

**IBN HALDUN UNIVERSITY
SCHOOL OF GRADUATE STUDIES
DEPARTMENT OF AIR TRANSPORT MANAGEMENT**

MASTER THESIS

**INTERPRETATION OF AIRLINE COMPANY
COMMERCIALS USING HOFSTEDE'S CULTURAL
DIMENSIONS: EXAMPLES OF TURKISH AIRLINES,
LUFTHANSA, AND SUNEXPRESS**

IRMAK ALDAL

**THESIS SUPERVISOR
ASST. PROF. SÜMEYYE KUŞAKCI**

ISTANBUL, 2022

**IBN HALDUN UNIVERSITY
SCHOOL OF GRADUATE STUDIES
DEPARTMENT OF AIR TRANSPORT MANAGEMENT**

MASTER THESIS

**INTERPRETATION OF AIRLINE COMPANY COMMERCIALS
USING HOFSTEDE'S CULTURAL DIMENSIONS: EXAMPLES
OF TURKISH AIRLINES, LUFTHANSA, AND SUNEXPRESS**

by

IRMAK ALDAL

**A thesis submitted to the School of Graduate Studies in partial
fulfillment of the requirements for the degree of Master of Science in
Air Transport Management**

**THESIS SUPERVISOR
ASST. PROF. SÜMEYYE KUŞAKCI**

ISTANBUL, 2022

APPROVAL PAGE

This is to 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 Science in Air Transport Management.

Thesis Jury Members

Title - Name Surname	Opinion	Signature
_____	_____	_____
_____	_____	_____
_____	_____	_____

This is to confirm that this thesis complies with all the standards set by the School of Graduate Studies of Ibn Haldun University.

Date of Submission

Seal/Signature

ACADEMIC HONESTY ATTESTATION

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name Surname: Irmak ALDAL

Signature:



ÖZ

HAVAYOLU ŞİRKET REKLAMLARININ HOFSTEDE’NİN KÜLTÜREL BOYUTLARI İLE YORUMLANMASI: TÜRK HAVA YOLLARI, LUFTHANSA VE SUNEXPRESS ÖRNEKLERİ

Aldal, Irmak

Hava Taşımacılığı Yönetimi Yüksek Lisans Programı

Öğrenci Numarası: 204038002

Open Researcher and Contributor ID (ORC-ID): 0000-0002-2309-755X

Ulusal Tez Merkezi Referans Numarası: 10473074

Tez Danışmanı: Dr. Öğr. Üyesi Sümeyye Kuşakcı

Temmuz 2022, 103 sayfa

Bu çalışmanın amacı, Türk Hava Yolları, Lufthansa ve SunExpress YouTube reklamlarını Hofstede'nin Kültürel Boyutları temelinde açıklamaktır. Her üç havayolunun da sosyal medyaya yönelik farklı pazarlama stratejileri ve yaklaşımları bulunmaktadır. Bu çalışmada, üç havayolunun da kendi YouTube kanallarından alınan verilerden yararlanılmıştır. Ayrıca, yine seçilen havayollarının önceden belirlenen videoları dört başlık altında (güvenlik, spor etkinliği, ulusal odaklı ve uluslararası odaklı) incelenmiştir. Bu verilerin kullanılma amacı, havayollarının YouTube kanallarına verdiği önemi karşılaştırmak ve seçilen videolarda Hofstede'nin kültürel boyutlarının izlerini aramaktır.

Her ne kadar havayollarının farklı türden reklamları başka çalışmalarda çeşitli şekillerde incelenmiş olsa da özellikle YouTube'u ana sosyal medya olarak kullanmak bu bağlamda hiç düşünülmemiştir. Bu nedenle, bu çalışma ve bundan yola çıkarak üretilecek olanlar, havayollarının pazarlama departmanlarındaki zihinleri şekillendirmek için büyük bir fırsata sahiptir. Sonuçlar, özellikle ulusal odaklı videoların ülkenin kültürel özelliklerini içerme eğiliminde olduğunu göstermiştir. Türk Hava Yolları YouTube kanalına ve video çeşitliliğine büyük emek verirken, Lufthansa izlenme sayısı, abone sayısı, video çeşitliliği vb. konularda biraz geride kalmıştır.

SunExpress, ulusal odaklı videolarda hem Türkiye'nin hem de Almanya'nın kültürel izlerini vurgulamaktadır, ancak düşük bütçeli bir havayolu olmasının ve iki bayrak taşıyıcı havayolundan farklı önceliklere sahip olmasından dolayı diğer iki havayoluyla karşılaştırılmasının sağlıklı olmadığı tespit edilmiştir. Bu doğrultuda sürekli değişen pazarlama alanında insan kaynakları, işletme, sosyoloji ve psikoloji dâhil olmak üzere disiplinler arası bir yaklaşımın benimsenmesinin önem taşıdığı ortaya çıkmıştır.

Anahtar Kelimeler: Hofstede'nin Kültürel Boyutları, Lufthansa, Reklam, Sunexpress, Türk Hava Yolları, YouTube



ABSTRACT

INTERPRETATION OF AIRLINE COMPANY COMMERCIALS USING HOFSTEDE’S CULTURAL DIMENSIONS: EXAMPLES of TURKISH AIRLINES, LUFTHANSA AND SUNEXPRESS

Aldal, Irmak

MSc in Air Transport Management

Student ID: 204038002

Open Researcher and Contributor ID (ORCID): 0000-0002-2309-755X

National Thesis Center Reference Number: 10473074

Thesis Supervisor: Sümeyye Kuşakçı

July 2022, 103 Pages

The aim of this study is to explain Turkish Airlines, Lufthansa, and SunExpress commercials on YouTube on the basis of Hofstede’s Cultural Dimensions. All three airlines have different marketing strategies and approaches to social media. In this study, data from the YouTube channels of all three airlines were used. In addition, the predetermined videos of the selected airlines were examined under four headings (safety, sports event, national oriented, and international oriented). The purpose of using this data is to compare the importance that airlines give to YouTube channels and to look for traces of Hofstede's cultural dimensions in the selected videos. Even though, different kinds of advertisements of airlines have been studied in various ways in previous studies, especially using YouTube as the main social media has never been considered in this context. That is why this study and the ones that will be generated accordingly have a great possibility to shape the minds of the marketing departments of the airlines. The results have shown that especially the national-oriented videos tend to include cultural features of the country. While Turkish Airlines puts great effort into its YouTube channel and the diversity of the videos, Lufthansa is a little bit behind on the number of views, subscribers and the range of the video types, etc. SunExpress also emphasizes the cultural traces of both Türkiye and Germany in the national-oriented videos; however, it has been found that being a low-cost carrier and having

different priorities than two flag carriers makes it not logical to compare it to the other two airlines. In this direction, embracing an interdisciplinary approach in marketing, including human resources, business administration, sociology, and psychology, is vital in this constantly changing environment.

Keywords: Commercial, Hofstede's Cultural Dimensions, Lufthansa, SunExpress, Turkish Airlines



DEDICATION

This study is dedicated to my family;

my mom Gamze and dad Yusuf who bared with me through the lessons and thesis period and promised to stop me if I ever wanted to study anything again;

my sister Ceren who always answered all of my silly questions and helped me to shape this study;


my husband Murat who is great about saying and doing the right things at the right time. Thank you, for endless cups of tea and plates of fruit.

You are the best.

ACKNOWLEDGEMENT

I would like to thank my supervisor Sümeyye Kuşakcı. She was my Human Resources professor, and it was one of the last lessons I have ever taken. It's a shame not to be able to meet her earlier. Without her patience and guidance, I would definitely break into pieces. I am lucky that she accepted me as I am and always reminded me that this is going to work.

Thank you, million times.



Irmak ALDAL
ISTANBUL, 2022

TABLE OF CONTENTS

ÖZ.....	iv
ABSTRACT	vi
DEDICATION	viii
ACKNOWLEDGEMENT	ix
TABLE OF CONTENTS.....	x
LIST OF TABLES	xiii
LIST OF FIGURES	xiv
LIST OF ABBREVIATIONS	xvi
CHAPTER I INTRODUCTION.....	1
CHAPTER II LITERATURE REVIEW	5
2.1. Hofstede’s Cultural Dimensions	5
2.1.1. Power Distance Index (PDI).....	6
2.1.2. Individualism versus Collectivism (IDV)	6
2.1.3. Masculinity versus Femininity (MAS).....	6
2.1.4. Uncertainty Avoidance (UAI)	7
2.1.5. Long Term Orientation versus Short Term Normative Orientation (LTO) .	7
2.1.6. Indulgence versus Restraint (IVR)	8
2.2. Türkiye’s Scores On 6 Dimensions.....	8
2.2.1. Power Distance Index in Türkiye.....	9
2.2.2. Individualism versus Collectivism (IDV) in Türkiye.....	10
2.2.3. Masculinity versus Femininity (MAS) in Türkiye	10
2.2.4. Uncertainty Avoidance (UAI) in Türkiye	11
2.2.5. Long Term Orientation versus Short Term Normative Orientation (LTO)	11
2.2.6. Indulgence versus Restraint (IVR) in Türkiye	12
2.3. Germany’s Scores On 6 Dimensions.....	12
2.3.1. Power Distance Index (PDI).....	13
2.3.2. Individualism versus Collectivism (IDV)	13
2.3.3. Masculinity versus Femininity	14
2.3.4. Uncertainty Avoidance (UAI) in Germany	14
2.3.5. Long Term Orientation versus Short Term Normative Orientation (LTO)	15
2.3.6. Indulgence versus Restraint (IVR)	15
2.4. Türkiye Versus Germany	15

2.5. Information About The Airlines.....	18
2.5.1. Turkish Airlines.....	18
2.5.1.1. Corporate History of Turkish Airlines	18
2.5.1.2. Marketing Strategy of Turkish Airlines	19
2.5.2. Lufthansa	20
2.5.2.1. Corporate History of Lufthansa.....	20
2.5.2.2. Marketing Strategy of Lufthansa.....	21
2.5.3. SunExpress	22
2.5.3.1. Corporate History of SunExpress.....	22
2.5.3.2. Marketing Strategy of SunExpress.....	23
2.5.4. YouTube.....	24
2.5.4.1. YouTube as a Marketing Device.....	26
2.5.4.2. Why YouTube for This Study?	26
2.5.4.3. YouTube Channel Information of the Selected Airlines.....	27
CHAPTER III METHODOLOGY & APPLICATION	30
3.1. Research Method.....	30
3.2. Research Design	33
3.3. Data Collection.....	33
3.4. Data Analysis	34
3.5. Limitations.....	37
3.6. Research Questions	37
CHAPTER IV ANALYSIS & FINDINGS.....	39
4.1. Safety Videos	39
4.1.1. Turkish Airlines Safety Video.....	40
4.1.2. Lufthansa Safety Video	44
4.1.3 SunExpress Safety Video	48
4.2. Sports Event Videos	49
4.2.1. Turkish Airlines Sports Video.....	50
4.2.2. Lufthansa Sports Video	53
4.2.3 SunExpress Sports Videos.....	55
4.3. National Oriented Videos	57
4.3.1. Turkish Airlines National Oriented Video	58
4.3.2. Lufthansa National-Oriented Video	63
4.3.3. SunExpress National Oriented Videos	64

4.4. International Oriented Videos	66
4.4.1. Turkish Airlines First to the Gate and Pangea	68
4.4.2. Lufthansa “Economy Class – How 17 Cm Could Have Changed Rapunzel’s Destiny” And “Facing Your Idol Commercial With FC Bayern Munich”	74
4.4.3. SunExpress “Burak Yeter & SunExpress – My Home to My Home”	76
CHAPTER V RESULTS	79
CHAPTER VI DISCUSSION AND CONCLUSION.....	86
6.1. Discussion	86
6.2. Conclusion.....	91
6.3. Practical Implications	94
6.4. Further Studies	95
REFERENCES	96
CURRICULUM VITAE.....	103

LIST OF TABLES

Table 2.1. YouTube Channel Data of Turkish Airlines, Lufthansa, and SunExpress	28
Table 3.1. Characteristics of Hofstede’s Cultural Dimensions.....	35
Table 4.1. Safety Video Information of Turkish Airlines, Lufthansa and SunExpress.....	39
Table 4.2. Sports Event Information of Turkish Airlines, Lufthansa and SunExpress.....	49
Table 4.3. National Oriented Video Information on Hofstede’s Cultural Dimensions.....	57
Table 4.4. International Oriented Video Information on Hofstede’s Cultural Dimensions...	67
Table 4.5. Summary of the Traces in the Videos and Connections to Characteristics of Hofstede’s Cultural Dimensions.....	77
Table 5.1. Turkish Airlines Videos Linked with Hofstede’s Cultural Dimensions	79
Table 5.2. Lufthansa Videos Linked with Hofstede’s Cultural Dimensions	81
Table 5.3. SunExpress Videos Linked with Hofstede’s Cultural Dimensions.....	83
Table 5.4. Number of Cultural Dimensions Seen in the Videos.....	85

LIST OF FIGURES

Figure 2.1. Türkiye’s Scores on Hofstede’s Cultural Dimension	9
Figure 2.2. Germany’s Scores on Hofstede’s Cultural Dimensions	12
Figure 2.3. Germany and Türkiye’s Scores Compared According to Hofstede’s Cultural Dimensions	16
Figure 2.4. Leading Countries Based on YouTube Audience Size As of January 2022 (in millions).....	25
Figure 4.1. Turkish Airlines Cabin Crew.....	41
Figure 4.2. Turkish Airlines Lego Hostess	41
Figure 4.3. Turkish Airlines Safety Video Comment 1	42
Figure 4.4. Turkish Airlines Safety Video Comment 2	43
Figure 4.5. Turkish Airlines Safety Video Comment 3	43
Figure 4.6. Turkish Airlines Safety Video Comment 4	43
Figure 4.7. Turkish Airlines Safety Video Comment 5	43
Figure 4.8. Lufthansa Safety Video Comment 1.....	45
Figure 4.9. Lufthansa Safety Video Comment 2.....	46
Figure 4.10. Lufthansa Safety Video Comment 3	46
Figure 4.11. Lufthansa Safety Video Comment 4	47
Figure 4.12. Lufthansa Safety Video Comment 5	47
Figure 4.13. Lufthansa Safety Video Comment 6	47
Figure 4.14. Lufthansa Safety Video Comment 7	48
Figure 4.15. Turkish Airlines Sports Event Video Comment 1.....	52
Figure 4.16. Turkish Airlines Sports Event Video Comment 2.....	52
Figure 4.17. Turkish Airlines Sports Event Video Comment 3.....	53
Figure 4.18. Lufthansa Sports Event Video Comment 1	55
Figure 4.19. Lufthansa Sports Event Video Comment 2	55
Figure 4.20. SunExpress Sports Event Video Comment 1	57
Figure 4.21. Turkish Airlines National Oriented Video Comment 1.....	60
Figure 4.22. Turkish Airlines National Oriented Video Comment 2.....	61
Figure 4.23. Turkish Airlines National Oriented Video Comment 3.....	61
Figure 4.24. Turkish Airlines National Oriented Video Comment 4.....	61
Figure 4.25. Turkish Airlines National Oriented Video Comment 5.....	62

Figure 4.26. Turkish Airlines National Oriented Video Comment 6.....	62
Figure 4.27. Turkish Airlines National Oriented Video Comment 7.....	62
Figure 4.28. Turkish Airlines National Oriented Video Comment 8.....	63
Figure 4.29. Turkish Airlines First To The Gate Video Comment 1.....	71
Figure 4.30. Turkish Airlines First To The Gate Video Comment 2.....	71
Figure 4.31. Turkish Airlines First To The Gate Video Comment 3.....	71
Figure 4.32. Turkish Airlines First To The Gate Video Comment 4.....	72
Figure 4.33. Turkish Airlines First To The Gate Video Comment 5.....	72
Figure 4.34. Turkish Airlines Pangea Video Comment 6.....	72
Figure 4.35. Turkish Airlines Pangea Video Comment 7.....	72
Figure 4.36. Turkish Airlines Pangea Video Comment 8.....	73
Figure 4.37. Turkish Airlines Pangea Video Comment 9.....	73
Figure 4.38. Turkish Airlines Pangea Video Comment 10.....	73
Figure 4.39. Lufthansa Bayern Munich Video Comment 1.....	75
Figure 4.40. Lufthansa Bayern Munich Video Comment 2.....	76
Figure 4.41. Lufthansa Rapunzel Video Comment 3.....	76

LIST OF ABBREVIATIONS

IATA	International Air Transport Association
IDV	Individualism versus Collectivism
IVR	Indulgence versus Restraint
LTO	Long Term Orientation versus Short Term Normative Orientation
MAS	Masculinity versus Femininity
PDI	Power Distance Index
THY	Türk Hava Yolları
UAI	Uncertainty Avoidance Index



CHAPTER I

INTRODUCTION

The aviation industry is growing each day. When people started to fly as a medium of transportation, the experience promoted itself. As the days go by, both people who have air transport as an option and the number of airlines increased. Aviation has become common but never lost its charms. Different kinds of airplanes have been manufactured, new management systems have been created, and various business models have been shaped according to the needs of passengers. In the wink of an eye, it was already a race between airlines and countries. Airlines started to form their marketing strategies according to different passenger types, and cultures and did those according to their company structure. While a full-service carrier would primarily promote the experience it provides, thanks to its comfortable and luxurious features; a low-cost carrier would emphasize its low fees generated by decreased level of services and comfort. Besides, the national airline of a country that is mostly a full-service carrier, also has a responsibility to represent its home country. With an airline like this, things get complicated since they act in harmony with the government and become the international face of the country. Not only a flag carrier but also both full-service carrier and low-cost carrier airlines have to find a way to be visible globally. Thanks to the developments in technology, social media took a good turn and evolved as a marketing device.

Even though the development could be counted as the start of a fruitful period for social media companies, it was the start of a new race for airline companies. It became a matter of being online in many mediums since the current and potential customers shared every idea of them with the companies on those social media accounts. In time, the following was not enough; they had to be a part of this constantly awake World. Eventually, the websites, Twitter accounts, Facebook pages, Instagram stories, and YouTube videos of the companies become a new way of communication, not only for

sharing their newest novelties in flights or the best prices but also for communicating their visions and missions. Because, any action of an airline reflecting its vision or mission can be the reason why customers choose to fly or not to fly with an airline. People become pickier about their choices since they are aware of their power as customers. If an airline does something harmful to a person or an animal because of various reasons, both this incident becomes viral in seconds and affects the whole perception of people towards that airline. Another example is about the environment; people tend to appreciate the airlines with a greener approach when it comes to biofuel or any little improvements in recycling. That's why using and managing social media as a marketing device needs a wholly different kind of interdisciplinary expertise.

The aim of this study is to try explain Turkish Airlines, Lufthansa, and SunExpress commercials on YouTube based on Hofstede's Cultural Dimensions. All these three airlines have high brand values; however, they are different in the ways this study examines. Those brands have been chosen since they represent different cultures. Turkish Airlines is a Turkish company but also serves globally. Lufthansa is a German company but again flies all around the World. They are similar business-wise, yet what about their corporate culture? Is society's culture something they stick to or just something they ditch when it comes to deciding on the marketing strategy of a global company? SunExpress is going to be an interesting selection since it is a joint venture of Turkish Airlines and Lufthansa. That is why, after how a Turkish airline and a German one act about their commercials, it will be possible to answer the same questions from a Turkish-German company's point of view. The original YouTube channels, their data (subscribers, organization, engagement, view numbers, etc.), and the traces of cultural dimensions have been looked for and compared to each other. Eventually, with the help of the comments, the points stated supported or not.

Research questions have been determined as the following:

The main question for the study: Do airline company commercials on YouTube reflect the six cultural dimensions of selected countries?

1. Do Turkish Airlines commercials on YouTube reflect the score of Türkiye on each dimension?

2. Is there a characteristic of a dimension that can be counted as dominant in Turkish Airlines' commercials?
3. Do the comments on the videos of Turkish Airlines reflect any of the dimensions in particular?
4. Do Lufthansa commercials on YouTube reflect the scores of Germany on each dimension?
5. Is there a characteristic of a dimension that can be counted as dominant in Lufthansa's commercials?
6. Do the comments on the videos of Lufthansa reflect any of the dimensions in particular?
7. Do SunExpress commercials on YouTube reflect both the scores of Türkiye and Germany in different aspects?
8. Is it possible to say that SunExpress totally reflects Türkiye's or Germany's cultural dimensions?
9. How does being a joint venture of two countries affect SunExpress' commercials on YouTube?
10. Do the comments of the videos of SunExpress reflect any of the dimensions in particular?

The previous studies mostly placed other social media in their studies. YouTube is never the first choice in a study like this. Hoping that it will create many more questions to be answered. This study tries to link Hofstede's cultural dimensions with the YouTube videos of Turkish Airlines, Lufthansa, and SunExpress under four topics; safety, sports, national-oriented, and international oriented.

The order of the study is that firstly, the explanations of Hofstede's cultural dimensions from the Hofstede-insights website have been shared in the literature review section. This section also examines Türkiye's and Germany's scores separately and comparatively. Later on, the corporate histories of Turkish Airlines, Lufthansa, and SunExpress were mentioned. Since, they have different kinds of marketing strategies and this information is important to this study, they have been discussed after corporate histories. Another important topic for this thesis is YouTube itself, which is explained in detail as a sub-topic. After the Literature Review, the Methodology chapter starts with the research design explaining what kinds of parameters have been chosen to

investigate the same topics for each airline, such as YouTube info and the information of the selected videos. The selected videos have been studied under four topics: safety videos, sports event videos, national-oriented videos, and international oriented videos. Chapter IV explains the analysis and findings of the selected videos of three airlines. Each airline has its own table showing the data of videos about the predetermined topics. It is possible to read the short summaries of the videos on this topic. Also, after each video, some comments are shared, if available. The results and discussion part connect the findings with the cultural dimensions of Hofstede. Each video is studied according to this context, and the research questions are answered one by one. The conclusion is like an extended summary of the whole study and also includes further research topics with humble advice to airline companies.



CHAPTER II

LITERATURE REVIEW

In this part, information about Hofstede's cultural dimensions is shared, and each dimension is examined individually.

2.1. Hofstede's Cultural Dimensions

Every culture in the World is unique and distinctive and is constituted by individuals (Daun, 1998). Culture affects individual values, types of collective actions, and reactions given by social groups (Wheeler, 2002). Because, culture is a collection of acts and shaped perceptions, individuals brought up in one specific society accept the culture and values of the society they are brought up in without questioning (Abbas/Ahmet, 1996).

“Culture is the collective programming of the mind which distinguishes the members of one group from another” (Hofstede et al., 2010). This quotation is actually how Prof. Geert Hofstede defines culture in his book *Cultures and Organizations: Software of the Mind*. Looking back on the days he worked for IBM with a colleague, he “founded the personnel research department... Between 1967 and 1973, he conducted a survey study in order to understand national values differences across the worldwide subsidiaries of this multinational corporation” (Özer, 2019). This study involved “over 100,000 individuals from 50 countries and three regions ... and as a result, he “identified four important dimensions in national cultures” (Dartey-Baah, 2015). These dimensions are *Power Distance Index*, *Uncertainty Avoidance Index*, *Individualism versus Collectivism*, and *Masculinity versus Femininity*. The first four are followed by two new dimensions with the contributions of psychologist Michael Harris Bond and scholar Michael Minkov (Hofstede, 2011). “Hereby, the 6D Model

of National Culture was finalized” (Özer, 2019). The last two added were *Long/Short Term Orientations* and *Indulgence/Restraint*.

2.1.1. Power Distance Index (PDI)

This dimension shows the extent to which less powerful individuals of a community tolerate and expect unequal power distribution. The primary problem here is how a society deals with social inequality. People in civilizations with a high degree of Power Distance accept a hierarchical system in which everyone has a place, and no more reason is required. People in societies with a low Power Distance attempt to equalize power distribution and demand reason for power imbalances (“National Culture,” n.d.). Within the community or a corporate organization, low power distance cultures stress equality and opportunities for all citizens (Foster, 2015). High score in this category implies that power and wealth disparity is growing in society; a low score shows that hierarchy is being ignored and people are gaining authority.

2.1.2. Individualism versus Collectivism (IDV)

Individualism, on the high end of this scale, is characterized as a desire for a loosely-knit social structure in which people are expected to look after themselves and their immediate families. Collectivism, on the other hand, is a preference for a close-knit social structure in which people can rely on their family or members of a certain ingroup to look after them in exchange for complete allegiance. People in collectivist societies belong to 'groups' to which they are devoted (Tunç & Parıltı, 2020). Whether people's self-images are defined in terms of "I" or "we" reflects a society's perspective on this dimension (“National Culture,” n.d.).

2.1.3. Masculinity versus Femininity (MAS)

The Masculinity aspect of this dimension denotes a societal desire for accomplishment, heroism, assertiveness, and monetary incentives for success. The general public is primarily competitive. Femininity, on the other hand, represents a propensity for collaboration, humility, compassion for the vulnerable, and high quality of life. General public is primarily consensus-oriented. Masculinity against Femininity is

frequently referred to as "tough versus delicate" cultures in the corporate World ("National Culture," n.d.).

