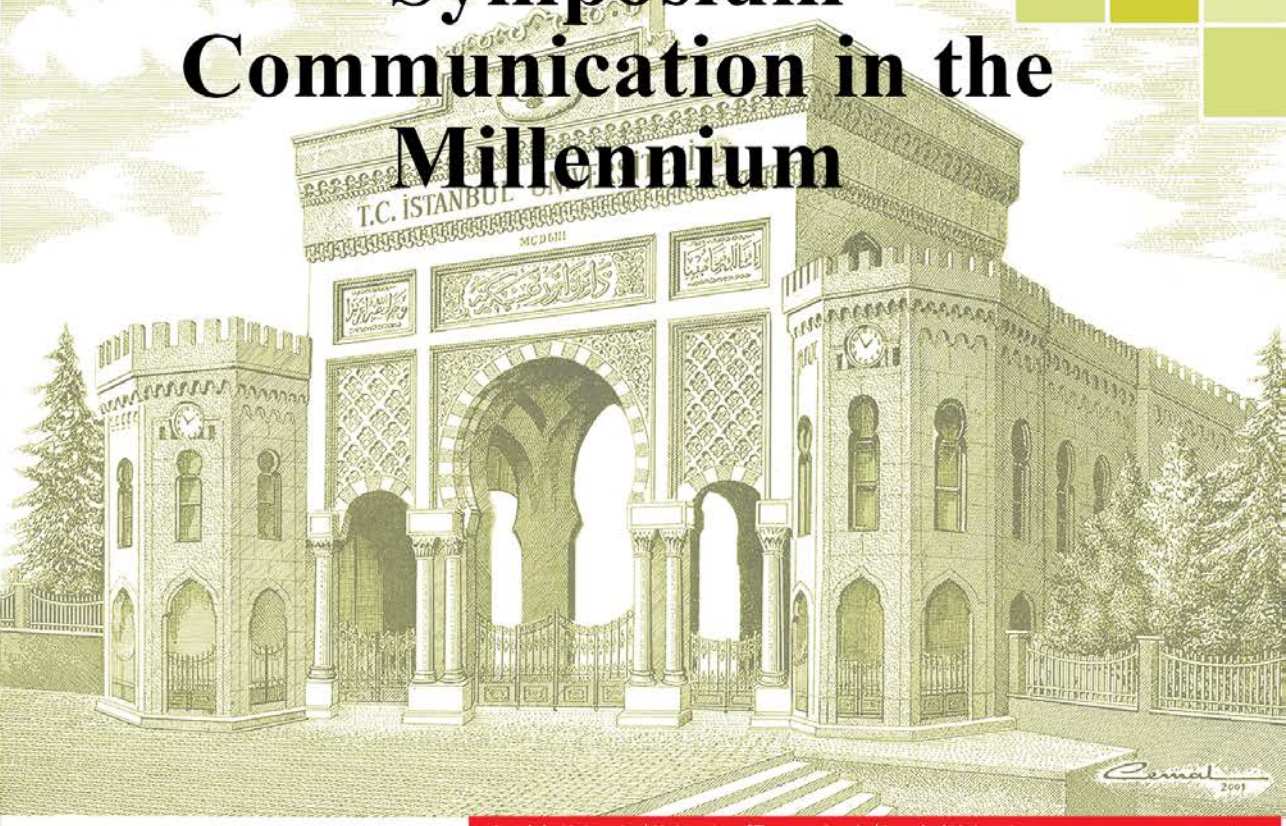
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THE RESEARCH OF PROMOTIONAL ACTIVITIES THROUGH WEBSITES IN THE PROCESS OF COUNTRY BRANDING EXAMPLES OF JAPAN, SWITZERLAND, AND TURKEY

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Abstract

As globalization and media become more popular, they also make country advertising activities gain more importance. Countries are running various introductory campaigns not only for their citizens, but also for the citizens of other countries; they are trying to establish their own country brands by aiming to build a positive image about themselves through the communication strategies that they carry out. Countries that succeed in building a positive image across the globe and establishing successful country brands doubtlessly have more economic, political, and social advantages. On the other hand, it is possible to assume that in the process of country branding, new media has an important role on the country promotion activities. Countries are able to maintain their promotional activities over various social networks and over the websites that they created, or they are even designing special digital strategies for new media, by this means they are able to reach their target audience easily and they have the opportunity to form an interaction. In this context, in the websites that are made for country promotion, it is important to decide which qualities to bring into the forefront whether it is a historical, geographical or cultural value and it is also important to reveal the websites integration with other social networks. Accordingly, the two countries (Japan and Switzerland) took part in "Country Brand Index" between the years of 2014-2015, and Turkey's promotion web sites were chosen in terms of their opportunity of comparing. Categorical content analysing technic will be used while researching countries web sites. At the same time, how the countries who have different characteristics, are structured and the similarities, deficiencies and differences in websites are among the things that are targeted.

Keywords: Country branding, country promotion, social media.

THE RESEARCH OF PROMOTIONAL ACTIVITIES THROUGH WEBSITES IN THE PROCESS OF COUNTRY BRANDING EXAMPLES OF JAPAN, SWITZERLAND, AND TURKEY

INTRODUCTION

Country branding is a process, which contains many elements, and this process must be implemented in a long term and comprehensively. Creating a country image successively and ensuring that a correct perception is achieved for this purpose is only possible by carrying out these studies strategically. The most important common aspect of the strategies used in country branding process is the idea that determining a starting point, which could be designed on the activities to be conducted is quite significant for branding efforts. Accordingly, all the studies and discourses, values of a country, must be structured based on the characteristics and cultural elements that distinguish a country from others. Considered in this context, it is important for a country to bring its own particular values to the forefront and positioning itself in a context different from that of other countries is also important for being distinguished in the process of country branding.

Therefore, importance of investigating the activities conducted by countries, which have different historical backgrounds, cultural characteristics, geographical regions, economic and political structures, through the websites within the scope of country presentation activities carried out for branding purposes, is emphasized in the research. In the study, first importance of country branding will be emphasized, various benefits of this process to the country will be presented, promotion activities of Japan, Switzerland, Turkey, which are considered as model countries, will be explained and the relation of websites with country branding strategies will be determined.

COUNTRY PROMOTION ACTIVITIES IN THE PROCESS OF COUNTRY BRANDING

Today, brand and branding concepts are not only limited to goods and services, they also cover subjects such as individuals, ideas, facts and places (country, region, city etc.). Therefore, as well as goods and services, countries, cities and even countries need branding, and develop various strategies in this direction. Especially globalization and spread of media increased the importance of various communication strategies and promotion activities implemented by countries for branding purposes. Countries carry out promotion activities addressing both their citizens and citizens of other countries, and build their country brand focusing on developing a positive image of themselves thorough the communication strategies they implement.

Promoting the country well through effective policies will ensure that a country is distinguished among others in terms of components such as cities and brands, and increase the competitive power of the country. This will lead to more recognition and consequently branding for countries on a global scale. In other words, country branding can influence our perception about a country, help us make our buying decision and preference faster, easier and more reliable (Kurtuluş, 2008: 287).

Hernstein suggests that country branding can be characterised with two variants, namely representation (abstract and symbolic characteristics, which individuals use in order to express themselves) and function (practical appearances of spaces- combination of abstract concepts such as sun, sky, culture) (Hernstein, 2011: 149). On the other hand, Gilmore emphasizes the fact that effective country branding is like a preventive inoculation against poor promotion activities, and by this means, successful brands, regardless of whether it is a country or not, will not be affected by extraordinary situations easily (Gilmore, 2001: 284).

In addition to this, Erzen argues that in order to understand what the significance of country branding, one must first understand what it is not. Accordingly, country branding is not only about promoting tourism, publishing promotional ads, logos; it does not address only foreign

people, it is not a short-term project; branding of a country must not be considered within the same context as corporate branding (Erzen, 2012: 114). With studies conducted in order to promote country branding, images of countries are improved, a new identity perception is achieved and conveyed to the target audience by means of this image. This process requires a long term, exacting and perseverant efforts (Melissen, 2007: 21 Quoted in Özkan, 2015: 484).

With regard to the benefits provided by country branding, Roll classifies country branding activities under three according to their intended purposes, namely, branding in export, general country branding and domestic branding (VentureRepublic, Quoted in. Roll, 2011: 78):

Country Branding Activities	**Benefits**
Branding in Export	Positive feedback about the product
	Increased export power
General Country Branding	Attracting tourists and qualified labour force
	Increased capacity to attract investors
	Decrease in the need to provide incentives to investors
	Decreased financial pressure on competitiveness
	Resistance to financial crises
	Ability to apply higher pricing
Domestic Branding	Maintaining qualified labour force
	Increased productivity as a result of higher morale

Branding of a country means that a country is distinguished among other countries in its region, and perceived more specifically. Branded country will be positioned differently in the minds of both country's citizens and citizens of other countries. Therefore, presenting various brands of country to the citizens of other countries in an integrated manner is of great importance. On the other hand branding of a country and managing this brand from a central management mechanism requires considering and planning several aspects simultaneously. Considered in this context, we can list the factors that make country branding process easier as economic development, quality education opportunities, other national and global brands in the country. Country branding is also affected significantly by activities carried out for branding the various cities and regions of the country and nation.

On the other hand, building a successful country brand will contribute positively to bot domestic commercial brands, city and, regional, national brands, public diplomacy activities and national reputation management. For instance, city brands of the country make significant contributions to the country branding process. For this reason, providing support to brand cities in the process of country branding, and even carrying out these activities simultaneously is of capital importance. The most significant role of countries in this process is to provide all the means available to facilitate city branding and producing correct policies in order to increase the contribution of branding cities to national economy (Zeybek, 2016: 62).

With all these, branding of a country doesn't mean that the country must have a very strong military structure, advanced technology and economic structure. Branding as a country is possible only by presenting all the national structures of a country inventively and in an integrated manner, creating the required image on the target audience, thereby attracting tourists and foreign investors. As a matter of fact, what is important in this process, is a country's providing a life style to its target audience. All the countries such as France, United Kingdom, Kenya, Syria, Vietnam, New Zeeland, Unites States, which are different from each other, also instil different life styles in the minds of their target audience.

In this case, it is necessary to emphasize country origin and brand diplomacy concepts. Köksoy suggests that brand diplomacy and brands, which have become important actors for the presentation of countries in international arena, not only contribute to the economic development of countries, but also become a significant aspect of international communication activities and diplomatic practices of countries with the associations they evoke, and emphasizes this point quoting Aaker's statement that country brand will advance with the global brands of the country, and South Korea advanced with Samsung, LG and Hyundai (Aaker, 2014, Quoted in Köksoy, 2015: 248-249).

In addition to this, supporting the communication strategies developed in the process of country branding as a state policy is of great importance. However, these country branding strategies should not be associat-

ed with the political government of the period, and should not change in parallel with the changing political power. Otherwise, it will not possible to create a consistent perception in the minds of the target audience. In this context, Özkan draws attention to the relationship between country brand, public diplomacy and strategic communication management. Public diplomacy refers to the general vision, prepares the ground, which will be created by country brand, and builds the infrastructure, which will ensure that relevant applications become successful. Until this infrastructure is prepared, no country can develop its brand successfully or achieve sustainable success. On the other hand, strategic communication management provides guidance to countries on the subjects of correct planning, developing smart tactics, designing effective messages and conveying them to the intended population optimally (Özkan, 2015: 485- 486).

As a result, building a successful country brand affects many aspects related to the buying preferences of the target audience including travel tendencies, admired artists and series preferences. On the other hand, creating a country brand value is not a subject, which can't be achieved only through the implementation of certain techniques and methods. It is important for countries to have universal values such as democracy, constitutional state, human rights and freedoms, interiorize these values on a domestic scale and be determined to make these values popular among other societies. Because a successful country brand can only be built on these universal values; these values can be transferred to other societies through strategic communication method (Özkan, 2015: 486).

DETERMINING COUNTRY BRANDING ACTIVITIES BASED ON EXAMPLES OF COUNTRY APPLICATIONS

Country Branding Activities: Japan Example

According to Anholt, representation of the country's culture can disputably provide all the important reputation qualities, which can be created by commercial brands, but cannot be developed by countries. Despite Western consumers' superficial knowledge on Japanese art, poetry and cuisine, concepts such as the technology, and efficiency of Japanese commercial brands are made in accordance with the country (Anholt, 2002: 235). Therefore, when considered

in the context of country origin and country brand relationship, it can be suggested that commercial products and services of Japan, which are preferred in many different areas and on international scale, makes significant contributions to country brand. Japanese car brands such as Toyota, Honda, Suzuki, Mazda, Nissan, Mitsubishi, Lexus, Subaru, technological product brands such as Sony, Panasonic, Canon, Nintendo, Fujifilm, Mitsubishi Electric, Nikon Daikin, Hitachi, Toshiba are available. In addition to this, there are other brands such as Uniqlo, Shiseido, Asics, Bridgestone, Casio, Aijinomoto, Makina, Kupota, which carry out activities in different fields.

Hernstein addresses the issue based on the relationship between country and city brand. He suggests that Japan, which has a homogeneous geography in terms of country positioning strategy, is an exemplary country with an effective brand. He states that country brand is linked with a city brand, and branding campaign focuses on only a few cities and their uniqueness instead of all the cities and regions in the country. For instance, city of Hiroshima has turned into a real city brand, which is considered almost synonymously with Japan (Hernstein, 2011: 151- 152). In addition to this, it can be suggested that Japan distinguishes its own culture from those of other Asian countries and presents it with its specific features. It is seen that elements such as samurai warriors, geishas, kamikaze pilots, tea ceremony, sakura (cherry blossom) flower and sushi, which are specific to Japanese history and culture, are associated with country brand. History and culture of the country gained widespread recognition especially after 2000's, with Hollywood movies such as The Last Samurai, Memoirs of a Geisha, Pearl Harbour. In fact, special touristic tours to Japan are organized so that visitors can see sakura flowers, which blossom in April.

Japan is ranked in the top place in 2014-2015 Country Brand Index Considering the fact that what kind of associations a country evokes in the mind of its target population in areas such as value systems, life quality, business potential, historical heritage and culture, tourism, country origin, is evaluated in Country Brand Index's ranking among countries (Country Brand Index, 2014-15), the necessity of investigating how Japan positions country brand within country promotion activities is understood. According to Nye, Japan has more potential soft power sources than other Asian countries. Japan is the first Non-western country to modernize itself until reaching a status equal to that of Western world in economic and technological terms by showing that maintaining a single culture is possible (Nye, 2004).

Recently, 2020 Summer Olympics, which will take place in Tokyo, is among the most important organizations that will improve country's promotion activities and country brand. It can be suggested that raising the performance level of country promotion on a global scale and increasing the number of tourists coming to the country is targeted by this means. On the other hand, Japan's tourism oriented country promotion activities in recent period are carried out with "Japan -Endless Discovery" slogan and sakura flowers, which are associated with the country, are used in the logo of the organization.



Image 1: *Japan –Endless Discovery Logos (*www.welcome-japan.eu*, 2015).*

Country Branding Activities: Switzerland Example

World-renowned brands with prestigious image are among the most important elements used by Switzerland in the process of country branding. Rolex, Omega, Balmain, Logines, Chopart, Tissot, Swiss Air, Cartier, Patek Philippe, Tag Heuer, Hublot, Swatch are some of these prestigious brands. In addition to this, product and service brands such as Nestle, Roche, Nescafe, Nespresso, Lindt, Schindler, Geberit, Novartis, Zurich insurance, Victorinox, which carry out activities in different sectors of the country, and which are recognized across the world, can be listed under this category. When these brands are considered, it can be suggested that they associate themselves with various characteristics of Switzerland in terms of country origin. For instance, quality and prestigious Swiss watches Rolex, Omega, Tag Heuer, and Victorinox, which is known as Swiss pocket knife.

In the branding process of Switzerland, one of the post important country image characteristics other than country origin is account banking, also named as offshore banking, which cannot be tracked. Gilmore suggests that Switzerland is associated with confidential banking service, but the reason of this secrecy is the confidentiality rules on banking, and therefore, he emphasizes, it is possible for other countries to get into Switzerland's personal banking market

and competition activities through legal and environmental regulations (Gilmore, 2002: 283). When considered in this context, it can be suggested that Switzerland's having a different legal infrastructure also distinguishes it from other countries.

In addition, the fact that Switzerland is the only country where direct democracy is applied, different languages such as German, French, Italian are spoken in the country, Switzerland's participation in initiatives to create peace across the world, can be accepted as important aspects that distinguish Switzerland from other European countries.

High efficiency in transportation, ability to take correct decisions in the right time in business environment, banking industry, spectacular landscapes, high living standard, and presence of warm -hearted people (Country Brand Index, 2014-15: 16). In the tourism oriented country promotion activity campaign carried out by Switzerland, "Switzerland - Get Natural" slogan is used and country's flag is found on the logo.



Image 2: *Switzerland – Get Natural Logos (*www.myswitzerland.com*, 2015).*

Country Branding Activities: Turkey Example

Turkey, is ranked in the 52nd place in Country Brand Index. Considered in this context, it can be suggested that, compared to Japan and Switzerland, Turkey isn't active enough in terms of carrying out country branding activities, and cannot connect different aspects, that represent a country under the same roof. In this context, first decisions and applications of Turkey intended to contribute to country branding were investigated.

General Directorate of Promotion, which works within the body of Ministry of Culture and Tourism, carries out its country promotion

activities in foreign countries within the framework of its marketing activities and communication activities. Accordingly, marketing activities intended for the country are increasing and maintaining the market share of Turkey in regular and emerging markets, increasing total number of visitors, increasing the share of high income group visitors, increasing per capita spending and length of stay, decreasing seasonality and expanding tourism demand to 12 months, increasing demand for different forms of tourism such as culture, golf, winter, congress, yachting, urban, youth, health and eco-tourism, and ensuring that tourism is distributed to regions in a balanced manner. While Turkey's communication objectives are defined as developing the country's image in world tourism market, and positioning Turkey as a modern country with a unique cultural heritage and natural beauties, which provides product diversity, activities planned within the framework of the country's communication strategies are carrying out destination oriented promotion activities, focusing on travelling motivations other than sea-sand-sun and emphasizing the product diversity of Turkey, transmitting the life style and travelling experience provided by Turkey with sensuous messages, positioning destinations such as İstanbul, Antalya, Muğla, Cappadocia and Nimrod as important alternatives for short holidays, conducting studies for the promotion of international sports, cultural, artistic activities, us of images from real life and human aspect in promotional images, and concentrating on digital promotion (General Directorate of Promotion, 2015).

In accordance with above-mentioned objectives, when promotion activities carried out by Turkey so far are investigated, general country promotion films with slogans such as Turkey Welcomes You, I Dream of Turkey, Welcome Home, The Mediterranean and More, Turquoise Calling, Embrace Your Dreams, Love of Continents are observed. Also, films related to specific regions of Turkey such as Çanakkale, Cappadocia, and promotion films explaining sports facilities such as skiing, rafting are available. However, the fact that these films are produced particularly with the purpose of developing tourism in Turkey and attracting tourists to the country. Also, logo of Turkey with tulip symbol was used in all promotion films and visuals prepared for promotional activities .

Various public institutions (Ministry of Foreign Affairs, Ministry of Culture and Tourism, Turkish Radio and Television Corporation, The Presidency for Turks Abroad and Related Communities, Coordinatorship of Public Diplomacy etc.), private enterprises (Turkish Airlines, Mavi Jeans etc.) and Turkish citizens who achieved success on a global scale (Fazıl Say, Arda Turan, Aziz Sancar etc.) can have a direct or indirect effect on country promotion.

On the other hand, Aslan emphasizes the fact that television series, especially those which narrate historical events, provides historical-cultural transmission, and this transmission gain an international characteristic when these series reach to international popularity (Aslan, 2015: 18). When considered in this context, it is seen that Turkish series such as The Magnificent Century (2011-2014), Gümüş (2005-2007) have reached a wide audience particularly in Middle Easy many different regions including Russia and South America in the recent period. This factor, which develops country image, is regarded as one of the important soft power aspects of a country in the process of country branding.

When projects carried out in the process of building Turkish brand are investigates, two important projects can be mentioned in the process of building 'Turkey' brand. First of these is Turquality project, within the scope of which creating a positive image for country brand in terms of country origin. The project was launched in 2004, with the purpose of increasing the number of Turkish brands sold in international market, and make "Turkish" image a widely accepted Turkish brand in the world market. The focus of the program is to contribute to branding objectives of companies apart from the objective of increasing export with various incentives. Within this scope, providing government support to Turkish brands and their branding activities in foreign markets in different forms (patent registration, advertisement, promotion, marketing activities, consultancy support, participation fees for international fairs etc.).

The other is the project, which was launched with the slogan 'Turkey - Discover the Potential' and aim of building 'Turkey' brand. In the circular letter issued in 2015, it was stated that promoting the country under the body of Turkey brand with "Turkey-Discover The Potential" logo, which was designed for reflecting the potential of the country in different fields, instead of promotion activities used so far, which are carried out with different colours, logos and slogans, and which therefore cause confusion, is important. In order to use the

logo effectively in the relevant promotional activities, the website www.turkey-discoverthepotential.com was built to provide information about the subject, and "Turkey Brand Monitoring Committee" was established in order to prevent any misuse (Circular Note, 2015).



Image 3: *Turkey- Discover the Potential Logos (www.turkeydiscoverthepotential.com, 2015).*

When activities carried out by Turkey in country branding process is evaluated in general, it is observed that several different country identity elements, promotion films and accordingly, communication strategies are used; but there have also been efforts for bringing cohesion to these differences in the recent period. Batı suggests that Turkey has many qualities that could make the country a world brand, it is a candidate to become a world brand with important elements such as its cuisine, Olympics, design, cultural wealth etc. these elements must be marketed accordingly, and puts emphasis on various examples. Accordingly (Batı, 2015; 321-322);

- The fact that majority of Ancient Greece heritage is in Turkey,
- Positive effect of brands such as Efes, Mavi Jeans, Zeki Triko, Ram Store, Beko, Arçelik Turkish Airlines on Turkey brand in terms of creating a world brand,
- Although an outstanding success has not been achieved recently, the fact the world is aware of Turkey as a result of achievements in sports (Galatasaray, Fairies of Basketball, Sultans of the Net etc.) and their contribution to branding efforts,
- Targeting competition not only with Mediterranean countries, but also other countries in the field of tourism within the scope of destination marketing. Presenting historical and cultural elements of 12 thousand years (Grand Bazaar, Mimar Sinan, Hagia Sophia, Dede Efendi, Rami, Sultan Ahmet Mosque etc.), which will provide prestige to our country brand, in a contemporary framework,

- Positioning İstanbul, Antalya, Aegean, Cappadocia and Ephesus as urban and regional brands,
- The fact that Turkey acts as a real bridge, a cultural, financial, historical and physical connection point for European, Asian, Mediterranean and Middle East countries, are among the important aspects that could be used by Turkey in country branding process.

However, it is obvious that Turkey must make more efforts in order to build a worldwide successful country brand, and focus more on activities intended for eliminating the negative image resulting primarily from relations between countries and terror events. For example, it can be suggested that country image and attitudes of the citizens of other countries toward country brand changed as a result of terrorist attacks increasing in our country and all over the world or diplomatic conflicts between Russia-Turkey such as the plane crash crisis, and this affected many factors, particularly the number of tourists visiting the country, negatively. Taking all these into account, promotion campaigns intended for becoming a brand company must be developed within the framework of strategic communication management.

Wally Olins argues that activities initiated by Turkey within the framework of economic, political and cultural policies currently increase the brand value of the country, but these activities cannot fit into a comprehensible framework. He states that Turkey doesn't act in an integrated manner, and the country, which goes through a rapid transition period, must develop a consistent and comprehensible brand policy (Brandage, 2012). Similarly, he states that the country always focuses on the same points in promotion activities, and characteristics, which can be brought to the forefront to make a different are not used effectively and this is one of the basic and unacceptable errors in the process of becoming a world brand (Batı, 2015: 332). Considered in this context, it can be suggested that world brand activities of Turkey cannot be built on a strategic communication management ground yet.

AIM AND METHODOLOGY OF RESEARCH

Aim of the Study

The research is based on the comparative review of the general view of the web sites, on which countries configure their promotion strategies and use for promotional activities with different characteristics of their own in the

country branding process. By this means, revealing the similarities, differences between the websites and relevant shortcomings, and determining the country, which represent the country brand best based on the website is aimed.

Also, determining the general appearance and ease of web-sites, which are designed for country promotion, information related to country structure, tourist facilities, integration with other social network accounts, and which country uses the visual elements related to country identity and promotion most efficiently are among the secondary aims of the research.

Scope of the Research

Websites of Japan and Switzerland were included to the research due to the fact that they were the top two countries in the ranking by Country Brand Index between the years 2014-15, based on values such as awareness, recognition, association, preference, intention to visit, deciding to visit the country or establish commercial relations, and Turkey's website used by Turkey for country promotion activities was included to the study in order to compare it with successful country brands.

