

Research Article | Araştırma Makalesi

The Representation of Older People In Commercials

Televizyon Reklamlarında Yaşlılık Temsili



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Abstract

The media has a crucial role in the formation of perceptions toward older individuals and the development of various stereotypes. This research aims to identify and analyze older individuals' representations in the media through commercials. The study population of the research is composed of commercials with older individuals' representations by Saatchi & Saatchi agency which has carried out advertising campaigns for different cultures in more than 67 countries around the world. This study uses the homogenous sampling technique for the purposive sampling method. The study sample consists of commercials with older individuals' representations broadcasted in five countries between 2015 and 2020 by Saatchi & Saatchi agency. The commercials are analyzed by the semiotic analysis method over Roland Barthes' concepts of denotation and connotation to comprehend the process of creating meaning. The study shows that commercials include negative and positive representations of older individuals. In the commercial with positive representations of older individuals, there is an attitude to break down the stereotype of the negative older individuals' representation to oppose it. However, in most commercials, the negative stereotype of older individuals is reinforced.

Keywords: Commercials, Older individuals, Semiotics, Stereotypes, Visual Analysis.

Öz

Yaşlı bireylere yönelik algıların oluşmasında ve çeşitli stereotiplerin oluşmasında medyanın önemli bir rolü bulunmaktadır. Bu araştırmada, yaşlı temsillerini medyada tespit ve analiz etmek amacıyla Saatchi & Saatchi ajansı tarafından tasarlanan televizyon reklamlarındaki yaşlı temsilleri incelenmiştir. Saatchi & Saatchi ajansı, dünya genelinde 67'den fazla ülkede, farklı kültürler için reklam kampanyaları yürütmüştür. Çalışmada amaçlı örneklem yönteminden homojen örnekleme tekniği kullanmış olup, araştırmanın örneklemini Saatchi & Saatchi ajansı tarafından 2015 ve 2020 yılları arasında beş ülkede yayınlanan yaşlı temsillerini içeren televizyon reklamları oluşturmaktadır. Reklamlar, anlam yaratma sürecini kavramak amacıyla Roland Barthes'ın düz anlam ve yan anlam kavramları üzerinden göstergebilimsel analiz yöntemiyle incelenmiştir. Çalışma televizyon reklamlarının negatif ve pozitif yaşlı temsillerini içerdiğini göstermektedir. Pozitif yaşlı temsillerini içeren reklamlarda, negatif yaşlı temsili stereotipini yıkmak ve buna karşı çıkmak için bir tutum gözlemlenirken, reklamların çoğunluğunda yaşlıların negatif stereotipinin pekiştirildiği tespit edilmiştir.

Anahtar Kelimeler: Televizyon Reklamları, Yaşlılık, Göstergebilim, Stereotipler, Görsel Analiz.



Introduction

The number of older individuals is increasing from year to year. In 2020, the number of individuals aged 65 and over increased by more than 20 million, reaching 758,631,369 in 2021 from 737,138,709 worldwide. Ten percent of the world's population comprises individuals aged 65 and over (World Bank Open Data, 2020). Eisend (2022) predicts that by 2050, one in six people globally will be 65 years old or older. According to these statistics, older individuals have an important position in society.

The individuals who make up society prefer developing technology and communication tools. Through these tools, people's thoughts can be affected positively or negatively. The importance of the media in the formation of perceptions toward older individuals and the development of various stereotypes cannot be denied. More than the content produced in the media for the subject of old age is needed. In addition, in the contents produced about old age, it is generally seen that the negativity of this phenomenon is emphasized. Especially in advertising, there is a purpose of creating a short-term effect because it is aimed to encourage the consumer to use the product. It is known that advertisements can reach individuals of every age group through various media channels. Williamson (1978) emphasizes the continuous relationship between advertising and individuals by stating, "Advertisements are one of the most important cultural factors moulding and reflecting our life today. They are ubiquitous, an inevitable part of everyone's lives: even if you do not read a newspaper or watch television, the images posted over our urban surroundings are inescapable".

This research aims to identify and analyze older individuals' representations in the media. In order to provide a general framework for the representation of the older in the media, commercials are selected from different countries because the culture variable cannot be ignored. Since different advertising agencies will have different missions and visions, selecting a single advertising agency that broadcasts in different countries fixed the variable.

Saatchi & Saatchi advertising agency has been providing professional services in more than 67 countries worldwide for half a century and carries out advertising campaigns for different cultures. Examining the representation of the older in the commercials created by a single agency, prepared for different countries and cultures, is more reliable in getting a general idea of the representation of the older in the media.

Methodology

Leading global communications and advertising network Saatchi & Saatchi was established in 1970 in London. The agency is present in over 67 countries and has 114 offices worldwide, with 6,500 professionals working for it (Saatchi & Saatchi, 2023). The 1978 "Labour Party Is Not Working" campaign which helped elect Margaret Thatcher, and British Airways' "World's Favourite Airline" campaign are among the achievements of Saatchi & Saatchi (Adams, 2012).

The study population of the research is composed of commercials with older individuals' representations by Saatchi & Saatchi agency published between 2015 and 2020. The "Ads of the World" (Ads of the World™, 2023) website, where global advertising and marketing campaigns are archived, was used to collect the data. In this study, the homogenous sampling technique is chosen for the purposive sampling method. The homogenous

sampling technique defines a significant subgroup by creating a small, homogenous sample.

Sample commercials in health, technology & electronics, house & garden, non-alcoholic drinks, and media categories were published in five countries, including the United Kingdom, Slovakia, Australia, Israel, and Switzerland.

The commercials examined within the scope of the study were analyzed by the semiotic analysis method over Roland Barthes' concepts of meaning and annotation. Older individuals' representations in the commercials and the process of creating the meaning of these representations are discussed within the relevant study.

