'Algida' ice-cream | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 017 | 'Smartt' chocolate | | ✓ | ✓ | | ✓ | | ✓ | | | | |
| 018 | 'Ülker' food products | | ✓ | | ✓ | | ✓ | | ✓ | | | |
| 019 | 'Bebelac' baby nutrition | | ✓ | ✓ | | ✓ | | | ✓ | | | |
| 020 | 'Avea' mobile operator | | ✓ | ✓ | | | | | ✓ | | | |
| 021 | 'Avea' mobile operator | | ✓ | | ✓ | | ✓ | | ✓ | | | |
| 022 | 'Şeker' bank | | ✓ | ✓ | | | ✓ | | ✓ | | | |

| | | | | | | | | | | | | |
|-----|---------------------------------|---|---|---|---|---|---|---|---|--|---|--|
| 023 | 'BallıMix' honey | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 024 | 'Bepantol' baby cream | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 025 | 'Bingo' Washing powder | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 026 | 'Profilo' vacuum cleaner | ✓ | | ✓ | | ✓ | | | ✓ | | | |
| 027 | 'E.C.A' heater | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 028 | 'CP' chicken food | | ✓ | ✓ | | ✓ | | | ✓ | | | |
| 029 | 'Dalin' baby shampoo | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 030 | 'Dalin' baby shampoo | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 031 | 'Petito' chocolate | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 032 | 'DemirDöküm' heater | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 033 | 'Fanta' drink | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 034 | 'Ford' car | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 035 | 'Kidizoom' smartwatch | | ✓ | ✓ | | ✓ | | | | | ✓ | |
| 036 | 'Kinder' surprise egg | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 037 | 'Kinder' chocolate cake | ✓ | | ✓ | | ✓ | | | ✓ | | | |
| 038 | 'Koton' clothes | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 039 | 'Loki' candy | ✓ | | ✓ | | ✓ | | | ✓ | | | |
| 040 | 'Maret' sausage | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 041 | 'Marmarabirlik' olives | | ✓ | ✓ | | | ✓ | | ✓ | | | |
| 042 | 'Mc Donald' toys | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 043 | 'Mc Donald' toys | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 044 | 'Mc Donald' toys | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 045 | 'Migros' milk | | ✓ | ✓ | | ✓ | | | ✓ | | | |
| 046 | 'Molfix' baby diaper | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 047 | 'Dr. Oetker maya' food products | ✓ | | ✓ | | ✓ | | | ✓ | | | |
| 048 | 'Tat' ketchup | | ✓ | ✓ | | ✓ | | ✓ | | | | |
| 049 | 'Oba' macaroni | ✓ | | | ✓ | ✓ | | ✓ | | | | |

| | | | | | | | | | | | | |
|-----|-----------------------------------|---|---|---|---|---|---|---|---|---|--|--|
| 050 | 'Omo' washing powder | ✓ | | ✓ | | ✓ | | | ✓ | | | |
| 051 | 'Ozmo' chocolate | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 052 | 'Robo Turtle' toy | ✓ | | | ✓ | ✓ | | | ✓ | | | |
| 053 | 'Sarelle' chocolate | | ✓ | ✓ | | ✓ | | | ✓ | | | |
| 054 | 'Selpak' napkin | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 055 | 'Similac' baby food | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 056 | 'Sofia' napkin | ✓ | | ✓ | | ✓ | | | ✓ | | | |
| 057 | 'Barbie' doll | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 058 | 'İş' bank | | ✓ | ✓ | | | ✓ | | ✓ | | | |
| 059 | 'İş' bank | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 060 | 'İş' bank | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 061 | 'İş' bank | ✓ | | | ✓ | ✓ | | | ✓ | | | |
| 062 | 'Todizoo' toy | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 063 | 'Miniki' chocolate | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 064 | 'Car baby chair' | ✓ | | | ✓ | ✓ | | | ✓ | | | |
| 065 | 'Türk telekom' Operator | | ✓ | ✓ | | ✓ | | | ✓ | | | |
| 066 | 'Turkcell' operator | | ✓ | | ✓ | | ✓ | | ✓ | | | |
| 067 | 'Turkcell' operator | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 068 | 'Vitra' ceramic bathroom products | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 069 | 'Vodafone' operator | ✓ | | | ✓ | ✓ | | | ✓ | | | |
| 070 | 'Ziraat' bank | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 071 | 'Sütaş' flavored milk | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 072 | 'Dominos' pizza | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 073 | 'FurReal friends' toy | ✓ | | | ✓ | ✓ | | | ✓ | | | |
| 074 | 'bonus' credit card | | ✓ | | ✓ | | ✓ | | ✓ | | | |
| 075 | 'Migors' meat products | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 076 | 'Molfix' baby diaper | ✓ | | ✓ | | ✓ | | | | ✓ | | |

| | | | | | | | | | | | | |
|-----|-----------------------------------|---|---|---|---|---|---|---|---|--|--|--|
| 077 | 'Kinder' Surprise egg | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 078 | 'Kinder' surprise egg | | ✓ | | ✓ | ✓ | | ✓ | | | | |
| 079 | 'Tahin Pekmez' breakfast products | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 080 | 'Maret' sausage | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 081 | 'Maret' sausage | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 082 | 'Mc Donald's' fast-food | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 083 | 'Mc Donald's' toys | | ✓ | ✓ | | ✓ | | ✓ | | | | |
| 084 | 'Nerf' gun | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 085 | 'Barbie' doll | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 086 | 'Littlest Pet Shop' toy | | ✓ | ✓ | | ✓ | | | ✓ | | | |
| 087 | 'Sarelle' chocolate | | ✓ | ✓ | | ✓ | | | ✓ | | | |
| 088 | 'Mia and Me' doll | ✓ | | ✓ | | ✓ | | | ✓ | | | |
| 089 | 'Ulker' food products | | ✓ | | ✓ | | ✓ | ✓ | | | | |
| 090 | 'Barbie' doll | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 091 | 'Barbie' doll | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 092 | 'Kinder' chocolate cake | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 093 | 'Kinder' chocolate cake | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 094 | 'jelibon' Gummi candy | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 095 | 'Molfix' baby diaper | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 096 | 'Vodafone' operator | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 097 | 'Barni' chocolate cake | ✓ | | | ✓ | ✓ | | | ✓ | | | |
| 098 | 'bepiliç' chicken food | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 099 | 'canbebe' baby diaper | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 100 | 'Danone' flavored milk | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 101 | 'yupo' Gummi candy | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 102 | 'Enerya' heater | ✓ | | ✓ | | ✓ | | | ✓ | | | |
| 103 | 'Smartt' chocolate | ✓ | | | ✓ | ✓ | | | ✓ | | | |

| | | | | | | | | | | | | | |
|-----|--------------------------|---|---|---|---|---|--|--|---|--|--|--|--|
| 104 | 'içim' pudding | | ✓ | ✓ | | ✓ | | | ✓ | | | | |
| 105 | 'Kent Plus' Construction | ✓ | | | ✓ | ✓ | | | ✓ | | | | |
| 106 | 'Pinar' milk | ✓ | | | ✓ | ✓ | | | ✓ | | | | |
| 107 | 'yupo' Gummi candy | | ✓ | | ✓ | ✓ | | | ✓ | | | | |