2.1.4. Uncertainty Avoidance (UAI)

The degree to which individuals in a society are uncomfortable with uncertainty and ambiguity is expressed by the Uncertainty Avoidance dimension. Primary question here is how a society deals with the reality that the future cannot be predicted: should we strive to control it or simply let it happen? Countries with high UAI adhere to strict rules of belief and behavior and are intolerant of unconventional behavior and ideas. Weak UAI cultures have a more flexible attitude, where practice takes precedence over principles ("National Culture," n.d.). High score on this dimension shows that a culture favors rule-based behavior; a low score implies that society is less concerned with ambiguity. To eliminate uncertainty, hierarchies, strict restrictions, and controls are needed (Foster, 2015).

2.1.5. Long Term Orientation versus Short Term Normative Orientation (LTO)

While dealing with the difficulties of the present and future, every society must keep some ties to its own history. These two existential aspirations are prioritized differently by societies. Low-scored societies, for example, strive to uphold long-standing traditions and conventions while viewing societal change with skepticism. Those with a high-scoring culture, on the other hand, adopt a more pragmatic approach, encouraging thrift and investment in contemporary education as a means of preparing for the future ("National Culture," n.d.). "In the business context, this dimension is referred to as "(short-term) normative versus (long-term) pragmatic." In the academic environment, the terminology Monumentalism versus Flex humility is sometimes also used" ("National Culture," n.d.). Long-term cultures emphasize the values of future existence, economy, status-based relationship regulation, and a feeling of shame (Gladden, 2019). Short-term oriented societies place a premium on immediate interests and prior accomplishments (Xiaomei, 2016).

2.1.6. Indulgence versus Restraint (IVR)

Indulgence refers to a culture that provides for the relatively unrestricted satisfaction of basic and natural human desires such as enjoyment of life and amusement. Restraint denotes a society that suppresses and restricts the satisfaction of desires through stringent social rules (“National Culture,” n.d.). While individuals in nations with high indulgence ratings prioritize friendship, leisure time, self-discipline, and self-control and are often more optimistic (Hofstede & Hofstede, 2005), there is a stronger sense of powerlessness in countries with high restraint ratings, and positive emotions are less likely to be openly expressed (Gladden, 2019).

2.2. Türkiye’s Scores On 6 Dimensions

In this section, Türkiye’s scores on Hofstede’s cultural dimensions are introduced and discussed.

Before that, there are some information should be given about the study and the overall scores. Years from which the data are derived vary by nation. Initial data, covering more than 70 countries, was gathered by IBM between 1967 and 1973, and Hofstede initially used the data from the 40 largest countries. Later, this was expanded to include three regions and 50 countries. Partly based on replications and expansions of the IBM study on various international populations, scores are reported for 76 nations and areas in the editions of Geert Hofstede's work published in 2001. The scores can be regarded as current because culture only evolves very slowly (“Introduction”, n.d.).

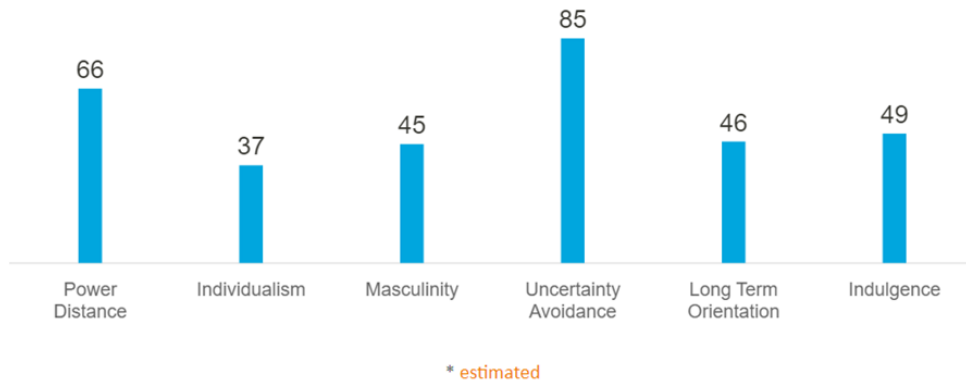


Figure 2.1. Türkiye’s Scores on Hofstede’s Cultural Dimension

Source: “What About Turkey?”, n.d.

The Figure 2.1. is from Hofstede-insights, and shows Türkiye’s scores on each dimension. In this part, all six dimensions of Hofstede will be explained in the context of Türkiye’s scores.

2.2.1. Power Distance Index in Türkiye

According to the results shown on the Hofstede-insights website, Türkiye has a score of 66, which is high. Dependent, hierarchical, and frequently unreachable superiors are the perfect boss, and the ideal boss is a father figure. Managers rely on their supervisors and regulations because power is concentrated. Employees expect to be given instructions. Control is anticipated, and supervisors are treated with respect. The information flow is selective, and communication is indirect. Family unit has a similar structure, with the father acting as a patriarch to whom others must subordinate (“What About Turkey?”, n.d.).

The consequences of a culture's preferred degree of power distance can be seen in family traditions, student-teacher interactions, organizational procedures, and other aspects of social life. Even the language systems in high-power-distance civilizations stress social rank disparities (Lustig & Koester, 2010). It has also been stated that in cultures with a high-power distance, nonverbal communication is more common (Neuliep, 2015).

2.2.2. Individualism versus Collectivism (IDV) in Türkiye

As it can be seen from the table above, Türkiye's score (37) reflects how collectivist it is. Inevitably, the concept of "we" is far more important than "I". People are in need to be included in a group like a family or an organization. Because, the loyalty one gets in exchange is what makes that person feel safe.

Communication is indirect, and the group's harmony must be preserved; open disputes must be avoided. Connection has a moral foundation that always takes precedence over job completion. It is essential for a trusting connection to spend time with people. Nepotism may become more prevalent. Even in the commercial area, feedback is usually indirect ("What About Turkey?", n.d.).

Collectivists desire to be recognized and rewarded for actions performed in conformity with the norms of the group, not as individuals (Neuliep, 2015:57). Dedication of Turkish society to its traditions and conformities is mirrored in the behavior of managers inside the organization. This might be interpreted as an emotional attribution given to business in Turkish firms, where social conventions and values play a vital part in managerial decision-making, and the structure established within family relationships is represented (Altıntaş, 2008).

2.2.3. Masculinity versus Femininity (MAS) in Türkiye

A score of 45 makes Türkiye a Feminine country. "The fundamental issue here is what motivates people, wanting to be the best (Masculine) or liking what you do (Feminine) ("What About Turkey?", n.d.). A study's results by Sargut (1994) also agree with Hofstede's findings. A questionnaire form with twenty concepts linked to femininity and masculinity was sent to university students as part of the study. Test findings present that defies the Turks' "masculine society" reputation. While female students' views and behaviors were entirely dominated by conventional feminine values, men also demonstrated that they preferred feminine values over masculine ones, but not to the same level (Sargut, 1994).

45 suggests that gentler components of society are appreciated and fostered, such as leveling with others, agreement, and sympathy for the disadvantaged. In both private and professional life, conflicts are avoided, and reaching an agreement, in the end is crucial. For Turks, leisure time is vital since it is when the entire family, clan, and friends gather together to enjoy life. Status is displayed; however, this is due to the high PDI (“What About Turkey?”, n.d.).

2.2.4. Uncertainty Avoidance (UAI) in Türkiye

It is clear that Türkiye is likely to avoid uncertainty. A score of 85, according to the results on the website, shows that “there is a huge need for laws and rules. In order to minimize anxiety, people make use of many rituals” (“What About Turkey?”, n.d.). With the various allusions to "Allah," they may appear religious to Foreigners, although they are typically merely conventional social patterns intended to relieve stress in certain situations (“What About Turkey?”, n.d.). Fruhen explained this dimension with an example of job security by saying that a high level of uncertainty avoidance frequently leads to employees ignoring compliance with legal laws intended to protect workplace safety, preferring instead to follow their bosses' written and even verbal guidelines (Fruhen et al., 2013).

According to Hofstede's Theory, the fact that individuals are looking for rules as a result of Türkiye's high level of uncertainty avoidance can lead to a perception that creates a contradictory situation regarding the high rate of occupational accidents, as it leads one to believe that they will comply more with occupational safety rules. At this point, the large power distance range can explain why workplace safety standards are not paid enough attention in Türkiye, and why some laws that represent a risk to occupational safety are accepted without questioning (Çiftçi, 2016: 13-40).

2.2.5. Long Term Orientation versus Short Term Normative Orientation (LTO)

The result is not that much clear as the previous ones. A score of 46 is in the middle; therefore, when the characteristics of being Long Term Oriented or Short Term Oriented are considered, it is hard to count Türkiye on only one side. “This dimension describes how every society has to maintain some links with its own past while dealing

with the challenges of the present and future, and societies prioritize these two existential goals differently” (“What About Turkey?”, n.d.).

Accordingly, it cannot be said that Türkiye has strong links to her past, which affects the decision-making process of the society or has a pragmatic and modern approach to the same process to get to the future.

2.2.6. Indulgence versus Restraint (IVR) in Türkiye

Like the former one, this dimension is also in the middle with a score of 49. That’s why it is hard to say Turkish people are indulgent, have relatively weak control, or restraint, or relatively strong control over their desires and impulses based on how they were raised as children. As it is stated on the website called Hofstede Insights, “One challenge that confronts humanity, now and in the past, is the degree to which small children are socialized. Without socialization, we do not become “human” (“What About Turkey?”, n.d.).

2.3. Germany’s Scores On 6 Dimensions

In this part, Germany’s scores on Hofstede’s Cultural Dimensions are shared.

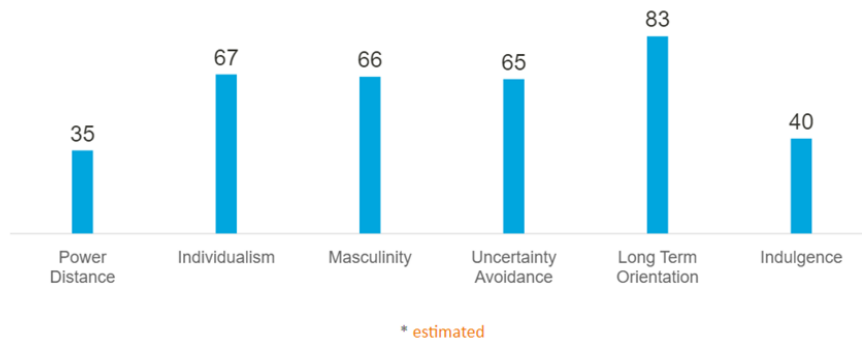


Figure 2.2. Germany’s Scores on Hofstede’s Cultural Dimensions

Source: “What About Germany?”, n.d.

2.3.1. Power Distance Index (PDI) in Germany

With a score of 35, Germany is among the higher power distant countries. For this country, it can be said that “Highly decentralized and supported by a strong middle class ... Co-determination rights are comparatively extensive and have to be considered by the management” (“What About Germany?”, n.d.). Direct and participatory communication and meeting style are prevalent, control is loathed, and leadership is challenged to demonstrate knowledge and is most accepted when it is founded on it (“What About Germany?”, n.d.).

Germany has an average score when all the scores from 78 countries are taken into consideration. The main reason for that the income distribution of Germany does not differ between individuals and actually each individual has his/her chance to rise in the society (Toruntay Temtek, 2019).

2.3.2. Individualism versus Collectivism (IDV) in Germany

A score of 67 shows that German society is an individualist one. With being that much individualist, features following taken from the website are inevitable. Small families are more prevalent, with a focus on the parent-child bond rather than aunts and uncles. There is a strong conviction in the self-actualization goal. Personal preferences for others, as well as a sense of duty and obligation, motivate people to be loyal. The contract between the employer and the employee defines this. Communication is among the most straightforward in the World, according to the philosophy of being "honest, even if it hurts" - providing the counterpart a fair chance to learn from mistakes (“What About Germany?”, n.d.).

People in individualistic societies must be liberated to express their views and thoughts. The reason is that persons who openly share their thoughts are seen as serious and honest (Toruntay Temtek, 2019). German executives prioritize liberal ideals, and as a result, they want autonomy in their workplaces. So, it is possible to infer that German managers do not use an emotional framework in the workplace, prioritize obligations above personal relationships, and make judgments based on their own talents and the norms that govern the workplace (Altıntaş, 2008).

They also recognize that, even if the group performs well, it is just as vital for each member of the group to realize their individual desires as it is for the group to work together. The importance of 'personality' in the workplace is critical in this culture (Javid, 2016).

2.3.3. Masculinity versus Femininity in Germany

“A high score (Masculine) on this dimension indicates that the society will be driven by competition, achievement, and success, with success being defined by the winner / best in the field – a value system that starts in school and continues throughout organizational life” (“What About Germany?”, n.d.). A score of 66 is relatively high and shows that German society primarily reflects the features of being Masculine. Since, the educational system divides students into different sorts of schools from the age of ten, performance is highly prized and demanded early on. People like to "live in order to work" and derive great self-esteem from their jobs. Managers are supposed to be forceful and decisive. Status is frequently shown, particularly by automobiles, watches, and technological equipment (“What About Germany?”, n.d.). Performance is extremely important. Assertiveness is considered a good feature, and associated with work (Ferreirinho, 2015: 24).

2.3.4. Uncertainty Avoidance (UAI) in Germany

A score of 65 is on the high end, so it is possible to say that Germany is one of the Uncertainty Avoidant countries. In harmony with Kant, Hegel, and Fichte's intellectual pedigree, there is a strong preference for deductive rather than inductive techniques, whether in thinking, presenting, or planning: the systematic overview must be provided in order to advance. Legal system reflects this as well. Details are equally crucial in creating confidence that a particular topic or activity has been well-thought-out. In tandem with their low Power Distance, Germans seek to compensate for their increased uncertainty by heavily depending on knowledge (“What About Germany?”, n.d.).

In general, Germany is a country with values that are production-focused, long-term oriented, risk-averse, and compromise-based (Jürgens & Rupp, 2002). Uncomfortable with uncertainty and unwilling to take chances, Germans are more prone to study problems meticulously and evaluate potential solutions critically (Lehmann-Willenbrock, et al., 2013). Plus, in Germany, when communicating with the customer, emphasis is placed on stating all the facts about the product (Sup, 2015).

2.3.5. Long Term Orientation versus Short Term Normative Orientation (LTO)

Germany's high score of 83 suggests that the country is pragmatic. People in pragmatic civilizations think that truth is highly dependent on circumstance, context, and time. Therefore, they demonstrate a capacity to adjust traditions to changing circumstances readily, a strong proclivity to save and invest, thriftiness, and tenacity in accomplishing achievements. ("What About Germany?", n.d.). Instead of stressing about reaching performance outcomes in a short period of time, Germany's long-term orientation assures the future viability of the corporate organization by focusing on saving, knowledge, technical skill, and planning (Foster, 2015). Germans' propensity for savings and their emphasis on cost-cutting measures reflect their long-term orientation (Tunç & Parıltı, 2020).

2.3.6. Indulgence versus Restraint (IVR) in Germany

This dimension has a low score of 40, indicating that German culture is restrained. Cynicism and pessimism are typical in societies with a low score in this area. In addition, unlike Indulgent civilizations, Restrained societies place less importance on leisure time and exercise greater control over the fulfillment of their needs. People with this viewpoint believe that social norms constrain their behaviors, and that indulging themselves is unethical ("What About Germany?", n.d.).

2.4. Türkiye Versus Germany

In this part, Türkiye and Germany will be compared according to their scores. Scores on each dimension, both for Türkiye and Germany, are given with the related

comments above. However, as stated before, analyzing the countries in comparison provides us with different aspects.

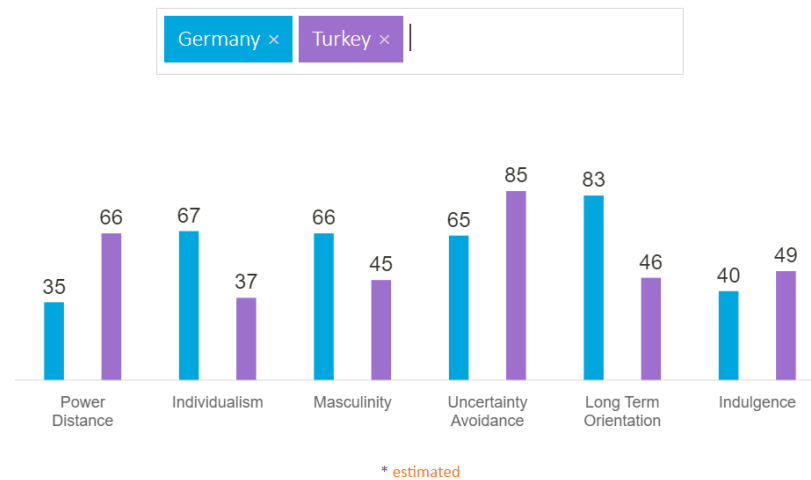


Figure 2.3. Germany and Türkiye’s Scores Compared According to Hofstede’s Cultural Dimensions

Source: “Country Comparison?”, n.d.

As seen from the graphic above, it is possible to claim that Türkiye and Germany have divergent results. This is like a table with two sides, and each country stands for one edge of a dimension. Masculine and feminine aspects are connected to which values people prioritize above others in the social system. Because, each community has its own set of values, this circumstance displays both the masculine and feminine elements. People are judged based on their performance in cultures with strong male qualities, and they are considered to have the right to perceive the material possessions they have gained in this way. The crucial thing in cultures with strong feminine features is to enhance one's living level, aid others, and sympathize (Lustig & Koester,2010). Türkiye is high in Power Distance. Therefore, there is a boss who is primarily a father figure, and he is superior, which makes him hard to access. A comparative study about Turkish and German managers has a result which can support this. While Turkish managers consider possessing social influence as an operating value, German managers regard it as an accepted value. Turkish managers, on the other hand, place a high emphasis on qualities like as wealth, social standing, power, influence, and the ability to make an impact in society (Altıntaş, 2008). On the contrary, Germany is not Power Distanced which creates a society remote to the idea

of a superior leader who owns the control. Great knowledge on anything is supported without including who that person is. The same study mentioned previously also emphasized that while Turkish managers are people-oriented and maintain upper-lower relationships based on emotions, the frequency of German managers with social power is lower (Altıntaş, 2008).

This difference can also be explained by Individualism. In Germany, a person does not need to be in a group to represent something. Loyalty and being responsible for someone other than close family is a choice. This is followed by direct communication, which is mainly counted as impolite in Türkiye. Also, quite the opposite to Germany, in Türkiye, there is a feeling of safety in being in a group, acknowledgment of being part of something important. It is also stated by Hofstede and his friends that in collectivist civilizations, members of the family are expected to share resources and treat one another with respect (Hofstede et al., 2010). When this situation is considered, professional life emerges as a difference between the two cultures. In individualistic societies, the employer-employee connection is strong. This is a legally binding partnership. Decisions on hiring and promotion are based on abilities and rules. Employer-employee relationship is morally seen as a family in collectivist societies. While making recruiting and promotion choices, the employee's intra-group value is considered (Jandt, 2018).

Masculinity versus Femininity is another dimension. Again, when the relation between being Collectivist and Feminine is thought, it actually makes sense. The need for caring and being with other people is one of the features of a Feminine culture. On the contrary, Germany is Masculine with a high score which makes German society performance-oriented. Starting from a young age, each individual learns how to “live in order to work” (“Country Comparison?”, n.d.). German managers mainly have a task-oriented management style. Therefore, it may be stated that German managers make judgments based on individual talents and corporate norms rather than emotions and personal relationships (Altıntaş, 2008).

If the scores are divided into two as below fifty and over fifty, Uncertainty Avoidance is the only dimension both Türkiye and Germany have scored over 50. Although, both countries avoid uncertainty, German society finds the solution in expertise in every

job they are entitled to accomplish, and Türkiye turns to her rituals and beliefs. According to their scores, Germany is definitely a pragmatic country, and Türkiye is somewhere in the middle. Since, the score of 46 is so close to the middle, statistically it cannot be defined as pragmatic or normative. Turkish society has a strong bond with the past, and this is reflected in everyday life, even in the smallest rituals. Moreover, it is hard to accept novelties. Because, cultures have distinct time orientations, the values and personal qualities that people associate with specific events vary as well. Daily interpersonal contact with family, neighbors, and friends are gratifying in countries with a long-term emphasis (Hofstede et al., 2010).

Lastly, Indulgence versus Restraint, is the only dimension which has the smallest gap between the scores of the two countries. Türkiye is in the middle, like the former dimension, and actually almost right in the middle. This again, hardens the situation since it cannot be interpretable statistically. Maybe this is the best explanation of Turkish society whose last two dimensions are almost fifty. Germany is counted as a Restrained country with a score of 40. Their way of living is based on rules and regulations, so there is definitely a consequence of an indulgent act.

2.5. Information About The Airlines

In this part, some information about the selected airlines will be shared under two themes which are corporate history and marketing strategy.

2.5.1. Turkish Airlines

First of all, Turkish Airlines has been examined according to its historical background information and marketing strategy.

2.5.1.1. Corporate History of Turkish Airlines

Since 20th of May, 1933, Turkish Airlines has been increasing its number of employees, aircraft, and destinations. The airline company has its own website, which is a must nowadays. In the “About us” section, it is easy to find information about the

company's achievements over time in numbers and also in moving words. "Our 87-year success story is marked by the strength we have gained through challenges and difficult times" ("Our success story", n.d.). The name was State Airlines Administration until 1955 in, when it was named as now-widely-known Turkish Airlines, a member of IATA. 22-year journey has been told with the help of impressive descriptions, "...an endeavor to unite people, cultures, continents, countries, and cities while providing new, inspiring travel experiences for all" ("Our success story", n.d.).

Turkish Airlines is one of the airlines also known as a *flag carrier*; "an airline that is or was owned by a government, often with the name of the country in its name" ("Flag carrier"). This concept can be combined with strong feelings when it comes to the national sports events of Türkiye. On the website, it is also stressed with a sentence: "We proudly carry the Turkish flag across the globe, opening doors to the wider world for our passengers" ("Our success story", n.d.).

The company also mentions its adaptation to technology, which shows that its importance was noticed back in the time. The airline states its actions on this subject: "In 1998, the Turkish Airlines website was launched. In 2001, we put our call center into service. Purchasing tickets became a lot easier in 2003 with the application of e-tickets and check-in. Turkish Airlines corporate website launched with a new interface on turkishairlines.com" ("Our success story", n.d.). Another necessary feature of an international airline's website is the diversity of languages they serve, and English, German, French, Korean, Spanish, and many more are available in the case of Turkish Airlines. Mobile application of the airline is also another plus for the company when the intended population mostly has smartphones so close.

2.5.1.2. Marketing Strategy of Turkish Airlines

Turkish Airlines has engaged with its customers through aggressive advertising using TV, online ads, print media, etc. Television advertisements and even social media ads give massive visibility to Turkish Airlines. Football icon Lionel Messi, had been the brand ambassador for the ads. Company's products are advertised differently, based on the markets they are operating. The local market ads are focused more on cultural values, while global advertisements use the power of stardom, and celebrities. Turkish

Airlines actively manages its online presence through a positive internet footprint on social media and YouTube. It sponsors many events that help it develop a brand for the THY name. For example, it sponsored kits for football clubs in the UEFA champions league. It also has become the sponsor for the UEFA championship tournament. Involving in such activities gives significant visibility to the airline (MBA Skool Team, 2017).

Turkish Airlines has been working to improve its image through different collaborations. The most recent was collaborating with Warner Bros. on the production of Batman vs. Superman. This allowed the company and its customers to create a great bond. Many football teams have made Turkish Airlines their official carrier, one of the main reasons being the financial savings it provides in addition to comfort and status (MBA Skool Team, 2017).

2.5.2. Lufthansa

Secondly, Lufthansa will be examined under the same two themes; corporate history and marketing strategy.

2.5.2.1. Corporate History of Lufthansa

The Lufthansa Group is made up of three divisions: Network Airlines, Eurowings, and Aviation Services. Lufthansa German Airlines, SWISS, Austrian Airlines, and Brussels Airlines are part of the Network Airlines segment. On the website, the history of the group is told in detail chronically. Like Turkish Airlines, especially the past times are mentioned in a descriptive and soulful manner. Since international aviation has progressed at an incredible rate, German aviation has played an important role in this magnificent journey. In the 1920s, among many small aviation companies, two survived and became “Deutsche Luft Hansa AG” □ on January 6th, 1926 (“As the Time Flies by”. n.d.).

Even though the 1930s were more comfortable and successful for the airline, the 1940s were about both obligatory service for the country in war and also flying diplomats,

business people and agents to neutral countries. The 1950s came with a fresh spirit, and with its new name, Lufthansa started to grow into new centers. It was the right time to test the reconstruction plan of a national airline, which had to be put aside for a long time irremissibly, in real-life conditions. That decade included many agreements and memberships, one of which is IATA.

The 1960s was finally profitable, and the flying experience was getting diversified as well as the destinations. Novelties came with technology. “On March 1st, 1967, computer systems replaced manual reservations, speeding up the process many times over. The data processing system ... was linked via 40 telex lines ... to 200 Lufthansa reservation desks in city and airport offices throughout Germany” (“As the Time Flies by”. n.d.). Back in these days, this was a unique practice. In the next decade, aviation industry turned its face to new agreements, and the challenge was to get more and more customers in a huge market.

