

**An Analysis of the November 25 Prevention of Violence against Women Public Service Advertisement Published in Turkey in the Fight against Violence**

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**Abstract**

The mass media encompasses the entire field of daily practices and social life through verbal and semiotic language, which causes changes in the behaviour patterns of social actors. Social reality is reproduced again and again through mass media and media. It is seen that these tools are used to change perception-behaviour in the desired direction in the purposeful composition of this production. In this context, public service announcements to be presented through mass media, which can be instrumentalized based on social problems, can raise awareness. One of these problems is the existence of violence in different fields and especially violence against women. Apart from the standard legal steps, social awareness is increased to solve the violence problem in Turkey. Various public service ads and printed materials were prepared to raise awareness and behaviour change about the situation. In this context, the public service advertisement named "November 25, International Day for the Elimination of Violence Against Women" was analyzed with the semiotic analysis technique. Accordingly, in ads, it is underlined that characters exposed to violence, as in TV series, have also been intensely exposed to violence in the past. It is emphasized that violence is a learned behaviour.

**Keywords:** Violence, public service advertisement, semiotic analysis technique

**Introduction**

The progress of the information-technology revolution, described as the great revolution experienced after the Industrial Revolution, is restructuring the social field day by day. This dizzying development of information technologies has made possible the progress of mass communication technologies by including social media. After every revolution, human beings shape their own life to the extent that they coexist and communicate with other people with the influence of developing technology, and to the capacity that they shape their life and produce their culture in this way, they build their relations by communicating with each other. It is regular and constant that this bipolar interaction and changing

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culture shape interpersonal relations by changing them. The social sphere is constantly being reproduced, and in this context, the media plays a vital role in transforming interpersonal ties and the reconstruction of culture. In this context, the media creates a power element in society and determines socialization processes by fulfilling many public duties such as cultural, economic, educational, political, leisure time, news, and general trends. Culture will inevitably be transformed and shaped by mass media and their popular or unpopular content in such an environment.

In the context of the effects of the media on the masses and its potential to create behavioural changes, it can also be instrumentalized in eliminating social problems. In this context, it is crucial to focus on the issue of violence and violence against women mainly, which the world, especially Turkey, discusses in every process and tries to eliminate. In the period following the prevalence of violence against women in the world's societies, the echoes of these events also occur in the mass media and social media channels in addition to the current age. It was becoming open to the knowledge and perception of the public. State authorities, on the other hand, share the content of social advertisements, called public service ads, with the public through mass media and social media channels to create a particular public opinion about the problem of violence against women, which is fed by gender in sociological terms, to direct the formed public opinion in a positive or deterrent way, and to inform the public. At this point, the ability of mass media to convey thoughts, ideas, trends, and news to enormous masses in a short time is a supporting feature of this situation.

Based on this importance, in this study, violence and its types, violence against women, and dimensions are discussed in social gender. In the context of the special purpose of the public service ads against social problems, the general ad named "November 25 International Day for the Elimination of violence Against Women" prepared by the Turkish Ministry of Family and Social Services on November 25, 2020, was analyzed with the semiotic analysis technique and interpreted in the light of the analyses.

### **The origins of violence against women and Turkey**

The definition of violence stated in the Global Status Report on Violence Prevention, is,

*"physical force, threat or behaviour that includes all actions that are intentionally used by a person or a community against themselves, another person or another group or community, resulting in injury, death or psychological harm, preventing the exposed person, group or community from healthily continuing their life."* (2014: 5).

The World Health Organization (WHO) examines the typology of violence by dividing it into several groups. According to this, violence occurs in four ways, according to how it is applied—physical, sexual, psychological and deprivation or neglect, and to the people to whom it is used. The categorization of violence against people to whom it is used is divided into two categories: "violence against family/spouse" and "violence against the community." Violence against family/spouse includes violence against children, spouses, and the elderly. Violence against the community includes violence against acquaintances and strangers (World Health Organization, 2014).