Coder2: Gender roles: 1) central figure, 2) voice-over and 3) target group

| No | Product Advertised | Central Figure | | | | Voice-over | | | | Target Group | | | | |
|-----|-------------------------------------|----------------|------|---------------------------|-------------------------|------------|--------|------|------|--------------|------|-------|------|--------------|
| | | Female | Male | Female Animated Character | Male Animated Character | None | Female | Male | None | Both | Boys | Girls | Both | Adult/Family |
| 001 | 'Kat Kat 'Pudding | | ✓ | | | | ✓ | | | | | | ✓ | |
| 002 | 'Okula Dönüş ' stationery | | ✓ | | | | | ✓ | | | | | ✓ | |
| 003 | 'Dohvinci 'Easel & Storage Case Set | ✓ | | | | | ✓ | | | | | ✓ | | |
| 004 | 'Süt burger' milk Cake | | ✓ | | | | | ✓ | | | | | ✓ | |
| 005 | 'Johnson' baby hair spray | | | ✓ | | | ✓ | | | | | ✓ | | |
| 006 | 'Familia' napkin | | | ✓ | | | | ✓ | | | | | | ✓ |
| 007 | 'Saray' chocolate | | | | | ✓ | | ✓ | | | | | ✓ | ✓ |
| 008 | 'Sleepy' Wipes | ✓ | | | | | ✓ | | | | | | | ✓ |
| 009 | 'tat' ketchup | | ✓ | | | | | ✓ | | | | | ✓ | |
| 010 | 'Oral-B' toothpaste | | ✓ | | | | | ✓ | | | | | | ✓ |
| 011 | 'Çilek' furniture | | ✓ | | | | | | | ✓ | ✓ | | | |
| 012 | 'Çilek' furniture | ✓ | | | | | | | | ✓ | | ✓ | | |
| 013 | 'KIDS & TEENS' furniture | | | | | ✓ | ✓ | | | | | | ✓ | |
| 014 | 'Algida' ice-cream | | ✓ | | | | | ✓ | | | | | ✓ | |
| 015 | 'Algida' ice-cream | ✓ | | | | | | ✓ | | | | | ✓ | |
| 016 | 'Algida' ice-cream | ✓ | | | | | | ✓ | | | | | | ✓ |
| 017 | 'Smartt' chocolate | | | | | ✓ | | | | ✓ | | | ✓ | |
| 018 | 'Ülker' food products | | ✓ | | | | | ✓ | | | | | ✓ | |
| 019 | 'Bebelac' baby nutrition | ✓ | | | | | ✓ | | | | | | | ✓ |
| 020 | 'Avea' mobile operator | | | | | ✓ | | ✓ | | | | | | ✓ |
| 021 | 'Avea' mobile operator | | ✓ | | | | | ✓ | | | | | | ✓ |
| 022 | 'Şeker' bank | ✓ | | | | | ✓ | | | | | | | ✓ |

| | | | | | | | | | | | | | | |
|-----|---------------------------------|---|---|---|---|---|---|---|--|---|--|---|---|---|
| 023 | 'BallhMix' honey | | ✓ | | | | | ✓ | | | | | ✓ | |
| 024 | 'Bepantol' baby cream | ✓ | | | | | ✓ | | | | | | | ✓ |
| 025 | 'Bingo' Washing powder | ✓ | | | | | | ✓ | | | | | | ✓ |
| 026 | 'Profilo' vacuum cleaner | ✓ | | | | | | ✓ | | | | | | ✓ |
| 027 | 'E.C.A' heater | ✓ | | | | | | ✓ | | | | | | ✓ |
| 028 | 'CP' chicken food | ✓ | | | | | ✓ | | | | | | | ✓ |
| 029 | 'Dalin' baby shampoo | ✓ | | | | | ✓ | | | | | | ✓ | |
| 030 | 'Dalin' baby shampoo | ✓ | | | | | ✓ | | | | | | ✓ | |
| 031 | 'Petito' chocolate | | | | ✓ | | | ✓ | | | | | ✓ | |
| 032 | 'DemirDöküm' heater | | ✓ | | | | | ✓ | | | | | | ✓ |
| 033 | 'Fanta' drink | | | | ✓ | | | ✓ | | | | | | ✓ |
| 034 | 'Ford' car | | ✓ | | | | ✓ | | | | | | | ✓ |
| 035 | 'Kidizoom' smartwatch | | | | | ✓ | ✓ | | | | | | ✓ | |
| 036 | 'Kinder' surprise egg | | | | ✓ | | ✓ | | | | | | ✓ | |
| 037 | 'Kinder' chocolate cake | ✓ | | | | | ✓ | | | | | | ✓ | |
| 038 | 'Koton' clothes | | | | | ✓ | | ✓ | | | | | ✓ | |
| 039 | 'Loki' candy | | | | ✓ | | | ✓ | | | | | | ✓ |
| 040 | 'Maret' sausage | | | | | ✓ | | | | ✓ | | | | ✓ |
| 041 | 'Marmarabirlik' olives | ✓ | | | | | | ✓ | | | | | | ✓ |
| 042 | 'Mc Donald' toys | | | | | ✓ | | ✓ | | | | | ✓ | |
| 043 | 'Mc Donald' toys | | | | ✓ | | | ✓ | | | | | ✓ | |
| 044 | 'Mc Donald' toys | | | | ✓ | | | ✓ | | | | | ✓ | |
| 045 | 'Migros' milk | ✓ | | | | | | ✓ | | | | | | ✓ |
| 046 | 'Molfix' baby diaper | | | | | ✓ | ✓ | | | | | | ✓ | |
| 047 | 'Dr. Oetker maya' food products | ✓ | | | | | | ✓ | | | | | | ✓ |
| 048 | 'Tat' ketchup | | | | ✓ | | | | | ✓ | | | ✓ | |
| 049 | 'Oba' macaroni | | ✓ | | | | | ✓ | | | | | ✓ | |
| 050 | 'Omo' washing powder | | ✓ | | | | | ✓ | | | | | | ✓ |
| 051 | 'Ozmo' chocolate | | | | | ✓ | ✓ | | | | | | ✓ | |
| 052 | 'Robo Turtle' toy | | ✓ | | | | | ✓ | | | | | ✓ | |
| 053 | 'Sarelle' chocolate | | | | | ✓ | ✓ | | | | | | | ✓ |
| 054 | 'Selpak' napkin | ✓ | | | | | | ✓ | | | | | | ✓ |
| 055 | 'Similac' baby food | ✓ | | | | | | ✓ | | | | | | ✓ |
| 056 | 'Sofia' napkin | | ✓ | | | | | ✓ | | | | | | ✓ |
| 057 | 'Barbie' doll | | | ✓ | | | | ✓ | | | | ✓ | | |