Older People In The Media: Representations Of The Older People In Commercials

Media has become an increasingly effective communication channel in society with the development of technology. While the media addresses the individuals who make up society, it also considers their problems, needs, and preferences. It is a controversial issue that older individuals, who have an important place in society, are not adequately represented in the media. Hatch (2005), states that the media reflect the dominant elements in society. According to the author, the media reflects whether older people are represented and the extent of age discrimination. Vickers (2007) claims that the media causes society to adopt a negative attitude toward the phenomenon of old age. The author states that since the 1970s, older individuals have been less involved in advertisements, television, and movies and reminds us that more importance should be given to the older individuals by society. Other researchers also suggest that the older are not adequately covered in the media in different societies (Hiemstra vd., 1983; Kessler vd., 2010; P. N. Miller vd., 1999; Prieler vd., 2015; Xu, 2022). For example, Raman vd. (2008) highlight that older individuals are rarely seen in the U.S. media, and the descriptions are insufficient. In addition, older individuals are often portrayed in certain stereotypes in the media, some of which may create negative perceptions towards the older individuals. Iversen & Wilinska (2020) show that television viewers believe that older people are in bad physical shape and have short life spans. The stereotypes in the media result in a negative perception of aging, especially in older people. A study conducted with more than 50 people aged between 60 and 92 concluded that the more the older individuals watch television, the more negative their thoughts on aging are (Vickers, 2007). Older people usually appear in secondary roles in television content and are stereotyped. They are mainly given the roles of grandparents (Rodan vd., 2014). In their research, Kroon vd. (2018) found that older people are presented as technologically incompetent in the Dutch media and newspapers. In addition, the authors concluded that the representation of older individuals within certain clichés (mentor, and so forth) is not perceived as sincere by the consumer.

Eisend (2022) states that in the advertising industry, an important media communication channel, the older people are less represented than the general population. The author emphasizes that although 15% to 28% of the population in developed countries are older people, only 5% to 10% are included in all advertisements. In addition, these figures are even lower when the number of older people in the advertisement is taken into account rather than the number of advertisements. Studies conducted in North America and Europe indicate that older people are underrepresented in advertising, and in addition, a similar situation exists in Japan, South Korea, and China. In 2007, 6.1% of advertisements in Japan were found to include people aged 65 and over (Yläne, 2015).

Although the number of advertisements for older people is limited, they are usually presented to the audience in stereotypical roles (Baumann & Laat, 2014; Ylänne, 2015). Generally, advertisements containing the subject of successful aging feature older individuals. It is seen that older people are frequently featured in Botox and plastic surgery advertisements (Vickers, 2007). Xu (2022) stated that the typology of elders in advertisements was examined in his research, and the elders of Cambridge University Press; what he describes as the “golden ager”, the “perfect grandparent”, the “mentor”, “comedian” but the old people of other ads; emphasizes being fragile, grumpy and sad. In addition, older individuals are widely preferred in advertisements, food, pharmaceutical products, health benefits, and insurance services (Prieler, M., 2012; Williams vd., 2010). Ylänne, (2015), drawing attention to the findings of Yoon and Powell, who conducted research on advertising campaigns carried out by Tesco and Marks & Spencer, which are among the famous companies in the U.K., makes the following statement:

“Tesco’s ‘Dotty campaign’ (1995-2005) featured an ‘ever-challenging, difficult, demanding, interfering, annoying, bossy and fanatical’ (Yoon and Powell 2012: 1329) older female character played by the British actor, Prunella Scales. The campaign helped improve the company’s fortunes in the 1990s and construct an image of a helpful, proactive supermarket, even in the face of the most demanding customer, embodied in ‘Dotty’. This was an example of a celebrity acting a part based on an ‘invented’ character, who had a broad audience appeal, but who nevertheless functioned as ‘perpetuating and reinforcing the negative stereotyping of older people’ (ibid.) - especially women - and drawing on the popular negative mother-in-law theme (which, in the U.K. context, comprises demanding and somewhat cantankerous qualities) in the story-line. M&S, on the other hand, has (since 2005) reaped the benefits of the ‘Twiggy effect’, featuring the older female model Twiggy as a celebrity endorser in their advertising and providing babyboomers with a potential ‘projective identification’ (Yoon and Powell 2012: 1330) with someone they would have recognized since her supermodel days in the 1960s. ‘[L]ocating Twiggy within a group of younger models ... taps into the recognition that one can aspire to look one’s best irrespective of age’, positioning ‘consumption as a process’ (1329-1330) across the lifespan”.

Based on this example, it was determined that while the traditional, negative old cliché was used in the Tesco campaign, inspiring images of a famous person were preferred in the Marks & Spencer campaign.

According to their research findings, Baumann & Laat (2014) argue that old age is not an aspirational phenomenon and cannot easily get rid of this negative judgment. These authors state that older individuals who are underrepresented in the media are devalued by removing them from aspirational advertisements. The authors classify the depictions of the older individuals in the advertisements into categories such as old age as a funny condition, old age as a treatable condition, old age in the context of professional relationships, old age in the context of familial relationships, and minor, arbitrary roles. D. W. Miller vd. (2004) who analyzed advertisements in the U.S. from the 1950s to the 1990s, listed the most common stereotypical roles for old age as follows: “Perfect grandparent,” the “Adventurous golden ager” and the “Productive golden age”. Williams vd. (2010) on the other hand, identified four stereotypical roles for older people based on British magazine advertisements from 1999 to 2004: “Frail and Vulnerable,” “Happy and Affluent,” “Mentors,” and “Active and Leisure-oriented”.

Raman vd. (2008) also examine the issue of the older taking part in advertisements regarding unequal gender representation. The authors’ research finds that older women are underrepresented in ads more than older men, and few studies examine this condition. Barrett vd. (2014) point out that women are portrayed in less than 40 percent

of television advertisements involving older adults, stating that they are usually placed in secondary roles. Often, older women are shown interacting with their grandchildren and are rarely romantically involved.