Within this scope, web-sites selected were; http://www.japan-guide.com-for Japan; http://www.myswitzerland.com for Switzerland, and http://turkey.com/trfor Turkey. Websites were preferred due to the fact that they are the most comprehensive sites used for the promotion of a country.

Methodology

The study is based on a field research method, which is carried out by applying categorical content analysis to the websites of two countries ranked in the top two place of Country Brand Index for the years 2014-15, Turkey's web site for comparative purposes. Screening model, which is a qualitative research technique was used to obtain numerical data.

Within the scope of the content analysis implemented, 5 main categories, namely, general appearance of the website and ease of use, information related to country structure, touristic facilities provided by the country, integration with social network accounts, and visuals used for presenting country identity and promotion, were determined. Accordingly, subcategories of website's general

appearance and ease of use are site map, 'search in the site' function, 'share on social media' button, possibility to choose a different language, background and font colour compatibility, design compatibility between pages, applications that make communication with site administrators easier, press room, use of country promotion identity elements, visual compatibility of country promotion identity and website, compatibility between country promotion slogan and website's name, membership opportunity, visitor's possibility to make comments, access to links related to the subject, surveys available on the website, possibility to vote certain cities and regions of the country, taking ads, possibility to ask questions online, other contact information, directing to mobile applications and possibility to print the page.

Subcategories of country structure are information on the history of the country, information related to historical artefacts of the country, information related to geographic features of the country, information related to the country's traditional cuisine (foods, drinks), information on investment opportunities, information on country's investment opportunities, information on widespread religious beliefs in the country, information on the artistic activities of the country, information on educational opportunities in the country, current news about the country and information for immigrant categories.

The subcategories under the category of touristic facilities provided by the country are information on sports activities, information on shopping opportunities, information on food-beverage facilities, information on museums, special promotion descriptions for specific cities, access information, travel information and planning opportunity, information on touristic tours, eco-tourism possibility, maps, suggestion on where to visit, information on visa procedures, weather information, and country's calendar of special days and weeks categories.

Social network accounts under 'integration with social networks' category are Facebook, Twitter, Instagram, YouTube, Pinterest, Google Plus, LinkedIn and Flicker.

Subcategories under the category of visuals about country's identity and promotion are country promotion film, country promotion logo, country promotion brochure, visuals about the history and natural beauties of the country, visuals about various facilities of the country and photo archive.

In accordance with the determined categories, the same assessment form was used separately for each 3 websites visited, subcategories under each main category were marked with 'yes' (1) and 'no' (0).

Findings

- Yes (+) - No (-)	Japan	Switzerland	Turkey
Website's General Appearance and Ease of Use			
Site map	0	0	0
Search in the site	1	1	1
'Share on social media' button	1	0	1
Possibility to choose a different language	1	1	1
Background and font colour compatibility	1	1	1
Design compatibility between pages	1	1	1
Applications that make communication with site administration easier	1	1	0
Press room	0	0	0
Use of country's promotion identity elements	0	1	0
Country promotion and website's visual compatibility	0	1	0
Compatibility between country's promotion slogan and website's name	0	1	0
Membership Opportunity	1	0	1
Possibility to make comments	1	0	0
Access to links related to the subject	1	1	0
Survey on the website	1	1	0
Possibility to vote certain cities and regions of the country	1	1	0
Taking ads	1	1	0
Possibility to ask questions online	0	1	0
Other contact information	0	1	0
Directing to mobile applications	0	1	0
Possibility to print the page	0	1	0
Frequency	12	16	6
Percentage	35%	47%	17. 6%
Information on Country's Structure			
Information on country structure	0	1	1
Information on country's historical artefacts	1	1	1
Information on country's historical artefacts	1	1	1
Information on country's cultural values	1	1	1

Information on traditional cuisine (foods, beverages)	1	1	1
Country's investment opportunities	0	0	1
Country's employment opportunities	1	1	1
Information on widespread religious beliefs in the country	1	0	0
Information on artistic activities in the country	1	1	1
Information on technological opportunities in the country	0	1	1
Information on country's festivals and celebrations	1	1	1
Information on educational opportunities in the country	1	0	0
Current news about the country	1	1	1
Information for immigrants	1	0	1
Frequency	11	10	12
Percentage	33.3%	31.2%	36.3%
Touristic Facilities Provided by the Country			
Information on sports activities	1	1	1
Information on shopping opportunities	1	1	1
Information on food-beverage facilities	1	1	1
Information about museums	1	1	0
Special promotion descriptions for specific cities	1	1	1
Special promotion descriptions for specific regions	1	1	0
Access information	1	1	0
Travel information and planning	1	1	0
Information about touristic tours	1	1	0
Eco-tourism possibility	0	1	1
Maps	1	1	0
Suggestions on where to visit	1	1	0
Information about visa procedures	1	1	0
Weather information	1	1	0
Country's calendar of special days and weeks	1	0	0
Frequency	14	13	5
Percentage	43.7%	40.6%	15.6%
Integration with Social Network Accounts			
Facebook	1	1	1
Twitter	1	1	1
Instagram	0	1	1
YouTube	0	1	1
Pinterest	0	1	1
Google Plus	1	0	1

LinkedIn	0	1	1
Flicker	0	1	1
Frequency	3	7	8
Percentage	16.6%	38.8%	44.4%
Visuals About Country Identity and Promotion			
Country promotion film	0	1	0
Country promotion logo	0	1	0
Country promotion brochure	0	1	0
Visuals of country's history and geographical beauties	1	1	1
Visuals of various facilities in the country	1	1	1
Photo archive	0	1	0
Frequency	2	6	2
Percentage	%20	%60	%20
Total Frequency	42	52	33
Total Percentage	33%	40.9%	25.9%

CONCLUSION

Country brand building is a process, which is applied on a long-term and comprehensively, which gathers several different aspects of the company under the same roof, and which must be developed strategically. Within the scope of the research, information about how Japan, Switzerland and Turkey manage their country branding activities through their websites, which points they highlight on their websites was collected by using categorical content analysis technique.

According to this, it is seen that Japan's rate is 35%, Switzerland's rate is 47%, and Turkey's rate is 17.6% under 'website's general appearance and ease of use' category. According to this data, it can be suggested that, in Switzerland's website more attention is paid to the compatibility with country identity elements than other categories. It is observed that Japan attaches more importance to ease of use and visitor interaction, and elements which are defined as country image, such as country logos, slogans are missing on the website. It is seen that Turkey's website is only intended for providing information to the visitors, it has a unidirectional structure instead of focusing on creating interaction, and elements such as the possibility of voting certain cities and regions of the country, access to links about the subjects, possibility to make comments

are missing on the website. In addition this this, it was also determined that site map and press room plugins were missing on the website of all 3 countries.

When information about the country structure provided on the website is analysed, it was observed that Japan's rate is 33.3%, Switzerland's rate is 31.2% and Turkey's rate is 36.3. According to this, it was observed that the primary aim in Turkey's website is to inform the visitors about the country as much as possible, information about different subjects (immigrants, cultural values, history etc.) was provided more intensely than other counties. Also, unlike other countries, Japan provided texts and visuals, which contained information about widespread religious beliefs in the country.

When the category 'touristic facilities provided by the country' is analysed, it is seen that Japan's rate is 43.7%, Switzerland's rate is 40.6% and Turkey's rate is 15.6%. Based on this data, it can be suggested that websites of Japan and Switzerland focus more on the touristic opportunities of the country and these website inform visitors about the different about different features of the country (museums, access, travel planning etc.), and direct them to create a travel program on the website. In addition to this, it was seen that unlike the websites of other countries, Japan's website provide country's calendar of special days and weeks to the visitors.

As for the integration with social networks category, it is seen that Turkey's website provides links to all the social network accounts with 44.4%. Switzerland doesn't provide only Google Plus link on its website. It was also observed in Japan's website that, links are provided for only Facebook, Twitter and Google Plus accounts. Japan's website provides online chat opportunity to its visitors on the website, but it will not be wrong to regard this situation as a negative aspect.

When 'visuals about country identity and promotion' category is analysed, it is seen that Switzerland uses the visuals created within the scope of country promotion in consistence with each other with 60%. On the other hand, Japan and Turkey provide visuals about country identity and promotion at the rate of 20%.

When websites of countries are analysed within the scope of 5 categories reviewed, it is observed that Switzerland's rate is 40.9%, Japan's rate is 33%

and Turkey's rate is 25.9%. In this context, it can be suggested that Switzerland is the country, which makes use of country promotion activities best in the process of country branding process. In addition to the possibility of interaction with the visitors, features like information about different features of the country, and country identity elements like slogan and logo are available, and website had the same name with the slogan.

On Japan's website, applications, which provide the means to provide interaction between visitor and web site administration, travel planning and various information about the country are available, but country identity elements are not used, and website serves the functions of a tourism oriented introduction guide. In addition to this, it will not be wrong to suggest that information about cultural structure, religious beliefs, daily life etc. was provide on the website due to the different culture and geographical position of the country.

As for Turkey, it was observed that while a variety of information about the country is provided, the website doesn't allow interaction with the visitors, but directs visitors to other social network accounts for this purpose. It can also be suggested that country identity elements are not used.

In addition to this study, investigating perceptions of a country's own citizens and citizens of other counties about different country brands for further research will be important for helping these countries understand what kind of a brand image they have. Also, measuring how perception about country brand is affected by various diplomatic processes, is considered important in terms of providing a different perspective to researches on country brand.

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WHO IS NEW MEDIA PROFESSIONAL?

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Abstract

The new media phenomenon, which has completely changed the media climate, has also changed the work relationships of media, and a new working class appeared with the new media. Media corporates now prefer to work with teams made up of workers who have a high level of technical skills, who can analyze well, and who can transmit the correct message to an appropriate population thanks to their emotional intelligence. This new working class called "New Media Professional" is expected to be specialized not just in a single area but in more than one area as well. The present study tries to identify the profile of the new working class of the new media climate. In line with this purpose, in-depth interviews were held with six new media professionals from the new media sector. The skeleton of the interviews was based on three basic problems such as "How do participants define themselves?", "What do they think about the new media sector?" and "What qualities should a worker in this sector have?"

Keywords: *New Media, New Media Professionals*

WHO IS THE NEW MEDIA PROFESSIONAL?

INTRODUCTION

Convergence, which has transformed the traditional media to a great extent, is generally defined as gathering the media, computer technologies and telecommunication systems in digital platform. This transformation in media appeared on technological and sectoral basis, and considerable changes occurred in the content of communication, in the relationships with the users of media organizations, in the structure of media organizations, and in the ways media professionals do their job.

As a result of the changing communication environment and the works requiring technical skills, new professions appeared in new media enterprises, and with the new media, a new working class called "New Media Professionals" appeared. Convergence between the technologic tools also appeared among workers, and specialization in traditional media has been replaced by the integration of skills with flexibility applications.

WHO IS NEW MEDIA PROFESSIONAL?

Digital technologies led to a fundamental change in media industry. This change also transformed media professionals' skills and caused a different working class to appear. The new media sector refers to a new media climate which as a dynamic structure, which involves convergence of technologies, and which allows presentation of different contents in different formats. Professionals working in this new media climate are expected to adapt themselves rapidly to different concepts and to have a high level of complex skills. Those working in new media sector are professionals most of whom could be regarded as 'self-educated'. Here, the term 'self-educated' refers to individuals who can themselves develop their ability to learn and to upgrade their skills. It is not enough for new media professionals just to develop their technical skills. They are also supposed to become a problem solver who can adapt themselves to the rapidly-changing structure of new media. In other words, hybrid professionals of new media should be able to combine all the traditional work skills expected from a worker with new media technologies (Batt and Christopherson, 2000: 4). The concept of new media professional defines the profile of a worker who approves flexibility, who does not resist to change, who can correctly analyze

the media climate created by innovation, and who can use new computer-based and Internet-based media technologies (Amman, 2002: 112). New media professionals also known as engineers of the new economy which functions based on the Internet and computer constitute a new working class who knows how to use new hybrid media tools, who is relatively young, and who keeps up with the innovations (Bartosova, 2011: 193-194).

New media professionals are magicians of content who can manipulate the voices, images and tests with the help of Internet and computer technologies (Amman, 2002: 114). However, it is necessary to mention what the Internet means. Today, it would not be enough to define the Internet industry only as network technologies based on advanced-technology. The reason is that it will be better to define the Internet as a strong tool for using information and as a source of big data. In this respect, new media professionals are supposed to be good data-miners (Batt and Christopherson, 2000: 2-3). It is important to become updated by selecting the correct information among piles of information provided by the Internet as well as to present this information to correct population with an appropriate tool at the right time (Bardoel and Deuze, 2001: 95). New media professionals are expected not only to remain in the field of their specialization and to play an active role in all the phases of content. The reason is that new media professionals are expected to become creative enough to demonstrate their new skills rather than knowing about the basic principles related to traditional media (Pavlik and McIntosh, 2004: 12-16).

QUALITIES OF NEW MEDIA PROFESSIONALS

New media professionals have qualities different from other professionals in terms of the job they do. Accordingly, the qualities of new media professionals could generally be summarized as follows:

- **Tendency towards flexibility:** New media professionals are supposed to be open to flexibility. Considering the fact that a message is no longer permanent in the new media environment, it is important for workers to adapt themselves quickly to the new situation. Similarly, the fact that technology has the capability of rapid transformation in the new media environment makes it compulsory to adapt oneself quickly to these new technologies.
- **Being a researcher:** A new media professional should also be a good researcher. In the new media, which allows accessing new information

at any time, new systems and ideas appear and spread fairly rapidly. New media professionals are supposed to draw a new research route for any idea they will put forward.

- **Having strong insights:** Besides being open to conducting research, another important quality for new media professionals, whose job is mostly related to the Internet, is the ability to feel which data are appropriate. Moreover, a number of such alternative user-centered sources of information open to access as blogs, YouTube channels and forums have entered our lives with the new media. New media professionals should be able to find out which of these alternative sources will be most beneficial.
- **Datamining:** New media professionals are also data-miners. As a data-miner, a new media professional should be able to regard data not only as a statistical value but also as a human-centered pile of information that can combine the human with the computer interface. The new media professional should thus be able not only to reach the most functional data among piles of data but also to discover the differences, similarities, variables and relationships between the data gathered.
- **Being fast:** For new media professionals, it is important to do a job, but doing that job rapidly is more important. New media professionals who fail to adapt themselves to the rapidly-changing and constantly-updated structure of new media will experience difficulty in producing new ideas since they can not integrate themselves into innovations.
- **Creativity:** New media, as required by its nature, is a platform open to innovations. Therefore, new media professionals should be creative and have the potential to put forward revolutionary ideas just like an artist. All the contents of new media can be developed with details. In this respect, a new media professional who demonstrates the expected creativity should be able to enrich the contents with details like an artist.

COMPARISON OF NEW MEDIA PROFESSIONALS AND TRADITIONAL MEDIA PROFESSIONALS

When new media professionals and traditional media professionals are compared, it is seen that there are differences between the two working groups

in terms of job relations, working hours, time, technological tools, job definitions, and flexibility of the working process.

- **With Respect to Labor Laws:** The concept of media professionals has a broader definition than the concept of 'journalist', which covers workers in any media organ and other workers apart from journalists. There are many other workers from various professions who provide technical support to allow readers and other audiences to access the products of journalists in media organs. Most of these workers do physical labors, and some of them just produce ideas like journalists. In other words, according to the related literature, the term 'traditional media professional' reminds of workers dealing with press (idea production) and those dealing with **publication** (physical labors). Traditional media professionals who have the rights provided by Law Number-5953 (Number-212) include the following:
- Authors
- Reporters
- Editors/Co-editors
- News photographer
- Translator
- Proofreader
- Painter
- Cartoonist
- Chief clerk
- Editorial Secretary
- Director in charge
- Chief Editor

The employment procedure for traditional media professionals can be examined separately in terms of legal conditions and other exceptional conditions.

- **Freelance Journalist:** If a person, whether he or she is a journalist or not, does not do his or her job within the body of a certain media

corporate, then this person is called "freelance journalist". Freelance journalists are not employed within the scope of Press Labor Law Number-5953, and their job relations are arranged according to Law of Obligations Number-818.

- **Dependent Workers:** They are journalists working within the scope of the provisions of Press Labor Law Number-5953.
- Different from Law, job relations in practice have a different dimension, which could be summarized as follows:
- **Seemingly Permanently-Employed Journalist (Fake Journalist):** These are journalists who are not virtually journalists, who do not have any job relations with the employer, and who seem to work just for the sake of 'press card'.
- **Temporarily-Employed Journalist:** These journalists work without any labor contract though they are supposed to. Temporarily-employed journalists mostly do not get any wages, or if so, they earn too little. Working without any social insurance, most of them expect to be employed permanently.
- **Apprentice Journalist:** According to the Press Labor Law, the number of apprentice journalists can not exceed 10% of the contracted staff of the editorial department. However, in practice, there are a several media corporates that do their job only with apprentice journalists (Karaca, 2010: 24).

While this is the case of traditional media professionals, it is seen that new media professionals are found in different statutes in terms of their job relations.

- **Entrepreneurs:** They are individual workers who make financial benefit with the freedom of economic action by regarding new media as an area of opportunities. While some entrepreneurs use new media to make commercial profits, there are also others who use the new media for non-commercial purposes and who make financial profits via the areas they have established for personal purposes. If freelance entrepreneurs establish a new media corporate through a company, then following the establishment of the corporate, the responsibility of the corporate is within the scope of the Turkish Trade Law Number-6102.

However, depending on the scope of the new media corporate to be established, entrepreneurs will not be subjected just to the scope of the provisions of the Turkish Trade Law but to the regulations related to Labor Law and Tax Law as well.

- **Dependent Workers:** New media professionals working for private or public institutions are those who get a salary from the institution they work for with or without a labor contract. Especially when the journalists working in Internet media are considered, it is seen that new media professionals working for Internet news websites do not have any social insurance within the scope of "Law of Regulations of Relationships between Employees and Employers in Press" (Number-5953 (212)). New media professionals working in new media corporates are employed in accordance with the system of standard premium payment within the scope of Social Security Institution. Internet journalists, who are new media professionals working in Internet media, do not have the right to carry insurance according to the Law (Number 212) for journalists. However, as a result of the regulations in the related law, this situation is expected to change.
- **Independent workers (Freelance workers, home-office workers or those doing job with other companies while working for a certain company):** New media professionals working independently are those who conduct projects for corporates or entrepreneurs. Independent workers working in the new media sector are mostly engaged with design. Independent workers do not have any labor contract.
- **Apprentices:** As in all media corporates, frequently, there are a number apprentices working in new media corporates. Apprentices, who are regarded as "Junior" especially in digital agencies and in social media departments, mostly work without any labor contract in terms of their working conditions.
- **With Respect to Their Working Hours:** When viewed from the perspective of their working hours, it is seen that the working hours of both traditional media professionals and new media professionals are not determined clearly. However, if a related comparison is made, it is seen that traditional media professionals generally have a relatively clearer working hours. On the other hand, when viewed from the gen-

eral structure of media, it is seen that it is not possible to make such a comparison at all. The reason is that the media, in general sense, is already a 'timeless' job because the flow of life is associated with the news on the agenda as well as because such cases can not be intervened in advance.

- **With Respect to the Concept of Time:** There is no difference between traditional media professionals and new media professionals in terms of the concept of time. When viewed from the perspective of journalists in traditional media, the day ends for a newspaper which is in the process of publication, and even in case of a very important event, this news will be on the agenda of the next day's newspaper. When viewed from the perspective of new media, it is seen that it is not possible to delay the news with respect to the concept of time. Today, especially with the changing social media and with the developing new media, news spreads more rapidly. In this respect, media professionals are constantly to have the responsibility of control mechanism.
- **With Respect to Technological Tools:** Today, the development of new communication technologies has caused any worker not to be indifferent to this. The traditional media has now adapted itself to new communication technologies, and people capable of using these technologies work in this sector. The difference between new media professionals and traditional media professionals is that new media professionals not only use new communication tools but also have the ability to manage these tools and to manipulate the related contents.
- **With Respect to their Job Definitions:** When viewed from the perspective of their job definitions, it is seen that labor division and specialization are more common among traditional media professionals and that among new media professionals, labor division and specialization have a more complex structure. Today, a number of new media corporates can provide radio-television broadcast, film production, musical records, sub-structure services, printed materials and mobile communication services. For this reason, new media can be defined as structures gathering common technologies under a single roof. From this perspective, media could be said to provide consumers with the intended content (written, visual and auditory) by using different product technologies (Küng, 2008: 8). Therefore, new media professionals are

expected to do several tasks in this structure at the same time. Thus, the job definitions of new media professionals are not clearly defined.

- **With Respect to Flexibility of Working Hours:** New media corporates are those which involve flexibility applications more than traditional media corporates. Jobs done digitally resulted in re-evaluation of the concept of work place, and flexible working applications become more frequent. Some of new media corporates allow some professionals to work at home, which is known as home-office working or tele-working. When traditional media corporates are taken into account, such applications are just executed in the new media part of the traditional media. Especially in such works as design and content coordination, there are a number of new media professionals who do their job at home without going to the work place.

METHOD

The purpose of this study was to reveal what the concept of "new media professionals" covers, to classify what and how they do in line with their knowledge and skills, and to provide a general framework regarding who this new working class is. In line with this purpose, in-depth interviews were held with six new media professionals from corporates active in the new media sector. In the study, the qualitative research method was applied not only to reveal the responses of professionals working in the sector would be to the question of "Who is new media professional?" but also to determine how they would draw the framework of their own working areas. It is important to determine media professionals' views about this subject because they work in that sector. In the present study, which aimed at determining who new media professionals are and what qualities they have, it was thought that it would be more appropriate to get in-depth data from the professionals in this new sector. Therefore, the qualitative method was favored to reveal these people' views, thoughts, viewpoints and experiences in detail. In the study, semi-structured in-depth interviews were held with the participants selected with the snowball sampling method.

For the interviews, the owner of a digital agency in Istanbul was reached, and with the help of this source person, semi-structured in-depth interviews were held with a total of six new media professionals, three of whom were employers and three of whom were employees. The interview questions were prepared separately for the employers and for the employees. The criterion for

the selection of the participants was that they worked in this sector for at least one year. Among the participants, two of them were female, and four of them were male. In the study the participants' ages ranged between 28 and 41. All the participants were graduates of university.

The interview normally involved a total of seven questions. However, depending on the participants' responses, the number of the questions sometimes increased up to 10. The basic skeleton of the interview questions was designed based on three main problems: how participants define themselves, how they view new media sector, and what qualities a person working in this sector should have.

During the interviews, sometimes, private issues were raised. Therefore, it was thought that it would be better to avoid using the real identities of the participants. For this reason, among the participating new media professionals, the employers were coded as Er1, Er2 and Er3, and the employees were coded as Ee1, Ee2 and Ee3. Besides, such data about the participants as age and their position in the sector were included as well (Er1, 39, Internet Journalist).

FINDINGS AND INTERPRETATIONS

After the in-depth interviews were held, the audio-records were transcribed into texts. In these texts, the parts appropriate to the purpose of the study were kept in a separate file and designed in accordance with the dominating themes revealed from the interviews.

When the interviews were examined in detail, it was seen that Er1 (38, Owner of a Mobile Application Company), saying "New media professionals should absolutely be available 24 hours a day", reported the most important quality of a new professional to be "availability".

Ee1 (39, Internet Journalist) defined new media professional as "a person who can contribute to content production by analyzing mathematical data well and who can transform this into advertisement and financial benefit".

Ee2 (25, Social Media Specialist), who pointed out that the criterion of age was fairly important in terms of new media professionals, responded to the

question of "Who is new media professional?" saying "First of all, he should be young. I can say he should be at most 30 years old, and even 27 because in new media, the duration of 3 years makes important difference. For example, I started to become interested in digital when I was a high school student. It is quite difficult for a person indifferent to digital to get trained at a later time. Each passing day, we learn new things. If I learn something via a blog post, this could then facilitate something else. Therefore, it is important for a person to follow and keep up with innovations." In relation to the most important quality that a new media professional is supposed to have, Ee2 mentioned the problems that workers are likely to experience in relation to the flexible working system of new media, saying "A new media professional should have the sense of responsibility because in new media, there is little control mechanism in the process of doing the job. One should not be too relaxed just because the job is flexible." Like Ee2, Er3 (41, Owner of Digital Agency) mentioned the importance of responsibility, saying "As the sector is flexible, we should be well-disciplined because rules are clear in flexible working conditions. New media corporates are more flexible, so your company or you are supposed to determine these rules. If you don't, then you will have to work for 7/24. Self-control is fairly important."

Besides all, Ee2 pointed out that a new media professional should speak Turkish well. Similarly, Er2 (39, Owner of Digital Agency) reported that new media professionals should be able to use their native languages and express themselves well, saying "In fact, in new media, 'writing' should be done professionally. There are big problems regarding this. There are people who become fashion bloggers just by visiting two shops. Writing is a skill that individuals learn. Of course, everyone can write, but I earn my life by writing, and I think over how to attract people in the shortest time. What makes new media professionals different from others is that they can write professionally well. With digitalization, a human generation, who believes gathering a group of letters creates a product of thought has appeared. Digitalization has actually become personalization."