| | | | | | | | | | | | | | |
|-----|-----------------------------------|---|---|---|---|---|---|---|--|---|---|---|---|
| 058 | 'İş' bank | | ✓ | | | | ✓ | | | | | | ✓ |
| 059 | 'İş' bank | | ✓ | | | | | ✓ | | | | | ✓ |
| 060 | 'İş' bank | | ✓ | | | | ✓ | | | | | | ✓ |
| 061 | 'İş' bank | | | | | ✓ | ✓ | | | | | | ✓ |
| 062 | 'Todizoo' toy | | | | | ✓ | ✓ | | | | | ✓ | |
| 063 | 'Miniki' chocolate | | | ✓ | | | ✓ | | | | | ✓ | |
| 064 | 'Car baby chair' | | | | ✓ | | ✓ | | | | | ✓ | |
| 065 | 'Türk telekom' Operator | ✓ | | | | | ✓ | | | | | | ✓ |
| 066 | 'Turkcell' operator | | | | ✓ | | ✓ | | | | | | ✓ |
| 067 | 'Turkcell' operator | | | | | ✓ | ✓ | | | | | | ✓ |
| 068 | 'Vitra' ceramic bathroom products | ✓ | | | | | ✓ | | | | | | ✓ |
| 069 | 'Vodafone' operator | | ✓ | | | | ✓ | | | | | | ✓ |
| 070 | 'Ziraat' bank | | ✓ | | | | ✓ | | | | | | ✓ |
| 071 | 'Sütaş' flavored milk | | | | ✓ | | ✓ | | | | | ✓ | |
| 072 | 'Dominos' pizza | | | | ✓ | | ✓ | | | | | | ✓ |
| 073 | 'FurReal friends' toy | | | | | ✓ | ✓ | | | | | ✓ | |
| 074 | 'bonus' credit card | | ✓ | | | | ✓ | | | | | | ✓ |
| 075 | 'Migors' meat products | | | | | ✓ | ✓ | | | | | | ✓ |
| 076 | 'Molfix' baby diaper | | ✓ | | | | ✓ | | | | | ✓ | |
| 077 | 'Kinder' Surprise egg | | | | ✓ | | ✓ | | | | | ✓ | |
| 078 | 'Kinder' surprise egg | | | | | ✓ | ✓ | | | | | ✓ | |
| 079 | 'Tahin Pekmez' breakfast products | | | | | ✓ | | | | ✓ | | | ✓ |
| 080 | 'Maret' sausage | | | | | ✓ | | | | ✓ | | ✓ | |
| 081 | 'Maret' sausage | ✓ | | | | | | | | ✓ | | | ✓ |
| 082 | 'Mc Donald's' fast-food | | ✓ | | | | ✓ | | | | | | ✓ |
| 083 | 'Mc Donald's' toys | | | | ✓ | | ✓ | | | | | ✓ | |
| 084 | 'Nerf' gun | | ✓ | | | | ✓ | | | | ✓ | | |
| 085 | 'Barbie' doll | ✓ | | | | | ✓ | | | | ✓ | | |
| 086 | 'Littlest Pet Shop' toy | ✓ | | | | | ✓ | | | | | ✓ | |
| 087 | 'Sarelle' chocolate | | | ✓ | | | ✓ | | | | | | ✓ |
| 088 | 'Mia and Me' doll | | | ✓ | | | ✓ | | | | ✓ | | |
| 089 | 'Ülker' food products | | | | | ✓ | ✓ | | | | | | ✓ |
| 090 | 'Barbie' doll | ✓ | | | | | ✓ | | | | ✓ | | |
| 091 | 'Barbie' doll | ✓ | | | | | ✓ | | | | ✓ | | |
| 092 | 'Kinder' chocolate cake | | ✓ | | | | ✓ | | | | | ✓ | |

| | | | | | | | | | | | | | | |
|-----|--------------------------|---|---|--|---|---|---|---|--|---|--|--|---|---|
| 093 | 'Kinder' chocolate cake | | ✓ | | | | ✓ | | | | | | ✓ | |
| 094 | 'jelibon' Gummi candy | | ✓ | | | | | ✓ | | | | | ✓ | |
| 095 | 'Molfix' baby diaper | | | | | ✓ | | ✓ | | | | | ✓ | |
| 096 | 'Vodafone' operator | | ✓ | | | | | ✓ | | | | | | ✓ |
| 097 | 'Barni' chocolate cake | | | | ✓ | | ✓ | | | | | | ✓ | |
| 098 | 'beypiliç' chicken food | | | | | ✓ | | | | ✓ | | | | ✓ |
| 099 | 'canbebe' baby diaper | | | | | ✓ | ✓ | | | | | | ✓ | |
| 100 | 'Danone' flavored milk | ✓ | | | | | ✓ | | | | | | ✓ | |
| 101 | 'yupo' Gummi candy | | | | | ✓ | | ✓ | | | | | ✓ | |
| 102 | 'Enerya' heater | | | | | ✓ | | ✓ | | | | | | ✓ |
| 103 | 'Smartt' chocolate | | ✓ | | | | | ✓ | | | | | ✓ | |
| 104 | 'içim' pudding | | | | | ✓ | | | | ✓ | | | | ✓ |
| 105 | 'Kent Plus' Construction | | | | | ✓ | | ✓ | | | | | | ✓ |
| 106 | 'Pinar' milk | | ✓ | | | | ✓ | | | | | | ✓ | |
| 107 | 'yupo' Gummi candy | | ✓ | | | | | ✓ | | | | | ✓ | |

Coder2: Gender roles: 1) behavior of the character, 2) activity of the character, 3) location and 4) Type of the Product

| No | Product Advertised | Behavior | | Activity | | Location | | | Type of the Product | | | | | |
|-----|-------------------------------------|----------|---------|----------|----------|----------------|---------|------|---------------------|------------|-------|-----------------------------|-------------------------|--------|
| | | active | passive | emotion | loudness | away from home | fantasy | home | food | gun or car | dolls | Technological toys or tools | Cleanliness and Hygiene | Others |
| 001 | 'Kat Kat' Pudding | ✓ | | ✓ | | | | ✓ | ✓ | | | | | |
| 002 | 'Okula Dönüş' stationery | ✓ | | ✓ | | ✓ | | | ✓ | | | | | |
| 003 | 'Dohvinci' Easel & Storage Case Set | ✓ | | ✓ | | | | ✓ | | | | | | ✓ |
| 004 | 'Süt burger' milk Cake | ✓ | | ✓ | | | | ✓ | ✓ | | | | | |
| 005 | 'Johnson' baby hair spray | | ✓ | | ✓ | | ✓ | | | | | | ✓ | |
| 006 | 'Familia' napkin | | ✓ | ✓ | | | | ✓ | | | | | ✓ | |
| 007 | 'Saray' chocolate | ✓ | | ✓ | | ✓ | | | ✓ | | | | | |
| 008 | 'Sleepy' Wipes | ✓ | | ✓ | | | | ✓ | | | | | ✓ | |
| 009 | 'tat' ketchup | | ✓ | ✓ | | | | ✓ | ✓ | | | | | |
| 010 | 'Oral-B' toothpaste | ✓ | | ✓ | | ✓ | | | | | | | ✓ | |
| 011 | 'Çilek' furniture | ✓ | | | ✓ | | | ✓ | | | | | | ✓ |