When violence is considered as human behaviour, it can provide preliminary information about the psychological state of the individual who practices or tends to practice violence. Some conditions can be expressed as psychological, physiological, economic, social, cultural, or a combination of these. While explaining violence through aggressive behaviour, Fromm states that although he expresses the violent

impulse in the individual with the tendencies arising from factors such as hereditary characteristics, character, genetically determined personality traits, and heredity, they are given the main form of the individual's social environment. Based on the example of Hitler, he says that violence is affected by the existing conditions in the later developmental stages of the individual's personality; therefore, violence is not caused by innate characteristics at a high rate (Fromm, 2018). On the other hand, Arendt (2018) explained violence by placing it in the discipline of international relations, showing it as a dominant phenomenon in the 20th century, but stated that war is now used for deterrence rather than deterrence victory in diplomatic relations. Violence is used as a political tool with the feature of being optional or arbitrary.

The first approach to help understanding violence is the ecological model (Heise, 1998). According to this, violence occurs due to the mutual influence of different layers of the sociological environment on each other. If expressed with four circles inside each other, the first innermost circle contains the personal and biological history of the person. In the second circle, there is a history of violence related to family and close environment. The third circle includes the third degree familiar and intimate social circle, friendly relations. The fourth and last circle covers the outer social structure of the individual. This expresses the culture and social norms in society (Heise, 1998).

After the ecological model, which explains violence predominantly with the social and cultural environment, the second necessary approach that explains the origin of violence is the Social Learning Theory, which was developed by Bandura based on learning behaviour by taking it as a model. Bandura (1971) explains the Social Learning Theory with an experiment he conducted in 1961 with 36 girls and 36 boys, aged between 6 and 8, selected from two lower and middle-class primary schools, known as the "Bobo Doll Experiment" (Psikoloji Videoları, 2018). In the experiment, a man and a woman tried to tilt a Bobo doll of their size by using repeated violence on the toy (fist and hammer, throwing up and down, kicking, beating on the ground) while also using hateful words. and each time he failed in this effort. One group out of two children included in the experiment watched this action but not the other group. As a result of the investigation; The children in the group, in which the aggressive behaviours against the "Baby Doll" were watched, applied what they observed to the toy either precisely or by increasing the dose, and even developed new attack methods. Children who did not follow these behaviours did not show any tendency to violence, and they did not even hit the toy (Bandura, Grusec, & Menlove, 1966). As it is understood from this experiment, Bandura proved that violent behaviour is learned through observation. In the Social Learning Theory, he developed, he explained that the modelled behaviours turn into attitudes in four stages. The first of these stages: attention to the behaviour pattern (perceiving the design to be observed); second, the observed behaviour is settled in mind (behaviour becomes permanent enough to be remembered later); third, the repetition of the behaviour settled in mind and its supervised implementation, and the fourth one; it is the repetition of the whole behaviour from the beginning to the end, and it becomes an attitude (Selçuk, 2001). Undoubtedly, this learning process is primarily related to forming social gender perception as a process that begins in the family. The social structure of gender is directly related to the development of social identity. Every actor who cares for the child, whether it is a parent or a caregiver, has an extremely important role in the development of social identity (Galet et al., 2017) Social gender is generally analyzed through the inequality and discrimination between the sexes in the context of ruling-power relations and resources. Social gender is a dynamic and changeable structure determined by historical, political, economic, and cultural factors (Flores-Lueg & Vila, 2017).

In addition to being a global problem, violence against women in Turkey is one of the problems waiting to be solved. In the study conducted by Güler et al. on 162 women in 2005, 40.7% of the participants stated that they were exposed to Domestic violence. According to the survey results applied to 102 women who said that Köşgeroğlu et al. (2015) experienced violence, it was revealed that 61 % of the participants experienced physical violence. In the study conducted by Yanık et al. (2014) on 726 women and 174 men, it was seen that 43.4 % of the participants were exposed to physical violence. In the study conducted by Akıncı Çötök (2015) on women who were exposed to violence, it was seen that 60 % of the participants grew up in an environment of father-mother violence. This confirms that violence is internalized as a social learning behaviour. In Turkey, Law No. 6284 is in force to prevent violence against women. After establishing the Ministry of Family and Social Policies, Violence Prevention and Monitoring Centers and Women's Guesthouses in Turkey were put into service in 2012 to assist all women victims of violence. Women who are victims of violence can come to these centres and receive rehabilitation services for domestic violence treatment and be hosted in women's shelters.

Launched by the Turkish Ministry of Interior in 2018, the Women's Support Application (KADES) was downloaded from the digital store menus of smartphones and made available to women. With this application, women can access the "155 Police Emergency Call Center", which is connected to the nearest police and law enforcement teams, when they are faced with or going to face any violence by entering their ID numbers into the application. It allows them to quickly and easily report their urgency about exposure to violence to the security forces and the security forces to assist them within three to ten minutes (Ministry of Interior of Turkey Republic, 2018).