Er3 (41, Owner of Digital Agency) reported that new media professionals should combine technical skills and the ability to conduct analysis, saying "New media professionals should select the correct tools they will use. They should have a good technical background. Besides this, the most necessary thing is to analyze people correctly because new media is a risky area. It is open to anything at any time. You could meet a reaction at any time. It is timeless."

In addition, Er3 pointed out that new media professionals should never give up learning to develop themselves, saying "Technology and the Internet have an important place in our lives, and if you like following these technologies, you can be a professional in this sector. Social media specialist is a person who does not just use Facebook well. If you are not systematic, you can not manage the new media. Here, you really have to be dynamic and open to development because the sector is growing rapidly, and almost every month, a new phone, a new computer and new software programs are launched. In order to follow all these developments, you are supposed to love this job, and you should be able to discriminate between the correct and incorrect data."

The most important quality, which, as reported by the participants, new media professionals should have, is creativity. As a response to the question of "What should the most important quality of new media professionals be?", Er2 said "New media professionals should be creative. A company receives tenders from 10 different places, not just from you, and that company thinks about what to do regarding this. At that moment, new media professionals should say such a thing that they should make that company just say "That's it"; thus, they should produce original contents. New media professionals should master digital media. Receiving 'likes' via Facebook does not mean being a professional. A professional should ask 'How can I use Facebook more actively?" This is actually similar to the difference between a computer operator and a computer engineer: The operator uses the computer, and the engineer creates it."

CONCLUSION

As a result of the interviews, it was revealed that the workers and employers, who are representatives of new media sector, thought new media professionals should be young, creative and responsible individuals. New media professionals working in new media sector, which involves use of technology, are expected not only to have advanced level of technical knowledge and to become good analysts.

All in all, to make a new definition, new media professionals represent the profile of workers who combine their technical knowledge about communication technologies with contents prepared with correct analyses and who have a high level of creativity and flexibility.

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HOW LOCAL PRESS IS PERSUADING CITTASLOW FACT?

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Abstract

Seferihisar open a path for many Turkish towns to join cittaslow network when it accepted to cittaslow network in 2009. "Slow" idea, which is a breast to speed, being monotype, and consuming trends, is aiming to protect and to perpetuate the all colors of life and also to give a chance living their Daily life in a new economic model.

There are 69 criteria for candidates to have to joining citta slow network. These 69 criteria are presenting a development model by effecting economic, environmental, cultural and architectural politics. This situation needs to work with not single dimension but also multiple dimensions and to work not in short term but also in long term.

The structure of Cittaslow movement, which needs multi-dimensional and long-term plans, is create difficulties to understand and accept it either in politic level or in public level. In additional to it another problem lived during the translation for citta slow term in Turkish is created negative effect. Because Yavaş (slow) and sakin (easy or calm) are not positive persuasion on people's mind.

In this study local press of 9 Turkish cittaslow cities will analyze and try to find answer how citta slow framed in this newspapers. Research contains all issues of local papers between 2009 and 2015.

Keywords: *Slow Media, Radio, Slow Journalism*

HOW LOCAL PRESS IS PERSUADING CITTASLOW FACT?

SLOW MOVEMENT

Slow Movement, has emerged with Slow Food. Also Slow food movement had started after protest action against opening of a McDonalds at Rome in 1986 by a group of people leading Carlo Petrini (Yurtseven ve Harman, 2010:3). Providing support to local production by balancing food production and consumption, recycling natural wealth, making progress about healthy and balanced diet are the main principles of slow food movement (Sezgin ve Ünivar, 2011:117).

In 1991 disciples of snail create the 32-article base of slow food idea in II. International Agricola Congress. Article 2 reveals to main purpose: "Slow Food Works fort o protect pleasure and right of taking pleasure, to respect human beings life rhythm, to establish a harmonious relationship between human and nature (Petrini ve Padovani, 2012:132).

Philosophy of Slow food movement base on 3 basic understanding. These are specified as good, quality and clean. Good tells, quality and hygiene at food and products; clean tells, way of production harmless for ecosystem and at last fair tells that creating fair trade market for both consumers and producers to sell and buy products (http://www.slowfood.com/about-us/our-philosophy/ Reach at: 27.02.2016).

As Slow food, slow movement rose against obligation of being fast or living fast of daily life. It emphasize that we have to slow down because being fast or living fast is caused to miss many thing in life and felt us as trapped. But being slow is not doing everything in snail fast. It's not against technology and not to aim fell down the World in a stone age (Honore, 2008).

CITTASLOW

In the new social movements, addressing the social life and is perhaps the most prominent among them are cittaslow. After the Orvieto Gastronomi Congress in 1999 a group of local director with the excitement of what they listen in Congress establish a n union to protect special products and life style (Petrini, 2012:156). Through this association, slow movement expanded to include cities. The idea is belongs to Mayor of Geve in Chianti, Social Democrat Paulo Saturnin (Petrini, 2012:156). In the beginning this union create a small

network contains Ortv,eto, Positano ve Bre cities. After that cittaslow concept became widespread in Europa, especially Italy. In time cittaslow concept cross the oceans and has gained intercontinental dimension. Almost half of the Cittaslow cities in Italy and there are other cities especially in Germany, USA, Australia, England, Norway, Poland and New Zealand. Number of Cittaslow cites are rising day by day (Meile, 2008 akt. Yurtseven vd. 2010:40).

Today there are 200 cities from 30 countries in Cittaslow network and it gain a global identity. It open their organization's door to the cities, fulfill the criteria which protect and able to sustain their cultural wellness. To join Cittaslow Network cities fulfill the 75 criteria (http://www.cittaslow.org, reached at: 12.05.2015).

Cittaslow is protected by brecking to a better quality of development in favor (Petrini, 2012:159). The underlying idea is slowing; main idea is establishing new order by leaving everything behind. In this context if it is necessary technologies that make our lives easier could use, but we should not allow technologies to take prisoner our lives.

In the frame of sustainability concept supporting and using local brands instead of global brands, necessity of supporting local producers are located in Cittaslow criteria. Candidate cities that want to join Cittaslow network should have under 50.000 populations. Thus cultural diversity protected, sustainability of producing almost forgotten values will continue.

CANDIDATES AND CITTASLOW CITIES IN TURKEY

Cittaslow cities in Turkey can seem in every geographical region of Country. There are cities selected as cittaslow in the east, west north and South regions. There are candidate and prepare to be candidate cities. For now there are 10 cittaslow cities in Turkey.

These are:

1. Seferihisar
2. Akyaka
3. Gökçeada
4. Halfeti
5. Taraklı

6.Vize

7.Yalvaç

8.Yenipazar

9. Perşembe

10. Şavşat

Cittaslow cities are great opportunities for tourists to discover cultural and local properties of the place where they visit. Also Cittaslow cities are a big opportunity for local tourists to escape from big cities high rhythm and crowded structure. But high demand for Cittaslow cities is another problem source because Cittaslow cites which population must be fewer than 50.000, be more crowded in touristic season.

METHODOLOGY

This study is a part of No: 113K634 TUBITAK Scientific Research Project "To Brake in the Communication Age: Analyzing Cittaslow Cities context of Environmental Communication". 9 cittaslow town Seferihisar, Gökçeada, Akyaka, Yenipazar, Taraklı, Yalvaç, Vize, Perşembe and Halfeti are constituting the sample of study. 100news from local newspaper was investigated according to title use (Yavaş Şehir, Sakin Şehir and Cittaslow), cittaslow criteria and according to manipulation in news.

SLOW CITY CRITERIA

1. Environment Policies
2. Infrastructure Policies
3. Enhancing the Quality of Urban Fabric
4. Celebrating and Promoting Local Produce and Local Products
5. Community and Hospitality
6. Communicating Awareness and Understanding of Cittaslow

FINDINGS

The scanning was made according to municipality name as key word, appear that local and nation wide press do not give enough place to cittaslow cites for showing them as an alternative tourism routes. Seferihisar is accepted an alternative tourism route because of either capital of Turkish Cittaslow cities

or achievement in local administration and being cittaslow. But there is limited news about Cittaslow cities as an alternative tourism route. News is generally emphasis Being Cittaslow but they don't associate them with tourism. O n the other hand Akyaka reached out to public opinion it self as an alternative tourism route especially about water sports. It is qualify as center of kite surf in local and nationwide press. According to news Akyaka is extending hospitality to many tourist and sportsman for water sports. Also News about "Kadın Azmağı" help to advertise Akyaka.

By its natural beauty and thermal springs, Cittaslow city Taraklı is finding places in newspapers with hiking routes and plateau. Restored buildings, architectural beauties and historical roads had also find place at newspapers to tell Taraklı. Consequently Taraklı shown as charming place for trackers, photographers.

Traditions of Local people and Yoruks are mostly using in local and nationwide newspapers to present Yenipazar. In addition to these Antep nut, local pides (bread), historical Bizans artifacts and Karya campus also use in newspaper.

Year * Name of Cittslow Town Crosstabulation									
Count									
Seferihisar		Name of Cittslow Town							
		Gökçeada	Akyaka	Yenipazar	Taraklı	Yalvaç	Vize	Perşembe	
Year	2010	17	0	2	0	1	0	0	0
	2011	9	0	0	0	3	2	0	0
	2012	15	0	0	0	1	0	0	0
	2013	9	0	0	1	2	0	3	5
	2014	4	1	0	0	2	0	2	10
Total		54	1	2	1	9	2	5	15

In the 89 news about Cittaslow cities of Turkey between 2010 and 2014 Seferihisar's name is mentioned most. Seferihisar is the first Cittaslow town in Turkey and is the capital of Cittaslow organization is a very important reason. After Seferihisar most mentioned Cittaslow city is Taraklı.

Name of Cittslow Town * City Çanakkale		City						
		Ordu	İzmir	Sakarya	Isparta	Aydın	Şanlıurfa	
Name of Cittslow Town	Seferihisar	0	0	49	0	0	1	0
	Gökçeada	1	0	0	0	0	0	0
	Akyaka	0	0	2	0	0	0	0
	Yenipazar	0	0	0	0	0	1	0
	Taraklı	0	0	1	7	0	0	0
	Yalvaç	0	0	0	0	1	0	0
	Vize	0	0	0	0	0	0	0
	Perşembe	0	14	1	0	0	0	0
	Halfeti	0	0	8	0	0	0	1
	All	0	0	2	0	0	0	0
Total		1	14	63	7	1	2	1

Name of Cittslow Town * Criteria Referred in News Crosstabulation					
Count					
Environment Policies	Criteria Referred in News				
	Infrastructure Policies	Enhancing the Quality of the Urban Fabric	Celebrating & Promoting Local Produce & Local Products	Community & Hospitality	

Name of Cittslow Town	Seferihisar	15	4	3	13	1
	Gökçeada	1	0	0	0	0
	Akyaka	0	0	0	0	0
	Yenipazar	0	0	0	0	0
	Taraklı	1	1	0	0	2
	Yalvaç	0	0	0	0	0
	Vize	4	0	0	0	0
	Perşembe	2	0	3	0	2
	Halfeti	0	1	0	0	0
	All	0	0	0	0	0
Total		23	6	6	13	5

Most of the news belongs to Seferihisar. When city source of these news was investigated seen that newspapers publishing news about Seferihisar are from İzmir. Seferihisar is a part of City of İzmir. Tourism additive Seferihisar to İzmir economy collects the attention of İzmir local press to Seferihisar. The other cities interested in Cittaslow as a newspaper source are Sakarya and Ordu. Behind the interest of local press there are the created synergy and own potential but also cities' power of local press and number are also the other effects.

One of the most important criteria of Cittaslow is environmental policies. News about these criteria generally about an environmental problem or solution of an environmental problem. News about environmental policies are an important place in the study. The other criteria coming from environmental policies is celebrating and Promoting Local Produce and local Products criteria. This criterion is also the reason of Cittaslow idea. There are thirteen news about these criteria. Cittaslow Town and referred criteria cross tabulation table shows that most of the new are about Seferihisar. 15 of those Seferihisar news are about environmental policies and 13 of them are about Promoting Local Produce and local Products criteria.

Name of Cittslow Town * Manipulation in the news Cross tabulation							
Count							
To generate fear		**Manipulation in the news**					
		To evoke	To give information	to take precautions	to entertain	Other	
Name of Cittslow Town	Seferihisar	5	11	35	3	0	0
	Gökçeada	0	0	1	0	0	0
	Akyaka	0	0	2	0	0	0
	Yenipazar	0	0	0	0	0	1
	Taraklı	0	2	5	0	2	0
	Yalvaç	0	0	2	0	0	0
	Vize	0	4	1	0	0	0
	Perşembe	2	2	9	0	2	0
	Halfeti	0	0	9	0	0	0
	All	0	0	2	0	0	0
Total		7	19	66	3	4	1

News has an influence power with its subject and language. News about Cittaslow fact, earn its meaning with its criteria are shown that most of the news aim to give information. 19 of these news aim to evoke, 7 news aims to generate fear and 5 of these news about Seferihisar, 2 of them about Perşembe. Both towns have same problem. The common problem of these two coastal cities is fish farms and sea pollution from these farms. News is about these struggles.

Criteria Referred in News * Direction of explanation Cross tabulation					
Count					
		Direction of explanation			Total
	Positive	**Negative**	**Neutral**		
	Environment Policies	14	9	0	23
	Infrastructure Policies	3	2	1	6
	Enhancing the Quality of the Urban Fabric	4	2	0	6
	Celebrating & Promoting Local Produce & Local Products	13	0	0	13
	Community & Hospitality	5	0	0	5
	Communicating Awareness & Understanding of Cittaslow	24	0	0	24
	None	10	0	1	11
	All	12	0	0	12
Total		85	13	2	100

Direction of explanation of news is also important factor like manipulation at news. According to this table 14 of 23 environmental policies news have positive direction, which shows that municipality solve a problem or establish a new environmental system. On the other hand nine news have negative language and direction that means that there are unsolved environmental problems. Negative language also used in two criteria four times. These are Infrastructure policies and Enhancing the Quality of the Urban Fabric.

CONCLUSION

Cittaslow was introduced to Turkey in 2009 when Seferihisar was recognized as the first slow city in Turkey. Seferihisar Municipality was not on the fist slow city in Turkey but also pioneered for the growth of Cittaslow network in the country, in a way becoming the Cittaslow capital of Turkey.

A town by the Aegean Sea, Seferihisar could be considered as a tourism center. In the news reports analyzed in this study, the tourism potential of Seferihisar, the devoted efforts of the municipality, the efforts of non-governmental

organizations and people to implement Cittaslow criteria were clearly visible. Seferihisar was the prominent topic in the reports examined in the study.

Another important issue is power and efficiency of Local Newspapers. Seferihisar is part of İzmir and İzmir has a lot of strong local newspaper. Perşembe is part of Ordu and Ordu has strong Local journalism tradition. On the other hand most cities have a few local newspaper.

Also proximity of cittaslow towns to city center is important. Distance between two cities also determines the level of communication. It makes blind the local newspapers against their cittaslow town.

Environment issue is one of the leading political discussions in news. Municipalities direct local Cittaslow organizations and they have limited authority on environmental topics. Because of that reason most of the news was drawing picture of negative atmosphere

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USING THE SOCIAL MEDIA FOR MOVIES AND THE INSTAGRAM CASE

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Abstract

Nowadays cinema audience can get information about movies not only through via mass media but also the Internet and social media. Social media tools stand out in terms of giving the message directly in the message field, creating fast, easy and economical communications and establishing conditions to communicate without the constraints of time and space, users being able to divulge the information and ideas on topics of interest and allow them to share with their own followers. There is also Instagram that include social media applications that provide communications capabilities. The producer and director of movies are also users of Instagram and they create other social media accounts are included as well as Instagram accounts for movies including representation in festivals and interviews can be instantly shared with the audience several stages. In order to investigate how people use their Instagram accounts opened for the films, this article "Using the Social Media for Movies and the Instagram Case" will be prepared. In our study, the official Instagram accounts of the most watched 5 Turkish film in Turkey in 2015 will be examined. In our research, Instagram posts will be compared with each other. The differences between them shall be attempted to be identified using content analysis method which is defined by Berelson as "objective of the content appearing in communications, is described systematic and quantitative".

Keywords: Social Media, Movie, Instagram

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INTRODUCTION

It is stated that the emergence of the Internet is one of the most important changes in the media in recent years (Gorman and McLean, 2002: 198), and Internet is said to have potential to break the monopoly of the cultural industry. (Holmes, 2005: 220) Internet is sometimes called as "alternative media"; but it is necessary to produce an alternative content to be called as alternative media. (Atabek, 2003: 77-78)

According to the 2015 report of the International Telecommunication Union (ITU: 2015); 3.2 billion people use the internet in the world. Internet penetration rate in the world between the years 2000-2015 has increased nearly 7 times from 6.5% to 43%. The percentage of households using the internet in 2015 in Turkey according to the data of Turkey Statistical Institute (TUIK) is 55.9% (TÜİK, 2015). According to data of TUIK, 80.9% of individuals use the internet in order to "create profiles on social media, sending messages or photos and so on."

Social media entered our lives with web 2.0 technology. During Web 1.0 times users was only the positions of contact information, the content of the website was just being checked by web servers, web sites were brochures view. Web 2.00 was made available in 2004 by O'Reilly Media, gives more opportunity to interact. (Güçdemir, 2010: 24-25) "O' Reilly (2005) has said that, Web 2.0 is not packaged software, more people have been enriched by the use of the data source developers and users in the environment as trusted locations." (Baran and Ata, 2013: 195) "Social media is a term used for online tools and websites that users are creating interaction by recognizing the possibility of sharing information, ideas and interests. As it will be understood by its name, social media, by encouraging participation and to be interested, mediates building community and networking." (Sayımer, 2008: 123)

Individuals with social media now have become not only the viewers or readers but actors emitting of direct knowledge. People, find an opportunity to share their thoughts and experiences through social media with the people liv-

ing in various regions of the World (Yağmurlu, 2011: 6). "Social networks, that allows a high, active communication and interaction, bringing together producers and consumers of unmediated, has started to change the face of marketing communications" (Akyol, Akyol and Yılmaz, 2014: 129) Individuals can share the experiences that feel them valued and they want to of others as well as be aware of, such as where s/he was, what s/he did, what s/he ate, where s/he stay, through social media applications. (Eryılmaz and Şengül, 2016: 34) Social media users share their experiences as well as information with each other, they can influence the purchasing decisions of each other with messages they send. (Eryılmaz and Şengül, 2016: 33)

The development and expansion of technology everyday have led brands to the focus on social media. (Aytan and Telci, 2014: 14) "Today, for the companies, to create a page benefiting from the social media applications in a virtual environment and to reach potential customers have become vitally important. Each company can reach their customers from anywhere at any time through mobile or web-based applications, can receive feedback on products or services, or can continue their new generation marketing campaigns in order to create new potential customers." (Kara, 2016: 71) Researchers stating social media's impact on brand image and attitude that will be formed against brand, suggest that brands to communicate with users interactively, to share the content that attract the attention and win acclaim of followers. (Aytan and Telci, 2014: 13)

The film industry is also included in the uses of social media marketing activities among others. The filmmakers that use social media, as well as other tools for marketing, share the trailers, clips, photographs and music of film, and set photos before the release of film yet, and thus intended the film to be heard by more people and to increase the number of spectators of film in release time. (Akyol and Kuruca, 2015: 64) Social media, is used to attract the attention of potential movie audience during the time of stay of the film in vision. Furthermore it can be used for increase the sales of DVD, or in work done to increase the sales of industrial materials produced for film. (Akyol and Kuruca, 2015: 90)

Social media tools are to find their place in a wider perspective. These can be classified in different ways by different authors. Day by day more effectively assessing the potential of Web 2.0 technologies and the emergence of new types of social media raises the need for a continuous updating of the list in question.

According to the Hazar; (2011: 154-155) type of social media are blogs, social networks, video sharing networks, photo sharing networks, wiki-style knowledge sharing networks and microblogging. Some authors are listed podcasts and forums among the types of social media. (Durmuş et al., 2010'dan narrated by: Koçer, 2012: p.72)

The top 10 of social media platforms of 2,307 billion active users from all over the world, the most preferred by are as follows according to Internet and Social Media Users Stats" report prepared by the We Are Social in 2016; Facebook (1,590 billion), WhatsApp (900 million), QQ (860 million), FB Messenger (800 million), Qzone (653 million), Wechat (650 million), Tumblr (555 million), Instagram (400 million), Twitter (320 million), Skype (300 million) (www.dijitalajanslar.com, January 29 2016)

Photo and video sharing platform Instagram has attracted the attention by the meteoric rise in recent years, and offering different filter options and with the measure of the framing chosen. People can share with their followers through Instagram the information associated with themselves and their own work in both as photo and video, using filters and rearranging, rendering it more effective. On the selected framing, it is possible to attribute different meanings to pictures taken or to cut out unwanted parts of the image that was taken easily. Instagram is suggested to be one of the focal points of future content that will include platform strategy for many brands. Dan Zaralla who is working on the new generations of marketing also says that the future of the world of content is in the future of visual content. (Budak, 2015) Instagram, which is one of the most popular social media tool for sharing photos and videos was established on 6 October 2010. According to data released by Instagram; Number of monthly active users is approximately 400 million. (Instagram, 2010) The basic feature of Instagram different from traditional photograph understanding is that the photos are widely used not in 3: 2 ratio, photography is to record a framing square and share the format of likewise the machine Instamatic (Polaroid) that Kodak firm produced in 1963." (Türkmenoğlu. 2014: 87-100)

OBJECTIVES AND METHODS

In our research called "Using the Social Media for Movies and the Instagram Case" , the most watched 5 Turkish film in Turkey in 2015 will be examined in terms of the usage of official Instagram accounts of themselves.

The distribution of messages via the official month of shared accounts will be examined and the differences and similarities between them will be

studied to be determined by using content analysis method. By research the usage of Instagram accounts for most watched Turkish cinema films will try to be identified.

Content analysis is a method based of the qualitative and quantitative dimensions of the texts that are available, some manifestations for some unknown size and cross-section are not present social reality that is intended to be achieves (Gökçe, 2006: 20). Berelson (1952) states that "Content analysis is a research technique for the objective, systematic, and quantitative description of the manifest content of communication."

In our research in the first step to identify the most watched Turkish films in 2015; Düğün Dernek 2: Sünnet, Mucize, Kocan Kadar Konuş, Ali Baba ve Yedi Cüceler, Selam: Bahara Yolculuk, Bana Masal Anlatma, Aşk Sana Benzer, Yapışık Kardeşler, Niyazi Gül Dört Nala, Sevimli Tehlikeli. (boxofficeturkiye.com)

In order to identify the official social media addresses of these films clearly, the posters of the films are examined and the Instagram addresses located on the posters are determined. In case of there is no Instagram addresses located on the poster then the official websites of films and official social media addresses are examined and if there are official Instagram address of the film is given on these addresses, they are used.

It is observed that some of the films do not have Instagram addresses. The most watched Turkish film in 2015 has become Düğün Dernek 2: Sünnet. But there is no Instagram address of the film. Similar to this situation, Selam: Bahara Yolculuk, Bana Masal Anlatma and Niyazi Gül Dört Nala which are one of the most watched films also do not have Instagram addresses. Although the film Aşk Sana Benzer has Instagram account, there is no post in this account. For this reason the films Mucize, Kocan Kadar Konuş, Ali Baba ve Yedi Cüceler, Yapışık Kardeşler ve Sevimli Tehlikeli are decided as sample to be analyzed using the official Instagram address of these films, the number of followers and the number of their post at this address.

The film Kocan Kadar Konuş is the second film of the serial. Both two films of the serial have used the same Instagram account. For this reason, the examination was made for the posts of this account from April 2, 2015 which is the date of the first post about the second film of the serial to March 31, 2015.

