

## The Relationship Between Cultural Products and International Marketing Strategies Towards Sustainability: A Research on the Textile Industry<sup>1</sup>

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### Abstract

This study aims to reveal the relationship between cultural products and international marketing strategies from a sustainability perspective. In pursuit of this purpose, improving cultural products and presenting them to foreign markets is seen to contribute to the economic and environmental sustainability of societies by strengthening the cultural economy. Sustainability is not only an environmental issue but also an integrated issue that includes legal, economic, cultural, technological, etc. The sustainability of cultural products, which represent our cultural heritage, is believed to play a significant role in promoting the sustainability of societies. The weaving sector investigates strategies for cultural products to enter international markets, contributing to both

the sustainability of cultural heritage and the economic development for consumers seeking unique products in a globalized context. This study, which is exploratory research, collected data through a focus group technique. The data analysis results indicate that cultural products can primarily utilize standardization strategies, followed by glocalization strategies, to enter foreign markets. In addition, cultural products, which are cultural heritage, contribute to environmental, cultural, and social sustainability.

**Keywords:** Culture Product, Sustainability, Loom, International Marketing.

**JEL Codes:** M30

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## 1. Introduction

Sustainability has perhaps been discussed and re-defined for many years as a concept that emerged as a result of the negative effects of industrialization. Sustainability is expressed as a policy aimed at a system that creates long-term and permanent solutions to the fundamental problems related to production and consumption, rather than short-term ones. For example, building a robust corporate infrastructure that can generate a continuous flow of benefits or services in the long term is a sustainable practice. This situation shows that sustainability is a broad concept that encompasses not only the environment but also all subsystems of society. Many subsystems, such as economy, politics, law, technology, and culture, contribute to sustainability. This study examines strategies for entering international markets for the Ormana Gilamikli Loom, a cultural product from Antalya, Türkiye, framed within sustainability and regarded as cultural heritage. The Ormana Gilamikli Loom, regarded as a traditional and ecological product, will enhance sustainability in global markets while showcasing cultural uniqueness. Attaining such a position in global markets fosters development. Throsby highlights the relationship between culture, economy, and sustainability, stating that cultural sustainable development is possible (Throsby, 1995). This approach links sustainability not only to numerous subsystems but also to the cultural economy and its products. The integrated functioning of all subsystems that constitute society makes sustainability possible. Cultural products, one of the critical variables that constitute the cultural economy, are defined as products that emerge in the structure and natural environment of each society and can transform into economic value today. Especially with globalization, the increasing similarity between societies heightens the need and demand for the uniqueness of cultural products. Cultural products that emerge within the scope of the cultural industry and cultural economy enable the production of goods in many fields, from gastronomy to cultural heritage and from fashion to architecture. The demand for original works, products, and experiences from global consumers allows societies to reproduce their internally developed cultural products and present them to world markets. In this sense, the development and internationalization of cultural products are important for both the cultural economy and sustainability. For this reason, determining and implementing appropriate internationalization strategies in the context of cultural products contributes to sustainability.

## 2. Cultural Product Concept and Sustainability

The concepts of culture and product are approached from various perspectives across different dis-

ciplines. In the marketing discipline, these concepts are explained through the lens of developing promotions and marketing strategies for cultural products. This focus highlights the intricate relationship between culture and the products that emerge from it. The cultural product is based on the concept of cultural marketing. Cultural marketing, on the other hand, emerges with the development of the concepts of the culture industry and the cultural economy.

The concept of the culture industry was introduced by Theodor Adorno and Max Horkheimer, representatives of the Frankfurt School (Critical Theory), after World War II; it was conceptualized as a critique of the industrialization of culture. According to Adorno, "the culture industry is a concept that combines the old with the familiar in a new quality." (Adorno, 2003:36). The culture industry emerges as a system that homogenizes societies, eliminating difference, originality, and uniqueness, it is criticized in this regard. At the same time, the concept of the culture industry, which is criticized for being profit-driven and creating economic value, is argued to be devoid of authenticity because the true value of art and culture cannot be realized and is directed solely by profit-oriented policies and strategies (Adorno, 2011: 47–50).

Although the concept of the culture industry was introduced as a critique by Adorno and his colleagues after World War II, it is now observed that certain characteristics present in societies' cultures have become an industry, leading to the creation of a culture economy. According to Amin et al. (2007), culture and economy are two inseparable concepts. Moral values, knowledge, trust, and the power of cultural metaphors allow culture to create different paths for the formation of the economic structure. Cultural economy refers to various approaches aimed at analyzing economic and organizational life that exhibit a common focus on the heterogeneous ways in which objects and individuals (firms, markets, consumers) are 'constructed' or 'brought together' by discourses and arrangements (Cochoy 2003; du Gay 2004; cited in Pryke, M., & Du Gay, P., 2007: 340). Cultural economy encompasses many fields, from finance to cities and from music to fashion. The cultural economy is an important field of application in terms of both environmental and competitive sustainability.