#### **Violence against women in public ads**

Public service advertisements were used for the first time during the American Civil War. These advertisements were placed in the newspapers to sell government bonds to provide economic aid to the northern states (Goodwill, 2020).

Public administrators, who are trying to increase the effectiveness of social media communication tools for the benefit of the public in Turkey, are trying to achieve these goals with multimedia content called public service announcements. Looking at subparagraph b (third article of the "Public Ads Directive" published by the Radio and Television Supreme Council - RTÜK), public service announcements are defined as:

*"informative and educational films and sounds and sub-bands prepared by public institutions and organizations or non-governmental organizations such as associations and foundations and decided to be of public interest by the Supreme Council."*(RTÜK, 2020).

In studies on the effects of educational and informative content on social media, especially on young people, the greatness of the effect is striking. The study of Peñalba (2020) on social media learning platforms also confirms the situation. In the study, it is emphasized that each social media application has advantages and disadvantages. For example, a Blogger-based learning platform provides a learning environment with non-distracting and specific features. But it does not have the diversity of multimedia. A Facebook-based learning tool, on the other hand, has the part of distraction with its language diversity and rich learning environment. For this reason, it is essential to present the prepared content to the masses with appropriate social media applications. Public service announcements, which deal with many issues

that concern society, such as education, health, traffic rules, etc., also deal with the recent increase in violence against women and are presented especially on the YouTube platform.

Public service announcements that deal with violence against women should have the function of deterring the problem of violence against women, informing the public, and creating public opinion to eliminate this problem. However, at this level, another problem arises. The problem, which emerged, or has the potential to occur, is expected to create a deterrent when showed to the target audience. We talk about women who have been or may be subjected to violence, and men who have demonstrated or are likely to show violence, regarding the scenario of the public service ads. In contrast, it is expected to create a deterrent when it is repeatedly demonstrated, and there is a risk that it may lead to an attitude among the masses. So that; as mentioned above, the Bobo Doll Experiment by Bandura shows that violence becomes a form of behaviour by being seen, imitated -or modelled-and learned.

### Method

On November 25, Day for the Elimination of Violence Against Women, the public ad was analyzed using Barthes semiotic analysis (Barthes, 1993). Regarding the framework of semiotic analysis, all visual and written texts were examined, respecting violence against women or domestic violence in the public service. These elements are divided into sections and shown with a table under two headings as the signifier-the signified. The analysis of these elements based on interpretation has been made.

### Findings

#### **Semiotic analysis of November 25 "International day for the elimination of violence against women public advertisement"**

The Turkish Ministry of Family and Social Services had prepared some unique features for the November 25 International Day for the Elimination of Violence Against Women. The duration of public service advertisement is one minute. In this case, contrary to the sixth article of the Public Ads Directive that states, "*Public ads cannot exceed 45 seconds in the form of movies or sound, and 10 seconds in the form of sub-bands*" available on the website of the Radio and Television Supreme Council (Çalışma ve Sosyal Güvenlik Bakanlığı, 2020).

#### **Type of public advertisement and situation pattern**

In the ad, "*section of life*" and "*dramatization narrative techniques*" were used for the analysis (Belch & Belch, 2003). The script is of the "*drama*" type. Since the section from life technique is used in the Turkish TV series "*Red Room*," which is still on the air, it is seen that it is used in this public ad as well. The message attached to the ad is tried to be perceived by the target audience most easily and shortly. By using some of its characters and stories, the script could benefit from that since the series is top-rated and loved. The situational pattern in the public service ad is also based on anecdotal, one after the other, and sequentially or as a stand-alone story of the events. All are caused by domestic violence and violence against women. In the ad, the reflection of the phenomenon of violence in society and the family, in general, has been tried to be reflected through the theme of family and child, to the extent that it corresponds to these institutions and concepts.

### **Type of attractiveness in public service - music and sound**

Fear and celebrity attractiveness (Ergin, 2014) is used in the public service ad. It is seen that attraction of fear is told through the events that happened to the five characters in the "Red Room" series, which was given from the beginning of the public service ad. In most or even all of these events, it has been tried to explain that violence is a behaviour instilled in family members from childhood and that it can gradually become an unhealthy behaviour and attitude. This point, emphasized in the ad, is also presented as a supporting element to the attraction of fear. In addition, it is seen that the factor of internalizing violence by seeing and learning is in parallel with the results of Bandura's "Baby Doll" Experiment.