In advertisements targeting young audiences, older individuals are caricatured and shown in an adverse judgment (Ylänne, 2015). Age discrimination is not only in advertising or the media but also indicates that society values the young more than the older individuals (Eisend, 2022). Expressing that resentment towards old age should be questioned rather than leaving it in the background, Iversen & Wilinska (2020) argue that physical symptoms such as wrinkles and white hair are combined with social judgments. Therefore, the difficulty of focusing on age groups, which are the center of information about aging, comes to the fore.

In summary, several studies show that older individuals are represented less in the media and are mostly portrayed negatively. The perception of older people in society and the effects and reflections of this perception are also essential to consider. The media, which has a vital role in the attitude and behavior changes of individuals and society, has an important responsibility.

Semiotics And The Media

Ferdinand de Saussure is the founder of semiotics. In the early twentieth century, Saussure was the first linguist who used semiotics to study signs and their meanings and defined this new field as “the science of signs” (Chapman & Routledge, 2022). In the early development of semiotics, some key figures contributed to Saussure’s pioneering studies. While Charles Sanders and Charles William Morris developed the behaviorist semiotics, Roland Barthes, Algirdas Greimas, Yuri Lotman, Christian Metz, Umberto Eco, and Julia Kristeva were leading modern semiotic theorists. Many semioticians adopted the structuralism method based on Saussure’s linguistic model. While Claude Lévi-Strauss studied sign systems in Anthropology, Jaques Lacan searched for deeper structures in the psychoanalysis (Tomar, 2015). The modern semiotic theory has moved beyond structuralism and often adopted a Marxist approach to uncover the hidden ideology (Christiansen & Chandan, 2017). Linguistics has made semiotics an important field that studies the life of signs within society.

Semiotics became an effective method for cultural studies after Barthes included images, gestures, and sounds constructed and interpreted into sign systems. Semiotics systematically studies signs, other signal forms, and meaning-making processes. Signs stand in for something else through their denotative and connotative meanings. Barthes stated that semiotics was only a subfield of linguistics (Barthes, 1967); photography has an influence and power to be converted, which must be analyzed (Barthes, R., 1972). Roland Barthes’ perspective was quickly adopted in media studies, giving unlimited possibilities for interpretations to analyze. Barthes claimed that the image has two layers: denotation and connotation. Here are the questions that need to be asked to understand these layers: What is represented, and how it is represented. Denotation is objective, clear, and universal; thus, connotation varies according to the individual and culture. While denotation has the potential to produce different connotations, denotations and connotations, have the power to produce myths together. We are surrounded by signs (Keller, 1998); we make sense of our world and reality via signs (Nessa, 1996). Today, companies and brands are taking advantage of the power of visual signs through the

media to increase their sales, distinguish themselves from their competitors, and stand out. Brands are seen as consumable signs with positive connotations from a semiotic perspective (Mick vd., 2004).

Semiotics is a way to analyze how media communicates messages and their impact on people's lives. In media studies, semiotics uses texts, images, advertisements, films, and commercials to analyze how society creates and interprets meaning. Commercials typically advertise products, services, or ideas with the goal of persuading people to purchase them, and can be in the form of a video, audio recording, or even text messages on social media such as Facebook or Twitter. The semiotic approach to commercials analyzes the messages that they send to the audience and how they influence consumer behavior. Media is any form of communication that transmits information or images through various mediums. It can transmit messages, stories, ideas, and other forms of information. Like the linguists, the artists also code their ideas and imaginations using specific sign systems.

Media has both social and cultural contexts; for this reason, the construction of meaning may vary according to culture and society. Semiotic analysis of the media should investigate the interaction of verbal and nonverbal signs to reveal the interpretation's complex structure. Media needs to transmit the message to the receiver. It is necessary to understand semiotics in order to ensure that the message is delivered to the target audience. The media has a crucial role in society's everyday life, and the semiotic analysis of media products from Roland Barthes' approach offers different perspectives on meaning-making. Language's social context is addressed by semiotics, and socioeconomic elements like race, gender, age, language, discourse, and narratives have shaped social identity (Gannon-Cook & Ley, 2020, p. 31).

Semiotics refers to both the production and interpretation of a sign (Oswald & Oswald, 2012). Media is a communication channel because it lets communicators access information. Each other, and communication is performative during its course. After completion (Jensen, 2020). Global and local forms of culture are now possible, thanks to the radical expansion of communication across space, time, and social collectives that modern media technologies have enabled (Jensen, 2020). In order to comprehend, decode, and produce meanings that refer to the socio-cultural and personal associations in the second level of signification - which is connotation - semiotic analysis is a crucial component. Media productions are subject to multiple interpretations; the semiotic reader as a receiver is crucial to interpreting and emerging meanings.

Denotation is the mechanical reproduction of a film of the object at which the camera is pointed. Connotation is the human part of the process: the selection of what to include in the frame, focus, aperture, camera angle, quality of the film, and so on (Fiske, 2010).

In order to explain empirically how media generates meanings from the sign system, semiology as a method presents a new challenge for media and communication studies through the analysis and interpretation of connotative data. One of the many patterns of existence that the image alludes to through this analytical technique is semiological significance, which is connected to media. As well as, all words with lexical meaning may have public and private connotations; a connotation may be personal and individual or general and universal (Cuddon, 2013).

Media provide symbols that stand for meanings and ideas by constructing communication

layers. Interpreting the patterns of signs and sign systems may help understand the significance of media and its effects on society. Analyzing media samples through semiotics, such as commercials, identifies how communication occurs on issues such as stereotypes, race, age, and gender by discovering meaning-making codes.

Findings

Semiotic Analysis: Representations of The Older People in Commercials

Are We There Yet?

The professional campaign “Are We There Yet?” (Ads of the World™, 2020a) was published in Slovakia in December 2020 by Saatchi & Saatchi for Telekom.



Figure 1. Reaction of the girl.



Figure 2: Older woman opening content.