Cultural economy forms a leading trajectory of urban development and has emerged as a fundamental aspect of globalizing cities. Among the cultural industries are new media, digital arts, music and film, design industries and professions, as well as related consumption and exhibitions in the city. The cultural economy now represents the third-largest sector in many metropolitan cities in the West, including London, Berlin, New York, San Francisco, and Melbourne, and is increasingly influential in the development of East Asian cities (Tokyo, Shanghai, Hong Kong, and Singapore) as well as the megacities of the Glo-

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bal South (e.g., Mumbai, Cape Town, and São Paulo) (Hutton, 2016: 2-3).

Using cultural characteristics to add extra value to a product not only benefits economic growth but can also promote unique local culture in the global market (Lin et al., 2007: 4). Especially in the face of industrialization's negative environmental impacts, the creation of cultural economies contributes to both environmental and competitive sustainability.

In today's world, simply selling a product or positioning oneself around a product is not a correct strategy. Selling an experience is becoming more important. For example, Harley-Davidson sells more than just a motorcycle. Harley-Davidson offers its customers a brand experience and a lifestyle. Therefore, when viewed at the product level, Harley-Davidson motorcycles contain meanings beyond just being a product (Kotler, 2005: 32).

Cultural products contain creative or artistic elements. Cultural products can consist of tangible items such as artistic works, books, jewelry, and fashion, as well as intangible items such as music performances and museum visits. (Towse, 2003: 12). The identification of cultural products necessitates the establishment of cultural levels.

Evaluating from the perspective of cultural marketing necessitates defining a product that encompasses

more than just cultural tourism, cultural heritage, books, magazines, films, theater plays, and festivals. Identifying the true motivations behind consumers' purchases of these products is essential, as it connects them to the core product. In this context, the product levels are considered as follows.

Upon examining product levels, it is noted that the core benefit, which represents the fundamental value provided to the consumer, signifies the essential advantage anticipated from the product. Identifying the fundamental advantage of each product is crucial in developing the overall product concept. The core product encompasses all components contained within the product. The product's shape, color, and functions represent its tangible manifestations. The anticipated product level represents the degree of the product's appeal and quality. It can be characterized as all that the target audience anticipates from the product. The extended product level is established by incorporating more features and benefits into the existing product. The prospective product level is characterized as the stage at which current products may be augmented or modified in the future (Kotler & Keller, 2009). Cultural products must ascertain product levels and formulate strategies accordingly when entering international markets. According to Kotler & Keller (2009), there are five product levels.

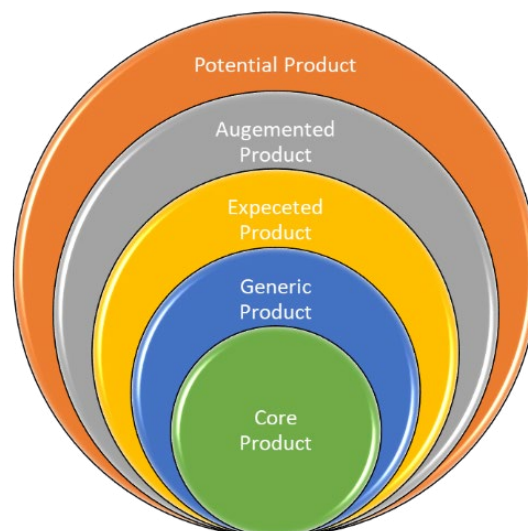


Figure 1. Product Level

Source: Kotler & Keller, 2009: 358

According to Figure 1 the core benefit describes the core benefit that the product will provide to the consumer. For example, a person who buys a dress made of woven fabric that falls within the scope of cultural heritage is only buying a dress. Essentially, the consumer will be purchasing various benefits, including culture, well-being, and a historical experience. The generic product is everything that the product contains. Everything that is tangible, such as visible, shape, size, etc. The expected product

refers to what the target audience anticipates from the product. For example, there may be expectations such as a special fabric, durability, uniqueness, and being healthy. The augmented product is the features such as insurance, gaudy, etc. that can be purchased with the product. The potential product is the level of product planned to be made in the future. For example, this could involve producing home textiles in the future using the woven fabric that is currently presented as a cultural product

(Kotler & Keller, 2009: 358). Product levels should be determined when determining the strategies of cultural products. This is a factor that increases product performance.