| | | | | | | | | | | | | | |
|-----|--------------------------|---|---|---|---|---|---|---|---|---|---|---|---|
| 012 | 'Çilek' furniture | | ✓ | | ✓ | | | ✓ | | | | | ✓ |
| 013 | 'KIDS & TEENS' furniture | ✓ | | | ✓ | | | ✓ | | | | | ✓ |
| 014 | 'Algida' ice-cream | ✓ | | | ✓ | ✓ | | | ✓ | | | | |
| 015 | 'Algida' ice-cream | | ✓ | | ✓ | ✓ | | | ✓ | | | | |
| 016 | 'Algida' ice-cream | ✓ | | ✓ | | ✓ | | | ✓ | | | | |
| 017 | 'Smartt' chocolate | ✓ | | | ✓ | | ✓ | | ✓ | | | | |
| 018 | 'Ülker' food products | ✓ | | | ✓ | ✓ | | | ✓ | | | | |
| 019 | 'Bebelac' baby nutrition | ✓ | | ✓ | | | | ✓ | ✓ | | | | |
| 020 | 'Avea' mobile operator | ✓ | | ✓ | | ✓ | | | | | ✓ | | |
| 021 | 'Avea' mobile operator | ✓ | | | ✓ | ✓ | | | | | ✓ | | |
| 022 | 'Şeker' bank | ✓ | | ✓ | | ✓ | | | | | | | ✓ |
| 023 | 'BallıMix' honey | | ✓ | | ✓ | | | ✓ | ✓ | | | | |
| 024 | 'Bepantol' baby cream | | ✓ | | ✓ | | | ✓ | | | | ✓ | |
| 025 | 'Bingo' Washing powder | | ✓ | | ✓ | | | ✓ | | | | ✓ | |
| 026 | 'Profilo' vacuum cleaner | ✓ | | | ✓ | | | ✓ | | | | ✓ | |
| 027 | 'E.C.A' heater | | ✓ | | ✓ | | | ✓ | | | ✓ | | |
| 028 | 'CP' chicken food | | ✓ | | ✓ | | | ✓ | ✓ | | | | |
| 029 | 'Dalin' baby shampoo | ✓ | | | ✓ | | ✓ | | | | | ✓ | |
| 030 | 'Dalin' baby shampoo | | ✓ | | ✓ | | | ✓ | | | | ✓ | |
| 031 | 'Petito' chocolate | ✓ | | | ✓ | | | ✓ | ✓ | | | | |
| 032 | 'DemirDöküm' heater | | ✓ | | ✓ | | | ✓ | | | ✓ | | |
| 033 | 'Fanta' drink | | ✓ | | ✓ | | | ✓ | ✓ | | | | |
| 034 | 'Ford' car | ✓ | | | ✓ | | | ✓ | | | ✓ | | |
| 035 | 'Kidizoom' smartwatch | ✓ | | | ✓ | ✓ | | | | | ✓ | | |
| 036 | 'Kinder' surprise egg | | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 037 | 'Kinder' chocolate cake | ✓ | | | ✓ | ✓ | | | ✓ | | | | |
| 038 | 'Koton' clothes | | ✓ | | ✓ | | ✓ | | | | | | ✓ |
| 039 | 'Loki' candy | ✓ | | | ✓ | ✓ | | | ✓ | | | | |
| 040 | 'Maret' sausage | ✓ | | | ✓ | ✓ | | | ✓ | | | | |
| 041 | 'Marmarabirlik' olives | ✓ | | | ✓ | ✓ | | | ✓ | | | | |
| 042 | 'Mc Donald' toys | ✓ | | ✓ | | | ✓ | | | ✓ | | | |
| 043 | 'Mc Donald' toys | ✓ | | | ✓ | | ✓ | | | | ✓ | | |
| 044 | 'Mc Donald' toys | ✓ | | | ✓ | | ✓ | | | | ✓ | | |
| 045 | 'Migros' milk | | ✓ | | ✓ | | | ✓ | ✓ | | | | |
| 046 | 'Molfix' baby diaper | ✓ | | | ✓ | | | ✓ | | | | ✓ | |

| | | | | | | | | | | | | | |
|-----|-----------------------------------|---|---|---|---|---|---|---|---|---|---|---|---|
| 047 | 'Dr. Oetker maya' food products | ✓ | | ✓ | | ✓ | ✓ | | | | | | |
| 048 | 'Tat' ketchup | | ✓ | ✓ | | ✓ | | ✓ | | | | | |
| 049 | 'Oba' macaroni | ✓ | | ✓ | | | ✓ | ✓ | | | | | |
| 050 | 'Omo' washing powder | ✓ | | ✓ | | ✓ | | | | | | ✓ | |
| 051 | 'Ozmo' chocolate | ✓ | | ✓ | | | ✓ | ✓ | | | | | |
| 052 | 'Robo Turtle' toy | ✓ | | ✓ | ✓ | | | | | | ✓ | | |
| 053 | 'Sarelle' chocolate | | ✓ | ✓ | | | ✓ | ✓ | | | | | |
| 054 | 'Selpak' napkin | | ✓ | ✓ | | | | ✓ | | | | ✓ | |
| 055 | 'Similac' baby food | | ✓ | ✓ | | | | ✓ | ✓ | | | | |
| 056 | 'Sofia' napkin | | ✓ | ✓ | | ✓ | | | | | | ✓ | |
| 057 | 'Barbie' doll | ✓ | | ✓ | | | ✓ | | | ✓ | | | |
| 058 | 'İş' bank | ✓ | | ✓ | | | ✓ | | | | | | ✓ |
| 059 | 'İş' bank | | ✓ | | ✓ | | | ✓ | | | | | ✓ |
| 060 | 'İş' bank | ✓ | | ✓ | | ✓ | | | | | | | ✓ |
| 061 | 'İş' bank | | ✓ | ✓ | | ✓ | | | | | | | ✓ |
| 062 | 'Todizoo' toy | | ✓ | ✓ | | ✓ | | | | ✓ | | | |
| 063 | 'Miniki' chocolate | | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 064 | 'Car baby chair' | ✓ | | | ✓ | ✓ | | | | | ✓ | | |
| 065 | 'Türk telekom' Operator | | ✓ | ✓ | | | | ✓ | | | | ✓ | |
| 066 | 'Turkcell' operator | | ✓ | | ✓ | | | ✓ | | | | ✓ | |
| 067 | 'Turkcell' operator | ✓ | | | ✓ | ✓ | | | | ✓ | | | |
| 068 | 'Vitra' ceramic bathroom products | | ✓ | ✓ | | | ✓ | | | | | ✓ | |
| 069 | 'Vodafone' operator | ✓ | | ✓ | | ✓ | | | | | | ✓ | |
| 070 | 'Ziraat' bank | ✓ | | | ✓ | ✓ | | | | | | | ✓ |
| 071 | 'Sütaş' flavored milk | ✓ | | | ✓ | ✓ | | | | | | | |
| 072 | 'Dominos' pizza | | ✓ | | ✓ | | | ✓ | ✓ | | | | |
| 073 | 'FurReal friends' toy | | ✓ | ✓ | | | ✓ | | | | ✓ | | |
| 074 | 'bonus' credit card | ✓ | | | ✓ | | | ✓ | | | | | ✓ |
| 075 | 'Migors' meat products | | ✓ | | ✓ | | | ✓ | ✓ | | | | |
| 076 | 'Molfix' baby diaper | | ✓ | | ✓ | ✓ | | | | | | ✓ | |
| 077 | 'Kinder' Surprise egg | ✓ | | | ✓ | | ✓ | | ✓ | | | | |
| 078 | 'Kinder' surprise egg | ✓ | | ✓ | | ✓ | | | ✓ | | | | |
| 079 | 'Tahin Pekmez' breakfast products | | ✓ | | ✓ | ✓ | | | ✓ | | | | |