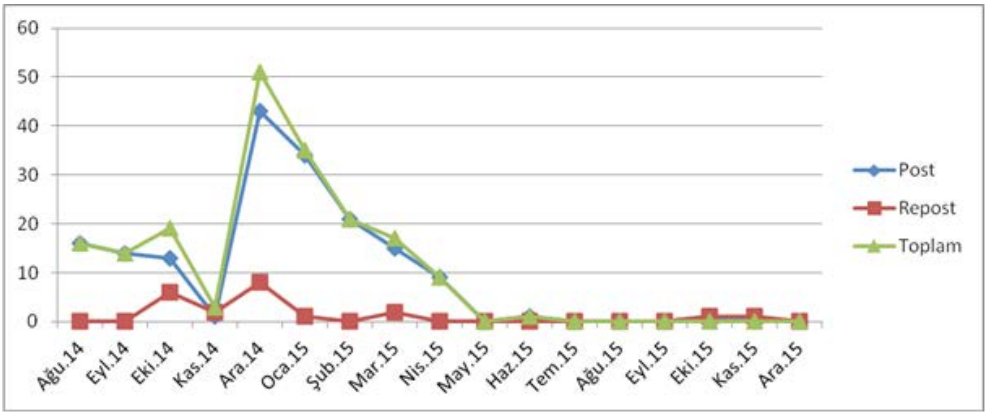
FINDINGS

Instagram accounts of the top 5 most watched Turkish films in 2015 were identified; Mucize, Kocan Kadar Konuş, Ali Baba ve Yedi Cüceler, Yapışık Kardeşler, Sevimli Tehlikeli. When films is observed that it is come out that the film's box office success is not directly proportional to the number of followers on Instagram account. Although the film Sevimli Tehlikeli watched by about 900 thousand people has about 7 times more followers from the film Mucize watched by about 3 and a half million people. A similar situation can be told for the number of posts. While the number of posts for film Mucize is 189, it is 346 for the film Sevimli Tehlikeli. In the second section of our research the Instagram posts abouth the films called Mucize, Kocan Kadar Konuş, Ali Baba ve Yedi Cüceler, Yapışık Kardeşler and Sevimli Tehlikeli are analyzed.

Mucize

The shares from the official Instagram account of the film Mucize which was released in January 1, 2015 were looked and the distribution of the shares by months is analyzed and Graph 1 were prepared.

Graph 1: Instagram sharing distribution by months related to the film Mucize



When we look at the distribution of shares of months it seems to start sharing the first five months ago before the release of the film. The content of the film, release date and director Mahsun Kirmizigul is among the first issues to be high-

lighted. While the number of shares are close to each other August, September and October, shares declined in November. Then the shares of the post firmed to its highest level on December whereas the premiere of the film. The number of sharing fell to 35 from 51 in January which is the month of the film's release. The number of share has continued to decline in February, March and April.

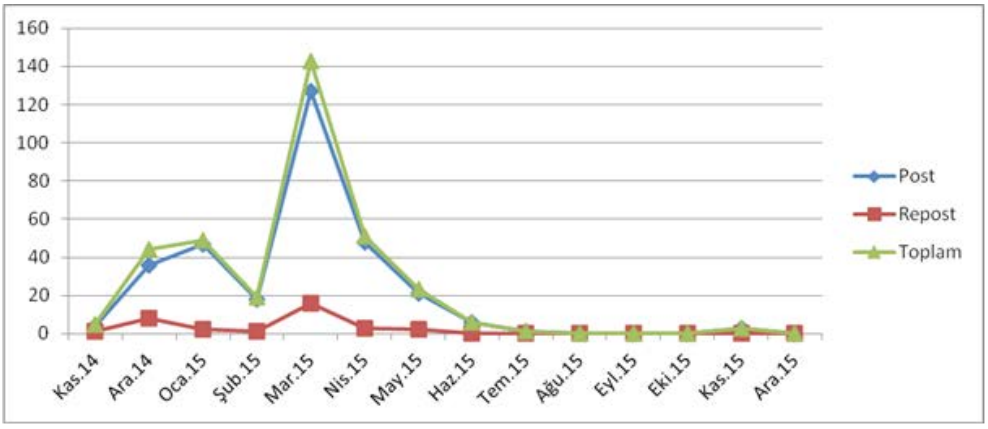
It is seen that the majority of the shares is on the film's premiere night. It demonstrates that even after the film releases, the number of share held gala night is in the maximum level.

It can be said that, to be higher share in the day of preimere rather than the relase date is about the feautes of Instagram. Instagram is at the forefront for photo and video sharing that, gala evening attended by a large number of popular name contains messages that can be shared much more than the day the film's release. The photo of many popular people attending the gala has been shared by Instagram account. The message that the night which was so important for the art world has been transmitted to followers in Instagram with photos and videos shared.

Kocan Kadar Konuş

The shares held by official Instagram account about the film Kocan Kadar Konuş that was released on March 20, 2015 were analyzed. the distribution of the shares of the month has been examinined and Graph 2 were prepared.

Graph 2: Instagram sharing distribution by months related to the film Kocan Kadar Konuş



The first Instagram message was shared about the film Kocan Kadar Konuş on November 27, 2014. 344 post have been shared over Instagram account. 33 of them are being repost by other users by sharing Instagram account of the Kocan Kadar Konuş film. First-sharing that gives a clue about the content of the film. The number of shares continued to rise in December and January. The sharing related the content of the film, the team, the release date and press conference have been made in December and January. It fell in February. The poster of the film in February was also shared through Instagram. The number of shares rose to its highest level in March where the film's premiere and the release. In March, 143 were sent to the post. In March, a large number of film crew also went on tour, guests have been interviewed and participated television programs. The number has dropped to 51 from 143 post in April. In the following months it continued to decline.

The second film is taken that a successful outcome well in the vision. The same Instagram account is also used for the second film in the series. On April 2, 2015 is the second film in the series was informed that preparations for the start of the scenario. Shares have declined steadily in subsequent periods associated with the first film. The second film about sharing were called. It has not been associated with film Kocan Kadar Konuş ever share in August, September and October. The account is used to make sharing on the second film in the series. 3 posts were shared about the film's television show in November. November 5 2015 is the date that is made the last share about the film.

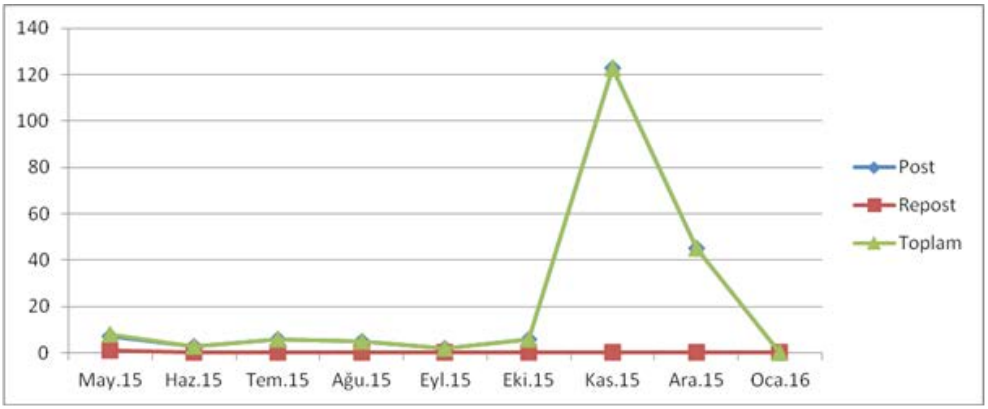
It is seen that the higher level of share is been made on March 18, 2015 that is premiere was made and release date during March.

Ali Baba ve Yedi Cüceler

The official Instagram account sharing is made first on May 12, 2015 as film Ali Baba ve Yedi Cüceler was released on November 13, 2015. A total of 198 posts for eight months. To show the distribution of the shares held by months about the film Graph 3 are prepared. The first shares were taken about the content of the film and Cem Yılmaz who is director and the protagonist of film. A few shares were made in May, June, July, August, September and October. The film's social media, addresses, the team, content, and capture images of the stage and editing were shared. The poster of the film were also shared in

October. The maximum share was made about film in November whereas the film's premiere and release date. During the month of November, it is made of a total of 123 subjects taken sharing, as scenes from the film, the team participated in the TV program, the premiere, internet addresses that film tickets can be taken of, website. The number of post in December, has fallen from 123 to 45. After December, yet there is no sharing on the Instagram address.

Graph 3: Instagram sharing distribution by months related to the film Ali Baba ve Yedi Cüceler



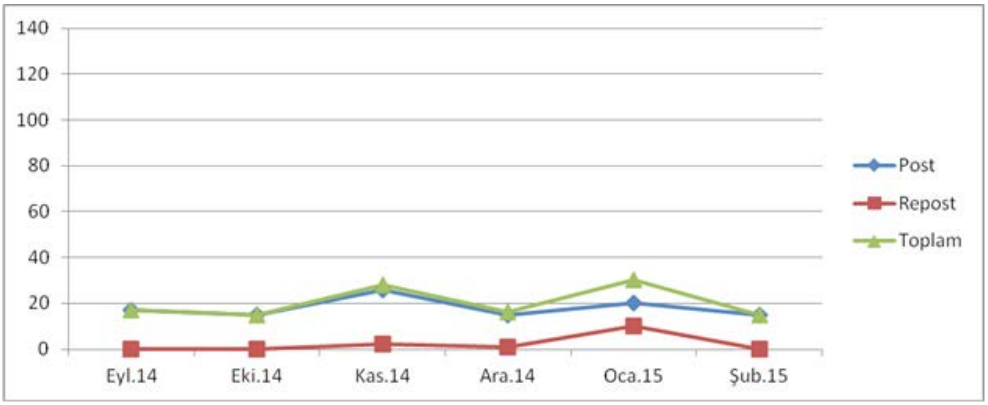
It is seen that the higher level of share is been made on November 11, 2015, which is the date the press conference of the film that the actors of the film attended and the date the Television show 3 Adam that the actors appeared as an on-air guest also, during November.

Yapışık Kardeşler

The official Instagram account sharing is made first on September 12, 2014 as film Yapışık Kardeşler was released on January 30, 2015. For 6 months, 121 sharing have been made about the film. To show the distribution of shares according to month Graph 4 are prepared. The first share in September were taken for the images of team and behind the camera. 17 shares have been made through September. The number of share in October was 15. The number of share rose to 28 in November where the Press meeting has been made and release date has been announced. The poster of the film has been shared in December. Total share fell to 16 in December rose to its highest level in January. In January, the publication of the trailer, making the premiere, the release of the

film, to be guests on the live television program of the film crew were shared. The number of post in February, has fallen back to 15. Most shares in February is about the discussions that people from the team attended. There are no share at all on the official Instagram account after February.

Graph 4: Instagram sharing distribution by months related to the film Yapışık Kardeşler

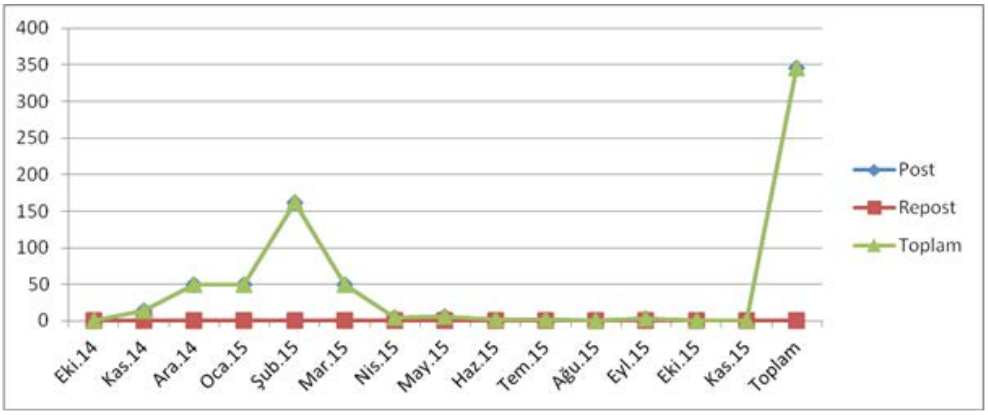


The most share is made on January 28, 2015 whereas the premiere of the film made and it is seen that the last share was made on February 13, 2015.

Sevimli Tehlikeli

The first share from official Instagram account was made on October 17, 2014 for the film Sevimli Tehlikeli that was released February 6, 2015. As for the film, it has made a total of 346 share for 14 months. To show the distribution of the shares by month about the film Graph 5 are prepared. The first sharing is information given about the content of the film, the websites of film, social media addresses, team, posters, and teaser. The number of share that 1 in October, regularly increases and becomes 14 in November, 49 in December, 50 in January, 163 in February also has reached its highest level whereas the screening of the film. The Release Date has been announced in November. The newspapers about the film, the news, backstage footage, trailer, trailer premiere were shared in December. The information about TV programs that in the film's crew involved as guests were transferred in January. The premiere of the film information about the cinema that shows movies, touring with the participation of people in the film crew, interviews and broadcast live on television programs, the Internet channel can purchase the soundtrack have been made subject of sharing in February.

Graph 5: Instagram sharing distribution by months related to the film Sevimli Tehlikeli



Total share has declined sharply from March 49 in the subsequent months. The number of Shares have been, 5 in April, 6 in May, 2 in June, 2 in July, 1 in August, 3 in September, the zero in October, and 1 in November. The information about the exit of the DVD of the film was transferred in May. The last mention of sharing from Instagram account was the message that was sent because of Atatürk's death anniversary on November 10, 2015.

The maximum number of post sent that day is seen as not the day of the film's premiere but the day the film crew attended to television broadcast live Beyaz Show and on February 13, 2015 where the shares related to the participation of team in the Berlin gala have also seen the highest level. It is seen that the ratio is high shares are made available on February 4, 2015 whereas the premiere of the film, on February 9, 2015 whereas shares are made regarding premiere of Gaziantep, on February 14, 2015 whereas shares are made regarding premiere of Eskişehir premiere, and February 20, 2015 whereas the information about the theater shows that the film in different cities and in the countries can be seen also shared in a number of other days.

CONCLUSION

Instagram that is among the social media applications becoming varied and used by more people by degrees attracts attention by the fast increase in the level of its users. Instagram in which photo and video sharing become prominent, enables a platform where users can create different meanings easily by

manipulating their own images taken by themselves and they can share with their followers to its users.

Visuality comes to the fore on the internet and social media applications gradually. People and institutions that can better describe themselves as visiually are seen that they can reach more of number followers on the internet and social media. When you look at their social media accounts with the most followers, many of them can be seen they are people from the art world and very good at visual self-expression.

Instagram which is one of the most popular application that people and institutions can express themselves visually also be used by the cinema industry as well as many people and institutions. In order to see how the Turkish cinema industry uses the Instagram, the research named "Using the Social Media for Movies and the Instagram Case" has been realized. In the context of the research, the most watched 5 Turkish films have been valued according to the usage of Instagram. The distribution of shared messages by months via the official accounts were examined. Their differences and similarities are attempted to be detected using content analysis method. With the research the use of Instagram accounts that are created for the most watched films of Turkish cinema films has tried to be determined.

There are active Instagram account of 5 ones of the top 10 most watched films in 2015. It is been seen that maximum share made that month that is premiere was held just before the release of the film. It can be said the reason of this situation is producers need the marketing operations most in that era. One of the activities carried out to inform potential audience is also for making the film's premiere. Premieres that are attended by numerous artists and popular name in other occupational groups, offer a rich visual material. Instagram highlights with Photo and video sharing is a very convenient platform to share photos and videos on the night of the premiere was made.

To rise to the highest levels of the number of sharing over months in which the film's premiere is made shows that Instagram used by filmmakers as a primarily tool that they use in within the framework of marketing activities of the films.

When we look at the share of Instagram account of the most watched Turkish films in 2015 that have official Instagram account, the lack of repost is other attracted attention. Repost, refers to the transmission of shares related to the film with other Instagram users. The sharing of audience or the sharing of members of the media about the film and the team members are not too much to repost. The total share examined by the 5 films held in 1198 consists of only 69 repost. It is likely to be more beneficial to use the repost in order to be heard for their knowledge and experience with film and theater criticism in the media as well as of the audience, also of artists and film felt more strongly in terms of coming to further the agenda.

The number of followers on Instagram account seems not to be directly proportional to the film's box office success. Although the film Sevimli Tehlikeli watched by about 900 thousand people has about 7 times more followers from the film Mucize watched by about 3 and a half million people. A similar situation can be told for the number of posts. While the number of posts for film Mucize is 189, it is 346 for the film Sevimli Tehlikeli. The boxoffice success' of the films depend several reasons such as film itself, marketing oparations, the qualification of the term. Instagram as a social media application framework as one of the tools used in marketing operation, is not concerned though affect the box office results of the film itself.

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THE ROLE OF SOCIAL MEDIA IN CRISIS COMMUNICATIONS: A SAMPLE OF GSM COMPANIES IN TURKEY

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Abstract

Since we live in a communication era, communication technologies are the core of our lives. The latest figures show that Internet users spend most of their time on social networks, and half of all social media users said that at least once a month they had expressed complaints or concerns about brands or services on social media (Nielsen, 2012). That's why the importance of social media for any kind of corporations is non issuable today. Though social media can offer many possibilities to interact and communicate directly with audience; it also carries a great risk for companies in terms of crisis. Messages can spread to millions of people just in a moment and can lead to crisis immediately on social media. Managing social media crisis especially for telecommunication companies has a great importance because customers of GSM companies generally use social media more than other users. Thus, in this study; it is aimed to reveal these companies' point of view and their attitudes together with their strategies for social media crisis. In order to outline their engagement with crises on social media, interviews with their public relations practitioners have been conducted. Their responses have revealed that social media crises are as important as offline crises and their reaction to social media crises is based on a specific crisis plan, acting immediately and being fast as possible as they can after a crisis arises on social media. Besides, companies agree on deleting their own posts if there is a reaction from specific groups or non-governmental organizations.

Keywords: *Social Media, Crisis Communication, Telecommunication Companies*

THE ROLE OF SOCIAL MEDIA IN CRISIS COMMUNICATIONS: A SAMPLE OF GSM COMPANIES IN TURKEY DEFINITION OF SOCIAL MEDIA

Today; in the era of communication, called Web 2.0, communication technologies are the core of our lives. Being a huge part of the communication technologies, the Internet especially social media has penetrated into every part of a daily life. Social media, as a basic definition, is a new generation of communication technologies for sharing contents like texts, graphics, videos, pictures on the online environment. People can share anything and communicate with each other based on a dialog (Breakenridge, 2008). These new technologies, called "Web 2.0", provide collaboration between users on the Internet, thus "user generated contents" are posted or can be changed by other users (Kaplan & Haenlein, 2010: 61).

According to Internet World Stats (November, 2015) the rate of Internet users around the globe is 46.4%, which means almost half of the world's population was online last year. As people are spending more time on the Internet, managing reputation on social media platforms becomes increasingly significant for public relations. The latest figures show that Internet users spend most of their time on social networks, and half of all social media users have expressed their complaints or concerns about brands or services on social media at least once a month (Nielsen, 2012). That's why the importance of social media for any kind of corporations is non issuable today.

CRISIS COMMUNICATION AND SOCIAL MEDIA

Crises are the events that can arise from natural disasters to human errors and can harm an organisation or carry a potential to cause emotional, physical, financial damage to stakeholders of that organisation (Freberg et al., 2013: 179). According to Coombs (2004) the perception of stakeholders creates crises, not the event itself. Stakeholders define an event as a crisis based on their perceptions about it. Whether a crisis is perceptual or not, it always results with an impact of corporate reputation which can be affected and damaged. The most important thing is that organisations should always keep on mind that there will be crises (Coombs, 2015).

Though social media can offer many possibilities to interact and communicate directly with stakeholders; it also carries a great risk for organisations in terms of crisis. Because of fast diffusion of messages on social media, issues can spread to millions of people just in a moment and can lead to crisis immediately. The difference between a traditional crisis and a social media crisis is that social media crisis occurs more actively and effectively than a traditional crisis because of fast diffusion of messages (Ly-Le, 2014). Within a very short time social media can spread to thousands of people.

Social media both can cause a crisis and can help to control and calm a potential crisis situation (Hallam, 2013: 96). Integrating social media into crisis communication and crisis management allows public relations practitioners to reach a lot of people at the same time and to communicate them directly. Social media provides credibility and transparency to organisations especially in the most needed time such as during crises. Since it provides conversations, it helps to disseminate real-time information for the public, stakeholders, and the media (Prentice & Huffman, 2008; Taylor &Kent, 2007). Social media as a communication channel, during a crisis, can provide practitioners to get involved in discussions and debates immediately and to reach people who really care about the crisis. Thus, the importance of social media for crisis communication and management cannot be questioned (Hallam, 2013: 96).

For the fact that "a crisis is unpredictable but not unexpected" (Coombs, 2015:13) means that although crises arise suddenly, which makes them unpredictable, they are not unexpected. However, online crises are more unpredictable than offline crises (Jin et al., 2014). According to Coombs (2009), social media itself can create a kind of crisis, including rumours about the company, complaints about the products and services. Whether a crisis arises from offline or online situations, on e thing is certain that its result directly affects brand's reputation (Hallam, 2013: 96).

An ideal crisis communication is supposed to be transparent, frequent and two-way (Chewning, 2015) and social media platforms with informational links, real-time messaging, audio and video feeds (Taylor &Kent, 2007) can provide ideal tools for public relations practitioners for social media crises. Social media provides a unique and efficient way for public relations practitioners to advocate corporate reputation and brand value by creating a tool to respond users' posts (Prentice & Huffman, 2008).

Apart from two-way communication possibilities of social media on crisis communication and management; social media also provides a real time monitoring and reporting facilities for public relations practitioners (Ly-Le, 2014; Taylor & Kent, 2007). During crises, social media serves as a two-way tool to communicate, but at the same time social media aids an organization's crisis monitoring process. Social media has given power to people and thus they have become more influential, especially in the times of crisis, which impacts a corporate reputation. As a result of this; not only the celebrity or key opinion leaders' voices matter, but any every-day person can spread a crisis on social media (Ly-Le, 2014). Thus, monitoring on social media has become as crucial as communicating during a social media crisis.

According to Hallam (Hallam, 2013: 96), there are certain things that have to be done for a potential crisis and for the management process:

- Tools for social media monitoring which can collect data by using mentions or keywords and report them as e-mails or text messages
- A chart to comprehend the process and people that have to be involved when a problem arising- this has to be as fast as possible since time is always significant in crises,
- A specific document developed from the traditional public relations documents have to prepared for online audience
- Building and maintaining relationships with influencers within the industry
- A specific place on third party platforms for the brand to publish content that can be linked to

There are many crisis response strategies to select during a crisis, besides communications practitioners must decide which social media tools are appropriate to use and how frequently they should post updates. The choices range from social networking sites such as Facebook and Google Plus, microblogging sites such as Twitter, photo sharing sites such as Pinterest and Instagram, and video sharing sites including YouTube and Vimeo. Sometimes it might be appropriate to use all of these social media environments to communicate during a crisis, and other times it would make more sense to focus on only one or two of them.

RESEARCH QUESTIONS AND METHODS

Today the importance of social media for any kind of corporations is non issuable. Being a significant part of the communication technologies, telecommunication companies in Turkey have already taken place on social media platforms and integrated social media into their communication strategies and public relations efforts. Though social media can offer many possibilities to interact and communicate directly with audience; it also carries a great risk for companies in terms of crisis. Organizations are increasingly incorporating social media into their crisis response strategies and placing great importance on the ability of various social media tools to reach their audience. Managing social media crisis, especially for telecommunication companies has a great importance. Because of fast diffusion of messages on social media, issues can spread to millions of people just in a moment and telecommunication companies are usually more affected from social media crises since they provide communication services. These companies are thought to be often on the front lines of a crisis.

Thus, in this study; it is aimed to reveal these companies' point of view and their attitudes towards social media together with their strategies for social media crisis. Therefore, this evaluation of the companies utilizing specific social media tools in crisis communications has a particular importance. In order to outline their engagement with crises on social media, this study is based on an in-depth analysis of three telecommunication companies of Turkey (whose brand names are Turkcell, Turk Telecom, and Vodafone). Although the study intends to have deep interviews with these three telecommunication companies, due to the difficulty of reaching a practitioner, it could not possible to arrange an interview with one of the companies. Thus, the interviews were held only with two of them and within the scope of the study, these research questions were tried to be answered:

RQ1: What are their attitude and approach towards social media crises?

RQ2: How does the risk of social media crises impact an organisation?

RQ3: How can they react to social media crises?

RQ4: How do they monitor social media and through which channels do they monitor?

RESULTS

According to deep interviews of public relations practitioners, who are working in these telecommunication companies of Turkey, corporate attitudes to crises and especially social media crises are tried to be revealed. Thus, the questions are categorized and the answers of public relations practitioners are given below in Table 1:

Table1: Deep interviews and answers of the GSM companies in Turkey

GSM 1	**GSM 2**	
General definition of crisis:	Unexpected or unforeseen events -Natural disasters for example earthquakes - negative discourse and conversations about company As a result, corporate reputation can be damaged.	Everything that causes - people to talk about company negatively or less positively, - causes to lose reputation - causes to decrease brand value.
Social media crises:	-Usually a reflection of the real world which is not a virtual. -For example you organise an event somewhere and some negative incidents happen. It jumps onto social media, than it becomes a social media crisis. But the difference is, crises on social media can be predicted. They do not happen suddenly. They give notice in advance. -The important thing: Whether the company follows social media contents or not. Social media crises are generally caused by the contents that are not monitored by the company.	-If all these happen on social media, such as on Twitter, it is called social media crisis. -On social media environment, people can talk about your company in a negative way, which causes to lose reputation and brand value. The things that happen in the real world can also happen on virtual world, on social media. So it is called social media crises. -The important thing: Whether users or profiles of users that cause social media crisis are real people or not. Unreal profiles that are supported by software programmes cannot be evaluated as crises.