The initial introduction of the concept of sustainability was defined as achieving equilibrium with the environment and nature in relation to production and consumption. Today, the concept of sustainability is perceived as the equitable and just distribution of limited resources to provide continuation for the global population. Sustainability is characterized as a political, ethical, and legal need for intergenerational and global equity, extending beyond merely the necessity for sustainable production and consumption methods. This indicates that sustainability is not only an environmental concern but also a subject of societal discourse across multiple dimensions. Sustainability encompasses various social domains, including ecological, political, economic, and cultural aspects. In evaluating sustainability solutions, solely relying on technological methods like consistency and efficiency is inadequate. In contexts such as energy-climate, resource use, and carbon footprint reduction, the interplay between consistency, efficiency, and frugality is crucial (Ekaradt, 2024). A study on sustainability revealed that a holistic strategy is essential to reconcile economic progress with environmental sustainability in developing nations. Businesses engaging in direct investment in developing nations ought to implement green policies and strategies that enhance sustainability and economic development in such regions (Hunjra et al., 2024). The development and implementation of green marketing strategies by businesses are related to their social responsibilities and business ethics. Businesses have moral and economic obligations to their partners (Uydaci, 2019). A study in the tourist sector concludes that advancements in culture and tourism favorably influence sustainability (Tabak et al., 2025). The accessibility of cultural products from their countries of origin to many nations and their exhibition in global markets is significant for both national culture and globalization. Numerous studies indicate that the cultural economy positively influences sustainability, which is not solely an environmental

or technological concern but an interdisciplinary issue encompassing society and involving fields such as economics, law, ethics, and culture. With globalization, the curiosity and desire of various societies for unique products have intensified, rendering the internationalization of cultural products significantly vital. This setting elucidates the internationalization tactics applicable to cultural items.

### 3. The Relationship Between Internationalization Strategies and Cultural Products

Businesses can be categorized in various manners according to their views on internationalization, but fundamentally, three distinct strategies can be identified. In the context of entering new markets, standardization, adaptation, and glocalization are recognized as essential methods; nevertheless, recent developments have offered additional techniques and models.

Kotler elucidates that adopting identical techniques to competitors signifies a lack of strategic differentiation. A poor strategy is one that is novel but replicated. A strong and solid strategy is one that is both distinctive and hard to replicate (Kotler, 2005: 12; Arslandere & Konokman, 2023: 205). Kotler posits that the essence of robust methods resides in their distinctiveness and inability to be replicated. Nevertheless, an analysis of the correlation between marketing activities and export performance across multiple studies typically indicates that successful export performance is intricately linked to effective marketing strategies and practices. Market research, product adaptation, price, promotion, and distribution are pivotal components of the marketing mix that significantly influence the competitiveness and success of exporting enterprises in global markets (Yazıcı Sel et al., 2024: 100).

In this context, many companies utilize the three fundamental tactics described below when entering international markets. The following strategies are enumerated.

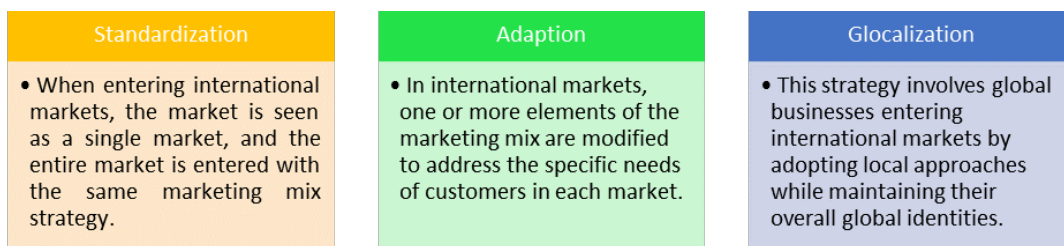


Figure 2. International Marketing Strategies  
Source: Arslandere, 2023: 205



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The standardization strategy that has emerged under the influence of globalization is based on the interconnection of the sub-strategies and policies developed and the support of the established standard practices for each other. Strategies aim to maximize profits and continue to compete effectively within a standard. Businesses enter new markets by making fundamental positioning decisions for leadership access (Grindley, 1995: 1277). The concept of standardization was first articulated by Buzzell in 1968 as the uniformity of all elements of the marketing mix, but it has faced criticism due to the impossibility of this situation in the future (Buzzell, 1968: 102-103). According to Medina and Duffy (1998), standardization and globalization can be at opposite ends of an evolutionary brand strategy process, while adaptation and customization are considered intermediate stages (Medina & Duffy, 1998: 224). According to Jain (1989), there are two aspects of standardization in internationalization: process and program standardization. The opposite of standardization, adaptation, is defined as the market entry of a product with a strategy compatible with that country. Research on marketing strategies centered around adaptation strategies indicates that, although the adaptation strategy enhances export performance, it diminishes the promotional and presentation efficacy of the marketing strategy. These data suggest that strategy adaptation is effective for certain elements of a firm's marketing strategy but not universally applicable. When all these facts are collectively assessed, it becomes challenging to arrive at a conclusive determination regarding strategy adaptation and corporate success (Cavusgil & Zou, 1994: 5).