2.5.2.2. Marketing Strategy of Lufthansa

Lufthansa has created television commercials emphasizing the high service level it provides to its clients. To keep and engage their loyal clients, they provide loyalty programs. Additionally, they offer discount vouchers that customers can use to save money on their vacation.

In addition to traditional marketing, Lufthansa participates in digital and social media marketing. For example, they featured photos of Bayern Munich's football squad on Facebook as they traveled to and from the Champions League final. They also interact with clients on Twitter, where they respond to any questions. In addition, customers may now utilize the Lufthansa mobile app while on the go. Plus, it participates in sporting events as a sponsor (MBA Skool Team, 2016).

The media relations page on the company's website provides all necessary information about the airline's products and services. Photos and footage that explain the company's products and services may also be found in the company's web media repository (Chepkonga, 2021).

In 2012, head of marketing Hubert Frach stated that the old line, introduced in 2000, is more “service-focused and very corporate-driven”. He added: “In order to stand out from the competition, we want to appeal to passengers on an emotional level. As well as attracting business travelers, we also want to appeal more strongly to the private travel industry” (Johnson, 2012). Also, with the "non-stop you" campaign in the same year, the airline established a global media strategy aiming at integrating customer-centricity throughout all disposable channels. First, with out-of-home marketing on banners and city light posters, the campaign drew a lot of attention to the new alignment. The campaign's goal was to stimulate desire by depicting loving couples, inspired artists, or energetic young professionals as emotional attachments. Everyone in the advertisement is soaring to their goal with enthusiasm and delight (Schraub, 2015).

2.5.3. SunExpress

Lastly, SunExpress will be examined under the two themes previously stated as corporate history and marketing strategy.

2.5.3.1. Corporate History of SunExpress

Turkish Airlines and Lufthansa established a joint venture to form SunExpress in 1989. Its purpose is to capitalize on the tourist potential of Türkiye’s Antalya area. Antalya is also the location of the airline's headquarters. SunExpress was able to carry over 100.000 people in a single month in August 1995, establishing another milestone in the company's short existence. In 1996, SunExpress was able to transport 900.000 passengers, with 78 percent of them coming from Germany. Flights to Antalya were booked for over two-thirds of the passengers. In Germany, the market share increased by 20%. In November, various German airports implemented the day before check-ins. The company enhanced its family service in July, including a separate check-in, preferential boarding for families with children, and customized buggy service. In July, other separate "Family-Counters" were also implemented at several airports. SunExpress was the first private Turkish airline to operate international scheduled flights as of April 2001. In 2003, it widened its multi-channel approach with the launch of the first online booking website www.SunExpress.com. Flights may now be booked

online with ease. In 2006, İzmir was introduced as the second hub. In that summer, flights from İzmir to other cities in Türkiye started. Sabiha Gökçen Airport in İstanbul became the third hub in Türkiye in 2008. SunExpress Deutschland GmbH, a 100 % subsidiary, was founded in 2011 to explore developing markets and maintain consistent development. SunExpress conducted flights for Turkish Airlines and Anadolu Jet for the first time in 2012. In 2013, for outstanding contributions to the German-Turkish business cooperation, SunExpress received the Kybele-Award from the German-Turkish-Friendship-Federation. 2015 also brought a novelty; SunExpress began operating long-haul flights for Lufthansa under the Eurowings brand. In 2016, SunExpress and its new partner CCC began serving high-quality customer assistance in Turkish, German, and English from the SunExpress center in Izmir (“30 years of SunExpress”. n.d.).

2.5.3.2. Marketing Strategy of SunExpress

There is not much information about the marketing strategy of SunExpress on the web or in academic studies. In a study by Aktaş and Mutlu (2015), it is indicated that SunExpress needed to develop its social media applications and online processes. However, during the period, which is between 2012 and 2014, there were some improvements but not enough when compared to other airlines (Aktaş & Mutlu, 2015). It is also mentioned that a mobile application for the airline did not exist back then, which was also a handicap. When the website of SunExpress is viewed nowadays, it can be seen that numerous developments have been made since then. When the year was 2018, SunExpress received high marks for its wide range of innovations, including being the World's first airline to enable booking via Amazon Alexa, customer service via WhatsApp and Facebook Messenger, VR glasses for on-board entertainment, collaboration with food delivery service Foodora, and cooperation with REWE's supermarket delivery service. There is also an application available now. All these adaptations show how eager the company is to implement technological developments into their services for the welfare of the customers and eventually themselves (“30 years of SunExpress”. n.d.).

2.5.4. YouTube

Chad Hurley, Steve Chen, and Jawed Karim, all former PayPal workers, created YouTube in February 2005. On April 23, 2005, the first video on YouTube was uploaded. By July 2006, YouTube reached 20 million monthly viewers. More than a quarter of the nine billion video clips have watched in the United States that month (2.5 billion videos with an average duration of 2.7 minutes each) (McFadden, 2020).

By August 2008, the site had 74 million monthly visitors. YouTube was an instant hit: the website's simplicity of use and open policy, which permitted nearly any type of video, along with the fact that it was a free service, drew millions of people in. Each month, more than one billion unique visitors visited the site as of December 2014. By 2017, the site had 1.5 billion monthly logged-in users, and they spent an average of more than one hour each day watching YouTube videos on their mobile devices. Following Google, YouTube was the second-most-visited website on the Internet in 2017 (McFadden, 2020). In addition, it is also the world's second-largest search engine, producing more search requests than Bing, Yahoo, AOL, and Ask combined (West, 2022).

“In 2021, YouTube's user base in the World amounts to approximately 2,240.03 million users. The number of YouTube users in the World is projected to reach 2,854.14 million users by 2025” (“Forecast of the number of YouTube users in the World from 2017 to 2025”. n.d.).

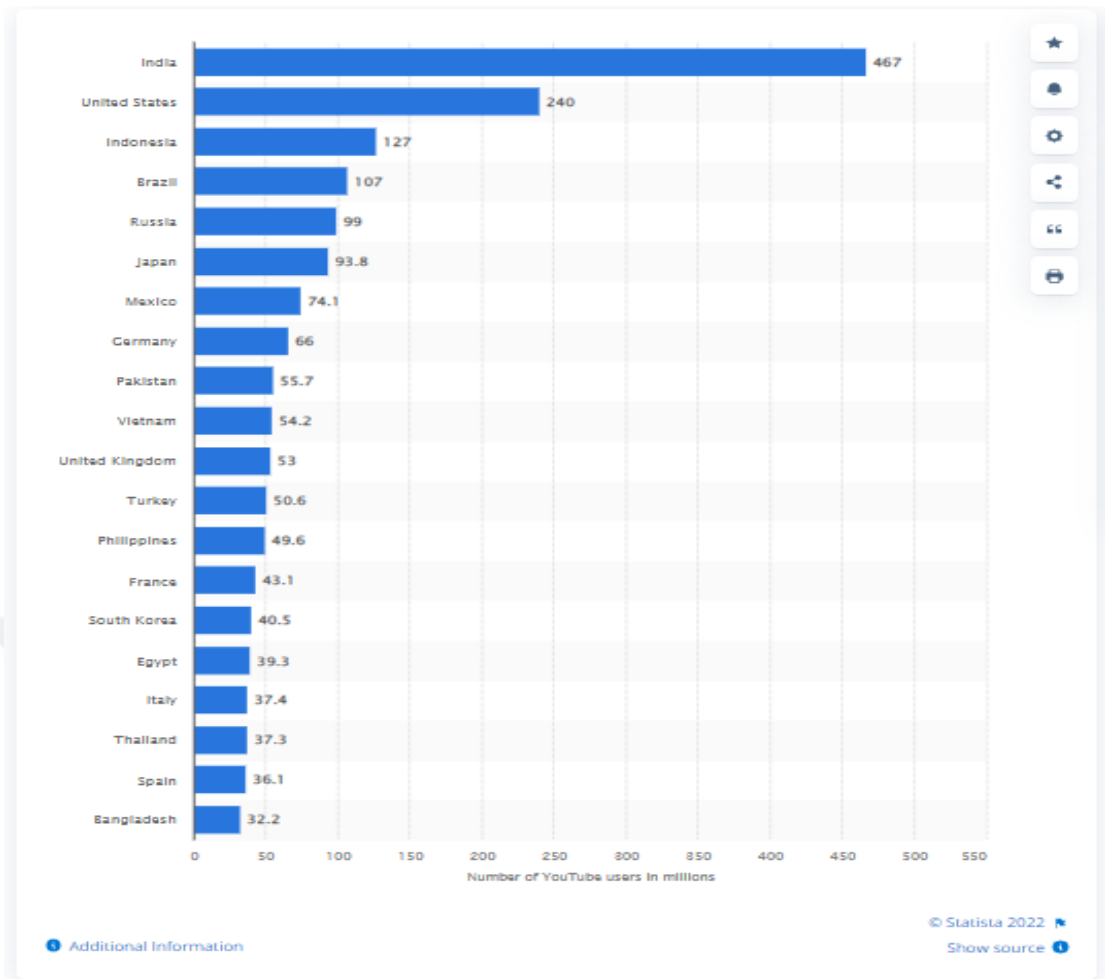


Figure 2.4. Leading Countries Based on YouTube Audience Size As of January 2022 (in millions)

Source: “Leading countries based on YouTube audience size as of April 2022”. n.d.

2.5.4.1. YouTube As A Marketing Device

The platform isn't only a popular entertainment channel; it's also a great marketing tool. Moreover, businesses may create YouTube advertising channels. YouTube channels may help a brand gain new geographic views, advertise a product or company, grow a huge client base, and enhance sales volume (“What is YouTube Marketing: Guide”, n.d.).

Tussyadiah and Fesenmaier (2009) found that online-shared videos strongly influence their viewers' imagination and daydreaming and so serve as a powerful medium or catalyst for both conscious and subconscious impulses to visit the place. The interaction with online-shared videos on YouTube, as well as its social significance, have predetermined YouTube's potential for viral marketing (Camarero & José, 2011; Feroz & Vong, 2014; Hruka & Pásková, 2018). Today's most successful airline brands use unique content to amuse and engage with their customers beyond the flight. Brands strengthen their content and create leads in order to operate as a stand-alone company. In the video marketing field, classic content marketing tactics have shifted, and new marketing trends have emerged. Today's airline brands are experimenting with new types of video content and media sharing platforms to interact with potential and loyal consumers in the air and on the ground (ReelnReel Team, 2021).

A number of studies point out that YouTube is a widely used social media platform that has a significant impact on its users' conscious and unconscious perceptions, and it is used as a marketing tool in the tourism industry (Hay, 2010; Reino & Hay, 2011; Hruška & Pásková, 2018).

2.5.4.2. Why YouTube for This Study?

The main reason for choosing YouTube as the social medium for this study and deciding on this topic originally comes from personal curiosity. I know that the YouTube videos of Turkish Airlines are a big deal in Türkiye and globally. The videos manage to move people emotionally. For me, they always end up with tears, goosebumps, or feeling proud. The curiosity to find out whether only Turkish Airlines doing this or other airlines have something to do with creating these kinds of videos

led me to question the relationship between YouTube videos of some airlines and the national cultures of those airlines.

The data explained before under the main topic proves that YouTube has many audiences, and they outnumber all the other video-sharing mediums. Therefore, it can be said that it is not only an emotional but also a logical choice.

Another reason is that while reviewing the literature, I have encountered many articles dealing with Hofstede's Cultural Dimensions, airlines' marketing strategies using social media or websites of airlines. However, YouTube has not been studied in a concept like this, primarily Twitter and Facebook. (Aktaş et al. 2015, Gürses 2021, Schraub 2015, Hedegaard et al. 2018). The most relatable one is by Aydoğan (2017). In her study, she examines the advertisements of Turkish Airlines, which were published on Sky Library using Hofstede's Cultural Onion Model.

2.5.4.3. YouTube Channel Information of the Selected Airlines

Even though the data will be primarily examined are the airline commercials on YouTube, basic information about the official YouTube channels of the airlines can reflect companies' approach to the advertisement and their priorities. That's why in this part, those channels will be compared accordingly.

Upcoming data is directly received from the official YouTube pages of Turkish Airlines, Lufthansa, and SunExpress.

To create a data set as credible as possible, the numbers for each airline are taken on the same day in a 1-hour time period: 22nd of March 2022 between 12:20 and 13:20.

The success rate of airlines' YouTube channels is determined by their present static characteristics, such as total number of views and number of subscribers, as well as the dynamics of their development, subscriber growth, and pace of video content modification (Hruška et al., 2018).

Table 2.1. YouTube Channel Data of Turkish Airlines, Lufthansa and SunExpress

	Turkish Airlines	Lufthansa	SunExpress
Join Date	11 Aug 2006	14 April 2006	3 Sept 2006
Total View Number	374,768,114	3,837,545	15,667,759
Number of Videos	400	59	147
Number of Subscribers	478K	67K	27.5K
Link to YouTube from the Website	Yes	Yes	Yes
Links to Other Social Media Accounts or Websites	Official Website Facebook LinkedIn Twitter Instagram	Official Website Facebook LinkedIn Twitter Instagram Imprint Tumblr Data Protection Lufthansa Services YouTube Channel Official YouTube Channel	Official Website Facebook LinkedIn Instagram Imprint Flights to Sunny Destinations My Booking Sunny Offers Travel Luggage Inspirations

Turkish Airlines has the highest video, view, and subscriber number even though all joined YouTube in the same year. The company has chosen to link the official website and some other social media accounts. Also, the YouTube channel can be reached via the website easily.

The playlists tab is designed according to relevant topics, which shows an obvious effort in making the channel. The community tab is getting updated frequently, which is another indicator that the YouTube channel is something important for the company to be able to interact with people who visit the site.

Lufthansa has the least number of views and videos. One reason can be that most of the videos which belong to Lufthansa are not actually on their YouTube channel. It

will be shown in the next chapter vividly. Not having its own commercials on its own website is probably the most critical reason why Lufthansa has this kind of result. The videos chosen for this study can be found mainly on other channels. The links which connect the visitor to other websites are various. It is possible to go directly to the “Imprint” section of the official website, which has the necessary phone numbers and addresses, giving the message feel free to access. Another YouTube channel of the company called “Lufthansa Services”, a website named exactag.com, existing under the name of Data Protection, can also be found among the links other than Turkish Airlines and SunExpress have. While the videos are organized according to their topics, the community section has not been used yet.

SunExpress’ number of views is more than Lufthansa's even though the subscribers are less than half of it. The reason is that Lufthansa’s official YouTube channel does not contain all commercials ever created by the company. That’s why, if people watch those commercials, view numbers on the official channel are not increased. The number of videos is slightly more than double that of Lufthansa and almost half of Turkish Airlines. Links are more than Turkish Airlines and include many different sections of the company's official website. It is possible to link to the booking or destinations page directly. The community tab on the YouTube channel was only used once two years ago, which is more than Lufthansa but less than Turkish Airlines. The playlists section is in order like the others.

CHAPTER III

METHODOLOGY

This study aims to try to explain Turkish Airlines, Lufthansa, and SunExpress commercials on YouTube based on Hofstede's Cultural Dimensions. All these three airlines have high brand values; however, they are different in the ways this study examines. Those brands have been chosen since, they represent different cultures. Turkish Airlines is a Turkish corporation that offers international services. German company Lufthansa operates flights all over the world. Business-wise, they are comparable, but what about corporate cultures? When choosing a worldwide company's marketing approach, do they adhere to society's culture or simply disregard it? SunExpress, a joint venture between Turkish Airlines and Lufthansa, will be an intriguing choice. Because of this, it will be possible to respond to the identical issues from the perspective of a Turkish-German corporation after observing how a Turkish airline and a German one operate with their ads.

3.1. Research Method

For this research, qualitative analysis has been used considering the nature of the study. Non-numerical information such as interview transcripts, notes, videos, audio recordings, photographs, and text documents are examples of qualitative data (Qualitative Data Analysis, n.d.). Data used in this study is mainly the airline commercials on YouTube. This has been decided before selecting the analysis method. That's why qualitative analysis has been chosen as the method for comparing the commercials and the data generated accordingly, like the number of views and number of subscribers. Qualitative data analysis has five categories; content analysis, narrative analysis, discourse analysis, framework analysis, and grounded theory. Content analysis which is the "process of categorizing verbal or behavioral data to classify, summarize and tabulate the data" (Qualitative Data Analysis, n.d.), is the suitable one for YouTube commercials.

The research has been designed to answer the main question, “Do airline company commercials on YouTube reflect the six cultural dimensions of selected countries?”

The videos have been categorized under four topics stated below:

- 1) Safety videos,
- 2) Sport Event videos,
- 3) National-oriented videos,
- 4) International-oriented videos.

Those topics have been chosen intentionally. As a part of the aviation sector and also a millennial customer who follows the novelties online, the researcher has decided on these four topics due to their relevance to the important aspects of aviation commercials.

Everyone who travels by air at least once is familiar with the concept of a safety video. It basically contains what to do and what not to do while an individual is on an aircraft. That means all the airlines selected for this study have at least one safety video. Even though the rules people have to follow are pretty much the same, the way an airline company handles these kinds of videos differs. Airlines can choose to create basic informative commercials, or they can use different styles to shape up the necessary information, which should be shared in a safety video.

Sports event videos are also widespread. Especially since both Turkish Airlines and Lufthansa are the flag carriers of their countries, they both have a special kind of relationship and agreement with their national sports teams. Another reason is that sports are an international notion which influences every person in the World, making it a great topic for advertisement. So inevitably, even though SunExpress is different from the other two airlines, it also has content about sports.

National-oriented videos represent the ones that are about the special days, holidays, celebrations, or national values of that airline company’s origin country. That means Turkish Airlines’ national-oriented videos are about Turkish culture and affect those who are a member of Turkish society differently. This is the same for Lufthansa’s

video; however, since SunExpress is a mixture of both, it will be interpreted differently.

International videos are the ones that are about universal values and try to connect with the customer via internationally known people and concepts. These kinds of videos are primarily prepared for every current and potential customer all around the World; therefore, they show what a great experience is to fly with that airline. Nowadays, in those videos, it is possible to see famous people who come from acting or sports backgrounds but also music industry and social media.

Not being able to evaluate all the videos shared is a constraint. However, to make it possible to compare the airlines on a basis, elimination had to be done, and the videos can be counted as similar according to the topics mentioned have been selected.

Not only the language of the video can be an indicator of the target audience, but also the subtitles can imply the same thing. In almost all of the videos, there is a person who directly talks to the camera as in an interview. This is what has been labeled as ‘spoken’. If there is more than one language, it has been stated.

The owner of the video can add subtitles in a different language to the video before uploading it to YouTube. Those subtitles that come with the video are referred to as ‘embedded’.

The last one is different from the previous two. When a video plays, "CC" stands for closed captioning, which is the text that shows speech and other important sound effects. Closed captions are enabled when someone clicks the CC button on a YouTube video. Automatically produced captions are the default setting for YouTube video captioning. After a video is released, YouTube creates these for free. Automatic captions are generated by ASR technology, which attempts to estimate words based on how they sound (Griffin, 2019). Therefore, if there is a statement in Table 4.1, Table 4.2, Table 4.3, and Table 4.4 as ‘available’, that means audiences can select whichever language is possible under the CC section. However, since it is automatically created, the results may look unprofessional if it is not checked. The creator of the video can disable this option.

3.2. Research Design

In the design of this research, the most visible feature that makes it different is that it has been designed to be interactive. The data for this study will not be the same for hours, days, and years. It is constantly changing. This reflects the marketing sector, which must be followed and renewed to be updated. This study reflects a screen-shot in a three-month period in 2022. However, the QR codes to the videos and the data given in the tables will be helpful for the ones who want not only to read but also to compare how the topic mentioned changed over time.

It can be said that understanding the environment and getting its pulse at all times make a significant difference in order to see the change in the numbers, which can lead to a living and current system following the data.

3.3. Data Collection

All data is from the official YouTube channels of the airlines and the selected videos, whether from the official YouTube channels or not. The following aspects have been used to be able to compare the videos among themselves.

- Release date
- Duration
- Comment number
- View Number
- Subtitle options
- Channel name

These data have been given in the form of a table prepared using the original website of YouTube. Since, the numbers can be changed as the days go by, all data was collected in a two-day period, between the 22nd and 23rd of March, 2022.

Before the selected videos were used for comparison, the original YouTube channels of the airlines were evaluated according to their

- Join Date,

- Total Number of Views,
- Number of Videos,
- Number of Subscribers,
- Link to YouTube from the website,
- Links to other social media accounts or websites.

Because all these data can give a perspective of airlines' paying particular attention to their representation online, eventually, the result can be linked with the six cultural dimensions. For the same reason mentioned above, the data for all airline company channels were collected on the same day, the 22nd of March 2022 between 12:20 and 13:20.

YouTube comments of the selected videos have also been used as examples to state whether the commercials reflect the cultural dimensions of the countries or not. All the comments have been read by the researcher, and the selected ones have been checked by the supervisor. It aimed to determine both positive, the ones in favor of the company or the video, and negative, the ones against the company or the video. How people all around the World feel about those commercials can be observed via those comments. The ones that have nothing to do with the topic of the study or the ones praising one company while denigrating others are excluded. However, some of the selected videos do not have any comments or have one or two that have no connection with this topic.

3.4. Data Analysis

There are many features of the six dimensions. However, only the ones stated under the literature review will be given again shortly. Each dimension's characteristics have been given as stated in the literature review. That is why, please remember that even though some features are valid for each country under a dimension, some are also explicitly mentioned for the selected countries, Germany and Türkiye.

Table 3.1. Characteristics of Hofstede’s Cultural Dimensions

Characteristics	Cultural Dimension	Characteristics
<ul style="list-style-type: none"> • Attempt to equalize power distribution, demand reason • Stress on equality and opportunities for all citizens • A direct and participatory communication and meeting style are prevalent • leadership is challenged to demonstrate knowledge 	<p style="text-align: center;">Low - Power Distance - High</p>	<ul style="list-style-type: none"> • Accept hierarchical system; no reason required • Power and wealth disparity is growing • frequently unreachable superiors are the perfect boss • the ideal boss is a father figure • supervisors are treated with respect • information flow is selective • communication is indirect • language systems in high-power-distance civilizations stress social rank disparities • nonverbal communication is more common
<ul style="list-style-type: none"> • Loosely-knit social structure • Caring for themselves and their immediate families • Stress on “I” • self-actualization goal • a sense of duty and obligation motivates people to be loyal • emotional framework in the workplace cannot be seen • prioritizing obligations above personal relationships 	<p style="text-align: center;">Individualism vs. Collectivism</p>	<ul style="list-style-type: none"> • Close-knit social structure • Relying on the family • Stress on “We” • Loyalty in exchange for safety • Feedback is usually undirect • emotional attribution is given to business • the structure established within family relationships is represented
<ul style="list-style-type: none"> • A social desire for accomplishment, heroism • The general public is competitive • Tough • performance is highly prized and demanded early on • "live in order to work." 	<p style="text-align: center;">Masculinity vs. Femininity</p>	<ul style="list-style-type: none"> • Collaboration, humility, compassion for the vulnerable • The general public is consensus-oriented • Delicate • conflicts are avoided, and reaching an agreement, in the end, is crucial

Table 3.1. (cont.)

<ul style="list-style-type: none"> • Flexible attitude • Practice over principles • Less concerned with ambiguity • Details are crucial • Compensating increased uncertainty by heavily relying on knowledge • production-focused • unwilling to take chances • prone to study problems meticulously and evaluate potential solutions critically • when communicating with the customer, emphasis is placed on stating all the facts about the product 	<p>Low – Uncertainty Avoidance – High</p>	<ul style="list-style-type: none"> • Strict rules of belief and behavior • Intolerant of unconventional behavior and ideas • social patterns intended to relieve stress in certain situations
<ul style="list-style-type: none"> • Pragmatic approach • Encouraging thrift and investment in contemporary education • Emphasize the values of future existence • capacity to adjust traditions to changing circumstances readily • assures the future viability of the corporate organization by focusing on saving, knowledge, technical skill, and planning • cost-cutting measures 	<p>Long Term Orientation vs. Short Term Orientation</p>	<ul style="list-style-type: none"> • Normative approach • Strive to uphold long-standing traditions • Viewing societal change with skepticism • Emphasize the immediate interests and prior accomplishments
<ul style="list-style-type: none"> • Relatively unrestricted satisfaction of basic and natural human desires • prioritize friendship, leisure time, self-discipline, and self-control • often more optimistic 	<p>Indulgence vs. Restraint</p>	<ul style="list-style-type: none"> • Suppressing and restricting the satisfaction of desires through rules • stronger sense of powerlessness • positive emotions are less likely to be openly expressed

In the videos and comments, those characteristics have been traced in terms of words, gestures, music, and other little hints leading to one of the dimensions.

3.5. Limitations

Not being able to consider all the comments is a constraint. Since this is qualitative research, the comments are used not as the primary data but as a part of it with the number of views, the number of comments, and other information from the YouTube channels. The content-relevant comments have been selected to reflect the dimensions mentioned. Also, some videos have comments in many languages other than Turkish, English, and German, which was another limitation. Information about the scores on the website stresses that since culture changes slowly, the results can be counted as current. However, the fact that the results will eventually change creates a limitation for this study.

3.6. Research Questions

The main question is the first one, as it is stated before. However, this question can be divided into some more specific sub-questions.