The most followed social media platforms:	-All corporate social media profiles (almost on each social media platform) -All other environments that can be reported - Celebrities - The most and actively used social media: Facebook, Twitter, Instagram and Linkedin	-Corporate social media profiles: -Twitter, Facebook, Youtube, Instagram. -The other environments such as blogs - Conversations about company by using hash tags (#turkcell).
Reaction of the company in case of a social media crisis:	-Have a social media crisis plan, and a kind of folder. -There are three levels of alerts: yellow, orange, red. -Teams are also determined in advance according to the colours of crises. - The strategy is to be transparent - During a crisis, using all corporate social media platforms - Reaction of social media crises and Crisis management: -Not deleting users' posts and comments as long as there is no swearing, insult and attack to other people's rights. -Can delete their own posts if there is a reaction from specific groups or non-governmental organizations. -The important thing during a crisis is to handle all the issues objectively and not to take it as a matter of pride	-Have a social media crisis plan. - Teams have been arranged in advance according to the crisis plan. - The strategy is to be fast and act immediately and to be transparent. -During a crisis, using multi social media platforms, instead of one that the crisis arises. -Reaction of social media crises and Crisis management: -Not deleting users' posts and comments on different social media platforms. -The important thing is to establish a mistake and take action immediately afterwards.
Monitoring users' messages on social media:	-Not paying regard to all the posts and comments on social media, but seeing all of them. -Monitoring posts that mention company with hash tags (#) or that need a help and a support related to our services. -Monitoring all their services and subsidiary company -Monitoring profiles having followers more than 10 thousand people. -Monitoring source of information of the posts	- Paying regard to conversations and comments on social media related to company. -Monitor company on all social media platforms by starting with brand's name, services and products in detail. - Monitoring all the words related to us and we make sense of them by making reports.

As it is understood by the table, for the companies there is no difference between crises on real world and on virtual world in terms of their effects. On the other hand, according to GSM 1, the difference between these two types of crises is that social media (online) crises can be predicted. Since they give alerts in advance, they do not happen suddenly, so they can be predicted. The important thing, according to that point of view, is to monitor the online environment. Whether the company monitors social media contents or not is directly related to predictability of a social media crisis. Social media crises are usually caused by the users' contents that are not monitored by the company. One more thing, which was emphasized by GSM 2, it is crucial to determine the genuineness of social media profiles that cause crises on social media. Although unreal profiles and negative situations that are supported by software programmes cannot be evaluated as crises because they do not change perceptions and choices of stakeholders, they can create a bit of uneasiness for the company.

CONCLUSION

Turkish telecommunication companies have the same point of view about crises, which is unexpectedness of the events and people's negative conversations about the company. As Coombs asserted that crises are perceptual (2015); telecommunication companies also believe that perceptions of stakeholders or target audience about events have a direct effect on crises. Once they perceive an event negatively, they will start to talk about the company negatively or less positively. As a result of negative discourse and conversations, corporate reputation can be damaged. The practitioners agree that crises can cause to impact negatively or lose brand reputation and to decrease brand value.

When it comes to social media crises, Turkish telecommunication companies' attitude and approach towards social media crises are the same. Both of the companies believe that social media crises are usually a reflection of crises in the real world that is offline. Besides, they emphasize that there are also crises arising only on social media platforms. Thus, they see social media (online) crises as significant as offline crises. Waiting and wishing all the reactions to melt away automatically are seen a great mistakes for social media crises.

According to the companies there are no differences between offline crises and social media crises in terms of their effects. On social media environment, people can talk about the company in a negative way, which causes to lose reputation and brand value. The things that happen in the real world can also happen on virtual world, on social media. Thus, there are also risks of social me-

dia crises which can directly impact corporate reputation. Negative conversations about the company on social media have potential and risks to impact negatively or lose brand reputation and to decrease brand value.

Reaction of both companies to social media crises is based on a specific crisis plan. They have different types of crises alerts according to the crises size. For a minor crisis, communication and management strategies are different from the major ones. In order to decide the size and potential effects of a crisis, companies have determined some points based on the number and time period of the posts together with social media platforms. For a potential of a social media crisis, companies have determined their crises teams in advance depending on the size and effect of a crisis. In each crisis, the folder and crisis plan are examined and updated so that previous crises provide an insight for future crises.

Their social media strategies are based on acting immediately and being fast as possible as they can after a crisis arises on social media. Their strategy is not based on deleting all the bad and critical posts of users from all social media platforms as long as there is no swearing, insult and attack to other people's rights. As a type of reaction to social media crises, companies agree on deleting their own posts if there is a reaction from specific groups or non-governmental organizations. If they offend some people and if they significantly show their reaction, they asserted that they can delete their post or advertisement.

There are many crisis response strategies to select during a crisis, and companies have declared that at first they find out the source of a crisis when deciding a response strategy. If a social media crisis stems from their own mistake, they strive to resolve it and apologise intimately and publicly. If a crisis stems from a misunderstanding, then they make a statement in order to uncover it. The important thing is to establish a mistake and take action immediately afterwards and not to take it as a matter of pride. During a crisis as a communication channel, both of the companies prefer to use multi-social media platforms, instead of one channel from which the crisis arises. These are significant issues when deciding a response strategy and communication channel.

As it is suggested, the best way to give a respond is the same platform with the posts creating a crisis. Responding from the same social media platform helps to prevent the message to diffuse to other social media platforms (Coombs, 2009). However, sometimes it might be appropriate to use all of the social media platforms to communicate, and other times it would make more sense to focus on only one or two of them. In such cases, managing social

media crisis especially for telecommunication companies has a great importance. Companies are increasingly incorporating social media into their crisis response strategies and placing great importance on the ability of various social media tools to reach their audience.

Social media crisis management is considered as an important factor. According to the companies' point of view, social media crises cannot be managed by deleting users' posts and comments on social media platforms. Even though it is possible to delete them, they still remain somewhere on the database of the Internet and on people's minds. The important thing during a crisis is to handle all the issues objectively and to be transparent.

For both of the companies, social media monitoring has always been a significant issue not only for crisis management but for social media management in general. They do not only follow their corporate social media pages, but also all other social media platforms that can be reported. Apart from their corporate profiles, they also follow celebrities, employees, and people having more than ten thousand followers. Since these people they have a great number of followers, they need to know what they are talking about and follow all the things being talked about them. Contents and sources of posts and comments on social media have been regarded as significant as the numbers of followers. Whether the information that is posted comes from the company as internal information from employees or comes from outside of the company. The companies are also monitoring posts that they consider important such as the ones that mention them with hash tags (#) or that need a help and a support related to their services.

Monitoring channels like communication channels should not be restricted to only the owned channels (Ly-Le 10) and both of the companies are aware of this fact. They follow contents and conversations related to them even if they are not part of the social media environment. Although they have corporate social media pages almost on every social media platform, the most used channels are Facebook and Twitter, followed by Youtube, Instagram, and LinkedIn.

Although social media and social networking sites provide many advantages to public relations practitioners for doing their jobs in the name of their organizations, they also carry potential risks for corporate reputation. It has found that each telecommunication company in Turkey has employed different crisis plans but their strategies related to crisis communication and management. Authenticity of voice and transparency are seen crucial factors for crisis communication.

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COMMUNICATION STUDIES IN TURKEY: AN OBSERVATION FROM COMMUNICATION DEANS' BOARD

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Abstract

Deans of communication colleges in Turkey have gathered at least once in every year since 2000 to discuss the issues of communication colleges, establish and create up-to-date curriculums. In addition, we had established a board of communication colleges' deans called ILDEK in 2006. ILDEK has recommended many regulations for communication colleges since 2006 in terms of educational issues. There have been many meetings with stakeholders, such as Higher Education Council of Turkey, The Radio and Television Supreme Council, Professional Union of Broadcasting Organizations (RATEM), etc. to fulfill the requirements of contemporary education at communication colleges.

In this study, the department names and their curriculums of various units at universities will be discussed and analyzed. Crucial decisions of İLDEK (Board of Deans of Communication Colleges) will be analyzed and documented. Finally, some recommendations will be offered to improve communication education in Turkey.

Keywords: *Firat University's TV, communication colleges, ILDEK, RATEM.*

COMMUNICATION STUDIES IN TURKEY: AN OBSERVATION FROM COMMUNICATION DEANS' BOARD

INTRODUCTION

There are 109 public and 76 foundation (privately-funded) universities in Turkey. Most universities, especially foundation universities have communication colleges (schools). This number has increased dramatically in the last couple of decades. According to the Turkish Student Selection and Placement Center Guide (ÖSYM) there are 56 communication colleges that have already students and offer diploma programs as of 2015 (ÖSYM, 2015).

Local University Television Broadcasting System of Firat University was established according to a project called "The control of the satellite dishes via computer and a case study of television broadcasting system", Project number FUNAF-56 (Varol, 2010). During that time, there was not any law for controlling of local television broadcasting units, because the existed policy was covering only articles of governmental television, TRT. Because of this lack of regulation for local university television, we met many problems during our broadcasting periods.

ILDEK is a Board whose members are the deans of communication colleges in Turkey. All of those meeting minutes are recorded. A web page has been released under the URL called www.ildek.org where a lot of information about the works of board has been broadcasted.

We are going to explain the current situations of communication colleges in Turkey. Some experiences gained during the programs of Firat University's TV will be studied. The role of ILDEK on communication colleges will be analyzed and some recommendations will be suggested in terms of enhancing of the educational quality of communication colleges.

Communication Colleges in Turkey

At the beginning of 1970s communication colleges in Turkey were highly regarded as completely social subjects. Therefore, not only the faculty but student profile was also coming from social science schools. Thanks to rapid development in technology, communication education has been changed and curriculums have been updated. More technical courses have been adapted and added into the programs. For example, courses of broadcasting programs now consist of many technical topics. As a result, science students from high schools

have also preferred these departments if their scores in Turkish-Social branches at the University Entry Exam (LYS) are enough for placements.

In Table 1 the list of communication colleges are shown. According to Turkish Student Selection and Placement Center Guide (ÖYSM) of as 2015 there are 56 communication colleges that have been offering undergraduate programs. As shown in this table 46 communication colleges have been founded in Turkey while 10 of them have been established out of country. Actually, there are more communication colleges that have been still established in other Turkish universities, but they are not listed in Table 1 because they do not have students yet (ÖSYM, 2015).

Table 1: Communication colleges of the universities that have still offered undergraduate studies

Name of University and Location
Abant İzzet Baysal University, Bolu
Adnan Menderes University, Aydın
Akdeniz University, Antalya
Anadolu-İletişim Bilimleri University, Eskişehir
Ankara University, Ankara
Atatürk University, Erzurum
Bahçeşehir University, İstanbul
Başkent University, Ankara
Beykent University, İstanbul
Cumhuriyet University, Sivas
Çanakkale University, Çanakkale
Çukurova University, Adana
Ege University, İzmir
Erciyes University, Kayseri
Fırat University, Elazığ
Gazi University, Fırat
Gaziantep University, Gaziantep
Giresun University, Giresun
Gümüşhane University, Gümüşhane
İnönü University, Malatya
İzmir Ekonomi University, İzmir

Name of University and Location
İstanbul University, İstanbul
İstanbul Arel University, İstanbul
İstanbul Aydın University, İstanbul
İstanbul Bilgi University, İstanbul
İstanbul Şehir University, İstanbul
İstanbul Ticaret University, İstanbul
Kadir Has University, İstanbul
Kastamonu University, Kastamonu
Kocaeli University, Kocaeli
Karadeniz Teknik University, Trabzon
Maltepe University, İstanbul
Marmara University, İstanbul
Mersin University, Mersin
Niğde University, Niğde
Ondokuz Mayıs University, Samsun
Pamukkale University, Denizli
Sakarya University, Sakarya
Selçuk University, Konya
Süleyman Demirel University, Isparta
Uşak University, Uşak
Üsküdar University, İstanbul
Yaşar University, İzmir
Yeditepe University, İstanbul
Yeni Yüzyıl University, İstanbul
Zirve University, Gaziantep
Doğu Akdeniz University, KKTC
Girne University, KKTC
Lefke Avrupa University, KKTC
Kırgızistan-Türkiye Manas University, Kirghizistan
Uluslararası Balkan Univeristy, Makedonya
Uluslararası Kıbrıs University, KKTC
Yakın Doğu University, KKTC
Bakü Devlet University, Azerbaican
Bakü Slavyan University, Azerbaican
Hoca Ahmet Yesevi International Türk-Kazak University, Khazakistan

There are several reasons in the increasing number of communication colleges. First, establishment of most of the departments of communication schools are easy. For example, departments of public relations, advertising, journalism, and corporate communication do not need hefty investments (capital). A communication related department can be established if at least three faculty members are available and physical infrastructures such as classrooms and computer labs exist. Second, demands of being a student in the communication department is high, because there are a lot of private televisions and radio stations in Turkey that still looks for qualified personnel. In addition, we can argue that the students who graduate from a social program of High Schools in Turkey have limited opportunities to find an appropriate social program at higher education to complete their university's studies.

If we compere the names of departments of communication colleges, unfortunately we meet with a confused and complex situation. For example, some of them have different department names, but if we check the offered curriculums we observe that their courses are almost similar. In Table 2 the Journalism department names of communication colleges are given. As shown in Table 2, there are four different colleges where students are able to study journalism in terms of undergraduate level. The interesting point is that although the graduates earn the same diploma called "Journalism" the names of colleges are different. For example, Journalism education is offered at Nişantaşı University under "College of Economic, Administrative and Social Sciences". In contrast, the same education is offered at other universities at the "College of Communication". On the other hand, the journalism department has been founded at the "College of Journalism and Azerbaijani Philology" at Baku Slavyan University while the same department has been established at the "College of Social and Political Science" at Ivane C. Hişvili Tbilisi State University in Georgia.

Table 2: The various college names for departments of journalism

Names of departments	University	College/Faculty name
Journalism	A. İzzet Bay., Akdeniz, Ankara, Atatürk, Baku State (Azerbaijan), Cumhuriyet, Ege, Erciyes, Fırat, Gazi, Gaziantep, Giresun, Hoca Ahmet Yesevi International Turkish-Kazakh (Kazakhstan), İstanbul Arel, İstanbul Aydın, İstanbul, Kastamonu, Kirghizstan-Turkey Manas (Azerbaijan), Kocaeli, Karadeniz Teknik, Maltepe, Marmara, Mersin, Ondokuz Mayıs, Sakarya, Selçuk, Uşak, Yeditepe, Doğu Akdeniz (KKTC), Uluslararası Kıbrıs (KKTC), Yakın Doğu (KKTC),	Communication

Names of departments	University	College/Faculty name
Journalism	Nişantaşı	Economic, Administrative and Social Sciences
Journalism	Baku Slavyan (Azerbaijan)	Journalism and Azerbaijani Philology
Journalism	Ivane C. Hişvili Tbilisi State (Georgia)	Social and Political Science

Table 3 indicates the distribution of the departments called "Public Relations and Publicity" of different colleges. Most of the universities have founded this department at "College of Communication", but Haliç and Karabük Universities have established the same departments at the "College of Management" while İstanbul Gelişim has created this department at the "College of Economic, Administrative and Social Sciences."

Table 3: The distribution of "Public Relations and Publicity" departments of different colleges

Names of departments	University	College/Faculty name
Public Relations and Publicity	Akdeniz, Ankara, Atatürk, Bahçeşehir, Başkent, Cumhuriyet, Ege, Erciyes, Fırat, Gazi, Gaziantep, Giresun, Gümüşhane, İnönü, İstanbul Aydın, İstanbul Bilgi, İstanbul Ticaret, İstanbul, Kadir Has, Kocaeli, Maltepe, Marmara, Ondokuz Mayıs, Pamukkale, Selçuk, Süleyman Demirel, Yeditepe, Girne Amerikan (KKTC), Yakın Doğu (KKTC), International Balkan (Makedonia),	Communication
Public Relations and Publicity	Haliç, Karabük	Management
Public Relations and Publicity	İstanbul Gelişim	Economic, Administrative and Social Sciences

If we consider the departments of "Advertisement and Publicity" or "Publicity and Advertisement" we meet an interesting situation. The curriculum of these departments almost the same. The only difference is that the order the vocabularies in the department names have been placed opposite (Table 4). On the other hand, "Publicity and Advertisement" departments have been established at the different colleges such as "Management", "Art and Social Sciences", "Applied Sciences", "Social and Humanities Sciences" or "Economic, Administrative and Social Sciences". This shows that there does not exist an integrity and unity between public and foundation universities. It means that they have founded these departments arbitrary although these departments consist of almost the same curriculums.

Table 4: "Advertisement and Publicity" department versus "Publicity and Advertisement"

Names of departments	University	College/Faculty name
Advertisement and Publicity	Bahçeşehir, Ege, İstanbul Aydın, İstanbul Bilgi, İstanbul Ticaret, Kadir Has, Kocaeli, Selçuk, International Cyprus (KKTC), İzmir Economy, Kastamonu, Karadeniz Teknik, Niğde,	Communication
Publicity and Advertisement	Adnan Menderes, Beykent, İstanbul Arel, Sakarya, Uşak, Yaşar, Yeni Yüzyıl, Zirve, Doğu Akdeniz (KKTC), Kirghizstan-Turkey Manas (Azerbaijan),	Communication
Publicity and Advertisement	Anadolu	Communication Sciences
Publicity and Advertisement	Atılım	Management
Publicity and Advertisement	İstanbul Esen	Art and Social Sciences
Publicity and Advertisement	İstanbul Gelişim, Okan	Colleges (Yüksekokul) of Applied Sciences
Publicity and Advertisement	Necmettin Erbakan	Social and Humanities Sciences
Publicity and Advertisement	Nişantaşı	Economic, Administrative and Social Sciences
Publicity and Advertisement	Lefke Europe	Communication Sciences
Advertisemental Design and Communication	Üsküdar, Yeditepe	Communication

Table 5 depicts the departments of "Printing and Publishing". This department has been founded at "College of Communication Sciences" at Anadolu University. Almost the same department has been established at "College of Applied Sciences" at Marmara University. Marmara University has only extended the name of department using "Technology" term as postfix.

Table 5: Printing and Publishing departments of different universities

Names of departments	University	College/Faculty name
Printing and Publishing	Anadolu	Communication Sciences
Printing and Publishing	Girne-American (KKTC)	Communication
Printing and Publishing	Azerbaijan State, Civilisation, and Fine Art	Art Critics (Sanat Eleştirisi)
Printing and Publishing Technology	Marmara	College (Yüksekokul) of Applied Sciences

In the following table the distributions of the "Radio, Cinema and Television Departments" of the different universities are shown (Table 6). We also have the same problems here what we studied above. For example, many universities have founded these departments at "College of Communication". In contrast, some universities have established this department at the colleges of "Economic, Administrative and Social Sciences", "Art and Design", and "Fine Arts" or "Communication Sciences". These picture does not depict an integrity and unity between universities. The main problem is that the colleges have tried to establish the departments arbitrary. The curriculums of "Radio, Cinema and Television Departments" are mostly the same. There are some small differences in terms of course contents, but they have generally used the same curriculums, the same teaching materials and tools. Most public universities have established this department at the "College of Communication" while some of them have founded these departments at "College of Fine Arts". The main reason for that some universities have created this department at their existing colleges because they didn't want to waste their times for creating a new college.

There has been a conflict between "Colleges of Communication" and "College of Fine Arts" in Turkey. They have claimed that "Radio, Cinema and Television Department" is a branch of "College of Communication" while the others have claimed that this department is based on the fundamental of "College of Fine Arts". This conflict between parties could have not been solved since a couple of decades.

The first local University's Television broadcasting unit has been founded in 1991 at Firat University. This TV has broadcast its educational, social, and cultural programs continuously since 1991. We struggled to sustain broadcasting of programs. In 1997, we proposed a report for establishing "College of Communication" to the Firat University's Senate and Higher Education Council of Turkey. The proposal was approved by relevant institutions. I was appointed as the Dean of Communication College in 2000. College of Communication of Firat University has started to welcome its first students in 2001 (Varol & Varol, 2004).

Firat University's Television Unit (FIRAT TV) has been a model for some other universities. Selçuk University has begun its TV broadcasting since 1998. Erciyes University has followed to broadcast in 2002 and finally Ataturk University has broadcast its TV programs in 2006. These four Universities' television units have continued to broadcast their programs since their establishment dates (Varol, 2010).

İzmir Economy University has founded a new department of "Cinema and Digital Media." This is the first and unique department in Turkey with this name. Since İzmir Economy University is a foundation University in Turkey, this university have lead into combining cinema and digital media to create an attraction for students (Table 6).

Table 6: "Radio, Cinema and Television Departments" of universities

Names of departments	University	College/Faculty name
Radio, Cinema and Television	Aydın Kocatepe, Akdeniz, Batman, Beykent, Işık, İstanbul Gelişim, İzmir, Mimar Sinan Fine Arts, Okan, Ordu, Yüzüncü Yıl,	Fine Arts
Radio, Cinema and Television	Adnan Menderes, Akdeniz, Ankara, Atatürk, Bahçeşehir, Başkent, Çanakkale Onsekiz Mart, Çukurova, Ege, Erciyes, Fırat, Gazi, İstanbul Arel, İstanbul Aydın, İstanbul Bilgi, İstanbul Şehir, İstanbul, Kadir Has, Kastamonu, Kocaeli, Marmara, Mersin, Selçuk, Uşak, Üsküdar, Yaşar, Yeditepe, Yeni Yüzyıl, Zirve, Doğu Akdeniz (KKTC), Lefke Europe, Kirghizstan-Turkey Manas (Azerbaijan),	Communication
Radio, Cinema and Television	Anadolu	Communication Sciences
Radio, Cinema and Television	İstanbul Gelişim	Economic, Administrative and Social Sciences
Radio, Cinema and Television	Nişantaşı	Art and Design
Radio and Television	International Cyprus	Communication
Cinema and Digital Media	İzmir Ekonomi	Communication

Table 7 indicates "Communication Sciences" and "Communication Arts" departments of some universities in Turkey. Çukurova University has established this department at "College of Communication" while Doğuş University, a foundation University, has established it at the "College of Science-Literature." İstanbul Kültür University, another foundation university, has founded "Communication Arts" department at "College of Art and Design."

Table 7: Communication Sciences Department versus Communication Arts Department

Names of departments	University	College/Faculty name
Communication Sciences	Çukurova,	Communication
Communication Sciences	Doğuş	Science-Literature
Communication Arts	İstanbul Kültür	Arts and Design

"Visual Communication Design" departments have been developed a new field of communication. Thanks to the rapid development of technology many universities have begun to establish this new departments at their universities. If we analyze the Table 8 we can observe that there are conflicts in terms of establishment of this departments. For example, some universities have created "Visual Communication Design" department at "Communication Colleges" while some of them have created the same departments at "College of Fine Arts". Especially, the foundation universities have founded this department at various colleges such as "Fine Arts and Architecture", "Fine Arts and Design", "Communication Sciences". Interestingly, Doğu Akdeniz University in Cyprus has established almost the same department with changing the department's name as "Visual Arts and Visual Communication Design" at "College of Communication". International Saraybosna (Bosna-Hersek) and International Balkan University in Macedonia have created the same departments at colleges of "Arts and Social Sciences" and "Art and Design" respectively.

Table 8: Distributions of Visual Communication Design Departments

Names of departments	University	College/Faculty name
Visual Communication Design	Beykent, İstanbul Arel, İstanbul Bilgi, İstanbul Ticaret, Kocaeli, Maltepe, Üsküdar, Yaşar, Yeditepe, Yeni Yüzyıl, Yakın Doğu (KKTC),	Communication
Visual Communication Design	Doğuş, Eskişehir Osmangazi, Işık, İpek	Arts and Design
Visual Communication Design	Dumlupınar, Gazi, İzmir, Okan, Ondokuz Mayıs, Sakarya,	Fine Arts
Visual Communication Design	Gedik, Hasan Kalyoncu	Fine Arts and Architecture
Visual Communication Design	İzmir Ekonomi,	Fine Arts and Design
Visual Communication Design	TOBB Ekonomi ve Teknoloji	Fine Arts, Design and Architecture
Visual Communication Design	Lefke Europe (KKTC)	Communication Sciences
Visual Arts and Visual Communication Design	Doğu Akdeniz (KKTC)	Communication
Visual Arts and Visual Communication Design	International Saraybosna (Bosna-Hersek)	Arts and Social Sciences
Visual Arts and Visual Communication Design	International Balkan (Macedonia)	Art and Design

"Media and Communication Systems" department has been founded only by foundation universities in the last couple decades. As shown in the Table 9, the most universities have established this department at the "College of

Communications". Interestingly, İstanbul Gelişim University has founded the same department with the same names in different colleges called "College of Applied Sciences" and "Economic, Administrative and Social Sciences." The reason for establishing two departments with the same names can be explained as following. The foundation universities in Turkey want to have more students as much as they can because the tuitions are a vital revenues for them.