According to Albaum & Tse (2001), the adaptation of a marketing mix component is suggested to be a deliberate process influenced by a company's past adaptation strategies. This situation is significant for the success of marketing (Albaum & Tse, 2001: 62). Nowadays, the primary goal of international marketers is to understand the mechanisms of inter-firm partnerships and to enhance their efficiency (Katsikeas et al. 2006: 868). At the center of the international marketing strategy is the effective management of B2B operations (Sharland, 2001; Katsikeas et al., 2006: 869). The proper management of international B2B operations is crucial for companies to create a value proposition that meets the needs of foreign customers, enabling them to achieve positive and sustainable performance (Skarmeas and Katsikeas, 2001: 228).

The issue of adapting/standardizing marketing strategies for foreign markets emerged in the international business literature in the 1960s. Initially, proponents of standardization argued that a strategy based on fundamental human nature appeals (for example, nurturing mother-child relationships; the desire for a better life, beauty, health, and freedom) could be as effective worldwide as it was in various

regions of the United States. Later research showed that to discover the appropriate balance between adaptation and standardization, fundamental market and economic data (e.g., degree of competition, consumers' education level, standard of living, and economic development) should be taken into account. After extensive research conducted in the following decades (Sorenson and Wiechmann, 1975; Levitt, 1983; Ozsomer et al., 1991), it is now accepted that several internal and external forces influence the degree of standardization/adaptation (for a comprehensive review of the literature, see Theodosiou and Leonidou, 2003). Therefore, there is no single correct strategy, but each strategy can be the most suitable under specific internal and external forces (Katsikeas et al., 2006; Lages et al., 2008).

Another internationalization strategy that lies between standardization and adaptation strategies, encompassing both global and adaptation strategies, is the glocalization strategy. The glocalization strategy can be described as global brands behaving locally within global strategies. In 1983, T. Levitt demonstrated the rise of a new global market based on uniform, standardized products and services in his research titled "The Globalization of Markets," published in the Harvard Business Review. He noted that multinational companies stopped focusing on offering a wide range of diverse, customized products and services and instead began emphasizing the provision of globally standardized, reliable products and services that are recognizable, have a fair quality-price ratio, and are perceived as trustworthy by consumers because they provide the same quality of standard services and branded products at any distribution point of the relevant company (the strategy of such companies was simple: sell the same things in the same way everywhere). Recognizable products meant that consumers would more readily identify a specific brand, which would lead to increased brand awareness. Additionally, customers' overall judgment of the perceived quality of products and services would be positive, and they would associate these products with the brand, thereby creating a database of loyal customers. The aforementioned elements (brand awareness, perceived quality, brand association, and brand loyalty), as defined by Aaker, are the main dimensions of brand equity that are strongly interconnected and collectively have a significant, positive impact on brand value. However, in today's world, pure standardization or pure adaptation strategies are no longer sufficient; a glocalization strategy that meets both and emphasizes originality is being implemented (Grigorescu & Zaif, 2017). Sugiura (1990) focuses on how a global strategy can be localized.

In addition to the internationalization strategies explained above, another topic found in the literature is internationalization models. Each business may vary according to its structure and perspective on

internationalization. The different internationalization models include the U model, the I model, Global Natural Enterprises, the product life cycle model, the non-sequential model, the pre-export model, and the integrated model (Roque et al., 2019).

Internationalization strategies and models vary by sector and business, but in this study, the international expansion of cultural products will be examined. In this sense, the value of cultural products in their country of origin and their globalization efforts by entering world markets are quite valuable for many products and brands. Italian espresso, French wines and perfumes, denim fabric originating in the USA, and many other products are considered a result of the cultures of the countries they come from. In this regard, there are numerous products and brands originating from Türkiye that have the potential to undergo internationalization. Turkish coffee, baklava, archaeological sites, Göbekli Tepe, the Bosphorus, woven fabrics, etc., are many cultural products that should be evaluated both in terms of our country and the cultural economy they will create. With globalization, the universality of the same products and brands worldwide is leading consumers to seek unique products. From tourism to fashion, originality is sought after in various fields.