| | | | | | | | | | | | | | | |
|-----|--------------------------|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 080 | 'Maret' sausage | ✓ | | | ✓ | | | ✓ | ✓ | | | | | |
| 081 | 'Maret' sausage | ✓ | | ✓ | | | ✓ | | ✓ | | | | | |
| 082 | 'Mc Donald's' fast-food | | ✓ | | ✓ | ✓ | | | ✓ | | | | | |
| 083 | 'Mc Donald's' toys | ✓ | | | ✓ | | ✓ | | | ✓ | | ✓ | | |
| 084 | 'Nerf' gun | ✓ | | | ✓ | ✓ | | | | ✓ | | | | |
| 085 | 'Barbie' doll | | ✓ | ✓ | | | | ✓ | | | ✓ | | | |
| 086 | 'Littlest Pet Shop' toy | | ✓ | ✓ | | | ✓ | | | | ✓ | | | |
| 087 | 'Sarelle' chocolate | | ✓ | | ✓ | | ✓ | | ✓ | | | | | |
| 088 | 'Mia and Me' doll | ✓ | | | ✓ | | ✓ | | | | ✓ | | | |
| 089 | 'Ülker' food products | ✓ | | | ✓ | ✓ | | | ✓ | | | | | |
| 090 | 'Barbie' doll | | ✓ | ✓ | | | | ✓ | | | ✓ | | | |
| 091 | 'Barbie' doll | | ✓ | | ✓ | ✓ | | | | | ✓ | | | |
| 092 | 'Kinder' chocolate cake | ✓ | | | ✓ | | | ✓ | ✓ | | | | | |
| 093 | 'Kinder' chocolate cake | ✓ | | | ✓ | ✓ | | | ✓ | | | | | |
| 094 | 'jelibon' Gummi candy | ✓ | | | ✓ | ✓ | | | ✓ | | | | | |
| 095 | 'Molfix' baby diaper | ✓ | | | ✓ | | | ✓ | | | | | ✓ | |
| 096 | 'Vodafone' operator | | ✓ | ✓ | | | ✓ | | | | ✓ | | | |
| 097 | 'Barni' chocolate cake | ✓ | | | ✓ | | ✓ | | ✓ | | | | | |
| 098 | 'bepiliç' chicken food | ✓ | | | ✓ | | | ✓ | ✓ | | | | | |
| 099 | 'canbebe' baby diaper | | ✓ | ✓ | | | | ✓ | | | | | ✓ | |
| 100 | 'Danone' flavored milk | | ✓ | | ✓ | ✓ | | | ✓ | | | | | |
| 101 | 'yupo' Gummi candy | ✓ | | | ✓ | | ✓ | | ✓ | | | | | |
| 102 | 'Enerya' heater | ✓ | | ✓ | | | | ✓ | | | | | | ✓ |
| 103 | 'Smartt' chocolate | ✓ | | | ✓ | | ✓ | | ✓ | | | | | |
| 104 | 'içim' pudding | ✓ | | | ✓ | ✓ | | | ✓ | | | | | |
| 105 | 'Kent Plus' Construction | ✓ | | ✓ | | ✓ | | | | | | | | ✓ |
| 106 | 'Pinar' milk | ✓ | | ✓ | | | | ✓ | ✓ | | | | | |
| 107 | 'yupo' Gummi candy | ✓ | | | ✓ | ✓ | | | ✓ | | | | | |

Coder2: Traditional Male Stereotypes

| No | Product Advertised | Independent | Confident | Strong | Brave | Active | Competitive | Problem Solver |
|-----|--------------------|-------------|-----------|--------|-------|--------|-------------|----------------|
| 001 | 'Kat Kat 'Puoding | | ✓ | | ✓ | ✓ | ✓ | ✓ |
| 002 | 'Okula Dönüş ' | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

| | | | | | | | | |
|-----|-------------------------------------|---|---|---|---|---|---|---|
| | stationery | | | | | | | |
| 003 | 'Dohvinci' Easel & Storage Case Set | | | | | | | |
| 004 | 'Süt burger' milk Cake | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 005 | 'Johnson' baby hair spray | | | | | | | |
| 006 | 'Familia' napkin | ✓ | | | | | | ✓ |
| 007 | 'Saray' chocolate | | ✓ | ✓ | | ✓ | ✓ | |
| 008 | 'Sleepy' Wipes | ✓ | ✓ | ✓ | ✓ | | ✓ | |
| 009 | 'tat' ketchup | ✓ | ✓ | | ✓ | | | ✓ |
| 010 | 'Oral-B' toothpaste | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ |
| 011 | 'Çilek' furniture | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 012 | 'Çilek' furniture | | | | | | | |
| 013 | 'KIDS & TEENS' furniture | ✓ | ✓ | | | ✓ | | ✓ |
| 014 | 'Algida' ice-cream | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 015 | 'Algida' ice-cream | | ✓ | ✓ | | | ✓ | |
| 016 | 'Algida' ice-cream | ✓ | ✓ | | ✓ | | | |
| 017 | 'Smartt' chocolate | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 018 | 'Ülker' food products | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 019 | 'Bebelac' baby nutrition | | | | | | | |
| 020 | 'Avea' mobile operator | ✓ | | | ✓ | ✓ | ✓ | |
| 021 | 'Avea' mobile operator | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 022 | 'Şeker' bank | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 023 | 'BallıMix' honey | | ✓ | | ✓ | | ✓ | ✓ |
| 024 | 'Bepantol' baby cream | | | | | | | |
| 025 | 'Bingo' Washing powder | | ✓ | ✓ | ✓ | ✓ | | ✓ |
| 026 | 'Profilo' vacuum cleaner | ✓ | ✓ | ✓ | | | | |
| 027 | 'E.C.A' heater | ✓ | ✓ | ✓ | ✓ | | | ✓ |
| 028 | 'CP' chicken food | | ✓ | | | | | |
| 029 | 'Dalin' baby shampoo | | | | | | | |
| 030 | 'Dalin' baby shampoo | | | | | | | |
| 031 | 'Petito' chocolate | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 032 | 'DemirDöküm' heater | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 033 | 'Fanta' drink | ✓ | ✓ | | | ✓ | ✓ | |
| 034 | 'Ford' car | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 035 | 'Kidizoom' smartwatch | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 036 | 'Kinder' surprise egg | | ✓ | ✓ | ✓ | | | |
| 037 | 'Kinder' chocolate cake | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |

| | | | | | | | | |
|-----|------------------------------------|---|---|---|---|---|---|---|
| 038 | 'Koton' clothes | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 039 | 'Loki' candy | | | | | | ✓ | |
| 040 | 'Maret' sausage | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ |
| 041 | 'Marmarabirlik' olives | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 042 | 'Mc Donald' toys | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 043 | 'Mc Donald' toys | | | | | ✓ | | |
| 044 | 'Mc Donald' toys | ✓ | | | | ✓ | ✓ | |
| 045 | 'Migros' milk | ✓ | ✓ | ✓ | ✓ | | | |
| 046 | 'Molfix' baby diaper | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ |
| 047 | 'Dr. Oetker maya' food products | | | | | | ✓ | |
| 048 | 'Tat' ketchup | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 049 | 'Oba' macaroni | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 050 | 'Omo' washing powder | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 051 | 'Ozmo' chocolate | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 052 | 'Robo Turtle' toy | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 053 | 'Sarelle' chocolate | ✓ | ✓ | ✓ | | ✓ | ✓ | |
| 054 | 'Selpak' napkin | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 055 | 'Similac' baby food | | | | | | | |
| 056 | 'Sofia' napkin | ✓ | | ✓ | ✓ | ✓ | | |
| 057 | 'Barbie' doll | | | | | | | |
| 058 | 'İş' bank | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 059 | 'İş' bank | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 060 | 'İş' bank | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ |
| 061 | 'İş' bank | | ✓ | | ✓ | | ✓ | ✓ |
| 062 | 'Todizoo' toy | | | | | | | |
| 063 | 'Miniki' chocolate | | | | | | | |
| 064 | 'Car baby chair' | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 065 | 'Türk telekom' Operator | | | | | ✓ | ✓ | ✓ |
| 066 | 'Turkcell' operator | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 067 | 'Turkcell' operator | ✓ | ✓ | | ✓ | ✓ | | ✓ |
| 068 | 'Vitrac' ceramic bathroom products | | | | | | | |
| 069 | 'Vodafone' operator | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 070 | 'Ziraat' bank | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ |
| 071 | 'Sütaş' flavored milk | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 072 | 'Dominos' pizza | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ |
| 073 | 'FurReal friends' toy | | | | | | ✓ | |

| | | | | | | | | |
|-----|-----------------------------------|---|---|---|---|---|---|---|
| 074 | 'bonus' credit card | ✓ | ✓ | ✓ | ✓ | | | ✓ |
| 075 | 'Migors' meat products | ✓ | ✓ | ✓ | ✓ | | ✓ | |
| 076 | 'Molfix' baby diaper | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 077 | 'Kinder' Surprise egg | | | | | ✓ | ✓ | |
| 078 | 'Kinder' surprise egg | ✓ | ✓ | ✓ | | | ✓ | |
| 079 | 'Tahin Pekmez' breakfast products | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ |
| 080 | 'Maret' sausage | ✓ | ✓ | | | ✓ | ✓ | |
| 081 | 'Maret' sausage | ✓ | ✓ | | | ✓ | ✓ | |
| 082 | 'Mc Donald's' fast-food | ✓ | ✓ | ✓ | ✓ | | | ✓ |
| 083 | 'Mc Donald's' toys | ✓ | ✓ | ✓ | ✓ | | ✓ | |
| 084 | 'Nerf' gun | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 085 | 'Barbie' doll | | | | | | | |
| 086 | 'Littlest Pet Shop' toy | | | | | | | |
| 087 | 'Sarelle' chocolate | ✓ | ✓ | | | | | |
| 088 | 'Mia and Me' doll | | | | | | | |
| 089 | 'Ülker' food products | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 090 | 'Barbie' doll | | | | | | | |
| 091 | 'Barbie' doll | | | | | | | |
| 092 | 'Kinder' chocolate cake | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 093 | 'Kinder' chocolate cake | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ |
| 094 | 'jelibon' Gummi candy | ✓ | ✓ | | | ✓ | | |
| 095 | 'Molfix' baby diaper | | ✓ | | ✓ | ✓ | | |
| 096 | 'Vodafone' operator | ✓ | ✓ | | | ✓ | ✓ | ✓ |
| 097 | 'Barni' chocolate cake | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ |
| 098 | 'beypiliç' chicken food | | | | | ✓ | ✓ | ✓ |
| 099 | 'canbebe' baby diaper | | | | | | | |
| 100 | 'Danone' flavored milk | | | | | | | |
| 101 | 'yupo' Gummi candy | | | | ✓ | ✓ | | |
| 102 | 'Enerya' heater | ✓ | ✓ | | ✓ | ✓ | ✓ | |
| 103 | 'Smartt' chocolate | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 104 | 'içim' pudding | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 105 | 'Kent Plus' Construction | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 106 | 'Pinar' milk | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 107 | 'yupo' Gummi candy | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ |

Coder2: Traditional Female Stereotypes

| No | Product Advertised | Dependent | Caring | Shy | Content | Passive | Helpful | Princess |
|-----|-------------------------------------|-----------|--------|-----|---------|---------|---------|----------|
| 001 | 'Kat Kat 'Pudding | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| 002 | 'Okula Dönüş ' stationery | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ |
| 003 | 'Dohvinci 'Easel & Storage Case Set | | | | ✓ | | | |
| 004 | 'Süt burger' milk Cake | ✓ | ✓ | ✓ | | ✓ | | |
| 005 | 'Johnson' baby hair spray | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 006 | 'Familia' napkin | | ✓ | | | ✓ | ✓ | |
| 007 | 'Saray' chocolate | | | | | | ✓ | |
| 008 | 'Sleepy' Wipes | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 009 | 'tat' ketchup | ✓ | | | | ✓ | | |
| 010 | 'Oral-B' toothpaste | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 011 | 'Çilek' furniture | ✓ | | ✓ | ✓ | ✓ | ✓ | |
| 012 | 'Çilek' furniture | | | ✓ | ✓ | ✓ | ✓ | |
| 013 | 'KIDS & TEENS' furniture | | | ✓ | ✓ | ✓ | | |
| 014 | 'Algida' ice-cream | | | ✓ | ✓ | ✓ | | |
| 015 | 'Algida' ice-cream | | ✓ | | | | ✓ | |
| 016 | 'Algida' ice-cream | | ✓ | | ✓ | | ✓ | |
| 017 | 'Smartt' chocolate | | | | ✓ | | ✓ | |
| 018 | 'Ülker' food products | | | | | | | |
| 019 | 'Bebelac' baby nutrition | | ✓ | | ✓ | | ✓ | |
| 020 | 'Avea' mobile operator | | | | ✓ | ✓ | ✓ | |
| 021 | 'Avea' mobile operator | | | | | | | |
| 022 | 'Şeker' bank | | ✓ | | ✓ | | ✓ | |
| 023 | 'BallıMix' honey | | ✓ | | ✓ | | ✓ | |
| 024 | 'Bepantol' baby cream | | ✓ | | ✓ | | ✓ | |
| 025 | 'Bingo' Washing powder | | ✓ | | ✓ | | ✓ | |
| 026 | 'Profilo' vacuum cleaner | | ✓ | | | | ✓ | |
| 027 | 'E.C.A' heater | ✓ | ✓ | | | | | |
| 028 | 'CP' chicken food | | ✓ | | ✓ | | ✓ | |
| 029 | 'Dalin' baby shampoo | | ✓ | | ✓ | | ✓ | |
| 030 | 'Dalin' baby shampoo | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 031 | 'Petito' chocolate | ✓ | | | ✓ | ✓ | ✓ | |