Figure 3. Children’s expression of surprise

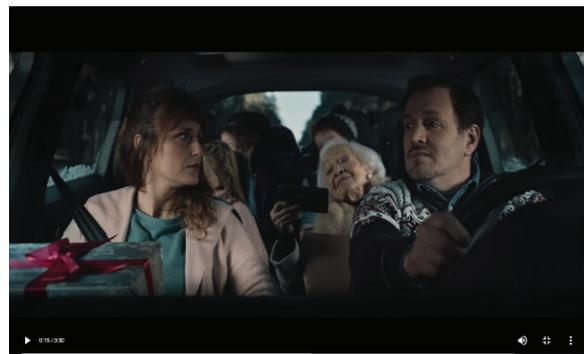


Figure 4. Family member’s reaction

In “Are We There Yet?”, the commercial denotation is as follows: family members traveling by car are bored, and the older individual takes out her smartphone and opens a ritual video. The connotation: thanks to the fast internet on the phone of the older individual, the journey time is no longer a problem. The commercial humorously narrated that the older person narrows the distance between children and young people by using technology. In this commercial, the grandmother character, with a modern appearance, has adapted the technological innovation by emphasizing the fast internet. However, although this grandmother has adapted to technology and modern times, she has difficulty communicating with children by opening a ritual video. As in Figure 1, Figure 3, and Figure 4 (Ads of the World™, 2020a) this situation is transmitted to the audience with the stunning looks of the family members and a humorous appearance. Factors such as today’s children’s distance from religious content, the increase in the loyalty of older people to religion as they get older, the contrast between young and old, and the difference in the consumption habits of older individuals in technological products are the main issues that advertising evokes. Another detail that attracts attention in the

commercial is the external appearance of the older individual. The fact that this person’s hair color is white and has excess wrinkles suggests that it coincides with the stereotype of the older individual.

Table 1: Denotation and connotation level of “Are we there yet?” commercial.

Sign	Signifier	Signified	
		Denotation	Connotation
Person	The little girl sitting in the car	The youngest person	Digital natives, Generation Alpha
Object	Smartphone	Communication device	Technology, Fast internet, Technological innovation
Person	Modern-looking older woman, Grandmother	Not very familiar with technology, Traditional	Prejudice against older people, Ageism, Expectation of older people being distant from technology
Person	Boy with a beret	Travel-weary and bored child	Tech-savvy generation
People	Parents	Surprised and impressed young adults	Prejudice against older people
Object	Minivan interior	Car conversation scene	Multigenerational family trip, Extended family

Alive & Kickin

Countries went into total lockdown, and stores, businesses, and restaurants shut their doors. However, while the lockdown was tolerated at first due to the general atmosphere of panic and fear, soon the economic consequences became apparent as most economies began suffocating. The advocates of reopening the markets quickly pointed the finger at their seniors and blamed them for the continued segregation and economic shutdown in posts showing increasing animosity and resentment towards the older individuals.

This professional campaign, “Alive & Kickin” (Ads of the World™, 2020b) was published in Israel in September 2020 by Saatchi & Saatchi for Mediterranean Towers. This campaign is related to the House and Garden industry and contains one media asset.

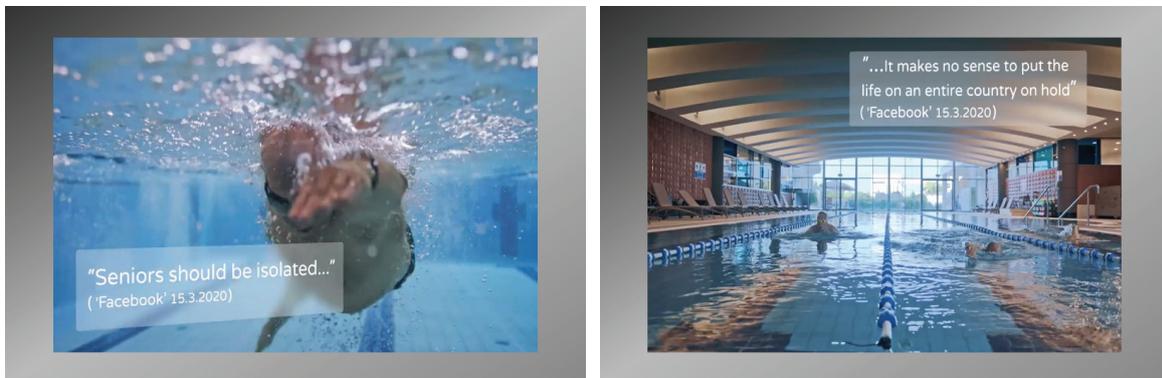


Figure 5-6. Older individual swimming professionally in the pool

The “Alive & Kickin” commercial examines people’s negative judgments about older individuals and their exclusion from society through four different characters during

Covid 19 pandemic. Figure 5 and Figure 6 (Ads of the World™, 2020b) show the older individual swimming professionally in the pool. While this situation represents denotation, the connotation is that the older man takes part in sports activities energetically. Figure 5 and Figure 6 include Facebook posts such as “Seniors should be isolated... (‘Facebook’ 15.3.2020)” and “... It makes no sense to put the life of an entire country on hold (‘Facebook’ 15.3.2020)” (Ads of the World™, 2020b). During the Covid 19 pandemic, people’s mean reactions to older individuals are emphasized. Each older individual responds to the negative judgments made at that time throughout the commercial.



Figure 7-8. Presentation of the older individual.

In figures 7 and 8 (Ads of the World™, 2020b), the older woman transferring her experiences and studies to the participants is denotation. The connotation is that older people still benefit society and can share their valuable experiences with them. “Why not confine only old people ... (‘Twitter’ 29.3.2020).” “...And free up the young so they can get the economy rolling? (‘Twitter’ 29.3.2020)” (Ads of the World™, 2020b) social media comments also draw attention to these images.