## 4. Research Methodology

### 4.1. Purpose and Scope of the Research

The purpose of this study is to analyze cultural products in terms of international marketing strategies and to investigate the international market entry strategy of the Ormana Gilamikli Loom, which is part of the textile sector's Anatolian weavings.

### 4.2. Method of the Research

This research is exploratory in nature. Due to the differences in each cultural product when entering foreign markets and their classification as specialized products, focus groups were used as the data collection technique in this research. The research was conducted on groups of six people selected from marketing department students. Four different focus groups consisting of six people were conducted. Three females and three males were selected in each group. Due to the research on the international market entry strategy of the cultural product, marketing students were chosen as the sample group because their insights would be guiding in terms of strategy and vision determination. This study was limited to Generation Z. By evaluating the perspectives of Generation Z on cultural products, the determination of future strategies is supported. Marketing students between the ages of 18-24 were selected for the focus group because marketing students have knowledge on topics such as new product development, marketing, and cultural marketing.

This study is conducted on Generation Z, who have marketing literature knowledge but no professional experience. Although the experiences of business professionals are important, the aim of this study is to evaluate the vision and potential of the young generation receiving marketing education. The scope of the study can be expanded by including business professionals in subsequent studies. This research could have incorporated marketing professionals or marketing scholars. This study primarily examined Generation Z's creativity and its influence on the internationalization strategies of Ormana Gilamikli Loom. It is widely recognized that education and experience augment knowledge but diminish creativity. This study aimed to investigate the creative concepts of individuals possessing solely theoretical knowledge, rather than both knowledge and experience. This research addresses a gap in the literature by examining the creative concepts of Generation Z through cultural products. A notable deficiency in the literature pertains to the notion of sustainable cultural products. A further concept arising from this study is sustainable cultural products. In this regard, it is distinctive, as it presents a novel concept and examines the notions of sustainability and cultural products. Apart from this, this study was conducted only within the scope of developing marketing strategies, internationalization, cultural products, and sustainability strategies; it is not a consumer study. Again, it may be appropriate to conduct Ormana Gilamikli Loom on consumers in the next stage of the study. However, since future strategies are not discussed here, the study was conducted only on marketing students who have marketing knowledge and have not yet graduated. The sample selection was made in accordance with the exploratory research type. According to Morgan (1997), focus group studies should consist of homogeneous groups with similar experiences and be conducted on at least 3 different groups. The 4 different groups consisting of 6 people selected in this study were selected according to the Morgan 1997 study. The focus group moderator is someone who has experience in different focus group studies in the last fifteen years and has worked in the field of marketing. The focus group team consists of a moderator and two moderator assistants. The moderator forwarded the questions to the group, and the assistants objectively noted the participants' answers. In addition, audio recordings were taken. During the transcription process, the reports of the two moderator assistants and the audio recordings were compared, and content analysis was performed accordingly. In addition, validity and reliability approval was obtained with 12 randomly selected people from 24 participants using the member assessment technique. According to the member examination results, a consensus was reached that there was no question that was understood differently or not understood.

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Focus group questions were prepared based on the literature, and ethical approval was obtained from the Scientific Research and Publication Ethics Committee of the Faculty of Technology at Marmara University with decision number 20.10.2023/2023-11.

Questions were asked of the selected groups about the methods to be used in entering international markets and the marketing strategy, and data related to these topics were collected. The focus group questions are as follows:

1. In your opinion, what should be entry to international markets strategy of Ormana Gilamikli Loom? (Local, standardization or glocalization strategy?)
2. In your opinion, who is / should be the target group of Ormana Gilamikli Loom?
3. In your opinion, what concept should Ormana Gilamikli Loom be built on?
4. In your opinion, what should be product level for Ormana Gilamikli Loom?
5. In your opinion, which brand personality should Ormana Gilamikli Loom have?
6. In your opinion, what should be the positioning strategy of Ormana Gilamikli Loom?
7. In your opinion, what promotion tools should Ormana Gilamikli Loom use when communicating with their target group?
8. In your opinion, what should be the distribution channel of Ormana Gilamikli Loom?
9. In your opinion, what should be the pricing strategy of Ormana Gilamikli Loom?
10. In your opinion, is Ormana Gilamikli Loom an environmentally friendly product?
11. In your opinion, should a cultural product be environmentally friendly? Why?