The ad used plain background music that is more prone to slow and emotional mood, produced from piano and violin-dominated instruments. A simple external sound was not used alone in the accompaniment of the background music. However, it is seen that the conversations of the other five serial characters who have experienced violence (especially the character who is a psychologist, in which they question and partially describe the events they have experienced) continue, while they are describing the circumstances when they are not in the frame. It is seen that the voices of the characters are partially used as external voices in the ad.

### **Image used in public service**

Outdoor shooting is not included in the public service advertisement. All shooting took place in the studio, home, and office environments. In the selection of these venues, the setting in which the psychological events of the series "Innocents Apartment" and "The House You Are Born Is Your Destiny" are used to form the ad. The armchair in which people with mental disorders sit in face-to-face therapy with psychologists in the "Red Room", was also used.

The ad's slogan is "Come; love and mercy be our vaccine! Let's break the chain of violence by fighting together!". What is meant by the chain of violence is the emphasis that violence is a learned phenomenon from generation to generation. As an emblem, the Turkish Ministry of Family and Social Services logo was placed at the end of the ad.

### **General description of the public service advertisement**

The "November 25 International Day for the Elimination of Violence Against Women" public ad was created by using the stories, scenarios, scenes, and characters of the TV series "Red Room", "Innocents Apartment", and "The House You Are Born Is Your Destiny". The ad was connected to domestic violence and started broadcasting on digital platforms such as television and YouTube on November 25 of 2020. The ad consists of a single sequence as it only consists of scenes related to domestic violence and violence against women. The general flow of the public ad is as follows:



Section-1



Section-2

At the entrance of the ad, the character of Alya from the "Red Room" series appears. Alya looked into the lens and complained, "What did I do to you?" asks the question. Meanwhile, her facial expression is unhappy and pale (Section-1 and 2). From the question he asks, it is understood that the child character tends to blame himself and question his guilt.



Section-3



Section-4



Section-5



Section-6

In the scene watched from Section-3 to Section-6, the reasons underlying the unhappy and pale appearance of Alya's child character in the second section are shown. Alya is sad because of the psychological violence applied to her. All these reasons are displayed to the audience by a female character shouting at Alya in anger, kicking and forcing the room's door where Alya is hiding. It is seen that Alya is waiting in a helpless, anxious, and fearful state in the face of the psychological violence she has experienced and trying to protect herself from violence by hiding in a locked room. Meanwhile, his mood is read on his face (Section-6).



Section-7



Section-8

Then Han, the character of the series *"Innocents Apartment"* (another Turkish TV series with psychological content) appears on the screen and looks at the camera with a sad expression like a criminal. Then another little boy sat in his chair and said, *"Why isn't my mother like other mothers?"*. It is understood that the child character is the childhood of Han. With this question, the child questions the psychological violence he has fallen into and why his mother, who shows that violence, behaves like this. In other words, it is mentioned in the ad that Han has been subjected to psychological violence in his past (Section-7 and 8).



Section-9



Section-10



Section-11



Section-12

The scenes of psychological violence in Han's childhood are shown. The mother is in tears, and an item belonging to the child is throwing in the trash. Then she points the finger at the child menacing him. The child remains silent and helpless, facing a threat against him by his mother through non-verbal communication. The child's facial expression understands fear, sadness, and anxiety (Section-9, 10, 11, and 12).





Section-13



Section-14

Right after this scene, the ad's script focuses on the childhood of Zeynep's character in the TV series "*The House You Are Born Is Your Destiny*" (another Turkish TV series with psychological content). The camera first shows a body language clasp and squeezing his hands together (Section-13). This body language describes the helplessness of a child who is exposed to psychological violence. Later, Zeynep sits in the same chair and looks at the camera, as the characters Alya and Han in the previous scenes, sitting and looking towards the camera, say, "Dad, don't hit my mom!" (Section-14). After this statement, it is understood that Zeynep was exposed to Domestic violence. With this line, Zeynep begs her father not to inflict physical violence on her mother in the subtext.