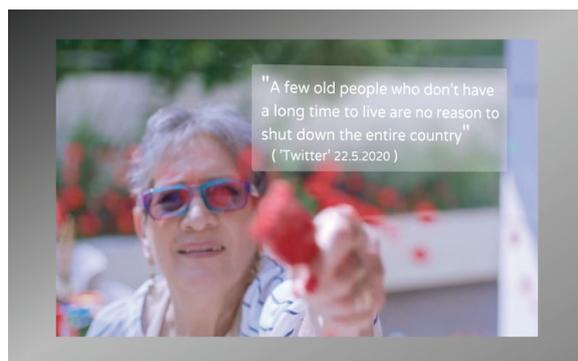


Figure 9. Older woman painting.



Figure 10. Art exhibition.

This sequence shows the artistic talents of older people. Painting and organizing an exhibition are the denotation, yet transferring her colorful world to the painting and expressing the vitality and joy of life in her is the connotation. Indeed, this sequence responds to another mean social media comment featured in the commercial: “A few old people who do not have a long time to live are no reason to shut down the entire country (‘Twitter’ 22.5.2020)” (Ads of the World™, 2020b).



Figure 11. Dancing older man.

The comment “Move away oldies, Get out of the way (‘Twitter’ 29.3.2020)” (Ads of the World™, 2020b) is answered with this sequence. In this scene, the dance of the old individual represents the denotation, while the free spirit inside him evokes the connotation. The enjoyment of the life of the older individual and his friends is conveyed to the audience with music. The following messages are presented to represent the older people: “To all those who were concerned... We wanted to say Thank You. But we have already taken care of ourselves. So, we can live. Exactly as we please. Senior living for people who take care of themselves”. The main idea: older individuals can live without being dependent on anyone is given through this commercial. Written messages are among the crucial elements attracting commercial attention. Using typing text animations for each Facebook post gives the feeling of witnessing the moment when the negative message is written, emphasizing the contrast between older individuals’ stereotypes and reality.

Table 2. Denotation and connotation level of “Alive and Kickin” commercial.

Sign	Signifier	Signified	
		Denotation	Connotation
Person	Older individual swimming	Older individual swimming professionally	The older man takes part in sports activities energetically, Determination, A response to negative judgements
Person	Older individual presenting	Older individual transferring experiences and studies	Socially beneficial, Wisdom, Non-stereotype
Person	Older women painting	Older individual organizing an art exhibition	Vitality, Joy of life, Professionalism, Non-stereotype
Person	Older individual dancing	Older individual dancing and entertaining his friends	Free Spirit, Enjoyment, Non-stereotype

Skim Boarder

“Skim Boarder” (Ads of the World™, 2020c) was published in Australia in September 2020 by Saatchi & Saatchi for Nescafe. This campaign is related to the Non-Alcoholic Drinks industry and contains one media asset.

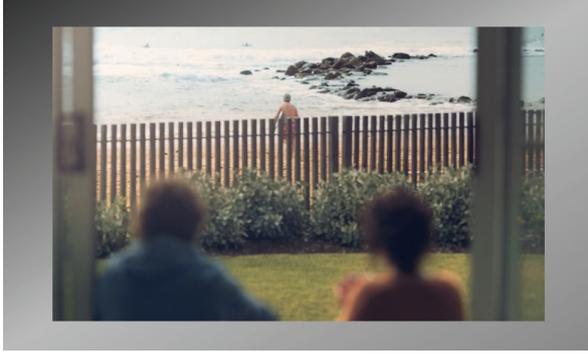


Figure 12. Man and woman watching the older man surfing.



Figure 13. Older man moving.

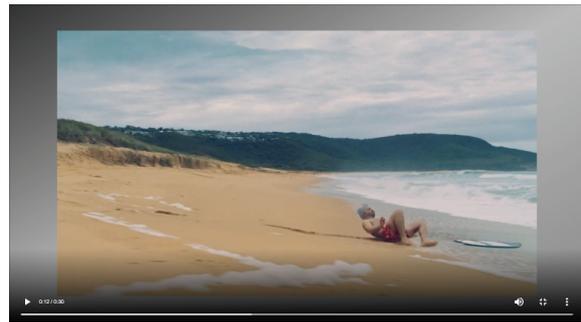
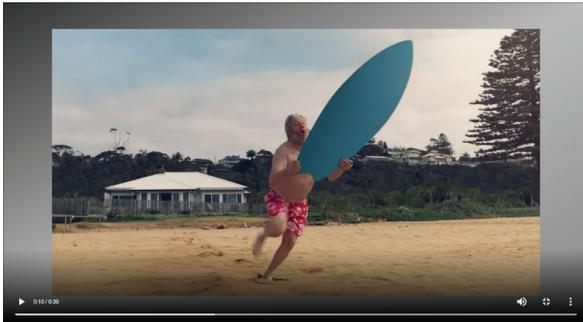


Figure 14-15. The older man loses his balance and falls.

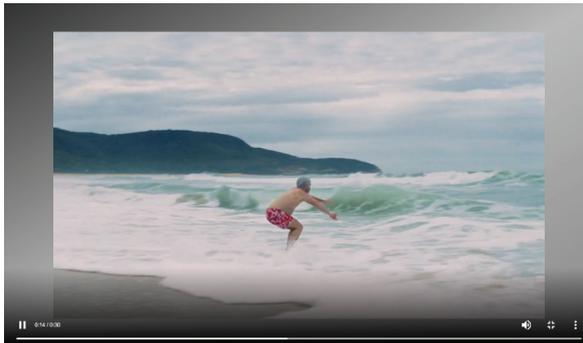


Figure 16. Older man's success at surfing.

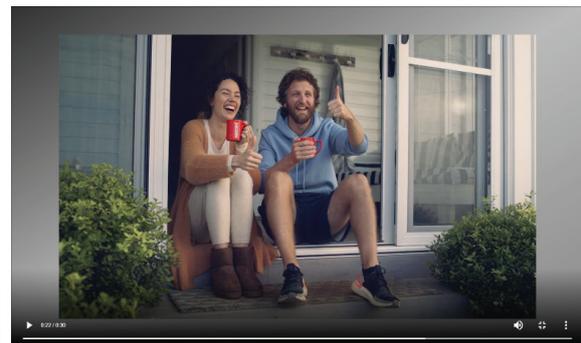


Figure 17. Man and woman witnessing older man's success.