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|-----|---------------------------------|---|---|---|---|---|---|---|
| 032 | 'DemirDöküm' heater | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 033 | 'Fanta' drink | ✓ | | | ✓ | | | |
| 034 | 'Ford' car | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| 035 | 'Kidizoom' smartwatch | | | | ✓ | | | |
| 036 | 'Kinder' surprise egg | | ✓ | | ✓ | ✓ | ✓ | |
| 037 | 'Kinder' chocolate cake | | ✓ | | ✓ | | ✓ | |
| 038 | 'Koton' clothes | | ✓ | | ✓ | ✓ | | |
| 039 | 'Loki' candy | | ✓ | | ✓ | | ✓ | |
| 040 | 'Maret' sausage | | ✓ | | ✓ | ✓ | ✓ | |
| 041 | 'Marmarabirlik' olives | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 042 | 'Mc Donald' toys | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ |
| 043 | 'Mc Donald' toys | | | | | | | |
| 044 | 'Mc Donald' toys | | | | | | | |
| 045 | 'Migros' milk | | ✓ | | ✓ | ✓ | ✓ | |
| 046 | 'Molfix' baby diaper | | ✓ | | ✓ | ✓ | ✓ | |
| 047 | 'Dr. Oetker maya' food products | | ✓ | | ✓ | | ✓ | |
| 048 | 'Tat' ketchup | ✓ | ✓ | ✓ | ✓ | | | |
| 049 | 'Oba' macaroni | | ✓ | | ✓ | ✓ | ✓ | |
| 050 | 'Omo' washing powder | | ✓ | | ✓ | ✓ | ✓ | |
| 051 | 'Ozmo' chocolate | | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 052 | 'Robo Turtle' toy | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 053 | 'Sarelle' chocolate | | ✓ | | ✓ | | | |
| 054 | 'Selpak' napkin | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| 055 | 'Similac' baby food | | ✓ | | ✓ | ✓ | ✓ | |
| 056 | 'Sofia' napkin | ✓ | ✓ | | ✓ | ✓ | | |
| 057 | 'Barbie' doll | | | | ✓ | | | ✓ |
| 058 | 'İş' bank | ✓ | | | ✓ | ✓ | | |
| 059 | 'İş' bank | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| 060 | 'İş' bank | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| 061 | 'İş' bank | | | | | | | |
| 062 | 'Todizoo' toy | | | | ✓ | ✓ | | |
| 063 | 'Miniki' chocolate | | | | ✓ | ✓ | ✓ | |
| 064 | 'Car baby chair' | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 065 | 'Türk telekom' Operator | ✓ | ✓ | | | ✓ | ✓ | |
| 066 | 'Turkcell' operator | | | | | | | |
| 067 | 'Turkcell' operator | | ✓ | | ✓ | | ✓ | |

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|-----|-----------------------------------|---|---|---|---|---|---|---|
| 068 | 'Vitra' ceramic bathroom products | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| 069 | 'Vodafone' operator | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 070 | 'Ziraat' bank | | ✓ | | ✓ | ✓ | ✓ | |
| 071 | 'Sütaş' flavored milk | | | | | | | |
| 072 | 'Dominos' pizza | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 073 | 'FurReal friends' toy | | | | ✓ | | | |
| 074 | 'bonus' credit card | | | | | | | |
| 075 | 'Migors' meat products | ✓ | ✓ | ✓ | | ✓ | ✓ | |
| 076 | 'Molfix' baby diaper | ✓ | ✓ | | ✓ | ✓ | ✓ | |
| 077 | 'Kinder' Surprise egg | | | | ✓ | | | |
| 078 | 'Kinder' surprise egg | | ✓ | | ✓ | ✓ | ✓ | |
| 079 | 'Tahin Pekmez' breakfast products | | ✓ | | ✓ | ✓ | ✓ | |
| 080 | 'Maret' sausage | | | | ✓ | | | |
| 081 | 'Maret' sausage | | ✓ | | ✓ | | ✓ | |
| 082 | 'Mc Donald's' fast-food | | | | | | | |
| 083 | 'Mc Donald's' toys | | | | | | | |
| 084 | 'Nerf' gun | | | | | | | |
| 085 | 'Barbie' doll | ✓ | ✓ | | ✓ | ✓ | ✓ | |
| 086 | 'Littlest Pet Shop' toy | | | | ✓ | ✓ | | |
| 087 | 'Sarelle' chocolate | | | | ✓ | | ✓ | ✓ |
| 088 | 'Mia and Me' doll | | | | ✓ | | | ✓ |
| 089 | 'Ülker' food products | | ✓ | | ✓ | | ✓ | |
| 090 | 'Barbie' doll | | | | ✓ | ✓ | | ✓ |
| 091 | 'Barbie' doll | | ✓ | | ✓ | ✓ | | ✓ |
| 092 | 'Kinder' chocolate cake | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 093 | 'Kinder' chocolate cake | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 094 | 'jelibon' Gummi candy | | | | | | | |
| 095 | 'Molfix' baby diaper | | ✓ | | ✓ | | | |
| 096 | 'Vodafone' operator | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| 097 | 'Barni' chocolate cake | | ✓ | | ✓ | ✓ | ✓ | |
| 098 | 'beypilic' chicken food | | ✓ | | ✓ | ✓ | ✓ | |
| 099 | 'canbebe' baby diaper | | ✓ | | ✓ | ✓ | ✓ | |
| 100 | 'Danone' flavored milk | | ✓ | | ✓ | ✓ | ✓ | |
| 101 | 'yupo' Gummi candy | | | | ✓ | | | |
| 102 | 'Enerya' heater | ✓ | ✓ | | ✓ | ✓ | ✓ | |
| 103 | 'Smartt' chocolate | | ✓ | | ✓ | ✓ | ✓ | |

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|-----|--------------------------|---|---|---|---|---|---|--|
| 104 | 'içim' pudding | ✓ | ✓ | | ✓ | ✓ | ✓ | |
| 105 | 'Kent Plus' Construction | ✓ | ✓ | | ✓ | ✓ | ✓ | |
| 106 | 'Pinar' milk | | ✓ | ✓ | ✓ | ✓ | ✓ | |
| 107 | 'yupo' Gummi candy | | | | | | | |

Coder2: Racial Representation

| No | Product Advertised | Hair Color | | Color of Eyes | | Environment | | Race | | | | |
|-----|-------------------------------------|------------|------|---------------|------|-------------|-------|----------------------|-------------------|------------|--------------|--------|
| | | Bright | Dark | Bright | Dark | Urban | Rural | Blonde European Look | Dark Turkish Look | Asian Look | African Look | Others |
| 001 | 'Kat Kat' Pudding | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 002 | 'Okula Dönüş' stationery | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 003 | 'Dohvinci' Easel & Storage Case Set | | ✓ | ✓ | | ✓ | | | ✓ | | | |
| 004 | 'Süt burger' milk Cake | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 005 | 'Johnson' baby hair spray | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 006 | 'Familia' napkin | ✓ | | ✓ | | ✓ | | | ✓ | | | |
| 007 | 'Saray' chocolate | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 008 | 'Sleepy' Wipes | | ✓ | | ✓ | ✓ | | ✓ | | | | |
| 009 | 'tat' ketchup | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 010 | 'Oral-B' toothpaste | | ✓ | | ✓ | | ✓ | | ✓ | | | |
| 011 | 'Çilek' furniture | ✓ | | | ✓ | ✓ | | | ✓ | | | |
| 012 | 'Çilek' furniture | ✓ | | | ✓ | ✓✓ | | | ✓ | | | |
| 013 | 'KIDS & TEENS' furniture | | ✓ | | ✓ | | | | ✓ | | | |
| 014 | 'Algida' ice-cream | | ✓ | | ✓ | | ✓ | | ✓ | | | |
| 015 | 'Algida' ice-cream | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 016 | 'Algida' ice-cream | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 017 | 'Smartt' chocolate | | ✓ | ✓ | | ✓ | | ✓ | | | | |
| 018 | 'Ülker' food products | | ✓ | | ✓ | | ✓ | | ✓ | | | |