The main question for the study is; Do airline company commercials on YouTube reflect the six cultural dimensions of selected countries?

1. Do Turkish Airlines commercials on YouTube reflect the score of Türkiye on each dimension?
2. Is there a characteristic of a dimension that can be counted as dominant in Turkish Airlines' commercials?
3. Do the comments on the videos of Turkish Airlines reflect any of the dimensions in particular?
4. Do Lufthansa commercials on YouTube reflect the scores of Germany on each dimension?
5. Is there a characteristic of a dimension that can be counted as dominant in Lufthansa's commercials?
6. Do the comments on the videos of Lufthansa reflect any of the dimensions in particular?
7. Do SunExpress commercials on YouTube reflect both the scores of Türkiye and Germany in different aspects?
8. Is it possible to say that SunExpress totally reflects Türkiye's or Germany's cultural dimensions?

9. How does being a joint venture of two countries affect SunExpress' commercials on YouTube?
10. Do the comments on the videos of SunExpress reflect any of the dimensions in particular?



CHAPTER IV

ANALYSIS & FINDINGS

In this part, the selected videos have been analyzed, and findings based on Hofstede's six cultural dimensions have been shared under four themes. Selected airlines' commercial videos have been summarized, and the features used to interpret the videos based on the cultural dimensions have been stated here.

It would be better for the ones who are not familiar with the videos to watch them beforehand. Because, it could be helpful for better comprehension of the analysis. QR Codes for the videos are available in the tables under each topic.

4.1. Safety Videos

Table 4.1. shows the selected videos' information taken directly from YouTube. Official company channels are the first option; however, in this case, none of the selected videos are from their companies' official YouTube channels. Detailed information about the content of the videos has been shared separately.

Table 4.1. Safety Video Information of Turkish Airlines, Lufthansa and SunExpress

Safety Video	Turkish Airlines	Lufthansa	SunExpress
Video Name	LEGO Movie Safety Video	Lufthansa Boeing 747-8i In-flight Safety Video	SunExpress Safety Film by IFE
Release Date	22 May 2019	9 Mar 2015	26 Mar 2012
Duration	3 min 41 sec	7 min 32 sec	3 min 05 sec

Table 4.1. (cont.)

Comments	826	175	2
Views	1,113,986	325,984	8,162
Subtitles	Embedded none English Available Spoken English	Embedded English/German English Available Spoken English/German	Embedded German and Turkish. Not Available Spoken English
Channel Name	Aviation Video	- (actual name of the channel is a dash)	OceansTV1
QR Code	 TK Safety Video	 LH Safety Video	 XQ Safety Video

4.1.1. Turkish Airlines Safety Video

Turkish Airlines has more than one safety video, this one, in particular, has been selected because, it is different from many other safety videos. In this video, safety precautions are mentioned in a conversation among Lego characters. The video is not prepared for a specific type of aircraft. Another point is that not all the Lego characters are from the movie. A Turkish Airlines hostess and a host who wear their uniforms and assist the movie characters. Using the original uniform of the cabin crew worn back in 2019 turns this video into a Turkish Airlines commercial rather than a common one. Because, the characters, topic, and precautions can actually be used also for any other airline's safety video. Even how she, the hostess, places her hands, clasping below the belt, can be seen in numerous photographs either in the exact same place or a little above. The photograph taken from the official website of Turkish Airlines and a screenshot from the video of the Lego hostess can be seen here.



Figure 4.1. Turkish Airlines Cabin Crew

Source: “Our success story”, n.d.



Figure 4.2. Turkish Airlines Lego Hostess

Source: Aviation Video, 2019

The same thing is valid for the Turkish Airlines logo used on seatbelts, safety cards and aircraft itself. There is a Turkish version of the same video, which has Turkish writings on little things like safety cards. Since safety video is something international and English is the language of the aviation sector (“Why English is Considered the Language of the Skies”, 2017), using lingua franca, “a language used for communication between groups of people who speak different languages” (“Lingua franca”) is the right decision. Moreover, the Turkish option is great for domestic flights with mostly Turkish people on board. So, it is possible to say that this video is prepared in details.

When it was first released in 2014, Lego Movie was a huge success. When it was 2020, 11 more Lego movies about specific characters were released. In 2019 February 8th, Lego Movie 2: The Second Part was released, and almost three months later Turkish Airlines commercial was on YouTube (“Box Office History for Lego Movies”. n.d.). When something is that big, known, and appealing to any age group, it is wise to apply it to a safety video that known for being to the point and direct.

Even though Turkish Airlines seems careful about its YouTube page, not being able to watch the video on the official channel of Turkish Airlines has a negative influence on the total number of views on the channel; there are other safety videos look like Lufthansa’s and SunExpress’. Creating a safety video which has animated people doing what is told as safety precautions is a common way to make safety videos; however, as it can be seen from the number of views and comments, creating something out there makes all the difference.

Since safety videos have the same content worldwide, there is not much to say about their being culturally authentic. For this video, it is not possible to detect any Hofstede dimension of Türkiye. Even though the cultural dimensions are not reflected, the video was and is a huge success.

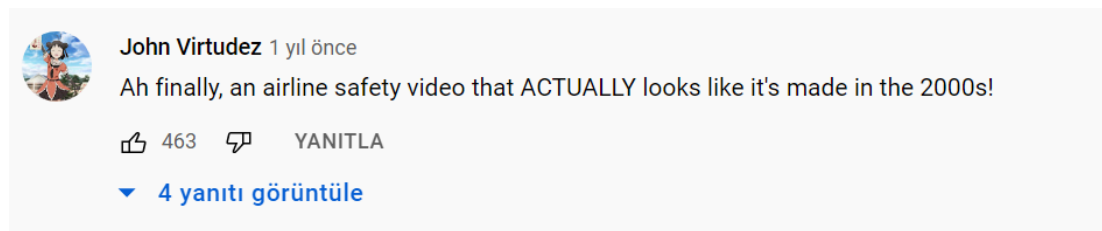


Figure 4.3. Turkish Airlines Safety Video Comment 1

Both Turkish and English comments are available under the video, and here an individual is happy to see an up-to-date safety video. It can be deducted that the classic ones are found boring.

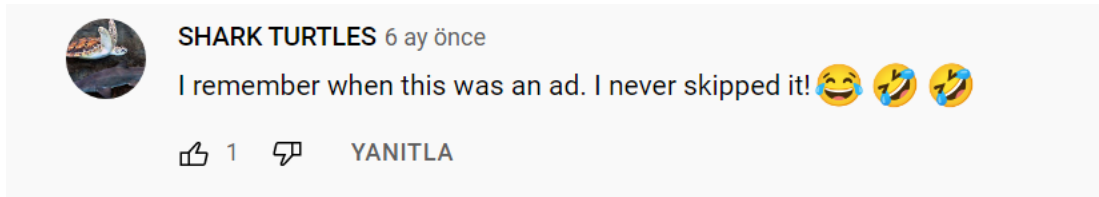


Figure 4.4. Turkish Airlines Safety Video Comment 2

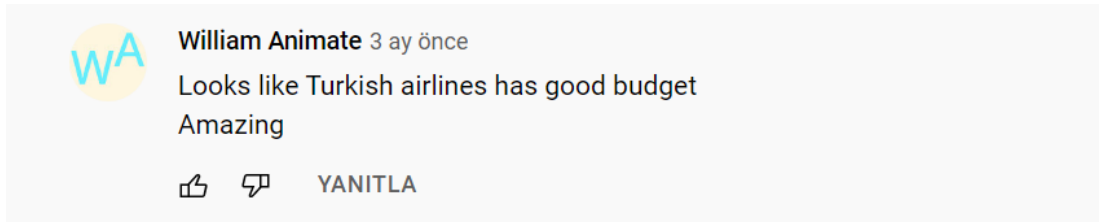


Figure 4.5. Turkish Airlines Safety Video Comment 3

This comment shows us that people know how much work and budget are needed to pull an ad off like this and appreciate the effort.

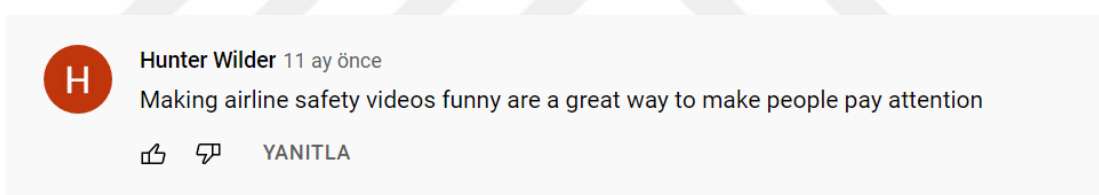


Figure 4.6. Turkish Airlines Safety Video Comment 4

As it can be understood from this comment, some people believe that these type of videos “make people pay attention” more. Again, even though this is not related to cultural traces of Türkiye, it is about video’s authenticity.

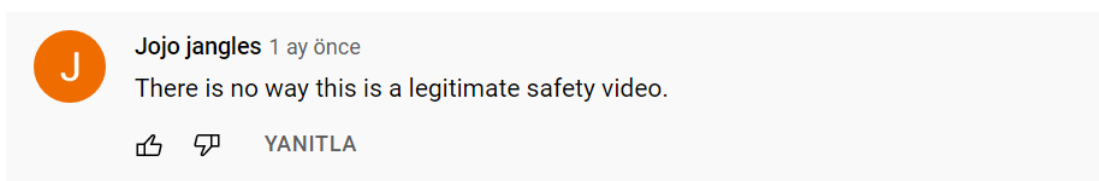


Figure 4.7. Turkish Airlines Safety Video Comment 5

Although positive reactions outnumber the negative ones, some people think like the owner of this comment. When it is considered, the information in the safety videos literally saves lives when it comes to a severe incident. Usually, some people do not find combining fun with seriousness acceptable.

Signe Raskmark, a Communication Advisor, thinks that using humor in employee communication is complicated, especially if your firm is global and diversified in its operations. Individual and contextual humor is tied to culture, customs, and social interactions. What is amusing in the United States is not always amusing in India or Spain. As a result, many firms sensibly adopt a more serious and less risky approach to safety communication. They don't want to generate confusion, appear insensitive, not serious enough - or too hilarious. Human beings prefer to recall experiences rather than facts. They are drawn to stories and react emotionally. A well-told joke or a hilarious story provides an instant experience that stimulates both the mind and the body; it causes you to think, feel, smile, laugh, and sometimes even weep – and this makes the communication fascinating and unforgettable. Using a humorous twist in safety communication might thus be an effective means of capturing employees' attention. It can assist kids in remembering safety messages, encouraging them to talk about safety, reflecting on their own conduct — and possibly changing it. (“Safety Communications”, 2022).

4.1.2. Lufthansa Safety Video

Lufthansa also has more than one safety video, but none of them are on the official YouTube channel of the company. The video has two parts, starting with a German one, both spoken and subtitled, and the next one in English, spoken and subtitled. However, they are not the same videos running back to back. The video is built as one, there is only one opening for the video, which includes the greetings in many languages, but the rest is the same precautions explained first in German then in English. Greetings are in other languages besides German and English, which emphasize both diversity in personnel and also in customers. It gives the feeling of being international and open to anyone from all around the world. Having both German and English versions of the video on the official channel of the company would make

it neater and more accessible for the customers or only those who want to watch some safety videos online.

After the greetings and introduction part by uniformed cabin crew members of the video, the safety precautions are shown by animated people. It is possible to hear the precautions by a female, and embedded German subtitles match the oral text. The same is valid for the English part of the video.

Since this video is only for a specific aircraft, the location of the life vest is stated directly according to the classes. For further information, information cards and Lufthansa Magazin are available for everyone to look at.

Since the precautions are demonstrated by an animated human being, it is easier to grasp the actions when it is compared to the Lego character doing the same things but in a colorful setting. As a result, Lufthansa seems direct, efficient, and professional, which are the characteristics of German culture as stated beforehand. It can be said that those aspects reflect their masculine, long-term-oriented, and uncertainty-avoidant culture.

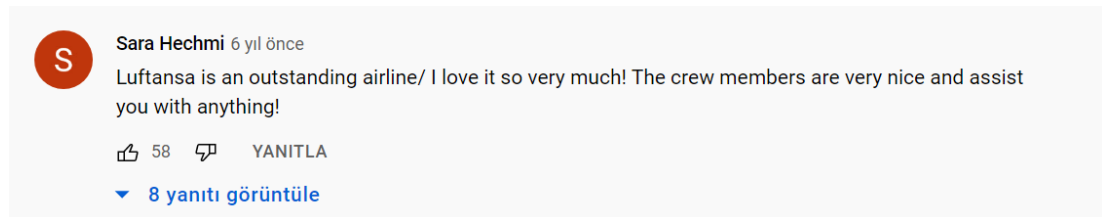


Figure 4.8. Lufthansa Safety Video Comment 1

An individual here is happy to specify her/his feelings about the airline even though they are not necessarily about the safety video.

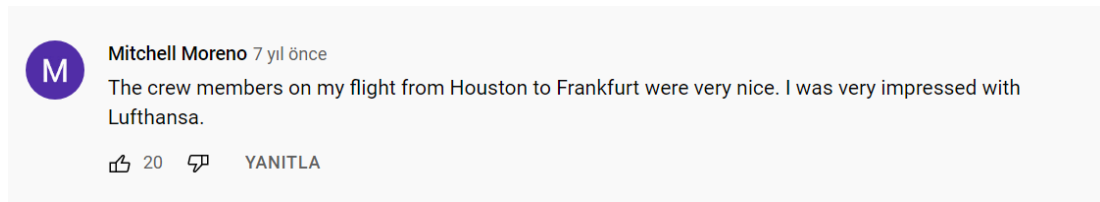


Figure 4.9. Lufthansa Safety Video Comment 2

There are cabin crew members at the beginning of the video, who welcome the passengers in many different languages. This person has experienced a flight with Lufthansa and states that the reality was exactly the same. According to the characteristics of low power distance, direct communication is standard and preferred. Since this safety video is a way of communicating with the passengers on board, it can be said that this dimension has its traces in this video. Also, this video is a feature of being individualist, not using an emotional framework in the workplace, and prioritizing obligations. Germans seek to compensate for their increased uncertainty by heavily depending on knowledge which can be linked with safety videos full of knowledge. They know the importance of it, and they emphasize it. While communicating with the customer, the facts of the product are stressed. Those two are the effects of being uncertainty avoidant. It is also stated before that the Germans' propensity for savings and their emphasis on cost-cutting measures reflect their long-term orientation. Producing a differentiating and relatively short-lived video is costly, so they prefer the direct version.

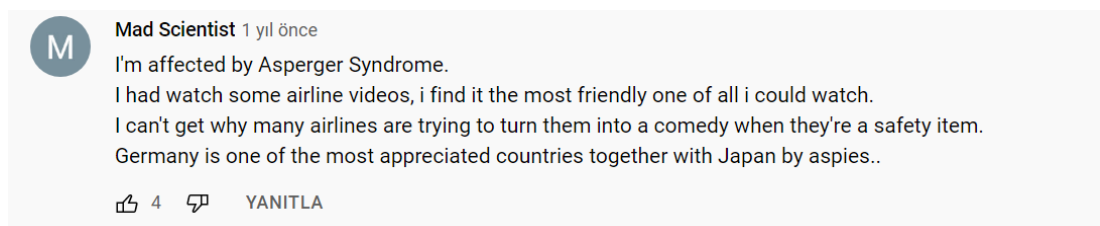


Figure 4.10. Lufthansa Safety Video Comment 3

This comment shows that there are always extreme beliefs, needs, or circumstances. The right or wrong could be discussed if the topic of this thesis was mainly about

marketing. Even so, the question would probably not be whether the video is right or wrong but more advantageous in a marketing context.

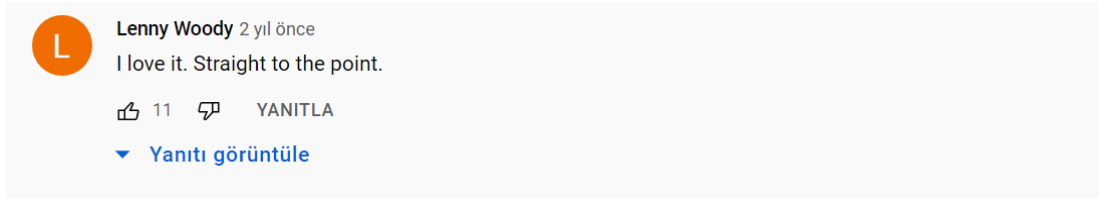


Figure 4.11. Lufthansa Safety Video Comment 4

Again, another happy passenger/customer who is satisfied with the product. At this point, it can be inferred that these people live by similar cultural dimensions as the producers of this safety video.

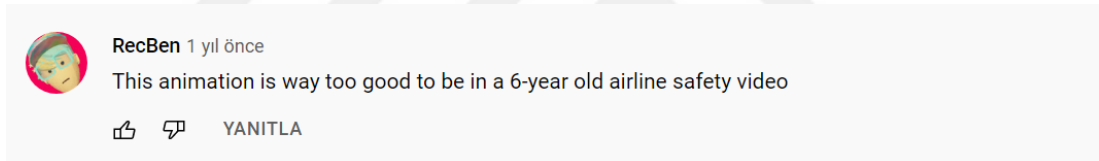


Figure 4.12. Lufthansa Safety Video Comment 5

This person acknowledges the uploading year of the video and puts the finger on an important aspect. The quality and authenticity of a video are linked to its creation date. Therefore, the technological developments of that year directly affect the result.

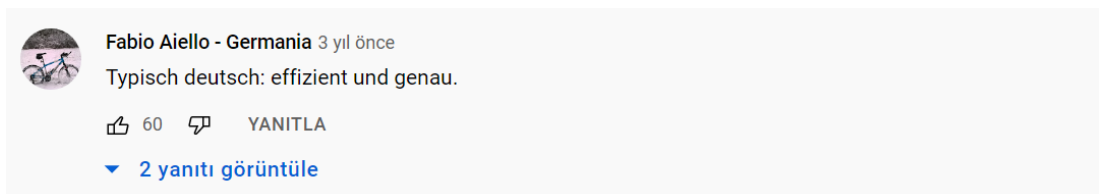


Figure 4.13. Lufthansa Safety Video Comment 6

Being efficient and exact are widely known characteristics of typical Germans, which is why this comment directly connects with the individualistic aspect of being direct in communication. The presence of a comment like this proves how obvious this connection is.

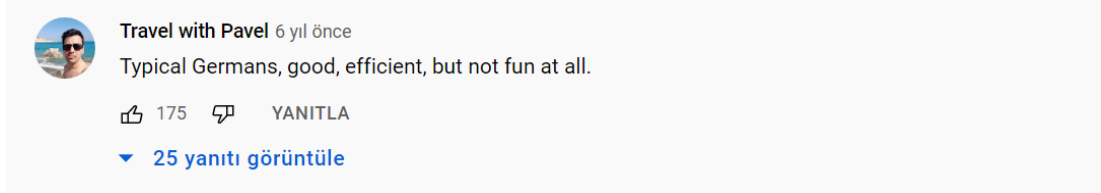


Figure 4.14. Lufthansa Safety Video Comment 7

This comment accepts the previous one but changes the meaning with an addition. While being efficient and exact seems okay in the last comment, here it means boring. This situation shows that these are personal opinions and reflect the receiver's cultural proximity to the company.

4.1.3. SunExpress Safety Video

At the beginning of the video, the voice-over of a male person welcomes people on board and states the specific aircraft type. Therefore, it can be understood that this video has been shown on the in-flight entertainment system of that particular type. Those who have flown once before would be familiar with the scene. Even though the video starts with the logo of the company and the fabric on the cushions placed on the top of the seats designed with the same logo, the overall video is not that distinctive. An animated person repeats the safety precautions by acting as they have been said by the voice-over. It resembles the Lufthansa one. However, this is more like a cartoon. The video is divided into sections, allowing you to see each section's topic and directly go there.

The spoken language is English, but both Turkish and German subtitles come with the video. This selection shows the company's origin countries and the acceptance of

English as the common language. The video is simple compared to the other two and has no cultural indication linked with Germany or Türkiye.

This video resembles the Lufthansa one; however, using animations makes it more affordable and more effortless. SunExpress is a low-cost carrier which means they do not offer fancy things. They are about being cheap and efficient. They probably do not have that much marketing budget, and also, it is not their priority. When the video is examined culture-wise, it is hard to find any indications of being a part of neither country's cultural aspects. The only important thing that can be stressed is the language. The voice-over of the video is in English, the language of aviation, as stated before. The subtitles are both in Turkish and German. This two-language subtitles feature and the direct explanation of the precautions can be interpreted the same as Lufthansa's safety video; however, this directness and language selection is most likely not a result of cultural dimensions, but because the company's internationality. This airline mostly flies between Germany and Türkiye. This can explain the majority of the customers and the language selection. However, other European cities are included in the options even though they are not as many as the previous ones. This explains the English, lingua franca, voice-over. Having a diverse customer span and not spending that much money on ads presents the video's neutral approach.




4.2. Sports Event Videos

Table 4.2 below shows the selected videos' information taken directly from YouTube. Official company channels include these videos. Detailed information about the videos' content has been shared under the airline names.

Table 4.2. Sports Event Information of Turkish Airlines, Lufthansa and SunExpress

Sport Event	Turkish Airlines	Lufthansa	SunExpress
Video Name	Milliler'imizi EURO 2016'ya Uğurluyoruz	Recap: The Fanhansa Premiere 2016 Live I	SunExpress Efsaneler Maçı Bölüm #2: Maç Günü
			SunExpress Legenden Spiel Teil #2: Der Spieltag

Table 4.2. (cont.)

Release Date	10 Jun 2016	5 Jul 2016	15 Jun 2018
			14 Jun 2018
Duration	1 min 59 sec	3 min 40 sec	5 min 42 sec
			5 min 42 sec
Comments	29	7	0
			2
Views	42,001	7,594	369
			1,781
Subtitles	Embedded None Not Available Spoken Turkish	Embedded None English/German Available Spoken German	Embedded Turkish Spoken Turkish/German
			Embedded German Spoken Turkish/German
Channel Name	Turkish Airlines	Lufthansa	SUNEXPRESS
			SUNEXPRESS
QR Code	 <small>TK Sport Video</small>	 <small>LH Sport Video</small>	 <small>XQ Sport Video TR</small>
			 <small>XQ Sport Video DE</small>

4.2.1. Turkish Airlines Sports Video

This video shows how Türkiye’s national football team was sent off to EURO 2016. On the company’s website, it is stated that “We have been sponsoring two of Türkiye's most prolific sporting organizations, the Turkish Football Federation and the Turkish National Team since 2008” (“Our sponsorship”. n.d.). There is no voice-over in the video; however, some Turkish sentences and phrases are present. The only speaking voices that can be heard are the recorded voices of some other matches in Turkish. The

way the video is edited shows how grateful and hopeful the Turkish nation is. Many hosts, hostesses, and pilots applaud everyone who are about to get on the aircraft.

The aircraft was prepared for this event only, and the drawings on it include the Turkish flag, football team members, the technical director, and a hashtag which is a quotation from the technical director.

Even though sports videos are a different topic than national-oriented videos, if the sports event is a national one, the sports videos may look emotionally national. Since Turkish Airlines is the flag carrier, when combined with a national sports team of Türkiye, what people see can be two successful representatives of Türkiye, which makes people prouder and more sentimental.

There is a saying on the screen, “Türkiye’yi uçurma sırası şimdi sizde” which can be translated as “Now, it is your turn to fly Türkiye”. This sentence is not only about the national team but also about the company. It refers to Turkish Airlines as the national airline.

In the Turkish version of the sentence, there is a pun intended. Since the word “uçurmak” is both used for the situation an airline flies people around and also feeling joyful and proud, there is an indirect saying of a desire.

In this video, there is an obvious feeling of “we”. The team, including all staff, creates a concept of “we” and the whole Turkish nation creates a concept of “we”. This situation can be explained as a collectivist culture feature. Besides, the technical director of the national team was treated as a “supervisor” or “boss”, which are the concepts that can be encountered in a power-distanced culture. In the video, he was handed the flowers and in the photograph on the aircraft he is slightly bigger, and placed in the middle. The same person uses his hands to show his gratitude and thanks to people who see them off. This hand gesture is used many times, which is an indication of nonverbal communication, a feature of collectivist societies, as stated earlier.

When the number of views and comments are compared, Turkish Airlines has the highest numbers.

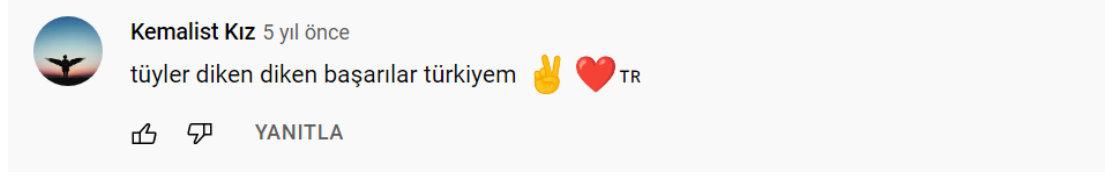


Figure 4.15. Turkish Airlines Sports Event Video Comment 1

This person mentions how she gets goosebumps and wishes them success. She says “Türkiyem” meaning “My Türkiye”. By doing that, she emphasizes that Türkiye will win if the national team wins. The same logic is valid for all countries and their national teams; however, the citizens mentioning that in small talk or as a YouTube video comment are more than the others. The reason for that can be the “we” concept, which is a characteristic of a collectivist nation.