12. In your opinion, Do you think Ormana Gilamikli Loom can be positioned as a sustainable cultural product?

### 4.3. Analysis of Research Findings

This study analyzes the entry strategies of cultural products into international markets, and it has selected Gilamikli, Ormana Loom, which was developed in Ormana Village, İbradı District, Antalya, Türkiye as the cultural product. The name Gilamikli Ormana Weaving comes from the word "gilamık," which means cocoon silk in the Ormana region of Antalya. It is also known by the names "kılamuk," "gılamık," "gılamuk," "gilamıklı," and "kılamuklu." Gilamık weavings resemble the Muğla-Fethiye-Üzümlü weavings and the İzmir-Ödemiş-Bürnük weavings. It is known that Gilamikli Loom, which is mostly used as home textiles today, was used as a headscarf in the past. Although there is no clear information in historical sources, it indicates that the history of this fabric in the region dates back many years. Gilamık Weaving: It is woven in a plain weave structure with cotton warp and silk weft threads, approximately 40–45 cm wide. After being woven in three pieces, the fabric is sewn together and used. Depending on the fineness and twist of the threads, fine and thick fabrics are woven. Gilamık Loom used to be made with silk and cotton materials, but nowadays it is generally woven with artificial silk, linen, and cotton. In the weaving, natural white silk and cotton threads are used. The Gilamık Loom has patterns called Karadağ, Çatal Oluk, Yeni Çatal Oluk, Sınat, Eski Model, Eynif Model, Kızılağaç, and Söğüt. Gilamık Loom has been used as a headscarf, entari (outerwear), sheet, and cover. The photo of the Ormana Gilamikli Loom is below ([turkiyedokumaatlasi.com](http://turkiyedokumaatlasi.com)):



Figure 3. Gilamikli, Ormana Loom  
Source: [turkiyedokumaatlasi.com](http://turkiyedokumaatlasi.com)

The history of Gilamikli Loom has come down to the present day as part of the rich cultural heritage of Ormana Village. Gilamikli Loom is a textile made using a warp of cotton and a weft of silk threads in a plain weave (Bayburtlu, 2023). It can be considered a cultural product evaluated under the category of intangible cultural heritage by UNESCO.

Focus group responses were analyzed using the content analysis technique. The content analysis was analyzed within the scope of the main themes of internationalization and sustainability. In the main theme of internationalization, standardization, and

glocalization, polite, highly educated, middle-upper-income, healthy-living adopters; calm, gentle, wise brand personality codes emerged. In the main theme of sustainability, the codes of naturalness, product being a cultural heritage, being healthy, being respectful to the environment and people, and being sustainable were determined. Since the participants' answers were repetitive and similar, the answers of the researchers were not directly included. The research findings regarding the answers are given below.

Table1. The Analysis and Results of the Research Findings

QUESTIONS	FINDINGS
<b>In your opinion, what should be entry to international markets strategy of Ormana Gilamikli Loom? (Local, standardization or glocalization strategy?)</b>	As the target market, it is recommended to select nearby countries primarily based on geographical and psychographic criteria. To preserve the uniqueness of the Ormana Gilamikli Loom, it is concluded that entering the market with a standardization strategy is appropriate, and after the product gains a foothold in the market, a glocalization strategy can be employed.
<b>In your opinion, who is / should be the target group of Ormana Gilamikli Loom?</b>	The participants agreed that the niche marketing strategy was more suitable as a targeting strategy. The target group of Ormana Gilamikli Loom includes individuals who embrace a healthy lifestyle and a simple, plain, and gentle way of living. These individuals are characterized as polite, highly educated, and belonging to the upper-middle and upper-income brackets.
<b>In your opinion, what concept should Ormana Gilamikli Loom be built on?</b>	Participants stated that a concept could be built upon the Ormana Gilamikli Loom that meets the notions of calm, soft, natural, comfortable, and sophisticated.
<b>In your opinion, what should be product level for Ormana Gilamikli Loom?</b>	The Ormana Gilamikli Loom emphasizes health, tranquility, and naturalness at its core product level. At the actual product level, it features a cream-colored fabric made from a silk-cotton blend. The expected product level aims to provide a retro, comfortable, and high-quality experience for users. The enriched product level should be linked to the use of jewelry and other accessories, the establishment of a post-sale customer relationship management process, and the potential inclusion of products such as clothing, home textiles, bedding, and curtains.
<b>In your opinion, which brand personality should Ormana Gilamikli Loom have?</b>	The brand personality should embody qualities such as calmness, gentleness, serenity, sophistication, and wisdom.
<b>In your opinion, what promotion tools should Ormana Gilamikli Loom use when communicating with their target group?</b>	For this study, the most effective method for the target audience is considered to be the influencer marketing strategy. It is believed that influencers with a natural lifestyle and a high number of followers in the international arena, who are particularly suitable for the target audience, will be effective in product promotion.
<b>In your opinion, what should be the distribution channel of Ormana Gilamikli Loom?</b>	In international markets, companies are advised to initially sell through electronic channels before entering the market through exports. These procedures can involve either direct or indirect distribution channel policies, depending on the specific country of entry. The conclusion indicates that a selective distribution channel strategy should be adopted as the preferred approach for distribution.
<b>In your opinion, what should be the pricing strategy of Ormana Gilamikli Loom?</b>	Participants recommend setting the price of the Ormana Gilamikli Loom at a mid-high or high level. However, during the market entry phase, they suggest adopting a penetration pricing strategy, which involves initially offering the product at a lower price than competitors. Once the product gains a foothold in the market, participants propose that the price can be gradually increased.