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|-----|--------------------------|---|---|---|---|---|---|---|---|--|---|--|
| 019 | 'Bebelac' baby nutrition | | ✓ | ✓ | | ✓ | | | ✓ | | | |
| 020 | 'Avea' mobile operator | | ✓ | ✓ | | | | | ✓ | | | |
| 021 | 'Avea' mobile operator | | ✓ | ✓ | | | ✓ | | ✓ | | | |
| 022 | 'Şeker' bank | | ✓ | ✓ | | | ✓ | | ✓ | | | |
| 023 | 'BallıMix' honey | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 024 | 'Bepantol' baby cream | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 025 | 'Bingo' Washing powder | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 026 | 'Profilo' vacuum cleaner | ✓ | | ✓ | | ✓ | | | ✓ | | | |
| 027 | 'E.C.A' heater | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 028 | 'CP' chicken food | | ✓ | ✓ | | ✓ | | | ✓ | | | |
| 029 | 'Dalın' baby shampoo | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 030 | 'Dalın' baby shampoo | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 031 | 'Petito' chocolate | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 032 | 'DemirDöküm' heater | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 033 | 'Fanta' drink | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 034 | 'Ford' car | | ✓ | | ✓ | ✓ | | ✓ | | | | |
| 035 | 'Kidizoom' smartwatch | | ✓ | ✓ | | ✓ | | | | | ✓ | |
| 036 | 'Kinder' surprise egg | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 037 | 'Kinder' chocolate cake | ✓ | | ✓ | | ✓ | | | ✓ | | | |
| 038 | 'Koton' clothes | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 039 | 'Loki' candy | ✓ | | ✓ | | ✓ | | | ✓ | | | |
| 040 | 'Maret' sausage | | ✓ | | ✓ | ✓ | | ✓ | | | | |
| 041 | 'Marmarabirlik' olives | | ✓ | ✓ | | | ✓ | | ✓ | | | |
| 042 | 'Mc Donald' toys | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 043 | 'Mc Donald' toys | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 044 | 'Mc Donald' toys | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 045 | 'Migros' milk | | ✓ | ✓ | | ✓ | | | ✓ | | | |

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|-----|-----------------------------------|---|---|---|---|---|---|---|---|--|--|--|
| 046 | 'Molfix' baby diaper | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 047 | 'Dr. Oetker maya' food products | ✓ | | ✓ | | ✓ | | | ✓ | | | |
| 048 | 'Tat' ketchup | | ✓ | ✓ | | ✓ | | ✓ | | | | |
| 049 | 'Oba' macaroni | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 050 | 'Omo' washing powder | ✓ | | ✓ | | ✓ | | | ✓ | | | |
| 051 | 'Ozmo' chocolate | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 052 | 'Robo Turtle' toy | ✓ | | | ✓ | ✓ | | | ✓ | | | |
| 053 | 'Sarelle' chocolate | | ✓ | ✓ | | ✓ | | | ✓ | | | |
| 054 | 'Selpak' napkin | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 055 | 'Similac' baby food | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 056 | 'Sofia' napkin | ✓ | | ✓ | | ✓ | | | ✓ | | | |
| 057 | 'Barbie' doll | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 058 | 'İş' bank | | ✓ | ✓ | | | ✓ | | ✓ | | | |
| 059 | 'İş' bank | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 060 | 'İş' bank | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 061 | 'İş' bank | ✓ | | | ✓ | ✓ | | | ✓ | | | |
| 062 | 'Todizoo' toy | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 063 | 'Miniki' chocolate | ✓ | | | ✓ | ✓ | | ✓ | | | | |
| 064 | 'Car baby chair' | ✓ | | | ✓ | ✓ | | | ✓ | | | |
| 065 | 'Türk telekom' Operator | | ✓ | ✓ | | ✓ | | | ✓ | | | |
| 066 | 'Turkcell' operator | | ✓ | | ✓ | | ✓ | | ✓ | | | |
| 067 | 'Turkcell' operator | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 068 | 'Vitra' ceramic bathroom products | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 069 | 'Vodafone' operator | ✓ | | | ✓ | ✓ | | | ✓ | | | |
| 070 | 'Ziraat' bank | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 071 | 'Sütaş' flavored milk | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 072 | 'Dominos' pizza | | ✓ | | ✓ | ✓ | | | ✓ | | | |

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|-----|-----------------------------------|---|---|---|---|---|---|---|---|---|--|--|
| 073 | 'FurReal friends' toy | ✓ | | | ✓ | ✓ | | | ✓ | | | |
| 074 | 'bonus' credit card | | ✓ | | ✓ | | ✓ | | ✓ | | | |
| 075 | 'Migors' meat products | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 076 | 'Molfix' baby diaper | ✓ | | ✓ | | ✓ | | | | ✓ | | |
| 077 | 'Kinder' Surprise egg | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 078 | 'Kinder' surprise egg | | ✓ | | ✓ | ✓ | | ✓ | | | | |
| 079 | 'Tahin Pekmez' breakfast products | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 080 | 'Maret' sausage | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 081 | 'Maret' sausage | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 082 | 'Mc Donald's' fast-food | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 083 | 'Mc Donald's' toys | | ✓ | ✓ | | ✓ | | ✓ | | | | |
| 084 | 'Nerf' gun | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 085 | 'Barbie' doll | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 086 | 'Littlest Pet Shop' toy | | ✓ | ✓ | | ✓ | | | ✓ | | | |
| 087 | 'Sarelle' chocolate | | ✓ | ✓ | | ✓ | | | ✓ | | | |
| 088 | 'Mia and Me' doll | ✓ | | ✓ | | ✓ | | | ✓ | | | |
| 089 | 'Ülker' food products | | ✓ | | ✓ | | ✓ | ✓ | | | | |
| 090 | 'Barbie' doll | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 091 | 'Barbie' doll | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 092 | 'Kinder' chocolate cake | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 093 | 'Kinder' chocolate cake | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 094 | 'jelibon' Gummi candy | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 095 | 'Molfix' baby diaper | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 096 | 'Vodafone' operator | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 097 | 'Barni' chocolate cake | ✓ | | | ✓ | ✓ | | | ✓ | | | |
| 098 | 'bepiliç' chicken food | | ✓ | | ✓ | ✓ | | | ✓ | | | |
| 099 | 'canbebe' baby diaper | ✓ | | ✓ | | ✓ | | ✓ | | | | |

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|-----|--------------------------|---|---|---|---|---|--|---|---|--|--|--|
| 100 | 'Danone' flavored milk | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 101 | 'yupo' Gummi candy | ✓ | | ✓ | | ✓ | | ✓ | | | | |
| 102 | 'Enerya' heater | ✓ | | ✓ | | ✓ | | | ✓ | | | |
| 103 | 'Smartt' chocolate | ✓ | | | ✓ | ✓ | | | ✓ | | | |
| 104 | 'içim' pudding | | ✓ | ✓ | | ✓ | | | ✓ | | | |
| 105 | 'Kent Plus' Construction | ✓ | | | ✓ | ✓ | | | ✓ | | | |
| 106 | 'Pinar' milk | ✓ | | | ✓ | ✓ | | | ✓ | | | |
| 107 | 'yupo' Gummi candy | | ✓ | | ✓ | ✓ | | | ✓ | | | |