Table 9: Media and Communication Systems at foundation universities in Turkey

Names of departments	University	College/Faculty name
Media and Communication Systems	Bahçeşehir, Beykent, İstanbul Arel, İstanbul Bilgi, İstanbul Ticaret, İzmir Ekonomi, Kadir Has, Uşak, Üsküdar, Yeni Yüzyıl,	Communication
Media and Communication Systems	İstanbul Gelişim	College (Yüksekokul) of Applied Sciences
Media and Communication Systems	İstanbul Gelişim, Nişantaşı	Economic, Administrative and Social Sciences
Media and Communication Systems	İzmir Katip Çelebi	Social and Humanities Sciences
Media and Communication Systems	Koç	Humanities Sciences and Literature
Media and Communication Systems	Okan	Applied Sciences

There are a new major in Turkey of "TV Reporting and Programming" (Table 10). There are only four foundation universities in Turkey that have these departments. Beykent, İstanbul Aydın, and İstanbul Bilgi universities have established this department at the "College of Communication" while İstanbul Gelişim University has founded this department at "Colleges of Applied Sciences". In developed counties such as in the U.S. "Colleges of Applied Sciences" consist of programs called Biomedical Science, Computer and Cognitive Science, Computational Biology, Computer Science, etc., (Penn, 2016), but it is a contradiction that "TV Reporting and Programming" Department has been founded at College of Applied Sciences at the Gelişim University. In addition, although the names and the curriculum of the departments are the same they have established at the different colleges.

One of the foundation university which have this department has announced in its web site that this department has been created because of contemporary development in communication fields. Perpetuating the conventional forms, television is reconciling with the facts of this change via Web TV, Mo-

bile TV, IP TV, VOD and 3D TV. They claim that their goal is to prepare their students as individuals who are going to be successful in this rapidly changing professional environment (Bilgi University, 2016).

As shown above announcement of the department, the goal is to use up-to-date technology during the broadcasting TV programs over Internet. Broadcasting over Internet or satellite, or cable, or on air has the same fundamental techniques. If we have investigated the curriculum of this new department named "TV Reporter and Programming" we argue against the name of this department. The new development of the technology in field of communication should have been adopted into the department called "Radio, Cinema and Television Department" which has been established at the College of Fine Arts at İstanbul Gelişim University. Since İstanbul Gelişim University has already have "Radio, Cinema and Television Department" at the College of Fine Arts, "TV Reporter and Programming Department" would have not been a necessity for this University. We think that they wanted to establish this new department in order to attract the students because of its new departmental name.

This name of department creates a conflict in terms of concepts. Since we couldn't locate any other university that has the same department's name.

Table 10: TV Reporting and programming Departments at foundation universities

Names of departments	University	College/Faculty name
TV Reporting and Programming	Beykent, İstanbul Aydın, İstanbul Bilgi,	Communication
TV Reporting and Programming	İstanbul Gelişim	College of Applied Sciences

Table 11 shows the distributions of communication design departments in the universities. Although the names and curriculums of the departments are the same they have been founded at various colleges. For example, Bahçeşehir, Başkent, İstanbul Bilgi, Kadir Has and Sakarya Universities have established this department at the College of Communication while Beykent and İstanbul Gelişim universities have establish the same department at College of Fine Arts. Interestingly, İhsan Doğramacı Bilkent University has created the same department at the College of Fine Arts, Design and Architecture, while Özyeğin University has created this department at College of Architecture and Design.

Table 11: Distribution of Communication Design Department

Communication Design	Anadolu	Communication Sciences
Communication Design	Bahçeşehir, Başkent, İstanbul Bilgi, Kadir Has, Sakarya,	Communication
Communication Design	Beykent, İstanbul Gelişim,	Fine Arts
Communication Design	İhsan Doğramacı Bilkent	Fine Arts, design and Architecture
Communication Design	İstanbul Kültür, Nişantaşı, Yalova, Yıldız Teknik	Art and Design
Communication Design	Özyeğin	Architecture and Design

The Meetings of Deans of Communication Colleges Organized between 1999 and 2005

The meetings of the Deans of the Communication Colleges have started in 1999 by Prof. Dr. Alemdar Yalçın who was formerly served the Dean of Communication College at Gazi University in Ankara. At that meeting a few deans of communication colleges had gathered and discussed the problems of the communication colleges. The First National Communication symposium was held between the same dates at Conference Hall of Ankara University (Varol & Çetin, 2004).

Beginning with the year 2000, the meeting of deans of communication colleges have conducted yearly without any interruption till today. In the first few years the deans gathered more than ones per year and discussed the problems of the colleges and created roadmaps for the future of communication colleges.

Table 12 shows the dates and places where deans' meetings had organized between 1999 and 2005. As shown four meetings had been done in 2000 and three meetings had been completed in 2002. Communication College of Fırat University has participated at whole meetings of Deans' of Communication Colleges since 2000. Between 1999 and 2005 the deans have gathered only once out of country. That meeting was organized by East Mediterranean University in 2002 in Turkish Republic of Northern Cyprus (TRNC).

Table 12: Meeting Places and dates done between 1999 and 2005

	Date	Place	Participated affiliations	# of part. colleges
1st meeting	March 05-06, 1999	Ankara	Hosted and prepared by Gazi and Ankara Universities, The First National Communication symposium was held between the same dates at Conference Hall of Ankara University.	
2nd meeting			None of information has been discovered about this meeting.	
3rd meeting	May 05-06, 2000	(Karagöl) Ankara	Akdeniz, Anadolu, Ankara, Atatürk, Bahçeşehir, Başkent, Doğu Akdeniz, Ege, Fırat, İstanbul Bilgi.	10
4th meeting	June 30-July 01, 2000	İzmir	Akdeniz, Anadolu, Ankara, Atatürk, Bahçeşehir, Beykent, Ege, Fırat, Galatasaray, Gazi, İstanbul, İstanbul Bilgi, Maltepe, Mersin, Selçuk and Yeditepe.	16
5th meeting	September 20-21, 2000	(Safranbolu) Kastamonu	Anadolu, Ankara, Bahçeşehir, Başkent, Ege, Fırat, Galatasaray, Gazi, İstanbul Bilgi, Maltepe, Mersin, Selçuk and Yeditepe.	13
6th meeting	September 27-28, 2000	Ankara	Akdeniz, Anadolu, Ankara, Bahçeşehir, Başkent, Beykent, Ege, Fırat, Galatasaray, Gazi, İstanbul, İstanbul Bilgi, Maltepe, Selçuk and Yeditepe.	15
7th meeting	September 20-23, 2001	(Safranbolu) Kastamonu	Ankara, Beykent, Doğu Akdeniz, Ege, Fırat, Gazi, İstanbul, Kocaeli, and Maltepe.	9
8th meeting	February 04-05, 2002	Konya	Anadolu, Atatürk, Başkent, Beykent, Doğu Akdeniz, Ege, Fırat, Galatasaray, Gazi, İstanbul, Kocaeli, Maltepe, Marmara, Selçuk and Yeditepe.	16
9th meeting	April 04-05, 2002	Cyprus/ KKTC	Anadolu, Ankara, Atatürk, Başkent, Doğu Akdeniz, Ege, Fırat, Galatasaray, Gazi, İstanbul, İstanbul Bilgi, Kocaeli, Lefke Avrupa, Maltepe, Marmara, Selçuk and Yeditepe.	17

	Date	Place	Participated affiliations	# of part. colleges
10th meeting	September 20-22, 2002	(Safranbolu) Kastamonu	Akdeniz, Ankara, Atatürk, Başkent, Beykent, Ege, Erciyes, Fırat, Gazi, İstanbul, İstanbul Bilgi, Kocaeli, Maltepe, Marmara, and Selçuk.	16
11th meeting	October 03-04, 2003	(Safranbolu) Kastamonu	Ankara, Atatürk, Bahçeşehir, Başkent, Doğu Akdeniz, Ege, Erciyes, Fırat, Galatasaray, Gazi, İstanbul, İstanbul Bilgi, Kocaeli, Lefke Avrupa, Marmara, and Yeditepe.	17
12th meeting	May 06-09, 2004	Elazığ	Akdeniz, Anadolu, Ankara, Atatürk, Bahçeşehir, Başkent, Doğu Akdeniz, Erciyes, Fırat, Galatasaray, Gazi, İstanbul, İstanbul Bilgi, İstanbul Ticaret, Kyrgyzstan-Turkey Manas, Kocaeli, Marmara, Mersin, International Cyprus, and Yeditepe	20
13th meeting	May 05-07, 2005	Kocaeli	Akdeniz, Ankara, Atatürk, Bahçeşehir, Başkent, Doğu Akdeniz, Ege, Erciyes, Fırat, Galatasaray, Gazi, International Cyprus, İstanbul Bilgi, İstanbul Ticaret, İzmir Ekonomi, Karadeniz Teknik, Kocaeli, Lefke, Maltepe, Marmara, Mersin, Selçuk, and Yeditepe.	23

THE BOARD OF DEANS OF COMMUNICATION COLLEGES (ILDEK)

The Board of Deans of Communication Colleges (ILDEK) was founded at the 14th meeting of deans of Communication Colleges on April 2006 in Mersin, Turkey. The goal of establishing a Board of Deans of Communication Colleges is to execute the duties, works, and various activities on behalf of deans until the coming meeting. Twenty five deans or their representatives of Communication Colleges had attended at the meeting hosted by Mersin University. According to the decision of the General Board of Deans at that meeting, the members of the Board of Communication Colleges (ILDEK) should be selected as following policy (Table 13).

Table 13: How are members of the Board of Communication Colleges selected?

1.	The Dean of the Communication College who hosted the prior meeting (past year)
2.	The Dean of the Communication College who are hosting the current meeting
3.	The Dean of the Communication College who will host the coming meeting (next year)
4.	A dean who will be elected from a communication college that is located at capital of Turkey in Ankara
5.	Prof. Dr. Asaf Varol. He has been selected as a permanent member of the Board.

The members select a Chair for the Board. The duties of the board's members are defined. Each member is responsible to follow his or her duties and tasks given by the Board. This board is a platform that doesn't have a legal status. So, their decisions should be considered as recommendatory matters. They have decided many subjects related to the communication education and have sent them to relevant agencies, institutions or organizations in the past. The decisions made by the meetings of deans have been executed and followed by the Board of Communication Colleges (ILDEK) until the coming meeting.

After the establishment of Board of Deans of Communication Colleges (ILDEK), the meetings have organized in a yearly manner. Every year a communication college has organized and hosted the meeting. Table 14 indicates meetings of ILDEK organized between 2006 and 2015.

Table 14: Meetings organized by ILDEK and members of ILDEK between 2006 and 2015

# of meetings	Date	Place	Members of Board
14	April 06-08, 2006	Mersin Univ., Mersin	Prof. Dr. Alemdar Korkmaz (Gazi) Prof. Dr. Selim Aksöyek (Mersin) Prof. Dr. Asaf Varol (Firat) Prof. Dr. Hülya Yengin (Kocaeli) Prof. Dr. Belma Akşit (Kyrgyzstan-Turkey Manas)
15	May 14-16, 2007	Kyrgyzstan-Turkey Manas Univ. Kyrgyzstan	Prof. Dr. Haluk Geray (Ankara) Prof. Dr. Asaf Varol (Fırat) Prof. Dr. Belma Akşit (Kyrgyzstan-Turkey Manas) Prof. Dr. Peyami Çelikcan (Maltepe) Prof. Dr. Ümit Atabek (akdeniz)

# of meet-ings	Date	Place	Members of Board
16	April 24-25, 2008	Maltepe Üniv., İstanbul	Prof. Dr. Peyami Çelikcan (Maltepe) Prof. Dr. Ahmet Tolungüç (Başkent) Prof. dr. Haluk Geray (Ankara) Prof. Dr. Asaf Varol (Fırat) Prof. Dr. Ahmet Bülend Göksel (Ege)
17	April 30-May 01, 2009	Başkent Üniv. Ankara	Prof. Dr. Asaf Varol (Fırat) Prof. Dr. Ahmet Tolungüç (Başkent) Prof. Dr. Orhan Çiftçi (Near East Uni, KKTC) Prof. Dr. Aysel Aziz (Arel) Prof. Dr. Asker Kartarı (Hacettepe)
18	May 06-08, 2010	Near East Univ. KKTC	Prof. Dr. Asker Kartarı (Hacettepe) Prof. Dr. Hamza Çakır (Erciyes) Prof. Dr. Sevda Alankuş (İzmir Economy) Prof. Dr. Nezih Erdoğan (İstanbul Bilgi) Prof. Dr. Suat Anar (Fırat)
19	April 07-08, 2011	Erciyes, Kayseri	Prof. Dr. Asker Kartarı (Hacettepe) Prof. Dr. Necdet Atabek (Anadolu) Prof. Dr. Hamza Çakır (Erciyes) Prof. Dr. Eser Köker (Ankara) Prof. Dr. Süleyman İrvan (East Meditarean) Prof. Dr. Asaf Varol (Fırat)
20	April 27-29, 2012	Anadolu Univ., Eskişehir	Prof. Dr. Dilruba Çatalbaş (Galatasaray) Prof. Dr. Suavi Aydın (Hacettepe) Prof. Dr. ÖnderBarlı (Atatürk) Prof. Dr. Nezih Orhun (Anadolu) Prof. Dr. Yusuf Devran (Marmara) Prof. Dr. Asaf Varol (Fırat)
21	May 30-June 01, 2013	Atatürk Univ., Erzurum	Prof. Dr. S. Ruken Öztürk (Ankara) Prof. Dr. Ümit Atabek (Yaşar) Prof. Dr. Uğur Yavuz (Atatürk) Prof. Dr. Mehmet Küçükkurt (Kyrgyzstan-Turkey) Prof. Dr. Süleyman İrvan (East Mediterranean) Prof. Dr. Asaf Varol (Fırat)

# of meetings	Date	Place	Members of Board
22	June 05-07, 2014	Kyrgyzstan-Turkey Manas, Bishkek, Kyrgyzstan	Prof. Dr. S. Ruken Öztürk (Ankara) Prof. Dr. Nezih Orhon (anadolu) Prof. Dr. Mehmet Küçükkurt (Kyrgyzstan-Turkey) Prof. Dr. Halil Nalçaoğlu (İstanbul Bilgi) Prof. Dr. Nilüfer Sezer (İstanbul) Prof. Dr. Asaf Varol (Fırat)
23	June 11-12, 2015	Ankara Uni., Ankara	Prof. Dr. S. Ruken Öztürk (Ankara) Prof. Dr. Hatice Çubukcu (Çukurova) Prof. Dr. Asaf Varol (Fırat) Prof. Dr. Nilüfer Sezer (İstanbul) Prof. Dr. Aysel Aziz (İstanbul Yeni Yüzyıl) Prof. Dr. Selma Karatepe (İnönü) Doç. Dr. Ümit İnatçı (East Mediterranean)
24	May 05, 2016	İstanbul Univ., İstanbul	

SOME CRUCIAL DECISIONS OF DEANS' MEETING AND İLDEK

Before 1991 there was only one institution called TRT that was allowed to broadcast radio and television programs in Turkey. TRT belongs to the Turkish Government. It means TRT was a unique official monopoly that could broadcast programs via TVs and radios. But in 1991 a private TV company, Star TV, has begun to broadcast its TV programs from Germany via satellite. It has been first and unique private company that has begun to broadcast directly from another country. The old policy had not covered any statement about broadcasts done from other countries. As a result, some private local television companies have started to broadcast programs on televisions and radios. At that time Firat University's Local TV has founded. We have also started to broadcast our TV programs using antennas which we installed ourselves. The name of TV unit has named FIRAT TV. We constructed a studio where most of our TV programs have been broadcasted live.

Finally, a new Law No. 3984 on Establishment of Radio and Television Enterprises and their Media Services came into force in 1994 (Varol et al, 2002).

Unfortunately, according to the new law none of the Turkish Universities could broadcast local or national TV or radio programs. In 1994, Fırat TV was still unique University's television unit in Turkey. We invested a lot money to establish this TV. Since the new law has forbidden broadcasting of Universities' programs we had to find a way to change the policy. We didn't stop the broadcast of Firat TV. In 1998 Selçuk University has begun its TV programs. This local TV was the second University's TV unit in Turkey. We had struggled against the law. With support of deans of communication colleges, ILDEK executive board members have created a draft article of law to have freedom for universities' TV and radio broadcasts. We had organized many meetings about this issue and had presented the advantages of Universities' broadcast in terms of distance education. On the other hand, we had lobbied with the some members of the Grand National Assembly of Turkey who belonged to different political parties. Finally, we could persuade some members to support our articles that we wanted to be injected into Law.

Some members had brought these articles to Grand National Assembly meeting and finally the relevant law has been changed in 2001. As ILDEK we had achieved to let changing of relevant law. After this new regulation, Erciyes University has started to broadcast its local Television and Radio programs in 2002. Four years later Atatürk University has begun to broadcasts TV and Radio programs. Thanks to changes of the law these universities have conquered their freedoms and have continued their broadcasting. These four universities are still broadcasting their educational, social, and cultural programs.

The 3rd meeting of deans of communication colleges had gathered in Karagöl/Ankara between May 5 and 6, 2000. At that meeting deans had decided to organize international symposium in Communication fields parallel to deans' meeting. According to this decision ILDEK has organized its meetings parallel to a symposium. For example, Kyrgyzstan-Turkey Manas University has hosted the 22. Meeting of ILDEK in 2014 in Bishkek between June 5 and 7, 2014. Parallel to this meeting III. International Communication Symposium has been organized. Another organization was done by İstanbul University. İstanbul University organized 14th International Symposium Communication in the Millennium between May 5 and 7, 2016 in İstanbul. At the same time deans of communication colleges have gathered thanks to ILDEK organization.

One other goal of ILDEK has been to build bridges between the developed and new established communication colleges. The new established col-

leges have sent their Research Assistants to other developed colleges to let them earn MSc or PhD degrees. Some developed and new established communication colleges have signed protocols mutually to collaborate in terms of communication education. For example, when College of Communication of Firat University was founded in 2000, we did not have enough Instructors who finished their Master and PhD studies. Thanks to agreements we sent some of our Research Assistants to Ankara, Gazi, İstanbul or Ege universities to pursue their advanced studies. Almost all of them completed their studies successfully and came back to the college. They are now teaching for their students as well educated Assistant Professors.

Thanks to deans of communication colleges some organizations could be done collectively. For example, in 2004 thirteen communication colleges have collaborated to determine awards for the best Journalist, the best TV programmers, the best anchors, the best executive director of TV series, etc. A survey was prepared and delivered to these 13 communication colleges. The awards winners has been elected according the votes given by students of colleges. Some famous artists, actors, anchors, journalists, etc. came to Elazig to take their awards during ceremony organized by the Firat University. It was the first survey done by 13 communication colleges at the same time.

To improve the educational level of communication colleges ILDEK has created many suggestions and distributed them to the relevant colleges and to the Higher Educational Council of Turkey (YÖK). For example, several year ago the students who were placed to communication colleges by Turkish Student Selection and Placement Center using only Turkish and Social Sciences scores of the exam called ÖSS. The Turkish Student Selection and Placement Center has applied some coefficients to the exam scores arbitrary that was criticized by the experts. The students who have been placed to communication colleges were weak in terms of analyzing capability. For example, most of them are not able to analyze surveys properly because of lack of sciences knowledge. ILDEK has prepared some reports about this weaknesses of selection of the students. ILDEK was organized one its meeting between May 14 and 16, 2007 in Bishkek. At that meeting Vice President of Higher Education Council of Turkey (YÖK), Prof. Dr. İsa Eşme, and the president of Turkish Student Selection and Placement Center (ÖSYM), Prof. Dr. Ünal Yarımağan, had been invited to ILDEK Meeting to discuss this issue face to face with authorized people.

This issue has occupied the agenda of ILDEK several years long. Finally, the main exam for placement has been changed later. A new calculation methods have been created and some improvements have been committed by increasing the percentage of sciences questions. For the students who are placed to the communication colleges the TS-1 (Turkish and Social Sciences) score is used nowadays. It means these students have still weaknesses in terms of sciences such as mathematics, physics, etc. Because of rapid technological development in field of communication, the tools of broadcasting have changed. The students of communication colleges should be familiar with the new media and they have to be able to use relevant software to montage and dub the films, videos, etc. This fact shows that the students who are placed to communication colleges should be selected according to TM-3 scores (Varol, 2001). ILDEK has struggled to change the type of the placement exam scores since 2000 because this issue had been discussed first at the 6th meeting of deans gathered between September 27 and 28, 2000 in Ankara.

The workplace of graduates of communication colleges have been discussed almost at every meeting. There have been many TV and radio companies that have broadcasted their programs in local or national levels. Especially, local television and radio companies have preferred to hire staff whose backgrounds have not been in field of communication because companies could pay very low salaries for these unqualified staff. The other professions such as computer engineers, electronic engineers even other staff who has completed only High Schools have been appointed for vacancy positions at the companies. ILDEK has forced to change the policy in benefit of the graduates of communications. ILDEK has propagated to importance of graduates of communication colleges for TVs and radios companies. Thanks to this pressure the Law of Establishment of Radio and Television Enterprises and their Media Services has been changed in 2011. So, the companies of televisions and radios must hire graduates relevant to their size of companies.

Another success of ILDEK is about teachers of Anatolia Communication High Schools. Although these High Schools train students for the field of communication their teacher has been selected from other teachers' branches. In the past, teachers who have taught vocational courses in Anatolia Communication High Schools have been appointed from other majors such as electronics, computers, etc. ILDEK has handled this problem and has written to relevant institutions and

to the Ministry of Education. Finally, Ministry of Education has begun to hire graduates from communication colleges for the Anatolia Communication High Schools, but the Ministry of Education has still continued to appoint other teaches whose graduations have not been from the communication colleges.

Media Literacy is a course that are taught at primary or middle schools. It is still questionable who should teach these courses. This conflict has continued for many years. In the last few years Ministry of Education has begun to appoint graduates from communication colleges who already have teaching certificates as a result of the pressure of ILDEK.

ILDEK has signed a protocol with Radio Television Enterprise (RTÜK) for publishing books in the communication areas. This project has not been achieved because either the referees rejected the contents or didn't submit their reviewers on time.

CONCLUSIONS

Since computers are used almost in every field, including communication some relevant courses should be added in their curriculums even the majors are involved in only social sciences such as Public Relations, Journalism, Publicity and Advertisement, etc.

The names of all communication colleges should be reviewed and restructured again. The duplicates should be removed and a unity and integrity between department names and their contents should be provided.

The curriculums of the departments should be reviewed and updated according to the technical development in communications.

Although ILDEK does not have an official status, it has achieved to solve some critical issues. If ILDEK can gain a statute such as Communication Assembly under Higher Educational Council of Turkey, it would become more powerful on the relevant institutions and agencies. So, ILDEK Board must struggle to earn an official position.

Representatives of some institutions such as Higher Education Council of Turkey (YÖK), Turkish Student Selection and Placement Center (ÖSYM), Min-

istry of Education, The Radio and Television Supreme Council (RTÜK), Professional Union of Broadcasting Organizations (RATEM), etc. should be invited all of the ILDEK's meetings. In addition, some students of communication colleges and some famous anchors, artists, directors of series can be invited to the meetings.

Every year collective competitions should be organized between communication colleges. They should organize collaborative survey to determine the awards of the year of communication achievements.

Media Literacy courses in the primary and secondary schools should be taught by the teachers who graduated from communication colleges and who have teaching certificates.

The protocol signed between ILDEK and The Radio and Television Supreme Council (RTÜK) should be reviewed and the instructors who prepare books in the communication fields should be encouraged to publish their work using this protocol.

Parallel to deans' meetings symposiums should be organized to enable opportunities for young Research Assistants to meet and discuss with deans about future collaborative researches.

To increase the student quality TM-3 scores of exams should be used.

ILDEK has begun to prepare a regulation for accreditation of the communication colleges since last year. This regulation should be completed and applied for enhancing of quality of graduates.

The numbers of communication colleges should be restricted. The Higher Education Council of Turkey should not allow to establishment of new communication colleges.

To improve the education quality developed colleges should help to new colleges in term of exchanging of faculty and students.

The current quota of sits at communication colleges should be decreased, and a minimum score should be scored for entering of communication colleges.

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RELATION BETWEEN THE TV AND THE REALITY: UPON THE ARISING OF THE MOVIE 'ROOM'

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Abstract

Mass media, as Baudrillard says, the truth has been replaced by a world of simulation. Individuals withdraw themselves away from their own reality and put themselves in the simulation which has been offered to them and accept it as realities of everyday life. Compared to other mass media, television is the most common simulation tool. Individuals who remain unresponsive against re-produced simulations, move themselves away from the realities of everyday life in the fickle society. As to Mass Communication or in other words life/experience mediums, the reality of today's individual Alice's of fluid and fickle society consist of jumping into daily life it determines perception of reality and the size.