**In your opinion, is Ormana Gilamikli Loom an environmentally friendly product?**

The fact that the Ormana Gilamikli Loom has been established for many years and utilizes silk and cotton in its products demonstrates its commitment to environmental sustainability. It may even qualify for an organic or eco-friendly product label.

**In your opinion, should a cultural product be environmentally friendly? Why?**

Cultural products are products that contribute not only to the economy but also to society. They ensure that culture is kept alive. For this reason, cultural products should reflect the life-styles of societies as well as being environmentally friendly, which will ensure their sustainability. In fact, it would be appropriate to develop sustainable cultural products.

**In your opinion, Do you think Or-mana Gilamikli Loom can be positioned as a sustainable cultural product?**

Ormana Gilamikli Loom can be positioned as a sustainable cultural product due to its existence for many years, its raw material being silk and cotton, and its disappearance in nature. This position will ensure that it establishes a strong bond with its target market.

According to the research findings, Ormana Gilamikli Loom, considered a cultural product, has been analyzed in terms of the internationalization of cultural products and methods for entering international markets. Ormana Gilamikli Loom should initially adopt a standardization strategy to enter foreign markets, subsequently implementing a glocalization strategy. The target audience of Ormana Gilamikli Loom consists of individuals in the upper-middle and upper-income groups with high education levels and a healthy and natural lifestyle, making the use of a niche targeting strategy appropriate. It emerges that the brand positioning and brand personality are built upon a calm, soft, natural, comfortable, and sophisticated concept. Again, when evaluated in terms of product levels, it has been concluded that the concepts of health, calmness, and naturalness are at the core product level, and there could be potential products in the home textile product category, such as curtains and bed linens. Finally, during the process of entering foreign markets, it has been determined that influencer marketing efforts can be used to promote Ormana Gilamikli Loom, and although a penetration strategy may be followed initially, a high pricing strategy could be implemented. Depending on agreements with countries, entry into foreign markets can be achieved through the export method using either a direct or indirect distribution policy.

In addition, participants think that Ormana Gilamikli Loom is a cultural product that contributes to sustainability. They recommended that this product receive an organic or ecological product label. Ormana Gilamikli Loom is described as a sustainable culture product due to its features such as being made of silk and cotton, not containing any synthetics, existing for centuries, and being destructible in nature. Highlighting its status as a sustainable cultural product could enhance brand positioning.

The focus group study conducted on Ormana Gilamikli Loom has led to the conclusion that marketing strategies will be tailored to specific countries. These strategies will utilize methods such as standardization, adaptation, and glocalization to facilitate the entry of cultural products into international markets.

## 5. Conclusion

Societies are experiencing a reshaping of their needs, as many concepts are being redefined in a rapidly changing world. This transformation reflects the dynamic nature of our environment and highlights the importance of adaptability. The continuation of societies' existence is made possible by both adapting to the natural environment and the integrated functioning of subsystems that constitute the society, such as economic, technological, legal, cultural, etc. This situation is achieved not only through the natural environment but also through the integration of many systems existing in the social sphere in terms of the concept of sustainability.

This research focuses on examining how cultural products in the textile sector approach internationalization strategies, particularly regarding sustainability. It seeks to understand the methods employed and their implications for sustainable practices within the industry. Cultural products are becoming increasingly important today, both for their contributions to the cultural economy and for their role in sustainability. Cultural products that support the sustainability of societies encompass both tangible and intangible cultural assets. Cultural products can be produced in sectors such as architecture, gastronomy, cultural heritage, fashion, technology, etc. It is quite important to determine which strategy and method should be used to introduce cultural products derived from the unique cultural structures of societies to international markets. Especially with the impact of globalization, the presence of similar products worldwide is directing today's consumers toward a search for unique and high-quality products. Cultural products are particularly important at this point and can be offered to all world markets. This, in turn, positively contributes to the sustainability of societies.