Nescafe commercial titled "Skim Boarder" in 2020 includes two young and one older individual. The denotation of the commercial: While the young man and woman drink their coffee, the older man tries to surf and eventually manages to do so. In Figure 12, young people watch the older man, while in Figure 13, the older person acts to surf. In Figures 14 and 15, the older man loses his balance and falls to the ground. In Figure 16, the older man does not accept the failure and surfs, and in the sequence of Figure 17, the young people celebrate the older man by drinking their coffee (Ads of the World™, 2020c).

The connotation in the commercial is that the older man can surf without fear of failing, which is synonymous with Nescafe's perfect blend of bold and smooth. In the same way, the young man and woman celebrate the older man with great happiness over their coffee. The slogan of the commercial, the word brave, represents the older man, and the word smooth represents young individuals. However, the first connotation seems more likely

in general. For this reason, the commercial in question looks at old age from a positive perspective.

Table 3. Denotation and connotation level of “Skim Boarder” commercial.

Sign	Signifier	Signified	
		Denotation	Connotation
People	Two young individual	Young couple drinking coffee	Smooth, Celebrating the older man’s success with great happiness.
Person	Older individual	Older individual tries to surf and eventually manages to do so	Bold, Not accepting the failure, Fearless.

Unlimited subs

Carlo Ancelotti, Trent Alexander-Arnold, Marcus Rashford, Gareth Bale, Gary Lineker, Rio Ferdinand, Jamie, and Rebekah Vardy star in B.T. Sport’s season launch commercial. The “Unlimited subs” (Ads of the World™, 2020d) professional campaign was published in the United Kingdom in August 2020, created for the brand B.T. Sport by Saatchi & Saatchi. The campaign is related to the Media industry and contains one media asset.

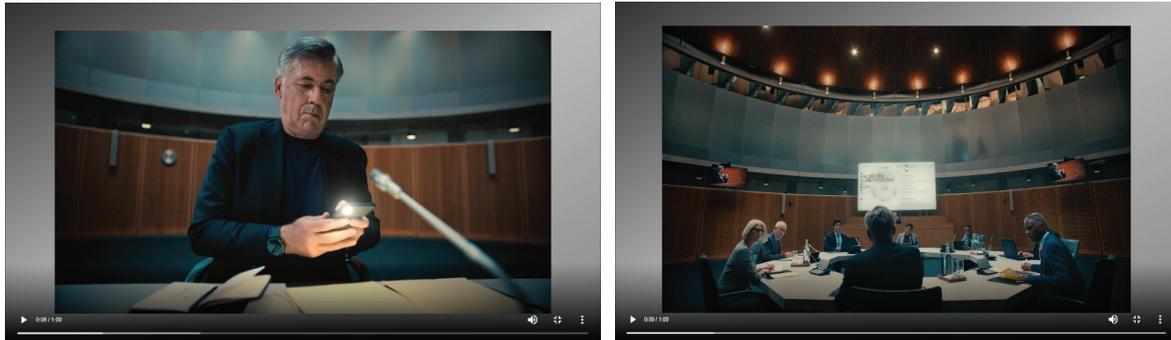


Figure 18-19. Carlo Ancelotti taking a photo of the document and the reaction of the committee.

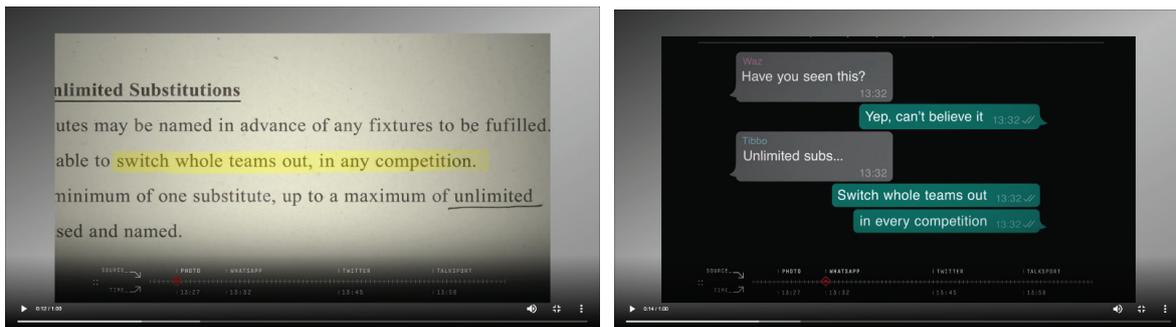


Figure 20-21. Confidential information in the document and its dissemination on social media

The commercial discusses the accidental dissemination of confidential information in the document by the famous coach Carlo Ancelotti by taking a photo of it at an important meeting. B.T. Sport instantly accessed and presented this confidential information to the viewer. The straight meaning of the ad is that the confidential information (“switch whole out, in any competition”) accidentally shared by a famous coach is instantly made available to the public through B.T. Sport. The side meaning of advertising is that an individual in his 60s causes chaos due to his inadequacy in technology, and this problem is growing through the media. Carlo Ancelotti, a successful and famous coach, caused the spread of information as an older individual. In doing so, he attracted the reaction

of the committee members by leaving the phone sound and flash setting on. As a result, Ancelotti has attracted the attention of all media channels. This ad reinforces the negative older individuals' stereotype. An older person who is far from technology, inadequate in the use of technological tools, unable to keep up with the speed of technology, and unable to intervene in its accidental dissemination.

Table 4. Denotation and connotation level of "Unlimited Subs" commercial.