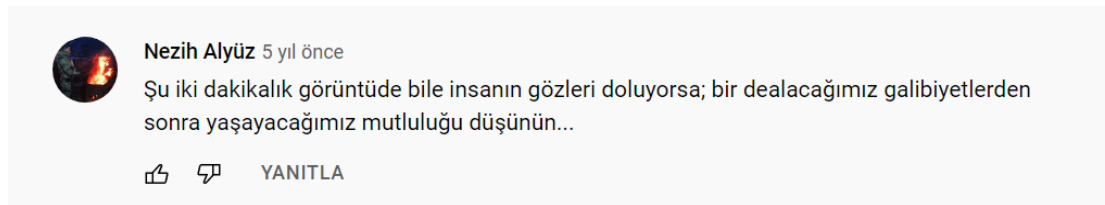


Figure 4.16. Turkish Airlines Sports Event Video Comment 2

In the comment given in Figure 4.16, the person says that she/he has tears in her/his eyes just because she/he watched a two-minute video and adds that the feeling will be much more intense after we win. She/he writes her/his sentence plural in the first place because she knows/believes that most of the people who watch the video will feel the same, and she attributes the victory to “us”. This is a feeling which can be encountered commonly.

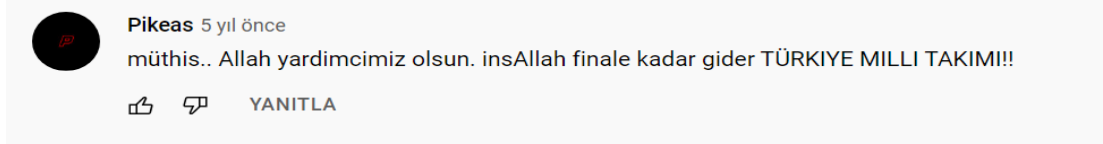


Figure 4.17. Turkish Airlines Sports Event Video Comment 3

In this comment, the concept of “Allah”, as stated under the dimension of uncertainty avoidance, is used. The person obviously believes in God, and even though she/he cannot know the result of the games, she/he asks for the greatest help. She/he hopes that the national team will be in the finals. The usage of this concept is a clue to the uncertainty avoidance dimension.

4.2.2. Lufthansa Sports Video

Since the primary concern of the selection process of the videos was to decide on the videos of the same topic with at least one thing in common besides the topic, it was also essential to pick the videos with a point to stress. That is why Lufthansa’s and Turkish Airlines’ EURO 2016 sports videos are selected.

The video is actually a summary of the departure of the German national team for EURO 2016, and it is made of live interviews happening on the day of departure. There is no voice-over, only the people talking during the interviews. All necessary information about that day and the events are given in the video by the host. There is no fiction; video as a whole is a snap from the reality.

The language of the video is German because, as stated before, while mentioning Turkish Airlines, this is more than a sports event video. Lufthansa is the flag carrier of Germany, and that’s why this occasion is twice important.

The dedicated airplane is decorated on the outside with the names of 350 fans. This whole campaign during the season is called Fanhansa. Since the airline wants to focus on the fans and customers, besides the logo used in 2014, the names of the selected fans among the applications were painted on the plane. The motto presented is “Everyone’s Fanhansa”. Since it was decided to be a campaign focusing on football-

loving customers, many other fun surprises were designed for them (“Lufthansa’s Fanhansa is starting again during the UEFA EURO 2016”, 2016).

The airline is the "official carrier" of Bayern Munich and the German Football Association, both well-known and successful across the world. Millions of fans saw the "winning plane" on TV in 2014, as Lufthansa carried the team back to Berlin from the World Cup in Brazil. Lufthansa, as one of Bayern Munich's premium partners, advertises on hoardings at Munich's Allianz stadium and in several promotional activities, reaching a worldwide audience in all UEFA Champions League matches (Schraub, 2015).

The video resembles the Turkish Airlines one: at the end, it is possible to see the same red carpet for the players and the whole team, from the bus to the aircraft and hostesses lined up along the carpet. However, this video is not designed like the Turkish Airlines one because the recording is actually from a live session on Facebook, as stated in the video.

There are a whole bunch of videos featured under the name of Fanhansa, and some of them are recordings of those surprises to the customers. One of them is “Everyone’s Fanhansa” It is fictionalized around the clichés about German people in a fun way.

The way the company and the football team act is natural because even though it is planned beforehand, being a live session makes it natural and authentic, not fiction. This sense of reality and the reason why they choose to do something like this can be an indicator of being an individualist and low power distance scored nation. Since people in individualistic societies must be liberated to express their views and thoughts, interviews are a great way to do that. Also, in the video, everyone is equal; not one person like the technical director is put forward. Therefore, no power figure exists. Another aspect is that most of the interviewees talk about themselves and stress their wishes and expectations. This kind of “I” concept is a feature of individualistic countries.

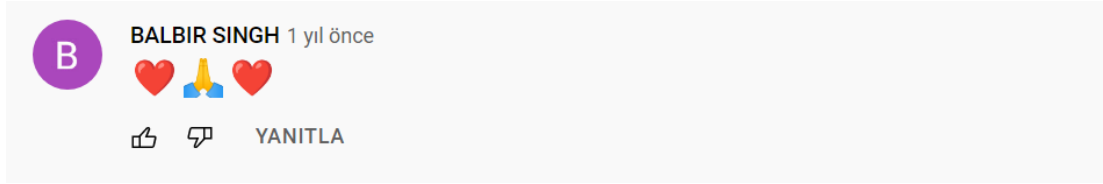


Figure 4.18 Lufthansa Sports Event Video Comment 1

There are not many comments for this video, but someone clearly wants to show his/her love for the team and the airline company.

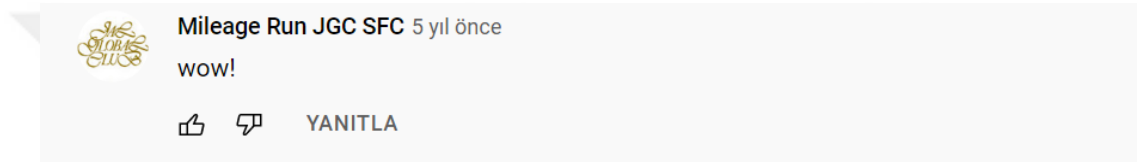


Figure 4.19 Lufthansa Sports Event Video Comment 2

Another short comment stresses the amazement.

4.2.3. SunExpress Sports Videos

Like most of the videos that SunExpress shared on YouTube, this one also comes in two languages, Turkish and German. Even though there are some slight differences between those two, the gist is the same. Here, as the sports event video, “Efsaneler Maçı” in German, “Legendenspiel”, has been selected, which can be translated as “Legends’ Match” in English.

SunExpress is not a flag carrier of any country. As a result, it has no more profound connection to neither Türkiye or Germany like Turkish Airlines or Lufthansa. Another thing is that SunExpress is a low-cost carrier initiating small-scaled sponsorships.

The football match played between Turkish and German aimed to emphasize friendship and fun. Even though each player performed to win, everyone, including the audience and the executives from SunExpress, was aware of this game's main reasons.

The video takes place in the actual match game, and consists of interviews with different people and clips from the match and after. It resembles the Lufthansa sports event video in this sense. The interviewees talk in German or Turkish however, the embedded subtitles are always in Turkish for the Turkish-named video. The opposite is valid for the German-named video. The interviewees talk in both languages; however, the subtitles are always in German.

In both videos, a Turkish girl born and raised in Germany sings the national anthem of both countries before the match. She also represents the connection between the two nations.

Using interviews is a similarity between the SunExpress video and Lufthansa one. However, even though the real reason cannot be known unless it is asked, as far as it can be inferred, SunExpress chooses this style because it is cheap. Creating a fictional video just for a small company event would be expensive and unnecessary. Also, the only objective way to reflect different ideas of people from a different culture is simply to ask.

The main idea of the video is to emphasize the two nations are working and living in harmony. That is why an immigrant person is a nice touch to perform both countries' national anthems.

It is hard to find clues that indicate one of the cultures. However, the intention behind this video is to combine a great passion, football, for both nations and, as a result, emphasize friendship. Therefore, this intention alone comes from a cultural background, even if it is not easy to link it to Hofstede's dimensions.

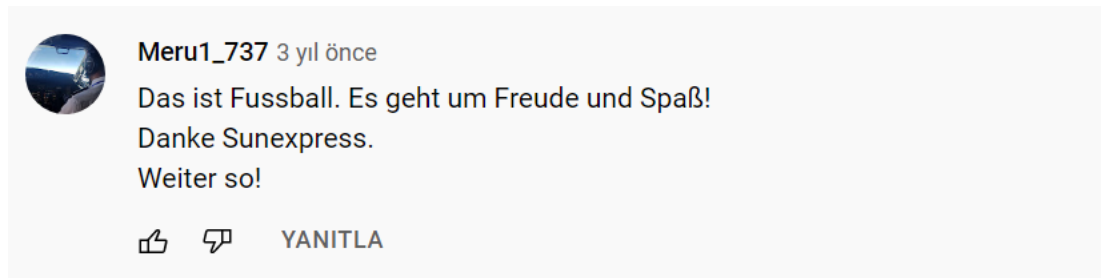


Figure 4.20. SunExpress Sports Event Video Comment 1

The comment sums it up nicely. This is football, and it is about joy and fun. It is a pleasure to see this, thanks to SunExpress.

4.3. National-Oriented Videos

Table 4.3 below shows the selected videos' information taken directly from YouTube. Except for Lufthansa, both Turkish Airlines and SunExpress have videos on their channels. Detailed information about the content of the videos has been shared under the airline names.

Table 4.3. National Oriented Video Information on Hofstede's Cultural Dimensions

National	Turkish Airlines	Lufthansa	SunExpress
Video Name	Hayal Edince	These Germans	Sevdiklerinizi mi özlediniz? Mit SunExpress in die Sonne! Günstige Flüge auf die Balearen! Mallorca und Ibiza
Release Date	24 Apr 2014	27 Apr 2021	22 Jun 2018 1 Apr 2016
Duration	2 min 10 sec	47 sec	25 sec 16 sec
Comments	7,472	0	2 Turned off
Views	15,963,028	2,957	311,097 2,235

Table 4.3. (cont.)

Subtitles	Embedded None English Available Spoken Turkish	Embedded None French Available Spoken English	Embedded None Not Available Spoken Turkish Writings Turkish
			Embedded None Not Available Spoken None Writings German
Channel Name	Turkish Airlines	Susanne Doser	SUNEXPRESS
			SUNEXPRESS
QR Code	 <small>TK National Video</small>	 <small>LH National Video</small>	 <small>XQ National Video TR</small>
			 <small>XQ National Video DE</small>

4.3.1. Turkish Airlines National Oriented Video

This is the only video that academic studies have been conducted about. It is possible to understand why at first sight. It is designed like a short movie, which arouses different feelings in the audience, whether Turkish or not. However, it cannot be denied that even though there are nicely translated English subtitles available, the video has more impact on the ones who are native Turkish. The accent the little children have, the clothing, the local wedding, and even the location illuminates the knowledge native Turkish people already know.

At the beginning of the video, four children are sitting on a hill and watching an aircraft fly. They talk about how natural it is not coming there but most probably going to İstanbul. One of them thinks positively and makes his friends believe that the aircraft will come eventually if they really want it. And then, the blue instrumental music

behind turns into a folkloric fun rhythm with the actions of the children, lining the stones as an airport runway and building a tower of course again with some stones, a wooden table, other used items, and Turkish flag. Next time an aircraft goes by, they try to engage its attention to their little airport built on the soil, and they wave, jump and shout. No matter what they do, the aircraft keeps going in another direction. The boy who thinks positively, in the beginning, acts as if he cannot understand why it did not work. At night, during a local wedding, he sees the fairy lights and comes up with an idea; along with the lined-up stones shaped like a runway, they put the fairy lights, and at the very moment they see an aircraft flying by, they plug the lights in and start waving and shouting all over again. Unfortunately, it seems the aircraft has no interest in going in that direction, so the children feel disappointed. Just at the moment, they think they have failed again; behind the mountains, with the sun, the aircraft turns to the soil runway and prepare itself for landing. The children leap for joy, and the one mentioned before salutes the aircraft formally. The aircraft does not land on the soil runway, but when the children run after the aircraft, they see that the aircraft is landing at an airport nearby.

The next scene is at the airport; people are welcoming the passengers and the crew. The children are among them and excited to see the cabin crew. The boy says to his friends, “It came,” with joy. When the captain looks around, he sees the boy who made the formal salute, and he salutes him. Just after, the voice-over says the iconic sentence of the video. “Türkiye’de uçmadığımız tek bir yer kalsa, dünyada en çok noktaya uçmuşuz ne fayda”. If the subtitles are on, it can be read on the screen like “What is the point of flying to the most destinations around the world, if we do not fly everywhere in Türkiye?”

The video has taken place in Iğdır, one of the eastern cities of Türkiye. The children are from there, and there is no touch on their clothing or the way they speak. It is possible for a native to understand that and feel a connection with those children since children have great importance and a special place in everyone’s hearts.

The emphasis on Türkiye, every little detail from the music to the scenery, and emphasizing the priority of the homeland are what make this video special for Turkish people. However, as seen from the comments below the video, the feelings that the

video arouses are actually international; that is why many people watching the video experience similar things.

In the section where Hofstede's scores of Türkiye are explained, there is a comment: The consequences of a culture's preferred degree of power distance can be seen in family traditions, student-teacher interactions, organizational procedures, and other aspects of social life. It is possible to interpret the salute by the male child as this kind of a preferred degree of power distance. It can also be said that this is a type of nonverbal communication that is an indicator of respect. Both characteristics reflect the high-power distance. When the collectivism dimension is taken into consideration, the wedding scene in the video can be seen as the dedication of Turkish society to its traditions which can be interpreted as an emotional attribution given to business in Turkish firms. Rituals are "collective acts that are technically redundant to achieve desired aims but are deemed socially vital within a culture" (Hofstede et al., 2010: 9). Examples of rituals include greetings, weddings, and mourning rites. Not only in this video but also in almost every video of Turkish Airlines, it is possible to realize the emotional details that cause tears in the eyes. These kinds of rituals like weddings are also a feature of being uncertainty avoidant.

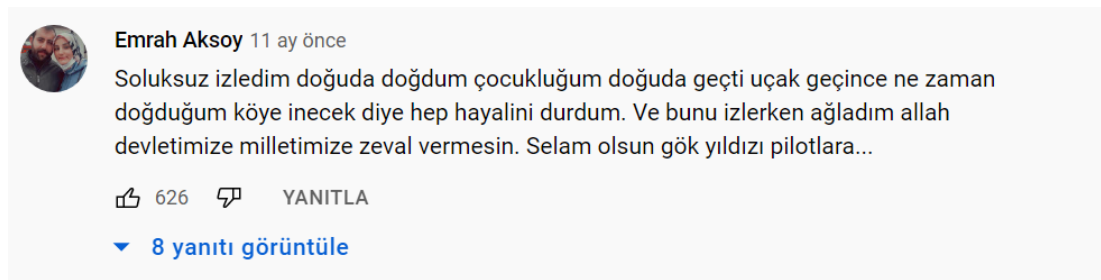


Figure 4.21. Turkish Airlines National Oriented Video Comment 1

In this comment, the person explains how he experienced the same things as a child living in the eastern part of Türkiye. Moreover, he adds that he cried while watching the video. He prays for his country, and he salutes the pilots. Here, it is possible to say that this video definitely arouses the feeling of nostalgia and love for the country and the nation.

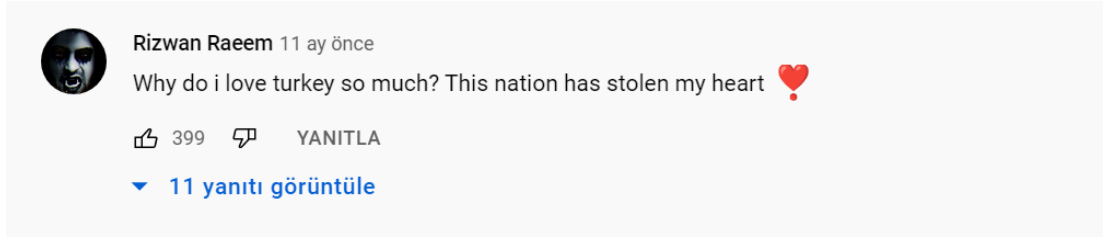


Figure 4.22. Turkish Airlines National Oriented Video Comment 2

Here, a foreigner mentions Türkiye with love. Obviously, creating this kind of realistic reflection ad of the country arouses some feelings in her/him as well. Even though the video is mostly created with cultural items and references, it also has an audience outside of Türkiye.

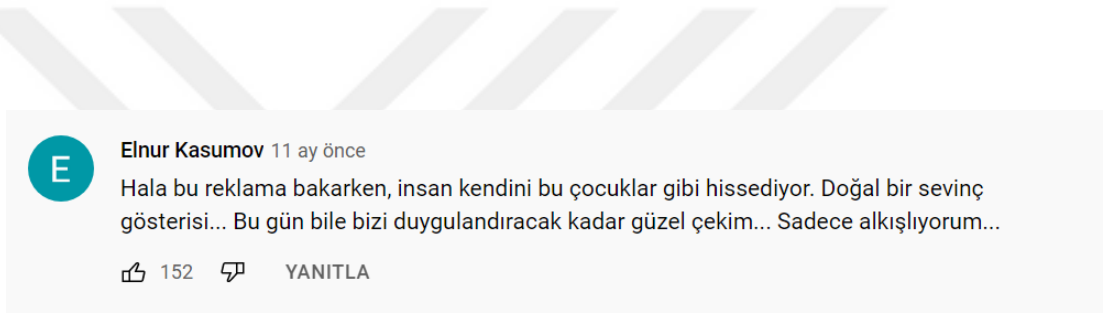


Figure 4.23. Turkish Airlines National Oriented Video Comment 3

This person stresses that she/he has watched the video more than once, and it is possible to feel like those children each time. Even if the video is relatively old, it keeps moving people today. She/he adds that she/he applauds.

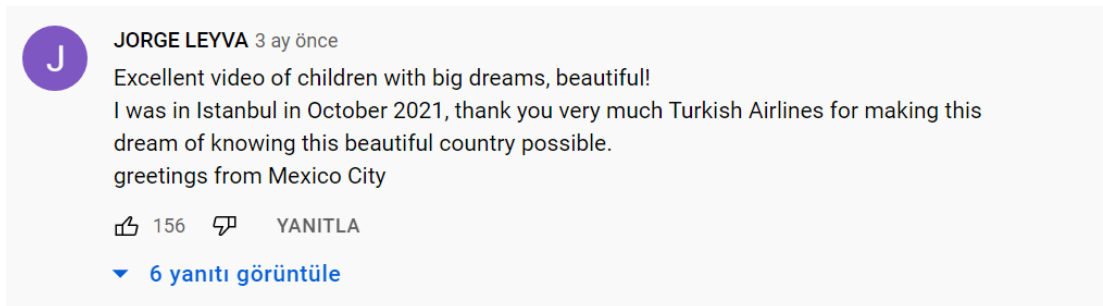


Figure 4.24. Turkish Airlines National Oriented Video Comment 4

It can be seen that the feeling video arouses in people is global. All around the World, many people find it nice to witness children's dreams.

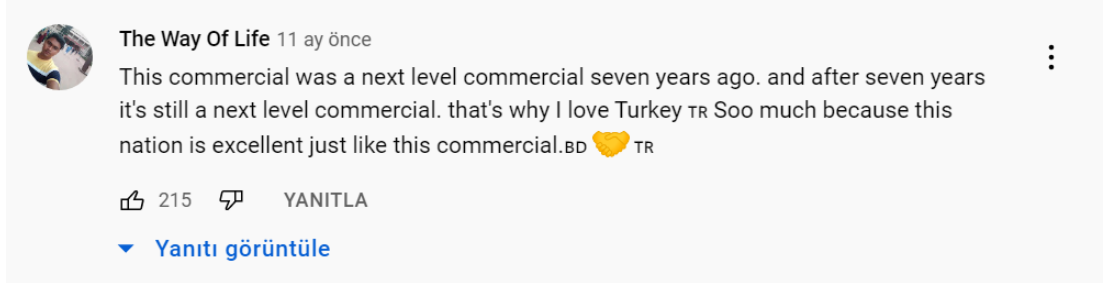


Figure 4.25. Turkish Airlines National Oriented Video Comment 5

The comment given as Figure 4.25 emphasizes that the video is timeless. It is possible to feel the same things after all years. This definitely makes the video worth remembering.

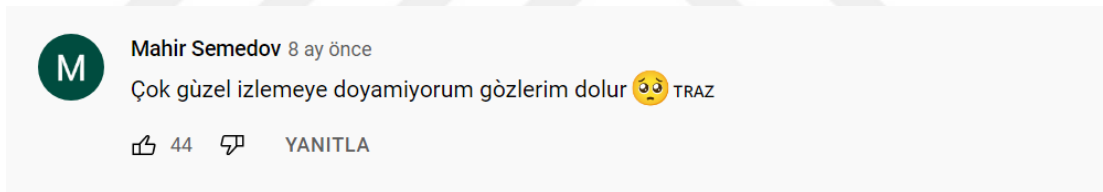


Figure 4.26. Turkish Airlines National Oriented Video Comment 6

Another person expresses his/her feelings in the comment given in Figure 4.26.

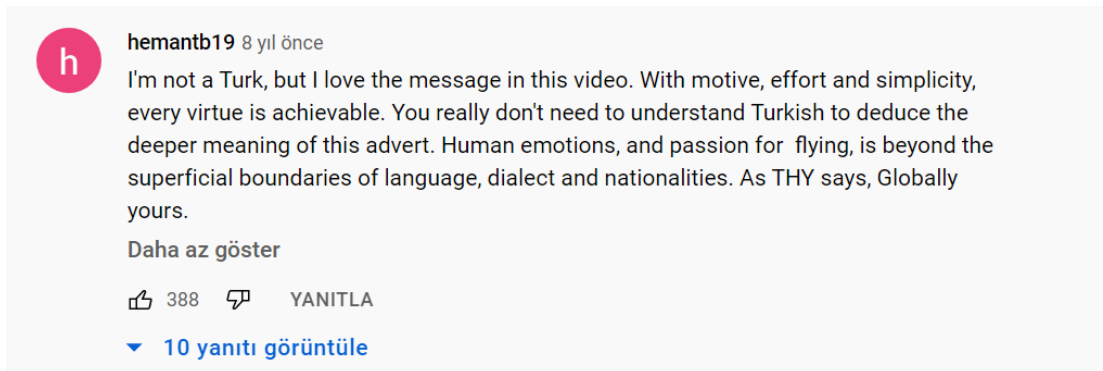


Figure 4.27. Turkish Airlines National Oriented Video Comment 7

Figure 4.27. summarizes many aspects of the video. Someone does not have to be Turkish or understand Turkish to feel the emotions in the video.

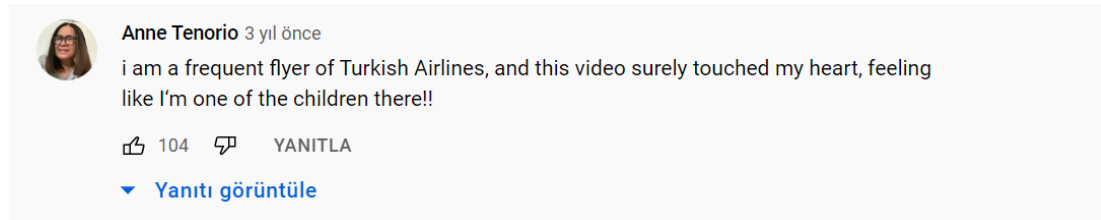


Figure 4.28. Turkish Airlines National Oriented Video Comment 8

4.3.2. Lufthansa National Oriented Video

In this video, a French man wakes up, and while catching his flight with Lufthansa, he mentions a cliché about Germans. Every nation has its typical features; however, Germans are widely known for those mentioned in the video and Many of them have mostly negative attributions.

The man is awakened by a wake-up call in a hotel and says that Germans are always so precise. While checking out of the hotel, he says they are formal. The moment he gets out of the building, his cab comes, and he adds that they are always punctual. He mentions how perfectly organized they are when he uses his phone to proceed to the airport. Eventually, he gets on the aircraft and checks over the inside, and says, “Quality everywhere”. A hostess comes and serves French wine and places a cheese plate carefully. The man says this is constant perfectionism. From the start to the end, his actions and tone do not seem like he is approving all these features; however, in the end, he says, “Fantastic”.

It is possible to interpret that the clichés sticking with Germans are actually the reasons for their service quality. The video is not necessarily a national-oriented one. It has been chosen since it includes national clues like the Turkish Airlines video “Hayal Edince” but not precisely created for the Germans or made in a way that only they can feel connected. It is more like an answer to the ones with prejudice. It is a short one but definitely direct.