From this point of the study is an effort to discover insights about the reality in the movie Room. The movie offers the viewers, the majority of unawareness of people about their daily lives between simulation and real world is representated by a child who has experienced it with trauma.This simulation which is obtained across the screen does not only represent the reality of the experiences but at the same time, gets out of the room and begins to see the world the likes of Jack and shows us how actually offered simulation in everyday life is limited experiences are and how individuals remain passive in a situation as this. World of Jack and his mother's in a shed, never connected to real life passes only within the frame that television offers. Five-year-old jack, like the individuals who are trying to experience their everyday life with the simulation, just like fickle fluidity of the mass media society offers, stucks between real and simulation.from the first connection that is established with the real world. The aim of this study is approached with the method of qualitative analysis of the movie ' Room' through the mass media that is considered inconstant in today's fluid societies, where the individuals exposed to dealing with the realities of the struggle to emerge from the simulations and who are struggling to get back to their daily life reality.

Key Words: *New media, daily life, movie, room, reality, fickle society, mass media*

RELATION BETWEEN THE TV AND THE REALITY: UPON THE ARISING OF THE MOVIE 'ROOM'

RELATION BETWEEN THE TV AND " THE REALTY"

"The life that we realise and define as ourselves,
is nothing more than just images of expericences which is
we gained through mass media" (Yazıcı: 118-119)

Mass media tools are the achievement images that creates meaning and life relateted understanding.

As a meaning creater and transmitter, television specifies what personal and agglomerative is, what yorself and others is, what inner and outer is and at the same time cultural and imagines in the codes offers with emotion, idea, and action aspects. Commonizing what's been offered with scope with all content, products presenting, make it own and more annihilates difference between what's real and what's not and convicting his reality, the TV has the most impact communication tool among all mass media, and it still maintains this feature.

"Extences that has an objctive existence in a outer world, all things that established, all that exist, conscious, free from knowing mind of man everything that established" (Cevizci, 147) addicted to himself and identified once again transforms in a manufacture object when the subject is television. Baudler's capitalist society which is based upon production in a who want to control everything with the characteristics of cybernetic neo-capitalist, not a reality but of a specific layout has been defined as hyper-reality and it defines the universe and era where the television and the society simulacra born into. The original of Simulacrum (the copy of unoriginal), the truth, what not is an prototype; the term is describing something that already has a copy of a copy and in this case there is no difference between the original and copied one because the model is not essential(Mutlu, 256). Image, which has come to take the place of the reality of imitation or simulation, according to baudrillard, the image of reality, must be overcome the duality. Images do not connect to an external reality, the copy cannot be taken to the original, the map does not correspond to the terrain(Cevizci, 302). According to Baudrillard's simulation theory which is described as "theoretical violence", in all reality, the hyperreality inherent in simulation and code is being absorbed, life has been specified by a simulation that taken over old reality principle. (Baudrillard 3-4). An equivalent of the definition of truth has turned into something that can be reproduction.

…At the conclusion of this process of reproduction, the real becomes not only can be reproduced, but that which is always already reproduced: the hyperreal. But this does not mean that reality and art are in some sense extinguished through total absorption in one another Hyperrealism is something like their mutual fulfillment and overflowing into one another through an exchange at the level of simulation of their respective foundational privileges and prejudices. Hyperrealism is only beyond representation because it functions entirely within the realm of simulation. *"(Baudrillard 117-118)*

WATCHING TV VIA CULTIVATION THEORY

In 1960's George Gerbner has worked on the "Cultural Indicators and CultivationThesis" which has an important place in the field of research and communication theory. For the purposes of nesting and feeding of a particular conscious in a certain psychology, culture or an ideology, the Cultivation theory was developed and the "problem domain" has dominated in American communications field by moving along the axis. According to this study, the media, seeds and raises the attitudes that exist in culture and so, and has an unifying role in culture. Viewers who watching a lot of television, have dependency in reality of TV for defining "the facts of everyday life". (Erdoğan, 1988: 149).

Cultivation Theory real porpose is to study, depending on the whatched, how watching television sets of domination on the viewer. This domination, especially is examined in terms of social reality. The dominant structures tend to create messages and representations toward their own ideology and expectations in cultural production. These messages and representations, institutions practices, re-feeding the world views by producing and through television cultivating it to the audience (Özer, 2004: 63).

According to the cultivation theory, people who spent more time in front of the television have a common worldview which is given by the TV. Therefore, concerning the essence of the theory, , staying long-term connected to the imaginary world of television and its impact and the role is investigated(Özer, 2004: 63).

Television, tells the stories to the people from a closed box. These stories not suddenly in the process of raising; but reveals itself in time and exponentially. When the cultivation takes place, like the "chicken-egg" problematique

indside the audience creating a dilemma the whole view can be transformed into reality. At this point Gerber, has mentioned that one of the most important elements of the television is the story telling and this even goes over to stories that the parents has been telling. Because these stories setisfy the needs of the people's signification against the world(Ercan, Demir, 2015: 129).

Television is a centralized system of storytelling. News programs, dramas, and with of all existing programs it conveys every home a common messages and images world. Viewers born in the these messages of symbolic common world and those are simulated live with what is re-produced by the TV. Television cultivates today's and future's preferences and attitudes. TV, along with the people; learning what is needed and what to consumes(Erdoğan, 2014: 159). In addition, the people have the opportunity to live their way of life that they can't with the dreams that television world has to offer. Despite many research, there is no definite conclusions on what effect exactly TV has on people; but when a research is carried out among too much and less television viewers, at least within the existing examples it can be said that TV has contributed to the socialization of the new generation of children.

Within an imaginary social system television socialize the children and do not reverbareteİt from reality. For example, as it mentioned it, criminals always get caught in this imaginary social system, minority and elder people are for a little while to be seen, Justice will be brought just in a few hours as the criminals get the punishment they deserve (Özer, 2004:79).

Beside having a social impact, it is also an accepted opinion that television's "cultivation" makes individuals more and more alone. Isolated and objected individual through cinema are more isolated through television. Making the masses numb for the sovereign authority ideologies sakes, occurs a lot more by getting the audience into Television.

Through technical organization, television serves to the ideology of world that can easily seen and through the images can be read. Television has set itself up as a world message and it is imposing itself to the audience. Individuals who exposed to these impositions are turned into the standardized unconscious viewers. The world that passes through fitler of television, individuals increasingly perceive the street and their daily lives as continuation of the program they watched on tele-

vision a little while ago and in the context of imagery, the audience is trained along with identification that provided by television programs. In connection with this, television programs are, in fact, accepted as the mirror of the dominant ideology. Because the majority of the audience consists of workers or individuals that complain about their living conditions. Therefore they have to satisfy the audience with the simulated televised images. As a requirement of capitalism, they should follow a path that not conflict with the dominant structure while they doing this. Adorno, mentioned that it became hard to seperate the real life from the programs that broadcast on television and the audience lost the ability of thinking and imagination in the structure of the program's(Hıdıroğlu, 2011: 454).

This simulated the ones who have less experience in the world by TV, the young and ones and children is affected much more than adults. Depending on the time they are watching television programs, this is changing their perception of their reality. Individuals who watch too much TV, accept the messages that the TV offers as it their own truth, and they have been obtaining the facts of the world through this.

Television, performs a non-directly and one-way message process by; reconstructs the daily life rather than reflect the daily life. Because the truth, equipped with simulacrum and thanks to reality of television, mass-level and simulation are re-manufactured (Baudrillard; 2011: 12).

ANALYSIS OF THE MOVIE 'ROOM'

The movie Room begins with the limited circumstances of Jack and Ma's daily life experiences in a cabin they called "room" where they are taken captive. Jack's five-year life passes by between real and non-real concepts. Beside the skylight there are planets on television. This "room" is an other planet beside the planets on the TV. After TV planets there is heaven. The plants in this room are real; however, not the trees. The spiders are real, because once Jack's blood have been sucked by one of those. Squirrels and dogs are also not true; but one day, Jack's Lucky might come. Mountains and oceans are also too big to be true. They are not real because they would never fit in Jack's and his mother's planet (the room) . TV people ocur from flat and colors reflection. Jack doesn't know whether Old Nick is true or not, but according to him, his mother, and he certainly are real

After defining the concepts “of his life” in other words “ his room’s”, the movie continues by five-year-old Jack with requesting birthday cake candle. He makes a cake with his mother but he is not happy. Because a birthday cake is birthday cake when the candles are on it. But, how come a child who has never set a foot outside before ever know to having candles for a birthday cake? Of course, from the TV which is the reflection of the colors.

There is no day and night in the room. Ma knows old Nick’s visit time by looking at her watch. When Old Nick’s visit time comes, Jack hides himself from room to an other planet;: Wardrobe. Jack, never had an eye contact with Old Nick. Thats why he doesn’t realy get whether he is real or not. But he believes that Old Nick can bring candles fort he birthday cake by magic in the that room.

In the proceeded duration of the movie, Jack met for the first time with someone from different space apart from his mother and himself. A mouse came into the room and Jack offered him a piece of his meal from the table. Jack knows the mouse and obtained the idea to offer food to mouse from watching television; but the communication with the mouse was quite short-lasted. The mouse moved away from the room because of Ma throwing a slipper toward him. Jack and his mother have had a much bigger discussion then the birthday cake. Jack is furious because his mother killed the mouse. Mother told him that the mouse could have steal their food, bite them in their sleep and could bring disease, the mouse actually didin’t die, but sent back to the backyard by Ma. Thereupon Jack began to think that the mouse were sent to the backyard in the television planet.

The film essentially consisits of two parts. In the first part, jack who lives on the planet Room, had to leave the planet Room and meet the real world in the second part. And leaving the planet Room happened with an tough experience and that isn’t easy for a child of that young age. One evening when Old Nick came in again, Jack gets out of his closet to look in the pockets of Old Nick’s jacket which was hanging on the chair and then he came closer to his bed side. First meeting of Jack and Old Nick, has ended in a way where Jack’s mother were exposed to violence. Depending on this experience which was gained from the television, the next day Jack has proposed her mother to kill Old Nick. We see the fact of this process that television has even influenced Jack, who believes that all these weren’t real.

Besides the fact that Jack lives in, when the electricity cut off by Old Nick, with the purity of childhood, Jack's conceptual confusion continues between the real and the unreal. Because of the cold Jack thinks of the smoke that comes out from his mouth same as the Dragon's, Jack's mother thinks of that he should learn about the real life. Shouting to skylight is not enough for her anymore. Leting him belive that there was no real life outside the room untill that day, for Jack real and unreal began to become blury.

What he saw on Television, the trees, the oceans were all believed as not real by him, ascribing personalities to each of the items from the room and thanks to the imagination having a dog named lucky; trying to explain that there actually are really dogs will not be easy for Jack's mother. Breastfeeding Jack, hatching snake with eggs, making activities such as cooking and showering together in the room, a new door must be opened for Jack on to the realities of life.

Jack and his mother have to leave the room. But this has to be done as the baby comes from mother's womb(room) with labour pain. Because it is not easy to born into the real world. Plans have been set for a child that has never went out, not for once, to have his freedom ina place where track of time has been lost. Fot them to work this plan is up to five-year-old Jack. Jack and his mother's process can be assimilabled exactly as an antenantal process. What his mother has been telling is conflicting to his reality. Jack wants to be four again in this chaos. However he wants to escape from the reality and incomprehensibility curiosity for learning the real life has already captured Jack. Jack started questioning his mother about real life wheter the is television, cartoons and even the dreams were real. By giving the mouse example that she got rid of, tries to give a meaning to Jack's new world.

Ma: Hey Jack. Do you remember the mouse?

Jack: Yeah?

Ma: You know where he is? I do.

He is on the other side of this wall.

Jack: What other side?

Ma: Jack, there is two sides of everything.

Jack: Not an octagon.

Ma: Yeah, but –

Jack: An octagon has eight sides.

Ma: But a wall OK? A wall like this. See, we're on the inside, and Mouse is on the outside.

Jack: In Outer Space?

Ma: No, in the world. It's much closer than Outer Space.

Jack: I can't see any outside side.

Ma: Listen, I know that I...told you somethings else before

but you were much younger. I didn't think that you could understand but now you're so old...And so smart. I know that you can get this. Where do you think that Old Nick gets our food?

Jack: From TV by magic.

Ma: There's no magic! What you see on TV, those are pictures of real things, of real people. It's real stuff

Jack: Dora's real for real?

Ma: No, that's a drawing. Dora is a drawing. But other people... They have faces like us. Those are pictures of real things. And all the other stuff you see on there, that's real too. That's real oceans, real trees, real cats, dogs-

Jack: Where they all fit?

After questioning all this, Jack takes his mother's rotten teeth (Jack is geting out from the planet Room), and gets out the room by pretending to be dead in a carpet and meets the real life. According to his mother's words, he got out of the truck and fell, hurt his knee, couldn't see around in the sunlight, unable to run, unable to speak, created his first steps into the real world. Just like a new born baby.

In the second part of the movie, jack and his mother's adaptation process to the real, we understand that Jack is not a girl as thought by many but he actually is a boy. Jack starts to learn the reality by experience beside his mother television.

Jack came out of the room. In the morning whenever he wakes up, he asks his mother whether they are on diffrent planet. Real and non-real, although incomprehensibility confusion continues, he adapts the real world more easier then his mother because his mother couldn't not find the old world in the new one. Jack is almost like a new born baby. He has difficulty in climbing the stairs, can not go outside without a hat and glasses for a while. He is hapy in the world as he was in the planet Room; however, his mother estranged from him fin the real world, this situation increases longing to the planet Room. This situation is similar to adapt to real life after us watching a movie we love.

At the end of the movie, Jack wanted to go back to the planet Room. The room is not the same room, Jack understands that it is not possible to go back because the is open now; he leaves the planet Room by bidding farewell to all stuff in the room as they were real people.

CONCLUSION

Television is the most effective communication tool for the directing of individuals life perspectives. In the movie however we watch a five-year-old Jak's traumatic experiences between real and simulated ones; individuals must accept the fact that we all stuck between the real and simulated messages like Jack is.

Depending on Gerbner's theory, the mass media, with the most common of the mass media we can say that especially television basically has the function of creating a collective consciousness for the community beside informating, entertaining, informing and educating. However, this consciousness, is not the one that a consciousness hat reflects the realities of society, on the contrary, it is simulated, re-produced and presented consciousness of current ideology.

Electronic media does not only encourage and re-edit to organize the global time and space at the same time, it affects the domestic area that is positioned culturally. How we've been perceive, editing, and using our own living spaces and with a interaction and relationship how those who live there are affect. Lull, 45-46

As in the movie no matter where in the world, television was native to the inner area of the device, and hence the meaning of what is intrinsic ranged. Lull, 46

In the film, when we watch the child between TV and his own processes of experience the time actually is stucks in its own, space, and the place between the two frame/ screen and simulated with the experience of the reality. While the viewers watching simulated Jack in a closed room, actually this message have reached them from a closed box too.

As a result, just like the claim of Gerbner's cultivation theory, even it seems like the Tv legalize the affects in this situation seriously in time but as Baudrillard maintains, it support the view of unreal or in other term experiences are equipped with the simulated world communities.

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ART IN THE AGE OF DIGITAL REPRODUCTION: RECONSIDERING BENJAMIN'S AURA IN "ART OF BANKSY"

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Abstract

Since Walter Benjamin wrote his renowned essay "The Work of Art in The Age of Mechanical Reproduction" in 1936, the aura of an artwork has always been an issue of debate. Benjamin describes aura as "an art work's unique existence at the place it happens to be" and claims that the aura of an art work is born out of the combination of factors such as uniqueness, tradition, distance and authenticity. Benjamin announces the "death of aura" as a consequence of new technologies which enable artworks to be reproduced mechanically.

Benjamin's claim is primarily true in works of art in digital form, including graffiti art reflected on screens via digital technologies. Graffiti art, which reacts against the commodification of all things including time and space, is commodified when it is displayed in an environment which is different from the one its meaning was rooted and thus is deprived of its aura.

This paper aims to discuss how Benjamin's "aura" finds its reflections in Graffiti art. It proposes that commodification of "graffiti" artworks and displaying them in new sites via digital technologies leads to vanishing of their aura. In the light of Benjamin's views, the exhibition titled "The Art of Banksy", which had its world premiere in Istanbul in January 2016 will be examined on its capacity to evoke aura.

Keywords: Aura, Benjamin, Banksy, Commodification

ART IN THE AGE OF DIGITAL REPRODUCTION: RECONSIDERING BENJAMIN'S AURA IN "ART OF BANKSY"

INTRODUCTION

"Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be"

Walter Benjamin

Although it has been 80 years since Walter Benjamin wrote his famous essay "The Work of Art In The Age Of Mechanical Reproduction", his concept of "aura" is still an issue of discussion in our present days. Living in an age artworks were reproduced mechanically by means of photographs or films, Benjamin claimed that the new technologies which enable artworks to be reproduced mechanically led to the death of their aura. Describing aura as, "an artwork's unique existence at the place it happens to be" (Benjamin, 2007: 20) Benjamin asserts that aura of an artwork is specific to the context in which it is created and displayed. Benjamin's conception of the aura of an artwork is the result of the synthesis of its uniqueness, tradition, distance and authenticity.

Today, we are witnessing the digital era and Benjamin's claim about the aura of an artwork is primarly true in works of art in digital form, including graffiti art reflected on screens via digital technologies. One of the key features of graffiti is its being site specific, which means a particular visual communicates a meaning in time and space. Another unique key feature of graffiti is its reacting against the commodification of all things, including time andspace. However, when graffiti is exhibited in galleries and museums, it becomes a commodity and loses its aura even as it tries to exist as anti- commodity. In Benjamin's view, despite leading to the death of aura, mechanical reproduction has some positive aspects such as enabling large masses of audiences to have an access to artworks which are in distant places. More people have the chance to experience the reproduced artworks which are displayed in their accomodation areas, but still these artworks lack aura due to being in a place other than the place of their creation.

The aim of this paper is to search for Benjamin's "aura" in graffiti art. The paper claims that when graffiti is moved into galleries and museums by means of digital reproduction, its aura withers. Commodification and displaying graffiti in an environment which is different from the one its meaning was rooted are the prevailing reasons for the vanishing of graffiti's aura. In the light of Benjamin's views, the exhibition titled, "The Art Of Banksy" which had its world premiere in Istanbul in January 2016 will be examined on its capacity to evoke aura.

GRAFFITI ART

Literal translation of the word graffiti is "little scrachings", from the Italian verb *graffiare,* meaning to "scratch". Some of the earliest examples were the mélange of political commentary, real estate advertisements, lost and found notices and quotations from Virgil and Ovid scratched into the walls of Pompeii. Mediavel graffiti often comprised inscirptions incised into churches. Like its medieval antecedents, contemporary graffiti attempts to communicate a message. These messages generally fall into broad categories – social or political commentary, or personal communications. (Gottlieb, 5)

Graffiti is the art form of a complex urban subculture. A subculture can be defined as a distinctial social group within a larger social group that creates its own cultural patterns. In the urban environment, graffiti artists have made their artwork part of an intricate subculture that not only embraces aerosol art as an art form, but also stickering, found object art, public art, forms of performance art. (Farris, 2009:4)

Street art and graffiti become widespread between the years of 1960 and 1970, especially in New York. Artists start to tag their nicknames to the walls, subways and automobiles. As a form of visual arts, graffiti use the public space as an alternative communication tool. This tool makes social and political issues visible and let realities of life flow to the city.

BENJAMIN'S AURA IN GRAFFITI ART

People have been drawing on walls since the Stone Age but modern Graffiti art can be traced to the late 1960's in the United States. Graffiti, as we know it today, can be described as "writing or drawings scribbed, scratched

or sprayed illicitly on a wall or other surface in a public place". Graffiti has been considered as an anti capitalist movement which provides subcultures and minorities with a platform to express their ideas and identitiy. In other words, being an illegitimate art form with political meanings, graffiti was not considered as a mainstream art. As several graffitists, such as Keith Haun Basqual and Banksy became known worldwide graffiti, began to enter the world and market of art. (oxforddictionaries.com)

The most important characteristic of graffiti art is its being site specific. The street is the canvas for graffiti. It gets its power from the right choice of location. Unlike any other form of art, graffiti depend on their contextual environment. In other words, graffiti uses the material existence of the place or city in which they are created (Lu, 2015: 8)

Graffiti art gains its aura mainly from being in a place it is not allowed to be and it is present only as long as the authorities allow. This means, for graffiti ephemerality is a built- in characteristic. To make his point clear, it's possible to have a look into some works of the well known graffiti artist, Banksy. The aura of Banksy's works relies on the temporality of street art. His works target the sites relevant to the political issue the piece aims to highlight: for example, Banksy's painting of a tropical beach on the Israel- Palestine Wall is in a way questioning the legitimacy of the wall itself and is making a political statement. In Banksy's own words: " Palestine is now the world's largest open-air prison surrounded by a wall which is three times the height of the Berlin Wall. On the other hand, it is the ultimate activity holiday destination for Graffiti artists" (Banksy, 2005: 3) Banksy's drawing of a ladder along the height of the Israeli Wall is also outstanding. The political issue he wants to highlight here is the powerlessness of Palestinian people to overcome the wall. He is also questioning the authority of the wall and the state who built it (Raychaudhuri, 2013: 54). If Banksy's paintings of the "tropical beach" and the "ladder" would be carried to another location or to a gallery or museum by means of mechanical or digital reproduction, their effect, their meaning, their aura would be lost. Again this reminds us of Benjamin's concept of aura. For Benjamin aura is captured only within the original and the authentic; it is specific to the context in which it is created and displayed.

> *"...In the case of the art object, a most sensitive nucleus- namely, its authenticity- is interfered with whereas no natural object is vul-*

nerable on that score. The authenticity of a thing is the essence of all that is transmissible from its beginning, ranging from its substantive duration to its testimony to the history which it has experienced. Since the historical testimony rests on the authenticity, the former, too, is jeopardized by reproduction when substantive duration ceases to matter. And what is really jeopardized when the historical testimony is affected is the authority of the object."(Benjamin, 2007: 21)

According to Walter Benjamin, "the presence in time and space, its unique existence at the place where it happens to be", bestowed the graffiti with a sense of authenticity and aura, then the photography/documentation/installation of the graffiti was a reproduction the original. Hence, the curated graffiti photographs enhanced, rather than reduced, the status of the actual graffiti as the orginial, as a result of the mechanism of contemporary art. (Pan 2015:, 86)

Smilarly, Banksy's works get their authority specifically from his targeting of sites relevant to the political issue the piece aims to highlight. The aura of his work relies on the temporality of graffiti. The time in which it is viewed by the observer reflects "the history to which it was subject throughout the time of its existence." (Benjamin, 2007: 21)

The fluidity and contextual relevance of graffiti art means that it is difficult to invoke the political reaction the artist aims to create through the reproduced image which is carried away from its place of creation. Benjamin argues, the removal of aura leads to a loss of authority not only in the artwork but in the audience as well. As a result, when reproduced mechanically graffiti art is depolitisized because it is alienated from the context from which it was rooted. (Beecham, 2013:2)

Another important feature of graffiti art is its being against capitalism, commodification and consumption. However, in the 1970's commercial world started to use graffiti in their marketing campaigns. This led to commodification of graffiti art and as a result there was an increase in its market value. It became a legitimate art form and moved into galleries from the streets. Commodified and exhibited in galleries and museums, graffiti art becomes a commodity even though it tries to exist as anti-commodity. This commodification influences the politic dynamics of

this art form. In other words, commodification leads to its becoming depoliticized and thus vanishing of its power and aura.(Beecham, 2013: 3)

When graffiti is transferred from the walls to a canvas, page or screen, it stops being graffiti and becomes mainstream art. Likewise, when Banksy prints his stencils in a book or exhibits his works in exhibitions, he is converted into a conventional artist.

As we have mentioned earlier in the text, graffiti art gains its aura from the place of its creation, which is usually a place it is not allowed to be. Banksy claims that, when his art moves from the streets to an art gallery, his work ceases to be "the most honest art form available" because people can now be "put off by the price of admission". In other words it becomes a commodity which can be analysed, criticized and packaged and this absolutely leads to the vanishing of its aura. According to Banksy, Graffiti art has the level of honesty that commercial art can never achieve:

> *"Graffiti is not the lowest form of art. Despite having to creep about at night and lie your mum, it's actually the most honest art form available. There is no elitism or hype, it exhibits on some of the best walls a town has to offer, and nobody is put off by the price of admission". (Banksy, 2005:9)*

Another point that Benjamin puts forward about the aura of an artwork is the sense of distance created between the art object and the spectator. He defines aura as, "the unique phenomenon of a distance however close it may be". (Benjamin, 2007: 22) He claims that bringing things "closer" spatially and humanly by means of reproduction overcomes the uniqueness of every reality. What Benjamin means by distance here is the reverence that the spectator feels in front of an original object. He feels as if the piece of art is unreachable although it is at a reachable distance.

Benjamin's claim is also valid for graffiti art. When graffiti are displayed in their places of creation, they arouse a feeling of awe and respect. Their message is delivered in a strong manner. However, when it is reproduced and displayed in galleries this distance is eradicated and the aura is lost.