Section-15



Section-16

In the subsequent two frames, it is seen that Zeynep was exposed to domestic psychological violence as a child, and a colouring book belonging to her was thrown into a burning box (Section-15). While the book is burning, the camera shows Zeynep crying and saddened by the burning of the book and the psychological violence she suffered (Section-16). This scene, taken from the first episode of the series, expresses the high degree of domestic violence experienced by the character in her childhood and the intensity of the sadness and destruction she experienced.



Section-17



Section-18

In the next scene, Gülben, from the series "Innocents Apartment," appears. Gülben's look at the camera as if she were a criminal attracts attention. She is also sad and depressing. Child Gülben also looks at adult Gülben in the same way. Meanwhile, the child says, "Everyone calls me 'pissy,' But that's how you made me.", (Section-17 and 18).



Section-19



Section-20

It is seen that the Gülben child is sitting next to her grown-up version and questioning the situation she has fallen into. Grown-up Gülben holds hands and smiles at her, and it is as if she is reconciling with her childhood - or her past full of bad memories- (Section-19). It is proof of why Gülben has the nickname "Pissy.". In other words, the answer to Gülben's past, why she is in this situation, is given by looking at her childhood. Immediately afterwards, it is observed that Gülben, who has grown up, leans against a wall, folds her hands, and stands there with a sad and empty gaze (Section-20). This scene reveals the trauma caused by the psychological violence she has experienced.



Section-21

After Gülben, the child character Efe from the "Red Room" TV series sits on the wooden chair in the image. "Please don't hit me! It hurts so much!" says (Section-21). Physical violence has been tried to be conveyed through verbal communication from a child's point of view.



Section-22



Section-23

It comes to a scene where the couple Nesrin-Han, also from one tv series, are told that they receive therapy from a psychiatrist. They are shouting and arguing in their homes (Section-22 and 23). In this scene, domestic psychological violence in the private area and the child members of the family witnessing this type of violence are shown.



Section-24

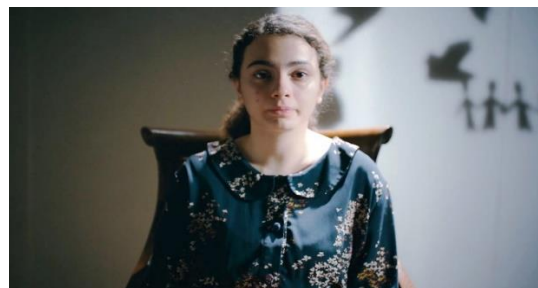
The public service ad continues with the character of Safiye from the TV series "*Innocents Apartment*". It is seen that Safiye is sitting on a wooden chair and looking at the camera calmly. Meanwhile, the speeches of Safiye's youth are heard (Section-24). Someone talks about Safiye's youth and experiences. That this will be explored and that her past, which has been subjected to violence, will be reviewed.



Section-25



Section-26



Section-27

Young Safiye said, "*They always humiliated me, they always beat me.*" words appear on the screen. Meanwhile, she is in the chair of old Safiye, with her hands clasped and a bird's eye view of the camera (Section-25 and 26). The fact that the camera shoots Young Safiye with a bird's eye view also reflects that an individual who is subjected to violence sees himself as a criminal. It is noteworthy that an atmosphere is created in the previous position as if Safiye was stating a police interrogation to describe this situation. Young Safiye, looking directly at the camera in this direction, said with a sad and tearful voice, "...*What was my crime?*". She continues and ends with the question (Section-27).



Section-28



Section-29

Then, it is seen that Young Safiye and the present Safiye come together, and they hold hands and look at the camera with love and confidence (Section-28 and 29). It represents the reconciliation of an individual who has been subjected to psychological and physical violence in the past. Then exhibits the same behaviour towards his sibling. Meanwhile, we can observe that different motifs are projected behind them, a bird in the background, a child holding hands, and a clock onto the screen with the help of a cinemascope. We can say that these motifs represent no domestic violence, love, time, and freedom should be valued.



Section-30



Section-31

Meanwhile, the words of the psychiatrist character played by the actor Binnur Kaya in the "Red Room" series begin to be heard. Safiye cries silently, looking at a high school photo she holds in her hand (Section-30 and 31).