Sign	Signifier	Signified	
		Denotation	Connotation
People	Gathered people around the table	Meeting, Committee members	Important and confidential meetings, Crisis management
Person	Older individual	Carlo Ancelotti, Successful and famous coach	Inadequacy in technology
Object	Smartphone	Communication device	Speed of the technology, Social media, The source of the leaking confidential information

Cat

The "Cat" commercial was published in Switzerland in January 2015 for Voltaren by Saatchi & Saatchi (Ads of the World™, 2015).



Figure 22-23. Older woman sweeping the house and playing ball with the children



Figure 24. Older woman throwing a party at her house

Figure 25. Older woman putting cream on her knee

The "Cat" commercial attracts attention to the cat's reaction to the active life of the older woman. Figures 22, 23, and 24 emphasize the active life of the older woman (Ads of the World™, 2015). Denotation: the secret of the older woman with a happy and active

life, is hidden in the cream. She can move quickly thanks to the cream she rubs on her knee, making her cat uncomfortable. The connotation in the commercial is that the cat constitutes the metaphor of society and the media, while the woman is the metonymy of older individuals. The unhappiness of a prejudiced mass member (cat metaphor) who judges the older individual and does not want him in the active life of society is described in the commercial. Generally, since older individuals are expected to stay at home by society and prefer sedentary life, their contradictory behavior is not welcome. As a matter of fact, in the advertisement, these stereotypes are presented with various associations with the metaphor of cats.

Table 5. Denotation and connotation level of “Cat” commercial.

Sign	Signifier	Signified	
		Denotation	Connotation
Animal	Cat	Uncomfortable pet	Society and the media
Person	Older woman	Older woman putting cream a on her knee	Metonymy of older individuals, Active life
Object	Cream	Knee cream	The secret of the older woman’s happy and active life

Conclusion

In commercials, older individuals are shown various stereotypes. According to studies related to the older individuals and aging, it is found that older individuals are in the roles of comedians, mentors, grandparents, or older individuals with health problems in advertisements. According to Eisend’s study, although the older people have a significant proportion of the world’s population, it is noteworthy that they are only between 5% and 10% in advertising. There are also some distinctions among the older. Although older women generally play fewer roles than older men, there are claims that men overshadow them.

In this study, five commercial films, including older individuals’ representations, by Saatchi & Saatchi agency were examined within Roland Barthes’ semiotic approach framework. The telecommunications commercial “Are We There Yet?” emphasizes the old woman’s phone and internet speed. At the same time, the traditional aspect of the modern world, with her opening of the ritual video, creates the connotation. The “Alive & Kickin” commercial criticizes negative comments on social media for older people during the Covid-19 pandemic. This commercial may mean self-criticism of the media. Older individuals, who have been criticized negatively on social media, have been enabled to show themselves as vigorous and active in this advertisement. In the “Skim Boarder,” the older individual is initially shown as a comedy element, but in the continuation of the commercial older man is portrayed as bold and determined. This change created a metaphoric connotation between the smooth and perfect blend of coffee and old age. In the “Unlimited subs” commercial; an older coach reveals a secret hidden due to his lack of knowledge of technology and is on the agenda of the whole world. The commercial emphasizes B.T. Sport’s setting of a public agenda, which is shown by an older individual making a ridiculous mistake. Finally, the commercial “Cat” emphasized that the old woman could stay active and vigorous thanks to the cream she used. However, it is pointed out as a connotation that the older individuals have health problems, and it is understood that they cannot be vigorous without medicine or cream. In four of the five commercials reviewed (Are We There Yet?, Unlimited subs, Cat, Skim Boarder), older

individuals were shown as elements of humor. The “Alive & Kickin” commercial shows that older people are still vigorous and active. In addition, this commercial criticized the negative judgments made against older individuals, especially on social media. In the Skim Boarder commercial, the older individual is included as an element of humor. However, the brand identified with the older person to create a bold and perfect impression. In the research carried out within the scope of the study, it is seen that older individuals are underrepresented, and negative stereotypes are reinforced in the media.

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Televizyon Reklamlarında Yaşlılık Temsili

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Genişletilmiş Özet

Medya, toplumu oluşturan bireyleri ele alırken onların sorunlarını, ihtiyaçlarını ve tercihlerini de göz önünde bulundurur. Medya, insanların algısını etkileyen iletişim aracı olarak bilinmektedir. Kitlenin algısını etkilerden çeşitli stereotiplerin de yaratılarak gelişmesine sebep olan medya, bunu görsel ve yazılı metinlerde gerçekleştirmektedir. Toplumda önemli bir yere sahip olan yaşlı bireylerin medyada yeterince temsil edilmediği tartışmalı bir konudur. Yaşlı bireyler medyada sıklıkla belirli stereotiplerle tasvir edilmekte ve bunlardan bazıları yaşlılara yönelik olumsuz algılar yaratabilmektedir. Medyadaki stereotipler, özellikle yaşlı insanlarda olumsuz bir yaşlanma algısına neden olmaktadır. Yaşlılar televizyon içeriklerinde genellikle ikincil rollerde yer almakta ve basmakalıplaştırılmaktadır. Onlara çoğunlukla büyükanne ve büyükbaba rolleri verilmektedir. Araştırma kapsamında yapılan incelemeler, yaşlı bireylerin medyada daha az temsil edildiğini ve çoğunlukla olumsuz bir şekilde yansıtıldığını göstermektedir. Toplumdaki yaşlı algısı ve bu algının etkileri ve yansımaları da dikkate alınması gereken önemli bir konudur.