All the things mentioned in the video can be linked with almost all dimensions. Being systematic and planned comes from being uncertainty-avoidant. They are performance-oriented; therefore, they are masculine. They focus on technical skills, which is an aspect of being long-term-oriented. These kinds of structured patterns show how restrained they are. Lufthansa emphasizes its unique position in terms of schedule and route network under the tagline "non stop you." Traveling with Lufthansa can help you save time (Shraub, 2015). as stated in the video.

There is no comment on this video. However, the engagement, comments, and observations are extremely valuable for future online procedures since word of mouth via social media is the most effective way for Lufthansa to boost brand recognition. Because Germans are not merely interested in amusement, they obtain rather useful knowledge. The inclination to offer personal insights remains low (Schraub, 2015).

4.3.3. SunExpress National Oriented Videos

This video is for Turkish people living in Europe who miss their countries and loved ones. The name of the video means "Did you miss your loved ones?" and the video answers this question. SunExpress points out that if someone misses his/her beloved ones, choosing a destination is sufficient to obtain an affordable price. The language is Turkish, there are no available other languages, and the scenes used in the video, like pouring tea into a special tea glass and the whole family together eating, are reflections of Turkish family life and things can be missed if one is away. The cities of Türkiye are called "memleket" in the video, which means hometown. The selection of this word is another sign of the target group; people who live in another country which means "gurbet" in Turkish, create a deeper feeling rather than only living in a foreign country. This may be the reason for Turkish people being collectivist in general. The male voice-over ends the video with a made-up phrase called "Hadi çüs". "Hadi" means "Let's" in Turkish, and "çüs" is the Turkish written version of the German word "Tschüss". Since "Let's bye" means nothing, it is possible to say that this saying started to be used in the Turkish language as a result of cultural and language-wise adaptation to Germany but not forgetting its roots in Türkiye.

SunExpress using this, a widely known phrase, shows their deep understanding of the target audience and possible customers in their video. All the scenes and usage of the word “memleket” and the way they say “Bye” uniquely are important cultural touches and what make this video national-oriented.

Since SunExpress has a German side, another video that seems made for Germans or Europeans, in general, has been chosen. The name of the video means “With SunExpress to the sun! Cheap flights to the Balearic Islands! Mallorca and Ibiza”. Germany is cold and dark most of the year. That’s why people tend to travel much.

It is said that Germans mostly prefer traveling to Mallorca. “4.1 million Germans spent time last year on the Balearic Islands, which include Mallorca, Ibiza and Formentera” (“25 clichés about Germans”. n.d.). This information makes it possible to say that this commercial is for the Germans who are excited to visit somewhere sunny. The video is based on a little child playing with a “Do-it-yourself cruise ship” and then the price for the tickets is on the screen with a saying meaning “Book now: Flights to the Balearic Islands”. Again, very direct and aims at the target group successfully. It might be said that the video for German passengers is plainer than the one for Turkish and includes almost any cultural indications of Germans or a particular living style. The destinations are well picked, and the language used in the video is only German.

For the Turkish advertisement, the name itself reflects collectivism. The importance of the loved ones and the family is stressed both in the video and the in the name. The way they describe being with the loved ones gathered around the table and eating reflects the collectivism and the importance of the rituals. This scene also represents leisure time which is vital in feminine cultures. There is also a father figure which is related to power distance.

While talking about SunExpress, a concept called ethnic marketing could be used to make meaningful deductions from the videos. “Ethnic marketing is the targeted integration of characteristics of members of ethnic groups in the marketing planning. The aim is a communicative approach to ethnic cultures in consideration of culture, religion, value systems, rituals and symbolism in order to attract new target groups in existing markets” (Wilken, 2004).

The Turkish population's attitude, morals, and hierarchical structures differ significantly from traditional German circumstances. Although there has been a shift in the consumer behavior of the second and third generations of Turkish-born Germans, this target group still has distinct and sensitive traits that businesses must address (Szillat & Betov, 2015). Native customs are very significant. The family structure, with the patriarch at the helm, is still intact in the third or fourth generation. Both young German Turks and more senior Turks absorb a deliberately authoritative and male look and behavior (Schroeder, 2009).

For the German advertisement, the tone of the video completely changes. There is no voice-over who talks in joy and excitement or a clip that would necessarily describe the possible vacation. The video emphasizes the information, one of the essential things for Germans, which can be related to long-term-orientation. The clip of a little girl in the video does not represent a cultural dimension necessarily since the family cannot be stated as one of the most important aspects of the nation as a result of being individualist. Inductive techniques in presenting are an excellent way to say that they are also uncertainty avoidant. When compared with the Lufthansa video under the same topic, they are pretty similar dimension-wise. Actually, it is possible to attribute the clichés mentioned in the Lufthansa video to the SunExpress German one.

4.4. International Oriented Videos

Table 4.4 below shows the selected videos' information taken directly from YouTube. All three airlines have their selected international-oriented videos on their official channels. Detailed information about the content of the videos has been shared under the airline names.

While studying the international videos, keeping the concept of standardization in mind would be helpful, because it is mainly an explanation of the way of producing international-oriented videos for marketing purposes. Standardization, as defined by Levitt (Onkvisit & Shaw, 1999), means that businesses see the globe as a single market rather than an aggregate market made up of national markets (Hout et al., 1982). Similarly, it refers to the fact that firms see the globe as a single market, ignoring regional and national variations while continuing to operate in the global market

(Levitt, as cited in Svensson, 2001). Companies believe that there is unity in customer expectations and that every customer has the same delight all over the world. Hence, they find it unnecessary to produce different products, and in the same way, they create standardized advertisements for their customers from different parts of the world.

Table 4.4. International Oriented Video Information on Hofstede’s Cultural Dimensions

International	Turkish Airlines	Lufthansa	SunExpress
Video Name	First to The Gate	Economy Class – How 17 cm could have changed Rapunzel’s Destiny	Burak Yeter & SunExpress – My Home to My Home
	Pangea	Facing your Idol Commercial with FC Bayern Munich	
Release Date	5 Feb 2022	21 Sept 2015	1 Dec 2021
	10 Feb 2022	20 Sept 2017	
Duration	4 min 14 sec	47 sec	2 min 42 sec
	1 min	1 min	
Comments	2,997	4	2
	1,050	13	
Views	3,153,415	262,851	732,573
	24,163,238	31,909	
Subtitles	Embedded None French, German, English, Portuguese, Russian, Turkish, Spanish Available Spoken English	Embedded None French (auto-generated), German, English, Portuguese, Spanish (Spain) Spoken English	Embedded English Available None Spoken English
	Embedded None French, German, English, Japanese, Arabic, Russian, Turkish, Korean, Chinese (Hong Kong), Chinese (Simplified) Available Spoken English	Embedded English Available None Spoken German	
Source	Turkish Airlines	Lufthansa	SUNEXPRESS
	Turkish Airlines	Lufthansa	

Table 4.4. (cont.)

QR Code	 TK First To The Gate	 LH Rapunzel	 XQ Burak Yeter
	 TK Pangea	 LH Bayern Munich	

4.4.1. Turkish Airlines First to the Gate and Pangea

“First to the Gate” is a new short movie about Turkish Airlines with Zach King, an “American filmmaker, YouTube personality, TikTok personality, and former Vine video maker” (Santora, 2021). He is known for his digital magic tricks, and in the short movie, he uses them to get to the gate first to get the window seat while racing with his friend. The video is full of manipulated clips that make them look like magic tricks. In the meantime, the audiences have an opportunity to experience IGA Airport in İstanbul, the hub of Turkish Airlines. In the video, it is possible to see the details which make both the airport and the airline intriguing, like the business lounge and what it offers, an authentically designed Turkish coffee cup, duty-free shops, and everything. This video has been chosen because of the actors and the way it reflects the airline. Zach King is 30 years old and famous for his works on social media. People mostly know him from that kind of medium.

Here, it is essential to emphasize the generation concept. The idea of generation, according to Mannheim (1952), is described as a phenomenon that has become global with the bond structures that evolved as a result of certain comparable social and intellectual impacts among persons born in the same period. Social changes that occur

due to important historical events, economic crises, or wars that occur in every social structure can affect the value judgments, attitudes, and behaviors of individuals belonging to that society (Arslan & Staub, 2015). It shapes groups' reactions to certain events by making a “travel together in time” (Akdemir, Konakay & Demirkaya, 2013:11-42).

The way the video has been created is fast-paced and fun, exactly the kind of traveling experience younger generations seek for. Therefore, it can be said that this move is planned. A successful and well-known social media star in a fun short movie for Turkish Airlines is a great international commercial. There are no specific cultural items other than the Turkish coffee cup since this video’s target group has one culture in common: social media. All around the world, similar-aged young people know Zach King, and this is their culture no matter what language they speak or how they live. Individuals of the same age are aware of their experiences and talents, and they share a sense of belonging with others of their generation (Ekşili & Antalya, 2017: 90-111). Globalization creates a shared, homogenized, standardized, and 'global' culture (Robertson, 1990).

About the video, Turkish Airlines Chairman of the Board and the Executive Committee, Prof. Dr. Ahmet Bolat, said; “As an innovation airline, we’re passionate about providing a platform to showcase and support the work of forward-thinking creators like Zach King. This partnership is a nod to our spirit of collaboration, and an exciting asset that captures the grandeur of our beautiful hub, Istanbul Airport, and the essence of the Turkish Airlines brand, in a creative and entertaining way.” (Johnson, 2022).

The first video was intentionally chosen to be analyzed with another Turkish Airlines video, “Pangea”. Morgan Freeman, a famous American actor, is starring in this commercial. On the contrary, this one is actually looking more elegant and slower paced, which may represent a different kind of traveling experience. Moreover, Morgan Freeman is an old actor, making him familiar to younger and older generations. Another reason why these two videos have been selected together is that they actually were on YouTube five days apart. They are both made for international recognition; no doubt that they were expensive to shoot and having those kinds of

famous people on the commercials were also precious. Releasing both almost at the same time is actually says more and the target groups feel more. So, it is possible to say that Turkish Airlines released two valuable commercials in a week-long period, however it took an educated guess to take that shot. Having different kind of energies and target audiences made both videos successful and they were as famous as the other videos.

The content is impressive. Pangea is “a supercontinent that incorporated almost all the landmasses on Earth” (“Pangea”). This concept describes Turkish Airlines as a force “reversing millions of years of rifting”. By being the most connected airline, Turkish Airlines is “making far feel close, bringing there to here”. The aircraft of Turkish Airlines in the video looks like it is actually pulling the continents back together which is a very nice visualization of the main idea.

Both of these videos make it hard to spot any kind of cultural aspect of Türkiye. Here, the main point is to show the world that Turkish Airlines is a globally successful brand. They do it by dividing people into two categories, not according to their cultures but their ages. Both videos are uploaded in the same week, even though they are expensive to produce, emphasizing how great Turkish Airlines is. However, First to the Gate does that by interacting with younger generations, generation Y and mostly generation Z. The person they have chosen to be in the video is Zach King, just a name for most of the elderly generations. Morgan Freeman, however, is internationally known by both older generations, generation Y, and probably also Z. This turns this video into an advertisement for class. The way Morgan Freeman talks remind people of his documentaries; therefore, they feel connected, like the theme of the video.

So, it can be said that the ones who worked on this video definitely considered some cultural aspects, not those attributed to a nation but humanity. Having fun and being away from somewhere and someone are the feelings all humans experience. That is why they are relatable on a global scale.

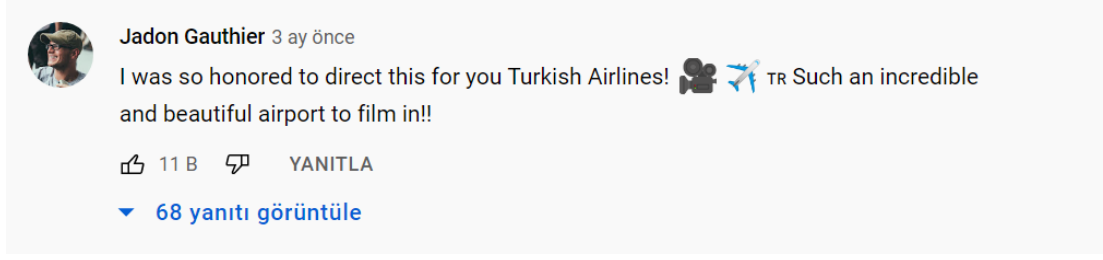


Figure 4.29. Turkish Airlines First To The Gate Video Comment 1

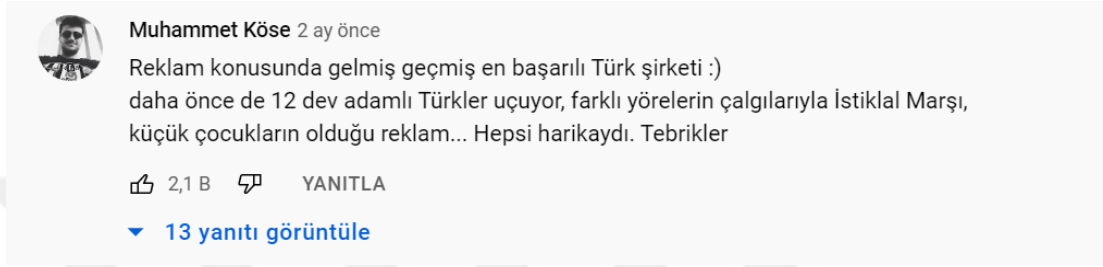


Figure 4.30. Turkish Airlines First To The Gate Video Comment 2

This person thinks that Turkish Airlines is the most successful Turkish company in terms of advertisements. He mentions many other ads and praises them all. Finally, he congratulates the company.

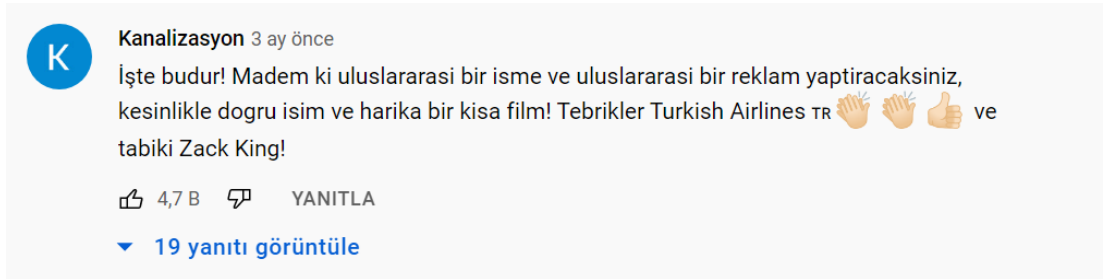


Figure 4.31. Turkish Airlines First To The Gate Video Comment 3

This comment emphasizes how the person, Zach King, is the right choice for an international advertisement. Also, the video is a short movie indicating the company's integrity and direction.

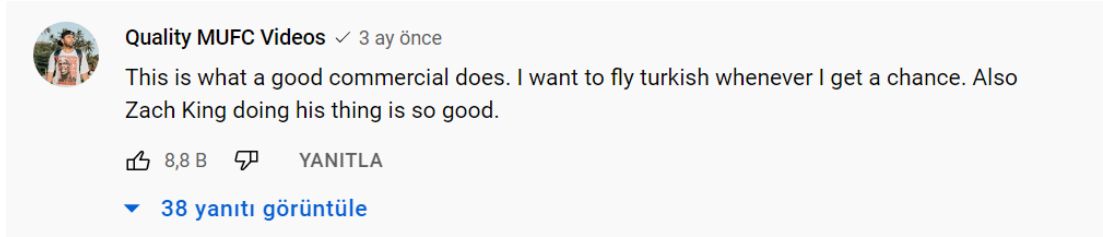


Figure 4.32. Turkish Airlines First To The Gate Video Comment 4

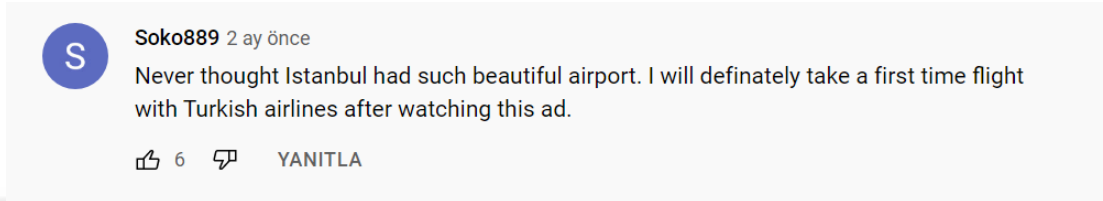


Figure 4.33. Turkish Airlines First To The Gate Video Comment 5

These comments show that the video did its job and showed people both the airport and the airline.

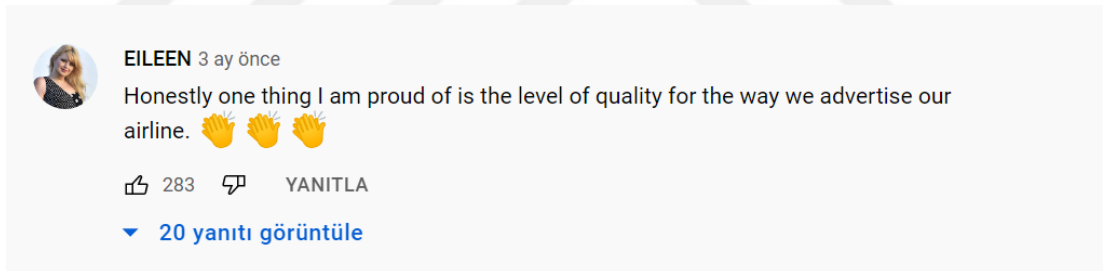


Figure 4.34. Turkish Airlines Pangea Video Comment 6

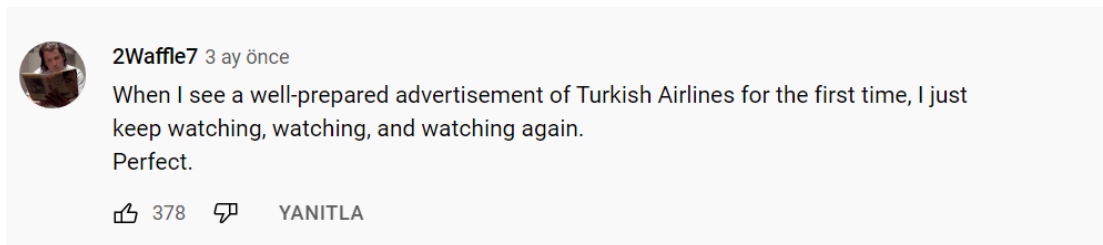


Figure 4.35. Turkish Airlines Pangea Video Comment 7

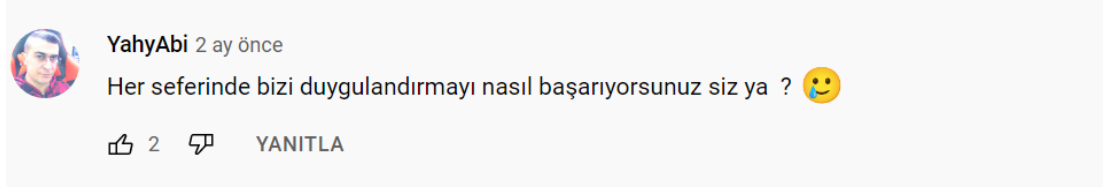


Figure 4.36. Turkish Airlines Pangea Video Comment 8

This comment basically points out how Turkish Airlines is so successful about hitting us right in the feels.

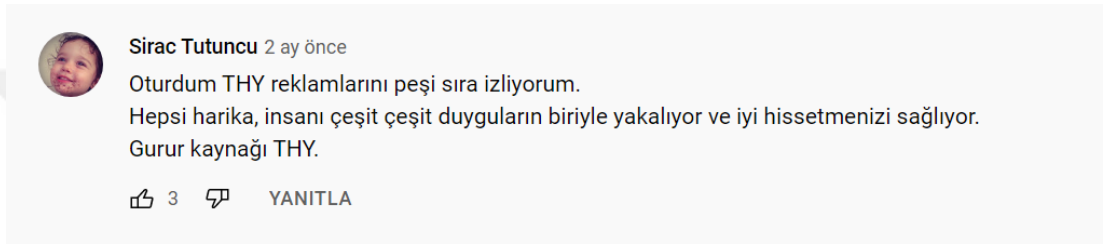


Figure 4.37. Turkish Airlines Pangea Video Comment 9

This is what initiated this study: watching all Turkish Airlines videos in a row and feeling moved and good. Moreover, the person adds how proud she/he is of Turkish Airlines.

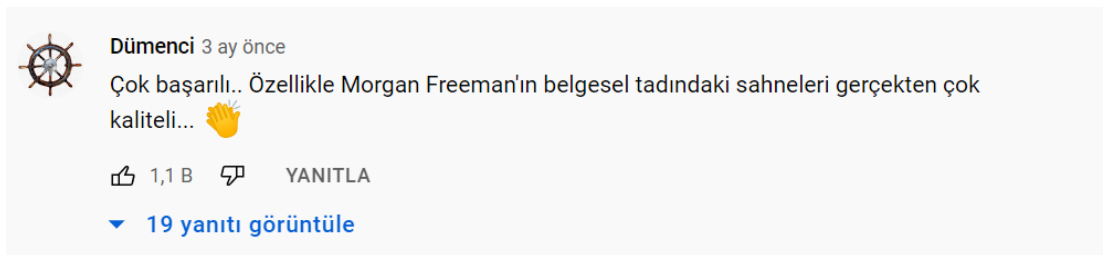


Figure 4.38. Turkish Airlines Pangea Video Comment 10

This person especially emphasizes the feeling she/he gets like she/he is watching a documentary because of Morgan Freeman, and she/he describes the video as quality.

4.4.2. Lufthansa “Economy Class – How 17 cm could have changed Rapunzel’s Destiny” and “Facing your Idol Commercial with FC Bayern Munich”

These videos have been chosen for the same reasons as Turkish Airlines ones. The first one is about a fairy tale which almost everyone in the whole world knows. It basically says that if Rapunzel’s hair were 17 centimeters shorter, it would change everything. That’s why 17 centimeters are really important. Lufthansa promotes its Premium Economy class and the centimeters show the leg space offered. This video contains an international interest and this is what makes it for everyone. The fairytale is the shared culture here, regardless of your nationality.

In 2014, Lufthansa launched the first augmented reality app, allowing interested travelers to sample the new premium economy seats through their screens. It shows a 360-degree perspective of the redesigned interior and discusses the new functions and features. In addition, users can make computer-generated animations of various things dedicated to premium economy locations. Along with the app, a new campaign for the premium economy class was launched on YouTube and television. This was an entirely novel strategy for raising awareness of the new class, and it had a positive reaction in the following months (Schraub, 2015). The first video (Economy Class – How 17 cm could have changed Rapunzel’s Destiny) is an advertisement of the new premium economy seats. While the video is from 2015, the novelty is from 2014. This may show that it is not that much of a priority to run a YouTube account simultaneously.

The second video includes a father and son, crew members, and players of FC Bayern Munich. The son gets excited to see an aircraft landing and tells his father that he also wants to be a captain when he grows up. Just then, players of the football club come in with fantastic music in the background of the video, and the son runs towards them. The captain of the football club Philipp Lahm sees the boy and thinks he wants an autograph with his notebook and pen in his hands. The captain goes near the boy and, without saying anything, signs the paper, but, the boy looks shocked, and before the captain finishes, he gets back his pen and paper. The fantastic music stops, and the boy sees someone else, the cabin crew. The cabin crew with the captain in the middle comes from the same place with fantastic music, and the boy runs towards them and

asks for the captain's autograph. The captain of Bayern Munich looks back to see what is happening. Then the pilot looks at Lahm and blinks, and Lahm smiles.

FC Bayern Munich is one of the widely known football clubs in the world. Therefore, the players are perfect for an international-oriented commercial.

These videos, like Turkish Airlines ones, are for a crowd not necessarily living in the culture but having the same interests. Rapunzel is a world-famous fairy tale, and the way they mix it into a video about their new class is genius, like the first comment said. This may be the most colorful video on their YouTube feed. It may seem childish, but everyone was a child once, and that is our common ground. Actually, the way they give the main message, a new class, is very indirect, which is not German. So, it can be said that for an international ad, it is possible to ignore what has been taught in the society one lives in.

Football is again a common ground for everyone in the world. Even though there are many people who are not interested, those also happen to know sports clubs and some famous players. This makes this ad great for international purposes since FC Bayern Munich is one the most famous football clubs in the world. The fun element is not that usual for Lufthansa ads; however, like the previous ad, Rapunzel, thinking out of the box definitely works. The view numbers prove that. Both international-oriented videos have high view numbers compared with the other videos on the company's YouTube channel.