Section-32



Section-33

By saying, "violence is contagious like a virus. It is learned by seeing and watching. It is passed on from generation to generation. When it spreads, it injures not only bodies but also souls. It darkens lives. Come, love and mercy; let's get vaccinated! Let's break the chain of violence by fighting together!". The psychiatrist states that violence is

learned through seeing and watching, as stated at the beginning of the study and as determined in Bandura's Baby Doll Experiment (Nguyen Do, 2011). These causes problems that are difficult to compensate (Section-32). Immediately appears the Ministry of Family and Social Services emblem on the screen at the end of the ad (Section-33). This emblem, designed with red writings on a greyish-white colour, reflects the corporate image of the ministry, "Let's fight violence together!". It tries to make you feel a sense of trust by reflecting its message with feelings of unity and togetherness.

On the public service advertisement of "November 25 International Day for the Elimination of Violence Against Women", it is striking that most black and white colours are used to indicate the characters' past experiences whose life stories are told. On the other hand, this again symbolizes the sadness of the past of the characters. The use of grey and black as the colour of mourning is frequently encountered in daily life (Kırık, 2013; Tayfur and Yılmaz, 2018). After the scenes that continued with pale yellow at intervals, the red colour gained weight in the scene where the psychiatrist in the "Red Room" came to the screen. It can be said that red is a warm color type, and it has been used with a reassuring and stimulating effect. The central theme, "Let's take action against domestic violence and violence against women!" message was brought before the target audience at a meaningful point to use the red colour at the last moment. It can be said that the target audience of the ad is the entire Turkish society, which has a role in domestic violence and violence against women and is exposed to it. The end of the ad appears, "Come, let's fight together!" a message addressed to the general public.

The main oppositions to the meaning of the ad are black-white, sad-happy, and desperate-hopeful contrasts. The black-and-white difference is seen in almost all shots and at intervals from the beginning to the end of the ad. It can be said that it is used to express the connection of the feelings of sadness and the sections from the past life stories of the characters. The sad-happy opposition is also used to show the feelings of sadness and happiness that occur during the relation of present and past of the two characters (Gülben and Safiye) in the "Innocents Apartment" series. It can be said that the contrast of desperate and hopeful comes into play for these scenes. In the ad, these characters transition from a desperate and hopeless situation to an optimistic one. Apart from the scenes, the transition can also be mentioned for the full ad - from the "violence" stories containing sadness and despair until the scene of the psychiatrist. The feelings of happiness and hope are always expressed.

**Table 1**

Table of Indicators Indicated in the Advertisement

<b>Section - 1 and 2</b>	
<b>Indicator</b>	<b>Indicated</b>
Girl sitting in the filtering light	Feeling of guilt
Sad girl sitting on a chair talking to the camera	Domestic Violence, self-questioning
<b>Section - 3</b>	
<b>Indicator</b>	<b>Indicated</b>
Angry woman shouting	Domestic Violence

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**Section - 4 and 5**

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<b>Indicator</b>	<b>Indicated</b>
Door with forced handle	Domestic Violence
Kicked door	Domestic Violence

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**Section - 6**

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<b>Indicator</b>	<b>Indicated</b>
Girl looking with fear and anxiety	Domestic Violence, despair

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**Section - 7 and 8**

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<b>Indicator</b>	<b>Indicated</b>
Man looking sad	Feelings of guilt, helplessness, sadness
Sad boy sitting on a chair talking to the camera	Domestic Violence, self-questioning

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**Section - 9**

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<b>Indicator</b>	<b>Indicated</b>
Angry woman tearing the item in her hand	Domestic Violence

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**Section - 10 and 11**

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<b>Indicator</b>	<b>Indicated</b>
Throwing things in the trash	Domestic Violence
Woman hand-raising finger	Domestic Violence, threatening

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**Section - 12**

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<b>Indicator</b>	<b>Indicated</b>
Child looking at his mother with fear	Domestic Violence, despair

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**Section - 13**

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<b>Indicator</b>	<b>Indicated</b>
Girl clapping her hands	Domestic Violence, despair, fear

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**Section - 14**

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<b>Indicator</b>	<b>Indicated</b>
Sad girl begging	Domestic Violence, despair, fear

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**Section - 15 and 16**

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Indicator	Indicated
Burned colouring book	Domestic Violence
Crying girl looking at burning colouring book	Domestic Violence, sadness