Göstergebilim, Barthes'ın görüntüleri, jestleri ve sesleri işaret sistemlerine dönüştürüp yorumladıktan sonra kültürel çalışmalar için etkili bir yöntem haline gelmiştir. Göstergebilim, göstergeleri, diğer işaret biçimlerini ve anlam yaratma süreçlerini sistematik olarak inceler. Roland Barthes'ın bakış açısı medya çalışmalarında hızla benimsenmiş ve analiz edilecek yorumlar için sınırsız olanaklar sunmuştur. Göstergebilim, medyanın mesajları nasıl ilettiğini ve bunların insanların yaşamları üzerindeki etkisini analiz etmenin bir yoludur. Medya çalışmalarında göstergebilim, toplumun anlamı nasıl yarattığını ve yorumladığını analiz etmek için metinleri, görselleri, reklamları, filmleri ve reklamları kullanır. Reklamlar genellikle insanları bunları satın almaya ikna etme amacıyla ürün, hizmet veya fikirlerin reklamını yapar ve video, ses kaydı ve hatta Facebook, Instagram veya Twitter gibi sosyal medyada kısa mesaj şeklinde olabilir. Reklamlara göstergebilimsel yaklaşım, reklamların izleyiciye gönderdiği mesajları ve tüketici davranışını nasıl etkilediğini analiz eder. Medya, bilgi veya görüntülerin çeşitli ortamlar aracılığıyla iletiği her türlü iletişim biçimidir. Mesajları, hikayeleri, fikirleri ve diğer bilgi türlerini iletebilir. Medyanın hem sosyal hem de kültürel bağları vardır; bu nedenle anlamın inşası kültüre ve topluma göre farklılık gösterebilmektedir. Medyanın mesajı alıcıya iletmesi gerekmektedir. Mesajın hedef kitleye ulaşmasını sağlamak için göstergebilimi anlamak gerekir. Medya, toplumun günlük yaşamında çok önemli bir role sahiptir ve Roland Barthes'ın yaklaşımıyla medya ürünlerinin göstergebilimsel analizi, anlam oluşturma konusunda farklı bakış açıları sunmaktadır.

Bu araştırmada, Saatchi & Saatchi ajansı tarafından yayınlanan televizyon reklamlarındaki yaşlı bireylere ilişkin temsiller ele alınmıştır. Saatchi & Saatchi reklam ajansı yarım asırdır dünya çapında 67'den fazla ülkede profesyonel hizmet vermekte ve farklı kültürlerle yönelik reklam kampanyaları yürütmektedir. Tek bir ajans tarafından farklı ülke ve kültürlerle yönelik hazırlanan reklamlarda yaşlıların temsilinin incelenmesi, medyada yaşlıların temsili hakkında genel bir fikir edinmede daha güvenilirdir. Bu bağlamda,

medyada yaşlı temsiline ilişkin genel bir çerçeve sunmak amacıyla, farklı ülkelerden reklam filmleri seçilmiştir. Araştırmada, 2015-2020 yılları arasında beş ülkede yayınlanan ve yaşlı temsilleri içeren reklamlardan oluşan bir örneklem kullanılmıştır. Reklamlar Roland Barthes'ın göstergebilimsel analiz yöntemi kullanılarak analiz edilmiştir. Göstergebilimin temellerini oluşturan Roland Barthes'ın yaklaşımı çalışmaya derinlik ve özgünlük kazandırmıştır. İncelenen reklamlar sırasıyla; "Are We There Yet?", "Alive & Kickin", "Skim Boarder", "Unlimited subs", "Cat" adlı çalışmalardır. "Are We There Yet?", yaşlı kadının telefon ve internet hızına vurgu yaparken, "Alive & Kickin" reklamı, Covid-19 salgını sırasında sosyal medyada yaşlılara yönelik olumsuz yorumları eleştirmektedir. Burada medyanın özeleştiride bulunduğu sonucu çıkarılabilir. Sosyal medyada olumsuz eleştirilere maruz kalan yaşlı bireylerin bu reklamda kendilerini dinç ve aktif olarak göstermeleri sağlanmıştır. "Skim Boarder"da yaşlı birey başlangıçta bir komedi unsuru olarak gösterilirken, ticari filmin devamında yaşlı adam cesur ve kararlı olarak tasvir edilir. "Unlimited subs" reklam filminde; Yaşlı bir teknik direktörün teknoloji konusundaki bilgisizliğinden dolayı gizlenen bir sırrı ortaya çıkarması tüm dünyanın gündemine oturmuştur. Reklamda yaşlı bir bireyin teknolojik açıdan yetersizliği sebebiyle gülünç bir hata yapması sonucunda gündeme gelmesi anlatılmaktadır. Son olarak "Cat" reklamında yaşlı kadının kullandığı krem sayesinde aktif ve dinç kalabildiği vurgulanmıştır. Ancak yaşlıların sağlık sorunları yaşadığı çağrışımı yaratılarak ilaç veya krem olmadan dinç olamayacakları anlamı çıkarılmaktadır.

İncelenen beş reklamdan dördünde (Are We There Yet?, Skim Boarder, Unlimited subs, Cat) yaşlı bireyler mizah unsuru olarak gösterilmiş olup, "Alive & Kickin" reklamında yaşlı insanların hâlâ dinç ve aktif olduğu vurgulanmıştır. Ayrıca bu reklamda özellikle sosyal medyada yaşlı bireylere yönelik verilen olumsuz yargılar da eleştirilmektedir. Skim Boarder reklamında yaşlı birey mizah unsuru olarak yer almaktadır.

Çalışma kapsamında incelenen reklamların, yaşlıların hem olumlu hem de olumsuz tasvirlerini içerdikleri tespit edilmiştir. Bazı reklamlar olumlu temsiller de içerirken, reklamların çoğunluğu yaşlılara ilişkin olumsuz kalıp yargıları pekiştirmektedir. Araştırmada sonucunda, medyada yaşlılık konusuna yönelik üretilen içeriklerden daha fazlasına ihtiyaç duyulduğu düşünülmektedir. Ayrıca yaşlılığa ilişkin üretilen içeriklerde genel olarak bu olgunun olumsuzluğunun vurgulandığı görülmektedir.

Anahtar Kelimeler: Televizyon Reklamları, Yaşlılık, Göstergebilim, Stereotipler, Görsel Analiz.

Bu makale **intihal tespit yazılımlarıyla** taranmıştır. İntihal tespit edilmemiştir.

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