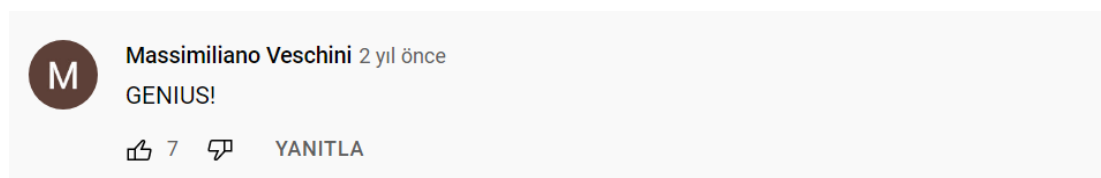


Figure 4.39. Lufthansa Bayern Munich Video Comment 1

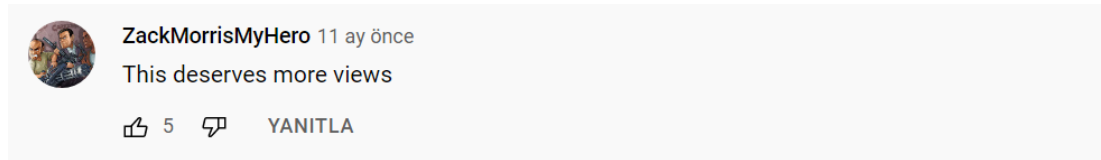


Figure 4.40. Lufthansa Bayern Munich Video Comment 2

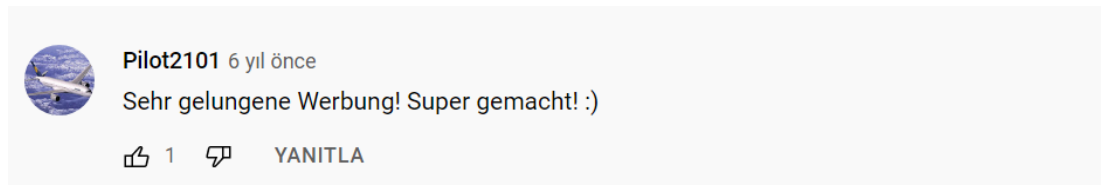


Figure 4.41. Lufthansa Rapunzel Video Comment 3

This comment says that how successful the ad is and the way it was created is super.

4.4.3. SunExpress “Burak Yeter & SunExpress – My Home to My Home”

Burak Yeter is a Turkish Dutch DJ, and living in both countries. He is the base of this video as a Turkish living in Germany. SunExpress is here connecting Burak Yeter to Antalya from Amsterdam. At the beginning of the video, he wakes up in his house in Amsterdam and plans his travel to Antalya. He goes to SunExpress application on his phone to buy his ticket. He prepares his luggage and goes to the airport, which he mentions as his second home. He passes all necessary steps and gets on a SunExpress aircraft. It can be understood from the masks that the video was shot during the pandemic. After land on, Burak Yeter arrives at his home in Antalya, saying, “It is like nothing has changed, my home to my home” emphasizing that he has two bases he calls home and the travel between them is easy and smooth with SunExpress.

Including a famous person who is actually in one of the biggest target groups of SunExpress, Turkish living in Europe, in a commercial look like the right step to take. Collaborating with Burak Yeter, a famous person who has two homes like many other people in the target group of SunExpress, is a wise move since it helps target group to connect with his, Burak Yeter’s, story. As mentioned previously, SunExpress is not a long-haul flag carrier like Turkish Airlines and Lufthansa. Therefore, the commercials

are humbler and more direct. That is not a negative comment, because, they cannot be compared. When SunExpress is analyzed alone, its commercials are relevant to the company's vision.

Working with a famous person is the right thing to do in an international-oriented video. However, almost no cultural dimensions were linked with the videos. In this one, since Burak Yeter feels like he has two homes, this feeling can be counted as the same as the Turkish immigrants in Germany. Therefore, the video gives them a familiar feeling. Even though, this is not one of the aspects of Hofstede's cultural dimensions; it is possible to say they have considered their biggest target group while creating this video.

Table 4.6 is a summary of all this analysis. The traces found in the videos have been linked with the characteristics of dimensions, and then the dimensions have been stated.

Table 4.5. Summary of the Traces in the Videos and Connections to Characteristics of Hofstede's Cultural Dimensions

Video	Trace	Characteristics	Dimension
Lego Movie Safety Video of Turkish Airlines	-	-	-
Lufthansa Boeing 747-8i In-flight Safety Video	- Rather than a colorful setting, a way of giving - The necessary information without distractions has been preferred	- Direct - Efficient - Professional	- Masculinity - Long-Term Orientation - Uncertainty Avoidance
SunExpress Safety Film by IFE	-	-	-
Milliler'imizi EURO 2016'ya Uğurluyoruz by Turkish Airlines	- Flag carrier and the national football team together - Technical director is treated differently - Hand gesture meaning gratitude	- Sentimental - Stress on "we" - Concept of "boss" - Nonverbal communication	- Power Distance - Collectivism
Recap: The Fanhansa Premiere 2016 Live I	- Campaign dedicated to customers - Video is recorded live session. - Not fiction - No power figure - Interviews	- Stress on "I" - A direct and participatory communication - Stating all the facts about the product	- Individualism - Low Power Distance

Table 4.5. (cont.)

SunExpress Efsaneler Maçı Bölüm #2: Maç Günü	-	-	-
SunExpress Legendenspiel Teil #2: Der Spieltag	-	-	-
Hayal Edince by Turkish Airlines	<ul style="list-style-type: none"> - Sentimental touches - Salute - “We” - Company reflects its connections with the culture. - Wedding 	<ul style="list-style-type: none"> - Power figure - Emotional attribution is given to business. - Nonverbal communication 	<ul style="list-style-type: none"> - Power distance - Collectivism - Uncertainty Avoidance
These Germans	<ul style="list-style-type: none"> - Formality - Stress on quality - Being systematic and planned - Focusing on technical skills - Time-saving experience 	<ul style="list-style-type: none"> - Restricting the satisfaction of desires through rules - Pragmatic approach - Focusing on saving, knowledge, technical skill, and planning - Competitiveness performance is highly prized and demanded 	<ul style="list-style-type: none"> - Uncertainty Avoidance - Restraint - Masculinity - Long-Term-Orientation
Sevdiklerinizi mi özlediniz? By SunExpress	<ul style="list-style-type: none"> - Words used - Eating set-up - Father figure -Sentimental touches - “We” - Leisure time 	<ul style="list-style-type: none"> - Power figure - Emotional attribution given to business - Close-knit social structure - Relying on the family - Stress on “We” 	<ul style="list-style-type: none"> - Collectivism - Femininity - Power Distance
Mit SunExpress in die Sonne! Günstige Flüge auf die Balearen! Mallorca und Ibiza	<ul style="list-style-type: none"> - Stress on the information - Inductive techniques 	<ul style="list-style-type: none"> - Pragmatic approach - Production-focused - When communicating with the customer, emphasis is placed on stating all the facts about the product 	<ul style="list-style-type: none"> - Long Term Orientation - Uncertainty Avoidance
First to The Gate by Turkish Airlines	-	-	-
Pangea by Turkish Airlines	-	-	-
Economy Class – How 17 cm could have changed Rapunzel’s Destiny by Lufthansa	-	-	-
Facing your Idol Commercial with FC Bayern Munich by Lufthansa	-	-	-
Burak Yeter & SunExpress – My Home to My Home	-	-	-

CHAPTER V

RESULTS

In this results section, the findings have been listed by answering the research questions stated earlier. The answers have been given only with the help of previous deductions derived from the videos and comments.

Table 5.1. Turkish Airlines Videos Linked with Hofstede's Cultural Dimensions

Video	Power Distance	Individualism Collectivism	Masculinity Femininity	Uncertainty Avoidance	Long/Short Term Orientation	Indulgence Restraint
LEGO Movie Safety Video						
Milliler'imizi EURO 2016'ya Uğurluyoruz	x	x				
Hayal Edince	x	x		x		
First to The Gate						
Pangea						

The research questions about Turkish Airlines are

- 1) Do Turkish Airlines commercials on YouTube reflect the scores of Turkey on each dimension?

Answer 1) No. According to the scores shared on the Hofstede Insights website on Türkiye, the country is distanced to power, collectivist, feminine, uncertainty avoidant, and neutral on long/short term orientation and indulgent. Being power distanced causes the Turkish nation to need a power figure in every aspect of life and indirect in communication. As a result of collectivism, the concept of “we” is stressed and has

great importance. This dimension also causes indirect communication, especially in feedback in business life. Feminism is linked with being sentimental, caring, and happy as a clan member in leisure times. Lastly, uncertainty avoidance can be seen in being ritualistic and devoted to traditional social patterns. The last two are not counted since the scores are in the middle making it difficult to interpret the feature of Turkish society in those two dimensions.

As seen from the table above, power distance and collectivism can be observed in two of the videos, which are both about national feelings. Even though the first one is studied under the sports category, being about the national team makes it about national feelings. On the other hand, uncertainty avoidance is only seen in “Hayal Edince”, one of the most viewed and talked about the advertisement of Turkish Airlines. The fact that it started to be broadcasted on many television channels on April 23, 2013, at 21:00 also drew attention because the main characters of the commercial were children (Campaign Turkey, 2014).

As a result, no matter how moving the advertisements are, they do not include all the dimensions. However, there are ones in accordance with the scores of Türkiye. In the sports category, the video has power distance and collectivism dimensions. In the second video in national-oriented category, power distance, collectivism, and uncertainty avoidance results are also in line with the scores of Türkiye. In the safety video and international-oriented categories, no traces of any dimensions are found.

2) Is there a characteristic of a dimension can be counted as dominant in Turkish Airlines’ commercials?

Answer 2) Yes. Even though no dimension that can be seen in each video, two of them have both power distance and collectivism. This is a pattern that is used mainly in the videos made for the Turkish nation specifically. This hypothesis has been supported in discussion with more video examples from Turkish Airlines.

3) Do the comments on the videos of Turkish Airlines reflect any of the dimensions in particular?

Answer 3) Yes. The comments on the videos are mostly harmonious with the dominant feeling of the video. Not only the Turkish people but also the foreigners seem to be moved by the obviously intentionally created sentimentalism of the video. Actually, there is one dimension that cannot be directly spotted in the sports video but used in the comments: uncertainty avoidance. The common reference of “Allah” is a specific feature of uncertainty avoidant Türkiye, and the word itself is used with deep feelings about the result of the mentioned game.

Table 5.2. Lufthansa Videos linked with Hofstede’s Cultural Dimensions

Video	Power Distance	Individualism Collectivism	Masculinity Femininity	Uncertainty Avoidance	Long/Short Term Orientation	Indulgence Restraint
Lufthansa Boeing 747-8i In-flight Safety Video	x		x	x	x	
Recap: The Lufthansa Premiere 2016 Live I	x	x				
These Germans			x	x	x	x
Economy Class – How 17 cm could have changed Rapunzel’s Destiny						
Facing your Idol Commercial with FC Bayern Munich						

4) Do Lufthansa commercials on YouTube reflect the scores of Germany on each dimension?

Answer 4) No. It is not possible to see each and every dimension in all of Lufthansa’s videos. According to the results on Hofstede Insights website, Germany is a low power distance, individualist, masculine, uncertainty avoidant, short-term oriented, and restrained society. These dimensions include direct communication, disliked control, the importance of “I”, highly valued performance, being deductive, compensating

higher uncertainty with expertise, systematic, planned, adapting traditions to changed conditions, control on gratification, and being pessimistic.

It is possible to see masculinity, uncertainty avoidance, low power distance, and short-term orientation in the Lufthansa safety video. This is more than the other two airlines' videos since they have placed none of the dimensions in their safety videos. A reason for that can be that safety video features are actually the same with Germany's already proved cultural characteristics. Safety videos are all about giving important information, and Germans are not into an indirect narrative of knowledge. Also, not prioritizing emotional framework, especially in workspace is another feature of Germans which can be related with a direct, edge emotion free safety video. No matter what, not only the safety video but also the other do not have all the traces from all dimensions. The sports videos contain the features of being individualist and low power-distanced. The video is prepared as an interview, and also it is recorded live. There are no slow-motion actions of any of the players with motivational sayings behind, like the Turkish Airlines one. It is direct, and everyone is equally important in the video. It is a scene from reality. This video has four dimensions: masculinity, uncertainty avoidance, short-term orientation, and restraint. This is familiar since also the Turkish Airlines national-oriented video has the most dimensions in it. The last two videos under the international-oriented theme have no traces of any of the cultural dimensions as expected.

5) Is there a characteristic of a dimension that can be counted as dominant in Lufthansa's commercials?

Answer 5) Yes. Even though there is no dimension that could be seen in each video, power distance, masculinity, uncertainty avoidance, short-term orientation, and restraint were detected twice. Also, only the international-oriented videos have no cultural dimensions in them. Other than those, all three have many features of some cultural dimensions.

6) Do the comments on the videos of Lufthansa reflect any of the dimensions in particular?

Answer 6) No. Even though there are some comments supporting the cultural features of Germany, there are some others that are opposite them. This is mainly about the cultural background of the commentator. Because there are both people who like the videos of being direct and efficient and who criticize them of being direct and efficient, that is why it is hard to say the videos represent more globally common feelings like empathy and happiness. Besides, there are not enough comments to be able to generalize their common feelings of them.

Table 5.3. SunExpress Videos linked with Hofstede’s Cultural Dimensions

Video	Power Distance	Individualism Collectivism	Masculinity Femininity	Uncertainty Avoidance	Long/Short Term Orientation	Indulgence Restraint
SunExpress Safety Film by IFE						
SunExpress Efsaneler Maçı Bölüm #2: Maç Günü						
SunExpress Legendenspiel Teil #2: Der Spieltag						
Sevdiklerinizi mi özlediniz?		x	x			
Mit SunExpress in die Sonne! Günstige Flüge auf die Balearen! Mallorca und Ibiza		x		x	x	
Burak Yeter & SunExpress – My Home to My Home						

7) Do SunExpress commercials on YouTube reflect both the scores of Türkiye and Germany in different aspects?

Answer 7) Yes. Among the national-oriented videos, it is possible to say that the one mainly prepared for Turkish society has traces of being collectivist and feminine. The video emphasizes the importance of “we” and leisure time with loved ones. The other

is mainly for the Europeans who are excited about a summer vacation, especially to somewhere sunny compared to Europe. That video contains individualism, uncertainty avoidance, and short-term orientation. The emphasis is on the information that the video gives. There is no intention of moving people with catchy familiar phrases or prepared scenes of a holiday, only a little girl referring to nothing special.

8) Is it possible to say that SunExpress totally reflects Türkiye's cultural dimensions or Germany's cultural dimensions?

Answer 8) No. Other than the national-oriented videos, this statement cannot be said for the company. Actually, the way they present the videos to culturally different target groups is a must since they both have a multicultural business environment and multicultural flyers. This seems like their corporate strategy. They are not Turkish or German, but Turkish-German as in their foundation, running, and advertising, which means they successfully exist as a two-cultured company in every aspect.

9) How does being a joint venture of two different countries affect SunExpress' commercials on YouTube?

Answer 9) Almost all of the videos are made both in Turkish and German. If not, they defiantly have subtitles available in various ways. For example, sometimes they prefer to air the same video twice with different subtitles like the sports ones, and sometimes they prepare two different videos for the same purpose like the national-oriented one. That's why diversity is a key for their YouTube channel.

10) Do the comments on the videos of SunExpress reflect any of the dimensions in particular?

Answer 10) No. There are not enough comments to be able to say anything.

To sum up, the main question of the study should be answered.

Do airline company commercials on YouTube reflect the six cultural dimensions of selected countries?

Answer: Not all of the dimensions are represented in each of the videos. However, there are many videos reflecting the cultures of the countries or target groups, such as the generations or Turks living in Europe or the Europeans willing to see the sun.

Table 5.4. Number of Cultural Dimensions Seen in the Videos

Cultural Dimensions	Power Distance	Individualism Collectivism	Masculinity Femininity	Uncertainty Avoidance	Long/Short Term Orientation	Indulgence Restraint
Total Number of References	4	5	3	4	3	1

As seen from the table above, all of the dimensions have been reflected at least once. However, the most mentioned one is individualism/collectivism. In almost all Lufthansa videos and German/European-oriented SunExpress ones, the emphasis is always on the information given directly. In the Turkish Airlines videos and the SunExpress ones for the Turkish community, there is always sentimental stress on being one and creating an emotional environment with the loved ones.

Uncertainty avoidance for the Germans can be counted as all the clichés Germans are criticized for, but eventually praised, especially business-wise. Their given importance to the expertise can be traced in most of their videos directly or sensed in the way of making the videos. For Türkiye, uncertainty avoidance shows itself in the form of laws and rules in the use of eliminating anxiety. Social patterns and rituals show themselves on many occasions for the same reason.

Masculinity for Germans reflects its features mostly on the importance of performance and work. Femininity for Türkiye mostly shows itself as sympathy and caring. These dimensions have the same number of long/short-term orientations. For Germans, credibility comes from the truth, which is an aspect of being short-term oriented, and the reality and truth are widely used in their videos rather than fiction. Also, being pragmatic is another aspect of being short-term oriented. For Türkiye, there is no dominant side. Therefore, 2 of the short-term orientation features come from Lufthansa, and one is from SunExpress national oriented one for Germans/Europeans. Power distance is evenly distributed between Turkish Airlines and Lufthansa. While Türkiye's high power distance shows itself with a boss figure, Germany's low power distance manifests itself in direct communication.

CHAPTER VI

DISCUSSION AND CONCLUSION

6.1. Discussion

The research has been designed to answer the main question, “Do airline company commercials on YouTube reflect the six cultural dimensions of selected countries?” The videos have been categorized under four topics: safety videos, sports event videos, national-oriented videos, and international-oriented videos.

This final chapter will discuss the results and conclude the study by introducing practical implications and further study suggestions.

The safety videos, in general, are both shared in the language of the company’s origin country and English. Target groups are also taken into consideration such as in the case of SunExpress. Turkish Airlines' safety video stands out amongst all, not only among the selected ones for this thesis but also among others shared on YouTube. The reason for that can be explained by a similar study. A study by Molesworth and his friends (2016) shows that passengers on commercial airplanes pay little attention to pre-flight safety briefings. Using a renowned person's celebrity status may help to solve this difficulty. The findings indicate that celebrities do boost recollection of safety-related information. A total of 101 participants were randomly separated into four groups (no noise without subtitles, no noise with subtitles, noise without subtitles, and noise with subtitles) and assessed for recollection of essential safety concepts within a pre-recorded pre-flight safety briefing film. Participants who recognized and remembered the celebrity's name in the safety briefing video remembered considerably more of the messages than those who did not recognize the celebrity. Subtitles were also effective, but only when representative in-cabin airplane noise was present (Molesworth, Seneviratne, & Burgess, 2016: 989-994).

However, this may not be the only way of creating a unique advertisement. One example is from Vistara Airlines. The safety video of 2020 of the airline uses yoga and meditation, activities attributed to India. With the help of that authentic guidance through the rules and precautions, it is possible to both relax and keep up with the to-dos and not to-dos. The view and comment number are way more than Lufthansa and SunExpress safety videos. However, it is also probable to encounter comments evaluating the video as not serious enough for a safety video or distracting. This chance should be taken in the marketing departments according to the reactions the company wants. The video is available here.(<https://www.youtube.com/watch?v=EbTxnZ-bIew>)

The inclusion of famous athletes (football, basketball, baseball) in the video content is one of the vital success elements, as indicated by the total viewers' numbers (Hruška et al., 2018). This explains why all the selected airlines have at least one sports-related video, even SunExpress. It is worth emphasizing SunExpress as an LCC, not a flag carrier of a national team or a sponsor to any national sports team. They are not spending their money on those kinds of significant events but trying to keep themselves affordable. Both Turkish Airlines and Lufthansa increase money and brand value by spending money on these kinds of advertisements. Turkish Airlines builds their YouTube strategy on creating generally short (up to 1 minute) videos, which are catchy, with slow, calm background music. Their videos use sports stars (like football or basketball players Messi, Drogha, or Kobe Bryant), also use life stories and try to create an impression (Hruška et al., 2018). The selected sports video of Turkish Airlines is a nice example of this. The concept of "Allah" is an example of this kind of usage. The way the company designs this video arouses religious, ritualistic, and the feeling of a need for a greater power to trust for the future. On the other hand, the way Lufthansa creates its video series on the same sports event is so realistic that it is actually a scene from reality. Another point is that Lufthansa emphasizes the football fans, who are also potential or current customers, and the business of the company. This occasion is a business agreement for them, and the stress is not on the football team representing the company but on the creation of a series of events called Fanhansa. It is noticeable that short-term corporate brand-building commercials

greatly outnumber tactical efforts. This suggests that Lufthansa prioritizes achieving financial goals over building premium brand value (Schraub, 2015).

In opposition to that, in the Turkish Airlines sports video, there is a feeling of unity. The Turkish nation is expected to win together with its football team, internationally successful airline company, fans, citizens, etc. It is, of course, a matter of business, but the way it is referenced is more than that. It is a matter of “we”. Furthermore, in this unity, Turkish Airlines’ attitude is helpful and supportive since this is something to be proud of. This contrast comes from the cultural dimension stated many times before: Emotional approaches on Turkish Airlines’ side and pragmatic approaches on Lufthansa’s side. It can be debated whether any of them can be labeled as good or bad. However, it is inevitable that cultural patterns have something to do with how advertisements are designed.

SunExpress is a whole different story. It has been chosen to examine how a multinational company act in advertisements. Being owned by two culturally different countries, SunExpress cannot emphasize one culture in general videos like sports events. In a position like that company turns to another agreement between two countries, and it is possible to see the traces of its results in this video. Maybe it is hard to position the aspects of the video under Hofstede’s cultural dimensions, but there is definitely something cultural about the videos.

According to the results of a study by Hruška and his friends (2018) about identifying “which factors influence the effectiveness of airline marketing conducted via YouTube as well as how they do it”, the primary success criteria of airlines’ YouTube videos are the use of emotional characteristics (e.g., celebrities) in the video content and the relevance of this content to passengers' everyday lives. The reflection and fulfillment of the passengers' demands in the video material, as well as emphasis on the quality of the given services, play an important role in marketing success. This saying is valid for national-oriented videos of the selected airlines. Not necessarily the celebrity's involvement, but the content's relevance to passengers is the most important thing for those videos. Each has at least a specific aspect of the target group of the video. In Turkish Airlines’ video, Hayal Edince, from the date of air to the items used to connect people, predominantly Turkish. W&V, one of Germany's most respected marketing

communication publications, named the ad "Hayal Edince" second among the most emotional commercials of 2014 (Marketing Türkiye, 2015). It is by far one of the most loved and viewed ads of Turkish Airlines. Sherry (1987) suggests that the essential components of a society's culture (such as language, religion, education, and values) may be observed in advertising, which uses each of these cultural components to build communication between businesses, and customers. This is what can be seen in national-oriented videos. In contrast to advertisements in Western cultures (US, Canada and Western Europe), which are considered low context (Verma, 2015: 141) and individualistic (Paez & Vergara, 1995) cultures (Ju-Pak, 1999; Adair & Brett, 2004: 158-176), Arab and Mediterranean cultures (including Turkish culture) are considered high context (Herselman & van Greunen, 2011) and collectivistic (Hofstede, 1980) cultures. In these cultures, brands try to address their customers more emotionally through advertisements.

There is excellent detail on the Turkish Airlines website, which the researcher has noticed accidentally while changing the language of the page. If the page is in Turkish, the video available is "85. Yıl" telling the history of Turkish Airlines but the national status emphasized. If the language turns to English, the available video becomes "Go Beyond", which is created for international recognition of the company. This detail shows the importance given to the ads and cultural differences. The occasions that happened in the first video are meaningful for a person who knows the content. The second one draws a more globally successful company picture emphasizing the internationally important features and successes rather than stressing the national historical details. While the Turkish advertisement video emphasizes nationalist principles by implying that Turkish Airlines is a Turkish firm, the English advertisement implies that Turkish Airlines is a worldwide corporation rather than a local (national) company. In other words, Turkish nationalism in Turkish marketing is transformed into global citizenship in English advertisement (Aydoğan, 2017).

The Lufthansa brand represents technical superiority, innovation, and German culture. However, the brand was viewed as emotionless and excessively professional, unable to develop an emotional connection with the consumer. Therefore, the airline started a complete overhaul of Lufthansa's identity, image, passenger services, and airplane interiors to attract new passengers. Lufthansa's new brand experience combines an

environmental design that emphasizes happiness and comfort at its home airports of Frankfurt and Munich (Schraub, 2015). The video “These Germans” implies that the clichés stuck with the nation and the country are actually the reasons why they are so qualified business-wise. Even though this means sacrificing some emotions, it can also be seen as “typical Germans”. Another video called “Everyone’s Fanhansa” is an excellent example of that. When two people become aware that they have to fly with Germans, they imagine a scene with historical touches and clichés. However, the result is different than their expectations. Another advertisement on the same topic, “Lufthansa India Advertisement”, prove how they turn supposedly negative clichés into positive aspects of systematic and planned service quality.

SunExpress has two different videos on this topic, and especially the one for Turkish people has many aspects in common with Hayal Edince. The national ritualistic patterns are reflected in a fun way; however, the tone is a little bit sad. Because one of the aspects is also being away from loved ones, it is important for SunExpress to divide its videos according to its target groups, which definitely draws more attention to the ads.