**Section - 17, 18 and 19**

Indicator	Indicated
Sad woman looking at camera	Domestic Violence, sadness, despair
Sad girl looking grown-up	Sadness, despair
Woman and girl holding hands, smiling and sitting on the chair with her childhood.	Hope, happiness, forgive your past

**Section - 20**

Indicator	Indicated
Sad woman	Domestic Violence, sadness, despair

**Section - 21**

Indicator	Indicated
Sad boy sitting on a chair talking to the camera	Domestic Violence, anxiety, sadness

**Section - 22 and 23**

Indicator	Indicated
Man and woman arguing	Domestic Violence
Boy and girl looking at arguing woman and man with fear and anxiety	Domestic Violence, anxiety, fear, sadness

**Section - 24**

Indicator	Indicated
Sad woman looking at camera	Feelings of guilt, helplessness, sadness

**Section - 25, 26 and 27**

Indicator	Indicated
Young girl clasping her hands	Domestic Violence, despair, fear

Young girl sitting in the filtering light	Feelings of guilt, self-questioning
Sad young girl sitting on a chair talking to the camera	Domestic Violence, anxiety, sadness

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**Section - 28 and 29**

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<b>Indicator</b>	<b>Indicated</b>
Woman holding hands with youth	Hope, happiness, forgive your past
Woman holding hands with her grown-up version and young girl looking at that woman	Hope, happiness, forgive your past

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**Section - 30 and 31**

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<b>Indicator</b>	<b>Indicated</b>
Crying woman	Domestic Violence, despair, sadness
Woman holding a youth photo	Domestic Violence, despair, sadness, miss the past

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**Section - 32 and 33**

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<b>Indicator</b>	<b>Indicated</b>
Woman talking to the camera while smiling	Hope, confidence
Logo of ministry	Institutional identity, image

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This findings section should include the results of study. All tables, figures, graphs, statistical analyses and sample calculations should be presented in this section.

### **Discussion**

Violence continues with an undesirable force and extremism in Turkey as well as in the world. National and international public opinion try to be sensitive in many ways, especially in legal and social fields, against the phenomenon of violence, which unfortunately leads to permanent physical and psychological consequences on individuals, and not to remain indifferent to this damaging behaviour. In particular, international organizations such as the World Health Organization and the UN are engaged in an informative activity for all world societies regarding the causes, origins, types, dimensions, and consequences of violence. This information activity is also carried out through traditional mass media and social media tools.

Violence against women is also one of the common forms of violence globally, particularly in Turkey, and is still a phenomenon that needs to be solved. A study done in Turkey (Hacettepe University report, 2014),



states that women exposed to physical violence at any time in their lives is 36%. Law No. 6284 on the Protection of the Family and the Prevention of Violence Against Women, which is an essential basis for preventing violence against women with legal sanctions, is one of the laws still in force in Turkey to protect the individual rights of women against violence. Violence Prevention and Monitoring Centers and Women's Guesthouses and Women's Support Online Telephone Applications, which were put into operation between 2012 and 2018 by the Ministry of Family and Social Services and the Ministry of Interior, ensure the protection of women living in Turkey against violence. In such an environment of awareness, it is easy to be aware of the recent increase in Violence against women and femicide. With the effect of this flow of information, public service announcements have been prepared and broadcast by the Ministry of Family and Social Services, especially for the International Day for the Elimination of Violence Against Women, on November 25, within the framework of preventing violence against women.

In this study, we had done a semiotic analysis of the "*November 25 International Day for the Elimination of Violence Against Women*" public service announcement. The ad was broadcasted on November 25, 2020, from the public service announcements and also published and accessible on the social video sharing Youtube with television channels. It has been seen that characters of the TV series "*Red Room*," "*Innocents Apartment*", and "*The House You Are Born Is Your Destiny*", TV series about domestic violence against women and children, are used in the public service advertisement. It has been used the past of the characters exposed to violence, as in the TV series, and that they have been exposed to violence intensely in their past. In this sense, the ad tries to explain the consequences of violence by repeating violence. In the public service ad, in which fear is used, the possibility that it can teach violence to individuals through learning by modelling within the framework of Bandura's social learning theory has been emphasized. It has been concluded that such an undesirable result can also occur. The public service announcement in question focused on the negative situations experienced in childhood. It taught that violence is a learned behaviour and built the framework and solution of avoiding violence on these foundations. The study is conducted on a specific example. The results can only be generalized on similar public service announcements about violence on women.

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