This study, aiming to reveal the internationalization strategies of cultural products in terms of sustainability, investigates the entry strategies and methods of Ormana Gilamikli Loom, which is in the textile sector, into international markets. It also tries to re-

veal the contribution of Ormana Gilamikli Loom to sustainability as a cultural product. Cultural products have traditionally been able to maintain their existence for centuries. In general, they are in harmony with nature and contribute to well-being. For this reason, while the entry of Ormana Gilamikli Loom into international markets is examined in terms of cultural economy, its contribution to sustainability is also revealed. In this study, the focus group method was used, and the participants' responses regarding the contribution of Ormana Gilamikli Loom to internationalization and sustainability were obtained through semi-structured interview questions. According to the research findings, it has been concluded that the Ormana Gilamikli Loom, as a cultural product, should primarily focus on standardization in international markets, and after the product has established itself in the market, a glocalization strategy can be employed. The brand positioning of Ormana Gilamikli Loom is described as soft, calm, natural, comfortable, and sophisticated. Additionally, the brand personality should reflect these qualities. This situation necessitates that Ormana Gilamikli Loom reflect this brand personality and positioning in its product design, pricing, and distribution channels as well. Since the target audience is middle-upper and upper class, even though the price should be low during the initial market entry period, it should gradually transition to a high pricing strategy once the product is established. Participants recommend entering the market with a penetration strategy. It has been concluded that the distribution channel strategy should be selective. Additionally, influencer marketing is considered one of the most effective promotional strategies.

A literature review on the Ormana Gilamikli Loom yielded few studies. Özoğul and Bulut (2021) examined the matter through the lens of tourism and cultural allure, whereas Bayburtlu (2023) assessed it from the standpoint of fashion design and sustainability. The Ormana Gilamikli Loom was associated with sustainability in relation to intangible cultural heritage, and the designs produced with it were delineated. No literature contains studies on the marketing and internationalization of Ormana Gilamikli Loom. A study by Öztekin and Yerden (2021) proposed a branding model for Sile Gauze. The study did not integrate sustainability with cultural products. Additionally, an examination of the global literature uncovered multiple studies concerning Belgian linen. These studies primarily concentrated on the historical evolution of Belgian linen and its production methodologies. Turner (1946) analyzed Belgian linen concerning the linen industry and exports but neglected to consider brand positioning, sustainability, or cultural products. Moreover, denim is the most extensively researched fabric in the literature. Denim, especially in the context of jean manufacturing, is frequently analyzed regarding recycling,

eco-friendly production, and sustainability (Li et al., 2025, 14; Rahaman et al., 2025: 6111). An examination of national and international literature uncovers research on diverse textiles. These studies primarily concentrate on fashion design, production methodologies, exportation, and sustainability. This study enhances the literature by integrating cultural products with sustainability and analyzing strategies for entering international markets.

Upon examining the sustainability of the Ormana Gilamikli Loom, it becomes evident that it has persisted for a duration of 200 to 300 years. This longevity should be strategically utilized in brand positioning efforts. Furthermore, the loom is regarded as a sustainable cultural product due to its natural weaving structure, which does not inflict harm on the environment. There is potential for the Ormana Gilamikli Loom to attain an organic or ecological product label in the future, thereby enhancing its uniqueness in international markets. Products with such historical endurance serve not only as cultural artifacts but also as significant contributors to environmental sustainability.

The research is limited to Generation Z and marketing students. The research is limited because it is an exploratory research and the expectation is that Generation Z will guide future strategies. In addition, the research was conducted within the scope of work culture products and sustainability.

In conclusion, this study examined the international market entry strategies of the cultural product, specifically focusing on Ormana Gilamikli Loom. At the same time, the contribution of cultural products to sustainability is evaluated. This study, conducted specifically for Ormana Gilamikli Loom, reveals a marketing strategy for the product's entry into international markets and concludes that the product contributes to sustainability. The product can be positioned as a sustainable cultural product, particularly because its structure promotes healthy living. When entering international markets, it would be advisable to initially implement standardization strategies, followed by glocalization strategies.

One of the most important results of this study is that cultural products will contribute more to the general structure of the economy when they are associated with sustainability, in addition to developing cultural economies with internationalization strategies. It is predicted that cultural products that contribute to the United Nations Development Goals in world markets will be preferred more by their target audiences.

This research is based on a focus group study conducted only on marketing students. In future research, it is recommended to renew the focus group study with a wider audience, including sector professionals and academics, and compare the results. At the same time, conducting the research on interna-

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tional consumers based on quantitative techniques will contribute to the development of the concept of "sustainable cultural product" and the determination of internationalization strategies. In addition, it is recommended that the research be conducted on different cultural products evaluated within the scope of cultural products.

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