Airlines may also get high viewer ratings by creating innovative films that promote service technology and quality, customer perks, safety, and destinations, as well as recounting life tales (Hruška, 2018). International-oriented videos can be examples of those features. This topic is where they mainly chose to be innovative since the novelties are for everyone to spread. Moreover, advertisers utilize uniform commercials because individuals from various regions of the world have similar interests and requirements due to globalization, which removes national borders and brings together the habits and traditions of different countries (Aydoğan, 2017). In the internationally oriented videos, the target group is literally everyone. There is no specific culture to focus on. That’s why the ads have to appeal to the collective consciousness. As stated before, people do not create groups only for their cultures but also for what they experience as a generation. Therefore, it is possible for almost each Z generation member to know Zach King, for mostly Y and X generations to watch at least one movie by Morgan Freeman, for almost every present and past child to listen to Rapunzel, and at least recognize the name of FC Bayern Munich. These are the topics of international-oriented videos of Turkish Airlines and Lufthansa. Even

though, they have some differences, it is possible to spot these kinds of familiarities between them, since involving a globally known celebrity or concept is widely popular. SunExpress is no different, actually. However, being an LCC makes their budget constrained, and both the scale of the video and the celebrity are more local. Even so, Burat Yeter is the perfect choice for SunExpress, because what he represents is in harmony with the company's target groups. FSCs like Turkish Airlines and Lufthansa construct their YouTube channels more methodically than LCCs. FSCs provide a broader selection of videos and often cluster their video types in a more sophisticated manner (Hruška, 2018).

6.2. Conclusion

The importance of advertising for airline companies is really high, and the ads themselves are another course the companies have to race. Almost all the airlines in the world have their social media accounts and websites already. However, managing those in an efficient and effective way to reach the current and potential customers is both challenging and time and money-consuming. That's why each airline decides how much money and time they can and need to spend on such a field. In this thesis, while Turkish Airlines and Lufthansa represent two different ends according to Hofstede's Cultural Dimensions, SunExpress was chosen to question how a hybrid airline acts in the same field. Most of the studies mentioned in the literature review proved that even though airlines and social media together are famous topics to examine, YouTube was never the main character in the research. When the number shared and the information given are considered, it can be easily seen that YouTube, is the most famous and used one. Knowing that studying other social media in the context of airlines and the results of those studies have significant value in the field, combining YouTube advertisements of airlines with Hofstede's Cultural Dimensions is a novelty. With further research, both qualitative and quantitative, advice and new ideas can be generated for airline companies. This particular study has been formed around four main topics decided for the videos selected: safety videos, sports videos, national-oriented videos, and international-oriented videos. After this classification, the same parameters for each company's YouTube channel and the videos have been used to study them to increase their credibility. The parameters are release date, duration, comments, views, subtitles, and channel name. Besides, all data taken online have been checked between the same

time span, days, or hours. Finally, the videos have been interpreted according to the six cultural dimensions of Hofstede: power distance, masculinity/femininity, individualism/collectivism, long/short term orientation, uncertainty avoidance and indulgence/restraint. Each dimension has its own features reflecting a nation's behavior and way of thinking and feeling. It has to be kept in mind that individuals can be different; Hofstede's Cultural Dimensions Theory can be counted as a generalized approach.

To sum up, it can be said that Turkish Airlines puts more effort and importance into its YouTube channel and advertisements. The frequency of uploading videos, and sharing news on the community section also to be connected with the followers, and the way they organize their playlists show this. Accordingly, the comments on the videos and the community section with the number of subscribers and views prove that they are doing it just fine. Of course, there should be many more to be improved, but they are on the right track. It could be said that many kinds of videos could be linked with different cultural dimensions. They are managing to keep the balance between videos for the local market and the global one. Not all the cultural dimensions have been traced in the videos; some of them have never been. However, the ones pointed out in the videos are in harmony with Türkiye's results. Mostly used features of dimensions are the importance of "we", indirect communication, and being sympathetic. Turkish Airlines creates a bond with the customers on an emotional level. The videos they share on YouTube are not the novelties they have made, not only about selling their products. The company emphasizes that "we are a global Turkish company, we are from Türkiye, and we care what you care". That's why there are also many videos about both national and international holidays and also true stories about how Turkish Airlines is a part of the Turkish nation's life. Besides that, they are not underestimating their global face and constantly reminding themselves in aviation with big-scaled sponsorships and collaborations with internationally known figures.

Germany is a different country in many aspects when it is compared to Türkiye. The scores of Hofstede's Cultural Dimensions Theory also show that. It is not surprising to encounter the differences in advertisements on YouTube of both countries' flag carriers. Even though they are successful airlines on a global scale, they have a settled culture inside them. This mostly shows itself in national-oriented videos, as mentioned

before. Lufthansa ads also do not contain all the dimensions in their videos. However, the ones they do are the same as Germany's results. The ones that can be found are direct communication, the importance of knowledge and expertise, and an individualistic approach. Those are the elements of the German nation as well as the features of some cultural dimensions discovered by Hofstede. In opposition to Turkish Airlines, Lufthansa has more business-oriented videos online. Most of the videos are taken due to a novelty or a new event. It is really hard to see any kind of videos celebrating Mother's Day, Father's Day, teacher's day, national holidays, or commemorating a person or an important event that can reflect their short-term orientation. Lufthansa has been aware of these kinds of insufficient YouTube engagement; the company declared years ago to work on it. The number of subscribers, views, and community shares is expected to increase in the future. For now, it is not possible to say that they are as devoted as Turkish Airlines about nourishing the channel. Lufthansa is a successful airline in many areas; however, being performance-focused probably, keeps them from creating ads connecting people.

SunExpress is like a child to Turkish Airlines and Lufthansa. The company is not necessarily as German as Lufthansa and also not as Turkish as Turkish Airlines. In the more general videos like safety and international-oriented, there are no traces of any cultures, like the other two airlines. The ones only include dimensions are the national-oriented ones. The one for Turkish people contains features of Turkish culture, while the one for German people or Europeans in general mainly contains features of German culture. This can be interpreted as; SunExpress is an LLC and does not put the same effort, money, and time into detailed advertisements, which is expected. However, creating different kinds of videos for different cultures and customers is wise. It proves that they care about their target group's differences and plan their marketing actions accordingly.

Lastly, it is possible to say that companies act in accordance with their homeland's cultural dimensional features. As seen in Table 4.6, the traces found in the videos are the same as the characteristics of the dimensions. All videos are linked with at least one dimension and reflect the scores of their origin country. For SunExpress, it is possible to see the difference between the videos for different target groups. As a result, airline companies create videos, intentionally or unintentionally, which reflect

their cultural aspects. The way they act in harmony may vary according to the expectations of customers. Since the selected airlines operate internationally, it is wise for them to consider customers not only as citizens of a specific country but also as citizens of the world. Because, with globalization, culture is not only a concept of people living together but also who experience, share, and pay attention to the same things. That is why, with all this information combined, it is inevitable that an airline must be versatile and manage its marketing department accordingly and, of course, eventually, its social media accounts.

6.3. Practical Implications

Previous studies in this area show that YouTube is now used as a marketing device and airlines all over the world are on different social media platforms. Rather than YouTube, primarily Facebook or Twitter, have been given as examples of social media platforms while acquiring data and interpreting the results accordingly. Another point is that even though YouTube has been known and proved as the biggest video-sharing platform, airlines with numerous video advertisements, did not combine all of them together.

With this study, the aim is to explore three selected airlines', Turkish Airlines, Lufthansa, and SunExpress, YouTube channels and interpret not only their YouTube data of them but also search for traces of cultural dimensions of Hofstede in the selected videos. Eventually, it is expected to lead us to understand the links between successful ads and cultural codes.

As it was stressed at the end of the study, the importance of giving the necessary attention to YouTube channels of airlines has the power to change the perception of current and future customers. That is precious, and the better way to do it is to work together. An interdisciplinary approach, as also stated previously, should be considered since creating videos, sharing them, and running an active social media account cannot be reduced to merely one department.

Hopefully, the idea of this thesis will encourage many to study these aspects with different questions asked by various disciplines.

6.4. Further Studies

This study could be conducted with a quantitative approach since different kinds of data are available, which can be interpreted in an easier way with the help of software. Moreover, since the data is changing over time due to YouTube's nature, a live system can be created to track fluctuates and understand their reasons.

The results of Hofstede's cultural dimensions are mentioned as constraints since the scores are changing over time. Therefore, this study can be handled in a different way as time goes by with new results which can lead us to the understanding of changing cultural dimensions of countries.

Psychological approaches are inseparably linked with culture. In creating scenarios and, accordingly, video ads to reach people, airlines must know their audience. That is why cultural traces in the videos and comments could be a part of a psychological study.

As it can be understood from the further study examples, comprehending different aspects of a topic like this is more manageable if it is run interdisciplinary. This study covers only the surface, excitedly waiting for other curious minds to explore deeper.

REFERENCES

- Adair, W. L. & Brett, J. M. (2004). *Culture and Negotiation Processes*. In: M. J. Gelfand & J. M. Brett (Eds.), *The Handbook of Negotiation and Culture*. California: Stanford University Press.
- Akdemir, A., Konakay, G., & Demirkaya, H. (2013). Y Kuşağının Kariyer Algısı, Kariyer Değişimi ve Liderlik Tarzı Beklentilerinin Araştırılması. *Ekonomi ve Yönetim Araştırmaları Dergisi*, 2(2), 11-42. Retrieved from <https://dergipark.org.tr/en/download/article-file/1355969>
- Arslan, A. ve Staub, S. (2015). Kuşak Teorisi ve İç girişimcilik Üzerine Bir Araştırma. *Kafkas Üniversitesi İktisadi ve İdari Bilimler Fakültesi Dergisi*, 6(11), 1-24. Retrieved from <https://www.kafkas.edu.tr/dosyalar/iibfdergi/file/11/001.pdf>
- As the Time Flies by. (n.d.) Retrieved from <https://www.lufthansagroup.com/en/chronicle.html>
- Aviation Video. (2019, May 22). Turkish Airlines LEGO Movie Safety Video. [Video]. YouTube. <https://www.youtube.com/watch?v=zQtod9801j0>
- Box Office History for Lego Movies. (n.d.) Retrieved from <https://www.the-numbers.com/movies/franchise/Lego#tab=summary>
- Camarero, C., & José, R. S. (2011). Social and attitudinal determinants of viral marketing dynamics. *Computers in Human Behavior*, 27(6), 2292–2300. <https://doi.org/10.1016/j.chb.2011.07.008>
- Campaign Türkiye (2014). *Türk Hava Yolları: #hayaledince*, Retrieved from <http://www.campaigntr.com/2014/04/23/72769/turk-hava-yollari-hayaledince/>.
- Chepkonga, F. (2021). *Analysis of Lufthansa Airlines Marketing Strategy*. Retrieved from <https://finance-notes.com/analysis-of-lufthansa-airlines-marketing-strategy/>
- Country Comparison. (n.d.). Retrieved from <https://www.hofstede-insights.com/country-comparison/>
- Çiftçi, B. (2016). *Türkiye’de toplumsal kültürün iş güvenliği kültürüne etkisi.*, 7(2), 13-40. Retrieved from <https://dergipark.org.tr/tr/download/article-file/308081>
- Ekşili, N. & Antalyalı, Ö. (2017). Türkiye’de Y Kuşağı Özelliklerini Belirlemeye Yönelik Bir Çalışma: Okul Yöneticileri Üzerine Bir Araştırma. *Humanities Sciences*, Cilt 12(3), 90-111. <http://dx.doi.org/10.12739/NWSA.2017.12.3.4C0219>
- Feroz Khan, G. and Vong, S. (2014), *Virality over YouTube: an empirical analysis*, Internet Research, Vol. 24 No. 5, pp. 629-647. <https://doi.org/10.1108/IntR-05-2013-0085>

- Ferreirinho, R. M. X. T., (2015), *German and Portuguese Work Cultures: Synergies or Allergies?*. (Master's Thesis, Iscte Business School, Iscte University Institute of Lisbon, Portugal). Retrieved from <https://repositorio.iscte-iul.pt/bitstream/10071/11637/1/Rita%20Ferreirinho%20DM.pdf>
- Flag carrier. In Cambridge Dictionary's *online dictionary*. Retrieved from <https://dictionary.cambridge.org/tr/s%C3%B6z%C3%BCk/ingilizce/flag-carrier>
- Forecast of the number of Youtube users in the World from 2017 to 2025*. (n.d.) Retrieved from <https://www.statista.com/forecasts/1144088/youtube-users-in-the-world>
- Foster, B., (2015), *How Culture Makes a Difference in Management: Applying Geert Hofstede's Cultural Dimensions to Management in Germany and China* (Senior Honors Theses). Eastern Michigan University, USA. Retrieved from <https://commons.emich.edu/cgi/viewcontent.cgi?referer=&httpsredir=1&article=1445&context=honors>
- Fruhen, L., Flin, R. & McLeod, R. (2013). Chronic unease for safety in managers: A conceptualisation. *Journal of Risk Research*, 17(8), 969-979. <https://doi.org/10.1080/13669877.2013.822924>
- Gladden, R., (2019), *Culturally Tuning Management-Best Practices in Portfolio, Program, and Project Management Series*. CRC Press Taylor & Francis Group, Florida.
- Griffin, Emil. (2019). *The Biggest Mistake You Don't Know You're Making on YouTube*. Retrieved from <https://www.3playmedia.com/blog/the-biggest-mistake-you-dont-know-youre-making-on-youtube/#:~:text=The%20default%20setting%20for%20YouTube,based%20on%20how%20they%20sound>
- Hay, B. (2010). *Twitter Twitter – But who is listening? A review of the current and potential use of Twittering as a tourism marketing tool*. Paper presented at CAUTHE 2010 20th International Research Conference - Challenge the Limits, February 2010, University of Tasmania.
- Herselman, M., van Greunen, D. (2011). *Global Survey on Culture Differences and Context in Using E-Government Systems: A Pilot Study*. In: Popescu-Zeletin, R., Rai, I.A., Jonas, K., Villafiorita, A. (eds) *E-Infrastructures and E-Services for Developing Countries*. AFRICOMM 2010. Lecture Notes of the Institute for Computer Sciences, Social Informatics and Telecommunications Engineering, vol 64. Springer, Berlin, Heidelberg. https://doi.org/10.1007/978-3-642-23828-4_6
- Hofstede, G., Hofstede, G. J. & Minkov, M. (2010). *Cultures and Organizations: Software of the Mind: Intercultural Operation and Its Importance for Survival*. 3rd Ed, USA: The McGraw-Hill.

- Hofstede, G., Hofstede, G. J., (2005), *Cultures and Organizations: Software of the Mind, Intercultural Cooperation and Its Importance for Survival, Association for Management Education and Development*, New York: McGraw-Hill, 25.
- Hofstede, G. (1980). Motivation, Leadership and Organization: Do American Theories Apply Abroad?. *Organizational Dynamic*, 2, 42-63. [https://doi.org/10.1016/0090-2616\(80\)90013-3](https://doi.org/10.1016/0090-2616(80)90013-3)
- Hout, T., Porter, M. E. & Rudden, E. (1982). How Global Companies Win Out. *Harvard Business Review*, 60(5), 98-108. Retrieved from <https://hbr.org/1982/09/how-global-companies-win-out>
- Hruška, J., & Pásková, M. (2018). How do the National Tourism Organizations use the social me-dia? *E+M Economics and Management*, 21(4). Retrieved from https://dspace.tul.cz/bitstream/handle/15240/124756/EM_4_2018_15.pdf?sequence=1&isAllowed=y
- INTRODUCTION*, n.d. Retrieved from <https://hi.hofstede-insights.com/faq#FAQ5>
- Jandt, F. (2018). *An Introduction to Intercultural Communication, Identities in a Global Community*. United States: SAGE Publications.
- Javid, H., (2016). Developing the International Manager: WallMart's Cross-cultural Management in Germany, *International Journal of Scientific & Engineering Research*, 7(5), 1321-1342. Retrieved from <https://www.ijser.org/researchpaper/Developing-the-International-Manager-WalMarts-Cross-Cultural-Management-in-Germany.pdf>
- Johnson, Branwell. (2012). *Lufthansa launches passenger-focused campaign*. Retrieved from <https://www.marketingweek.com/lufthansa-launches-passenger-focused-campaign/>
- Johnson, Paul. (2022). *Short film from Turkish Airlines: First to the Gate*. Retrieved from <https://www.aluxurytravelblog.com/2022/02/12/short-film-from-turkish-airlines-first-to-the-gate/>
- Ju-Pak, K. H. (1999). Content Dimensions of Web Advertising: a Cross-national Comparison. *International Journal of Advertising*, 18(2), 207-231, <https://doi.org/10.1080/02650487.1999.11104755>
- Jürgens, U., Rupp, J., (2002), The German System of Corporate Governance: Characteristics and Changes, WZB Discussion Paper, No. FS II 02-203, *Wissenschaftszentrum Berlin für Sozialforschung (WZB)*, Berlin. Retrieved from <https://www.econstor.eu/bitstream/10419/50757/1/348829639.pdf>
- Leading countries based on YouTube audience size as of April 2022*. (n.d.). Retrieved from <https://www.statista.com/statistics/280685/number-of-monthly-unique-youtube-users/>

- Lehmann-Willenbrock, J. A., Nale, A., Meinecke, A. L. (2013), Observing Culture: Difference in US-American and German Team Meeting Behaviors, *Psychology Faculty Publications*, 102. <https://digitalcommons.unomaha.edu/psychfacpub/102>,
- Lingua franca, In Cambridge Dictionary's *online dictionary*. Retrieved from <https://dictionary.cambridge.org/tr/s%C3%B6z%C3%BCk/ingilizce/lingua-franca>
- Lufthansa's Fanhansa is starting again during the UEFA EURO 2016*. (2016). Retrieved from <https://blog.cpdfootball.de/2016/05/05/lufthansas-fanhansa-is-starting-again-during-the-uefa-euro-2016/>
- Lustig, M. ve Koester J. (2010). *Intercultural Competence, Interpersonal Communication Across Cultures* (6th ed.). Boston: Pearson Publishing.
- Mannheim, K. (1952). *The problem of generations*. Retrieved from <https://marcuse.faculty.history.ucsb.edu/classes/201/articles/27MannheimGenerations.pdf>
- Marketing Türkiye. (2015). *"Hayal edince"ye 5 yıldız*. Retrieved from <https://www.marketingturkiye.com.tr/haberler/hayal-edinceye-5-yildiz/>
- MBA Skool Team. (2016). *Lufthansa Marketing Strategy & Marketing Mix (4Ps)*. Retrieved from <https://www.mbaskool.com/marketing-mix/services/16789-lufthansa.html>
- MBA Skool Team. (2017). *Turkish Airlines Marketing Strategy & Marketing Mix (4Ps)*. Retrieved from <https://www.mbaskool.com/marketing-mix/services/17374-turkish-airlines.html>
- McFadden, C. (2020). *YouTube's History and Its Impact on the Internet*. Retrieved from <https://interestingengineering.com/culture/youtubes-history-and-its-impact-on-the-internet>
- Molesworth, B. R., Seneviratne, D., & Burgess, M. (2016). Selling safety: the use of celebrities in improving awareness of safety in commercial aviation. *Ergonomics*, 59(7), 989–994. <https://doi.org/10.1080/00140139.2015.1109712>
- National Culture*. (n.d.). Retrieved from <https://www.hofstede-insights.com/models/national-culture/>
- Neulip, J. (2015). *Intercultural Communication: A Contextual Approach* (6th ed.). Thousand Oaks, CA: Sage.
- Onkvisit, S. & Shaw, J. J. (1999). Standardized International Advertising: Some Research Issues and Implications. *Journal of Advertising Research*, 39(6), 19-24. Retrieved from <https://go.gale.com/ps/i.do?p=AONE&u=googlescholar&id=GALE|A60905112&v=2.1&it=r&sid=AONE&asid=3a056ddc>

- Our sponsorship.* (n.d.) Retrieved from <https://www.turkishairlines.com/en-int/press-room/sponsorships/index.html>
- Our success story.* (n.d.) Retrieved from <https://www.turkishairlines.com/en-tr/press-room/about-us/our-story/>
- Paez, D. & Vergara, A.I. (1995). *Cultural Differences in Emotional Knowledge: A Study in Mexico, Chile, Belgium and the Basque Country (Spain)*. In: J. A. Russell, J. Fernandez-Dols, A. S. R. Manstead & J. C. Wellenkamp (Eds.), *Everyday Conceptions of Emotion: An Introduction to the Psychology, Anthropology and Linguistics of Emotion*. (Vol. 81). 415-434. Almagro-Spain.
- Pangea. (n.d.). In Britannica's *online encyclopedia*. Retrieved from <https://www.britannica.com/place/Pangea>
- ReelnReel Team. (2021). *How can Airline Brands take advantage of using effective video marketing strategies?*. Retrieved from <https://www.reelnreel.com/airline-brands-using-effective-video-marketing-strategies/>
- Reino, S., & Hay, B. (2011). *The Use of YouTube as a Tourism Marketing Tool*. In Proceedings of the 42nd Annual Travel & Tourism Research Association Conference, London, Ontario, Canada, pp. 42–53.
- Robertson, R. (1990). Mapping the Global Condition: Globalization as the Central Concept. In: M. Featherstone (Ed.), *Global Culture: Nationalism, Globalization and Modernity*. 15-30. London: Sage Publications.
- Santora, Jacinda. (2021). *20 Best Influencer Merch Stores and the Products We Love Right Now*. Retrieved from <https://influencermarketinghub.com/best-influencer-merch-stores/>
- Safety Communication. (2022). Retrieved from <https://weareopen.eu/safety-communication-funny-seriously/> accessed: 16 May 2022; site inactive on 22 June 2022.
- Schroeder, D. (2009) *Lebensmittelfür Muslime: Mit Allah an der Fleischtheke* [Online].Retrieved from: <https://www.spiegel.de/wirtschaft/unternehmen/lebensmittel-fuer-muslime-mit-allah-an-der-fleischtheke-a-651441.html>
- Sherry, J. F. Jr. (1987). Advertising as a Cultural System. In: J. Umiker-Sebeok (Ed.), *Marketing and Semiotics: New Directions In The Study Of Signs For Sale*. Berlin: Mouton de Gruyter. Retrieved from <https://www3.nd.edu/~jsherry/pdf/1987/Advertising%20as%20a%20Cultural%20System.PDF>

- Sup, A. H. M., (2015), *Market Analysis and Development in Germany for a Dutch Organization: A Case Study for Everywhere Stocklots* (Bachelor's Thesis). Retrieved from <https://core.ac.uk/download/pdf/38132218.pdf>
- Svensson, G. (2001). "Glocalization" of Business Activities: A "Glocalization Strategy" Approach. *Management Decision*, 39(1), 6-18. <https://doi.org/10.1108/EUM0000000005403>
- Tunç, T., Parıltı, N. (2020). Alman Örgüt Kültürü: Hofstede'nin Kültür Boyutları, Alman Tarzı Yönetim ve İnsan Kaynakları Yönetimi Açısından Bir Değerlendirme, *Üçüncü Sektör Sosyal Ekonomi Dergisi*, 55(3), 1887-1910. DOI: : 10.15659/3.sektor-sosyal-ekonomi.20.08.1420
- Tussyadiah, I. P., & Fesenmaier, D. R. (2009). Mediating Tourist Experiences: Access to Places via Shared Videos. *Annals of Tourism Research*, 36(1), 24-40. <https://doi.org/10.1016/j.annals.2008.10.001>
- Verma, S. (2015). *Business Communication: Essential Strategies for Twenty-first Century Managers (2nd ed.)*. India: Vikas Publishing House PVT Ltd.
- West, Chloe. (2022, Mar 14). *30 YouTube statistics to power your marketing strategy in 2022*. Retrieved from <https://sproutsocial.com/insights/youtube-stats/>
- What About Germany?*, (n.d.) Retrieved from <https://www.hofstede-insights.com/country-comparison/germany/>
- What About Turkey?*, (n.d.) Retrieved from <https://www.hofstede-insights.com/country-comparison/turkey/>
- What is YouTube Marketing: Guide*. (n.d.) Retrieved from <https://sendpulse.com/support/glossary/youtube-marketing>
- Why English is Considered the Language of the Skies*. (2017). Retrieved from <https://www.translatemedia.com/us/blog-usa/english-considered-language-skies/>
- Wilken, M. (2004) *Ethno-Marketing: Erfolgreiches Marketing für eine multikulturelle Gesellschaft*. Düsseldorf: VDM Verlag.
- Xiaomei, H., (2016), *Apply Hofstede's National Cultural Dimension Theory to Analyze Chinese Tourist Behaviors in Portugal Tourism* (Master's Thesis). ISCTE Business School, Instituto Universitário de Lisboa, Portugese. Retrieved from <https://repositorio.iscte-iul.pt/bitstream/10071/12698/1/Final%20version%21%29%20Apply%20Hofstedes%20National%20Cultural%20Dimension%20Theory%20to%20Analyze%20Chinese%20Tourist%20Behaviors%20in%20Portugal%20Tourism--HuangXiaomei.pdf>

25 clichés about Germans. (n.d.). Retrieved from <https://www.fintiba.com/moving-to-germany/general/good-to-know/25-cliches-about-germans/>

30 years of SunExpress. (n.d.). Retrieved from <https://30years.sunexpress.com/tr/sunexpress-tarihi/>



CURRICULUM VITAE

Personal Information:

Name - Surname: Irmak ALDAL

Education:

2013-2017 BA in English Language and Literature, TOBB University of Economics and Technology, Türkiye

2020-2022 MS in Air Transport Management, Ibn Haldun University, Türkiye

Experience:

August 2018 - June 2019 Doğa College

2020 – Today, Turkish Technic