Today, intersection of graffiti art and popular culture is taking place in the marketplace, where these forms are transformed into coveted merchandise. At one end of the spectrum is the sale of original graffiti art pieces as artworks. The winning bid at a 2007 Sotheby's auction for and acrylic and spray paint stencil on canvas by the Banksy was 200.000 dolar, that same year another of his paintings fetched a record 575.000 at a Bonham's sale. (Gottlieb, 2008:7) This also shows us that graffiti art, specially Banksy's artwork lose its authenticity and protest atmosphere in today's capitalist marketplace.

As can be seen from the above discussion, Benjamin's views on the "death of aura" of an artwork are viable for graffiti art. In the next section, in the light of the Benjamin's views, "The Art of Banksy" exhibition will be analyzed on its capacity to evoke aura.

THE ART OF BANKSY

Banksy is probably the most famous graffiti artist whose real identity is unknown. Some people consider him as "guerilla" street artist whereas others consider him as an artistic genius. His artwork is characterized by striking images, often combined with slogans. His work often engages political themes, satirically criticizing war, capitalism, commodification hypocrisy and greed. (The Art of Banksy, 2016)

"The Art of Banksy" exhibition, which brought together the famous works of the mysterious graffiti artist Banksy, made its world premiere in Istanbul on January 13 at "Global Karakoy". Curated by Steve Lazarides and organized by Istanbul Entertainment Group, the exhibition exposed Banksy's works made over the last 15 years. The exhibition showcased a special Banksy collection owned by Lazardes and brought together Banksy's most famous pieces by using the latest technology. The value of the collection was announced to be 20 million pounds. (Hurriyet Daily News, 2016)

"The Art of Banksy" exhibition is a powerful example to clarify that being reproduced, graffiti art loses its sprit and aura. Several points contradicting with the philosophy of graffiti art have been observed while making an analyses of the exhibition.

First of all, visitors had to pay an entrance fee of 35 Turkish Liras in order to enter the exhibition. This is a clear sign of commodification and contradicts

with philosophy of graffiti art. Banksy had stated that "graffiti was the purest art form" because whoever wanted to see it or draw it was welcome to do so. However, by taking graffiti off the walls into an art gallery, its pureness was lost –because only the people who could afford could go into the gallery to see the graffiti works. In other words, being commodified, graffiti works in the exhibition were stripped off their political meaning and aura.

Another point is that, Banksy's works from all over the world were taken away from the places where their meanings were rooted and placed on the walls inside the exhibition building. Although the curator tried to create an artificial environment similar to London streets, this was also a kind of reproduction and was not enough to create the auratic experience. The art works were stripped off their aura because in Benjamin's words, "aura is specific to the context in which it is created and displayed." In other words, they were not displayed in their contextual environment and therefore their aura had withered.

"The Art of Banksy" exhibition aimed to bring Banksy's Graffiti works close to Turkish people who wouldn't have the chance to see them in another way. In addition, the exhibition aimed to promote Banksy in Turkey. It is a fact that over 20000 people visited the exhibition which would be impossible if the exhibition had not been held. However, as Benjamin stated, "aura is the unique phenomenon of distance however close it may be". The exhibition brought Banksy's works closer but the distance, the awe, the aura of the works were eradicated as well.

During the period of the exhibition, there was a great deal of discussion going on in the art world about how Banksy would allow such an exhibition which was completely contradictory to his philosophy. Criticizing capitalism, commodification and consumerism in his works, Banksy had in a way become part of the system he had criticized. The exhibition also included a simulation of Banksy's film "Exit through the Gift Shop" which he made in 2010. In Exit through the Gift Shop, Banksy shows how the aura of art and artist becomes exploited for monetary gain. (Daily, 2012:2)

When you finished your tour around the exhibition, you literally had to exit through the gift shop in which some souveniers with Banksy's works on were sold. This was also an illustration of Banksy's art being commercialized and commodified.

CONCLUSION

The effects of vast technological changes can be witnessed in all kinds of art, including street art or graffiti. Graffiti art, which uses the walls as canvas, gets its power from the right choice of location. When graffiti is taken off the walls into galleries, its aura withers and it loses its political meaning. In addition, when graffiti is reproduced and exhibited in galleries, it is no longer graffiti but mainstream art. Although it is an art which reacts against capitalism and commodification, it is commodified and becomes part of the capitalist system when it is displayed in galleries. This leads to the deprivation of its aura.

"The Art of Banksy" exhibition held in Istanbul brought together Banksy's most famous works and presented them to Turkish people. Although a natural London atmosphere was tried to be created, the exhibition was more like a traditional art exhibition rather than graffiti. For graffiti, to be exhibited in a gallery, almost all the works had to be reproduced by means of different kinds of media. Although these reproductions enabled many people to see Banksy's works, they lacked the most important feature an artwork must have; the aura. In short, Banksy's works in "The Art of Banksy" exhibition were not graffiti anymore. They were more like traditional art exhibited in a gallery, deprived of their political meaning and aura.

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TRACKING TRENDS OF DIGITAL MEDIA IN IMC

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Abstract

This study provides a longitudinal content analysis of integrated marketing communications (IMC) articles that treat the issue of digital media; published in academic journals of related fields over the past two decades (1993-2015, n 135). Through this analysis, the study identifies the most commonly presented theories, research orientation, approach and methods, units of analysis, digital media vehicles/channels and countries which are of interest of researchers.

Findings of the study indicate that there is an obvious growing interest in digital media among the scholars within this time period; however, many of the research still focus on websites among many other digital media vehicles and platforms. In terms of country of origin of research subjects, it was found out that the majority of research investigates U.S. subjects, unintentionally disregarding cultural differences regarding digital perspectives and implementations of IMC. Furthermore, reviewed studies reveal an increasing trend in empirical and quantitative research; while the adoption of mixed approach is relatively low. The research findings provide an overview of the literature through systematic review and serve as a guide for future research.

Keywords: *Integrated Marketing Communications, Digital Media, Social Media, Longitudinal Content Analysis, Text Mining*

TRACKING TRENDS OF DIGITAL MEDIA IN IMC

INTRODUCTION

Originally proposed as a military-exclusive network, the introduction of Internet as World Wide Web became open to general access in 1993 and changed the daily reality of the world for ever. When the first user-friendly browser became available in 1993, global penetration of Internet was only 0.3% of the world population whereas today, the global Internet usage has been extended to 40.4% of the world with more than three billion individuals (Internet Live Stats, 2015). As a multi-purpose extension of our daily lives, Internet and related technologies have increasingly become a relevant aspect of activities such as everyday research, shopping, entertainment, communication and so on. Therefore, it is no coincidence that digital media, particularly with the rapid diffusion of Internet, has transformed fields of practice such as communication, marketing, and advertising. Consequently, this inevitable transformation in integrated marketing communications practices in general has resulted in a serious increase of interest in IMC as an academic approach as well. For scholars, IMC literature à la mode provides opportunities for exploring this new ecosystem and making sense of it with its antecedents, characteristics, and dynamics in order to provide deeper insights both for theory and practice. On the other hand, in terms of practical knowledge, thriving developments in communication technologies, number of mobile devices and Internet users have paved the way for digital media to strengthen its place and have become an essential tool for companies that are willing to strengthen their relations with their target groups in the last decades. Living in a world where our surroundings are digitally enhanced (are now even categorized as "Internet of things"), for consumers and organizations alike, an active existence in digital world has moved beyond the scope of preference but has evolved into a prerequisite (Kip & Uzunoğlu, 2014).

Centering upon the current situation that organizations have found themselves in, it is safe to say that the traditional understanding of recognition is now out of the window. To involve and to engage its stakeholders and to become a digitally integrated organization has become primary goals in the survival guides of organizations. Not only rewriting the rules but also actualizing those claims and fully embracing the potential of this digital world are significant for the organization. In the past two decades, the initial step taken towards this

necessity of digital presence was building a website for each and every organization; regardless of their scale. Following the pace of developments in digital technologies, the must-haves of an organization have evolved from a simple checklist of web presence to a complex and strategic implementation of digital platforms. Once viewed as standalone touch points, digital platforms such as social networks, forums, blogs, mobile services, location based services are now substantial tools for synergy, experience, engagement (Martin & Todorov, 2010) and interactivity (Deighton & Kornfeld, 2009; Hanna, Rohm & Crittenden, 2011; Boyd, Clarke & Spekman, 2014).

At present, many organizations have informative, visually enhanced websites that enable user-response and social network accounts or pages that are utilized for information dissemination; such as news and announcements that aim to encourage likes, shares, reposts or retweets. Nonetheless, organizations should further aim at real engagement – customized, exclusive, interactive, collaborative, and mutually beneficial – as these outlets are contemporary vehicles for building and sustaining meaningful conversations and relationships with users and consumers. Thus, incorporation of the Internet and its accompanying technologies – and particularly social media – into integrated marketing communication efforts has enabled marketing communication professionals to elevate interaction with consumers and other stakeholders. Social media is a complex form of word-of-mouth (Ferguson, 2008; Mangold & Faulds, 2009; Chu & Kim, 2011); a two-way communication that goes beyond traditional ways of one-to-many, company to consumer and moving towards direct communication from consumer to company and consumer to consumer (Mangold & Faulds, 2009). This leap from one-to-one to one-to-many and now even many-to-many (Kaufman & Horton, 2014) also has the potential to disseminate information within seconds (Kaplan & Haenlein 2010; Hanna, Rohm & Crittenden 2011). In that sense, the conversation-generating nature and dynamics of social media are highly compatible with IMC approach which relies on the basis of relationship building (Finne & Grönroos, 2009) from a customer-centric, outside-in perspective (Kitchen et al., 2004). However, widespread social media usage has facilitated a new form of communication with a notable shift in control over the flow of information and messages, resulting with the empowerment of its users (Ryan & Leong, 2007; Kitchen & Schultz, 2009). This new communication landscape with its more participatory (Pickton & Broderick, 2005; Mangold & Faulds, 2009; Christensen, Torp & Firat, 2005), interactive, and user-generated (Winer, 2009; Halliday, 2015) form requires a new mindset to adopt and to ensure a sincere existence in it. From a managerial perspective, organizations

should rethink and reinvent their IMC strategies in terms of digitalization. In this era of consumer empowerment, it is of great importance for both IMC professionals and scholars investing in this field to comprehend the elements and dynamics of this ecosystem as drivers of change; and consumers as voluntary members of this ecosystem. As it occurs in other fields, mutual exchange of information between academia and practice should be perpetuated in the IMC field in order to keep up with the pace of ever-changing digital trends.

Academic studies conducted by scholars can be considered as one of the invaluable sources which provide a deeper understanding for business world. The rising importance of digital media, as well as opportunities and concerns they bring to integrated marketing communications practices, motivates scholars to focus on this evolving area to search and analyze; further enabling them to develop new models, perspectives and recommendations for both theory and business. Through an extensive literature review, it is revealed that so far, there are various studies which address the importance of digital media, their impact on IMC and their different forms as implementations. However, these previous attempts do not aim at illuminating IMC as a corpus of literature; in the sense of exploring the role of digital media in IMC literature and concentration of digital-related topics among the existing body of work. In a recent study, Muñoz-Leiva, Porcu & Barrio-García (2015) have identified prominent themes within IMC research between 1991 and 2012 through journal articles, reviews, proceedings, conference papers, and book chapters. In a similar manner, Kim, Hayes, Avant and Reid (2014) have performed a longitudinal content analysis of research articles on advertising in reputable advertising, marketing, and communication journals between 1980 and 2010. In terms of longitudinal research specific to IMC, changes in definitions of IMC have been analyzed (Kliatchko, 2005) and research topics of studies conducted on the IMC field were examined (Kliatchko, 2008). There are also other studies that refer to the effects of digitalization in specific areas; such as public relations (Duhe, 2015; Verčič, Verčič & Sriramesh, 2015) and mobile advertising (Okazaki & Barwise, 2011). Cho and Khang's (2006) extensive research on trends in research on communications, marketing, and advertising between 1994 and 2003 also provides valuable insights for Internet-related research. However, there is a necessity for a more up-to-date analysis in order to cover the current dynamics of this rapidly changing environment; particularly including the hot issues of social media.

In this regard, the present study addresses the need for an extensive study on IMC related articles which directly treat issues of digital media. Through a quantitative analysis of digital media's role in IMC literature, the study aims to contribute to the literature by providing comprehensive and scientific summary of the digital related IMC literature through a systematic review; with evidences on commonly used research methods and approaches, related theories and models, publics and digital vehicles subject to research over the last two decades. Apart from delivering knowledge on the relations between digital media and IMC by analyzing previous studies, the study also attempts to shed light on research areas and topics yet to be uncovered; providing clues and opportunities for future research. In order to illuminate the relations between digital media and IMC literature, the following questions are addressed in past studies which mainly focus on digital media in the last two decades:

- RQ1: What are the most commonly presented theories?
- RQ2: Which research orientations, approaches and methods are employed?
- RQ3: Which terms related to digital media are used most often?
- RQ4: Which digital media vehicles are of interest of researchers?
- RQ5: Which types of organizations are analyzed?
- RQ6: What are the units of analysis?

METHODOLOGY

The main goals of this study are to review the growing body of knowledge in the field of IMC and to draw upon the links between the relatively recent phenomenon of digitalization and its extensions in media. Additionally, the research aims to provide insights as to if and where IMC literature is heading on this path, with much potential yet to be uncovered in the related fields of management and communication. In order to assess to what extent IMC and digital media are intersecting each other, the authors have opted for a systematic review of existing literature where IMC approach is utilized in relevant fields; as previous efforts of analyzing trends in IMC have also similarly followed. A systematic literature review fulfills the need for responding specific questions that researchers wish to address, identifies and discusses relevant studies, and

offers an overview of the literature alongside scientific confirmations for the pre-determined questions with a limited bias; thus differing from traditional or narrative reviews (Petticrew & Roberts, 2008). Considering that the natural affinity between integrated marketing communications and digital media has not been explored or reported in full detail, the systematic reviewing approach adopted in this study is deemed valuable for academic and practical purposes.

For the systematic reviewing process, the study applies five basic steps, originally proposed in Walker's (2010) corporate reputation review. The steps are as follows: 1) keyword and term identification, (2) article identification, (3) quality assessment, (4) data extraction, and (5) data synthesis (Walker, 2010: 358). For the purposes of this study, the authors have defined the period for reviewing as the years between 1993 and 2015 (January-June); since the year 1993 marks the starting point of usable web technologies. Under the assumption that first contributions to the digital-related literature in the academic field would have been made only after that year, the scope of this systematic review is extended dating back to 1993. As IMC is a fairly comprehensive and diverse body of literature that is in relation with many other fields of business, marketing and communication, the authors have chosen to limit the keyword identification to relevant variations of IMC approach as they are frequently used in the literature; in order to access the most relevant studies in the existing literature. These keywords are "marketing communications", "marketing communication", "integrated marketing communication", "integrated marketing communications", "marcom" and "IMC" as abbreviation. For article identification, Web of Science (WoS) database was selected as the main source, since it has broad and highly relevant search capability. Furthermore, WoS ensures cross-disciplinary search results and covers SSCI (Social Sciences Citation Index) journals; thus guaranteeing both extensive coverage of literature and quality of papers. Through advanced search option of WoS database, a "Topic search" – which scans selected keywords in title, abstract, author keywords and Keywords Plus® – was performed (Web of Science, 2010). In order to fit the purpose of this study, the initial search query below was performed:

TS=("marketing communications" OR "IMC" OR "integrated marketing communications" OR "marcom" OR "integrated marketing communication" OR "marketing communication")

Timespan=1993-2015

Search language=English

This initial query was performed on August 5, 2015, generating a return of (approximately) 9,936 items. In order to refine the results, only journal articles were selected and other material such as reviews, conference proceedings and papers and book chapters were excluded. Furthermore, as to eliminate publications related to other fields and to avoid irrelevant uses of keywords (e.g. other uses of the IMC abbreviation), the results were limited to main research domains of social sciences, arts and humanities and refined results were manually modified by the authors by excluding irrelevant source titles generated by the query. The final number of documents is 611 articles (with automatically given ID numbers from 1 to 611) in WoS database with the refined query as below:

Refined by: LANGUAGES: (ENGLISH) AND DOCUMENT TYPES: (ARTICLE) AND RESEARCH DOMAINS: (SOCIAL SCIENCES OR ARTS HUMANITIES) AND RESEARCH AREAS: (BUSINESS ECONOMICS OR COMMUNICATION OR WOMEN S STUDIES OR SOCIAL SCIENCES OTHER TOPICS OR FILM RADIO TELEVISION OR EDUCATION EDUCATIONAL RESEARCH OR ARTS HUMANITIES OTHER TOPICS OR CULTURAL STUDIES OR BEHAVIORAL SCIENCES OR ART OR SOCIAL ISSUES) AND [excluding] SOURCE TITLES: (IEEE TRANSACTIONS ON ENGINEERING MANAGEMENT OR AMERICAN JOURNAL OF PHARMACEUTICAL EDUCATION OR ACCIDENT ANALYSIS AND PREVENTION OR WAYS OF LIFE IN THE LATE MODERNITY OR SEX ROLES OR RENAISSANCE AND REFORMATION)

Timespan: 1993-2015

Search language: Auto

Although Walker (2010) offers quality assessment as a method of reducing the sample size for a third step in the systematic reviewing process, the authors have not applied this step since the sample size was already manageable and would naturally be reduced at the final stage by the elimination of IMC articles which do not cover issues related to digital media. Furthermore, the database search was refined once again by the authors by skim reading all 611 articles and eliminating faulty results such as reviews and book chapters; thus reducing the final sample to 518 articles.

In addition to journals accessed through WoS database, Journal of Marketing Communications (JMC) as a specialty journal was included in the study. Even though JMC is not indexed in WoS, it is one of the essential sources for the IMC literature that is being published since 1995 as a field-specific journal. For article identification in JMC, advanced search was performed on August 7, 2015 in Taylor & Francis' database with queries below, respectively:

Article Title= "marketing communications" OR "IMC" OR "integrated marketing communications" OR "marcom" OR "integrated marketing communication" OR "marketing communication"

Publication Title= "Journal of Marketing Communications"

Abstract= "marketing communications" OR "IMC" OR "integrated marketing communications" OR "marcom" OR "integrated marketing communication" OR "marketing communication"

Keywords= "marketing communications" OR "IMC" OR "integrated marketing communications" OR "marcom" OR "integrated marketing communication" OR "marketing communication"

Publication Date= From 1993 to 2015

As Taylor & Francis' advanced search option only allows for performing queries one at a time, duplicate records were identified and eliminated manually by the authors; resulting in a total of 134 articles. All articles from JMC were given an ID number, sequential to previous documents from the WoS database.

After combining two samples together, the final universe consisted of 652 articles. Following the acquisition of the universe for research, another elimination process for identifying digital-related articles was performed by the authors. Between August 7 and August 17, three authors as coders performed a secondary skim reading of all 652 articles. While reading the articles, the coders have applied a three-step evaluation as regarding the title, abstract and full text respectively and searched for digital-related terms, concepts and approaches. The coders have evaluated and coded journal articles as digital or non-digital cooperatively in order to ensure intercoder reliability. In the final analysis, as four articles could not be reached in full-text format and 513 articles were identified as non-digital, only 135 full-text articles were found eligible to investigate the intersections of IMC and digital media.

In order to conduct a comprehensive reviewing process, the researchers followed a flow diagram that is originally based on preferred reporting items for systematic reviews and meta-analyses (PRISMA) guidelines; a descriptive set of principles usually applied in studies in medical fields in order to enhance and ensure the quality of reporting for systematic reviews (Moher, Liberati, Tetzlaff & Altman, 2009). Following the fundamental steps in flow diagram, the authors have applied the levels below:

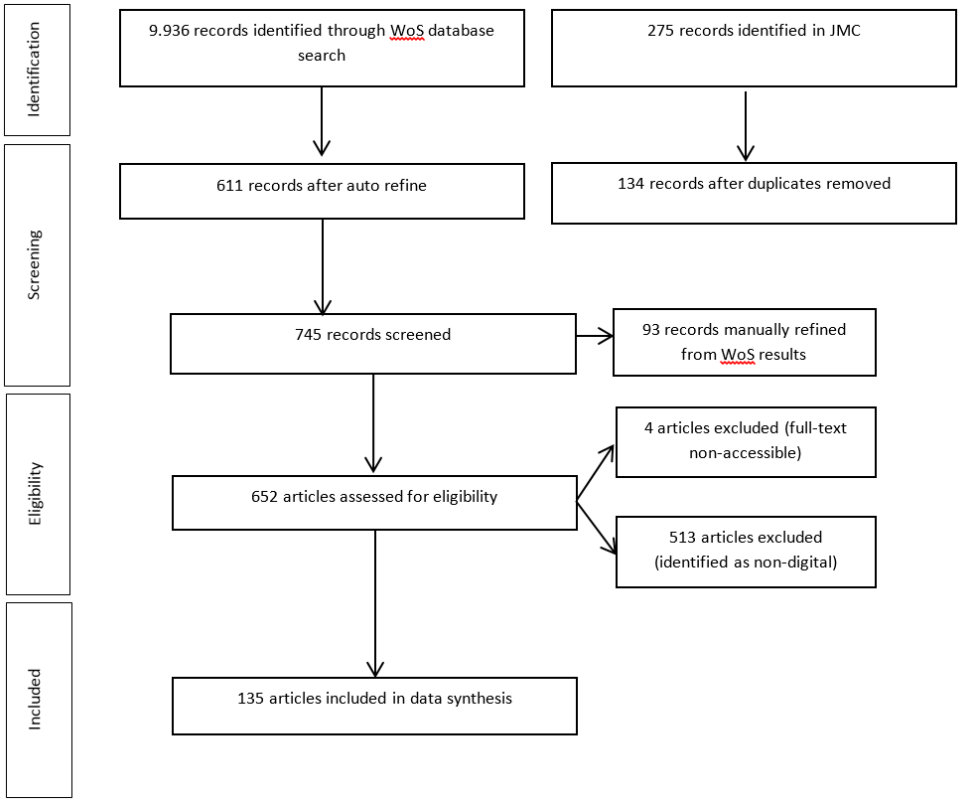


Figure 1. *Flow of systematic review*

Modified from Moher, D., Liberati, A., Tetzlaff, J. & Altman, D. G. (2009). Preferred reporting items for systematic reviews and meta-analyses: the PRISMA statement. Annals of internal medicine, 151(4), 267.

At the fourth step of analysis, the authors have designed a code sheet in order to minimize author subjectivity. The code sheet includes unique ID numbers of each article, title, journal, year published, author(s), keywords (if

available), theories which the articles are based on, research orientation (empirical/non-empirical), research approach (qualitative/quantitative/mixed), research method, digital media vehicles/channels, types of organizations, units of analysis (types of public on which the research was focused), and country (if the countries on which the research was conducted are mentioned). Elements of the code sheet were adapted from previous studies of Kim et al. (2014) and Vercic et al. (2015). Countries which are of interest of studies were added by authors for the reason of mapping the territory of digital-related IMC research. Finally, the raw data in the code sheet were synthesized in accordance with research questions of the study; as the following section of findings will reveal.

As an additional step for research, the authors have performed text mining method. The term text mining – for the first time mentioned in Feldman and Dagan (1995) – refers to the process of extracting interesting information and knowledge from unstructured text (Feldman & Sanger, 2007). It combines techniques from a wide range of areas (e.g. information retrieval, natural language processing, machine learning, and statistics) to analyze unstructured or semi-structured texts (Hotho et. al., 2005). In this study, text mining methods are employed to obtain and analyze the occurrences of 50 digital media terms (predetermined by authors) in a set of 135 articles. The mining includes two sub-processes: text preprocessing and extraction of occurrence frequencies.

In text preprocessing, Portable Document Format (PDF) files that contain articles are processed to extract the texts in the articles. The extracted text of an article contains all readable parts of corresponding article, including the plain text, tables and references. The number of tokens in each extracted text is calculated and three of the 135 articles are excluded from the set as their text files contain comparably less number of tokens. Each extracted text in the final data set of 132 articles is split into a stream of words by removing all punctuation marks and by replacing all space characters. No other preprocessing such as filtering of stop words, lemmatization and stemming, is performed on the final data set of texts.

The process of occurrence frequency extraction is simply measuring the number of occurrences of the given keyword in each text of the final set. In this study, as mentioned before, the stemming methods that strip inflectional suffixes such as plural "s" from nouns and "ing" from verbs are not employed on the data set. As a result, each keyword may occur in different surface forms in a given text. For example, the keyword "communication" may be observed as "communication" and/or "communications". In this case, the occurrence frequencies of two forms must be summed up to obtain the real (true) frequency of the keyword "communication". In order to obtain real (true) occurrence frequencies, we expanded the set of keywords by adding inflected forms of keywords.

For a set of 50 keywords, the occurrence frequency of each keyword in each text file and the number of occurrences of the keyword in different documents is measured and those values are used in the analysis in following sections.

FINDINGS

Commonly presented theories

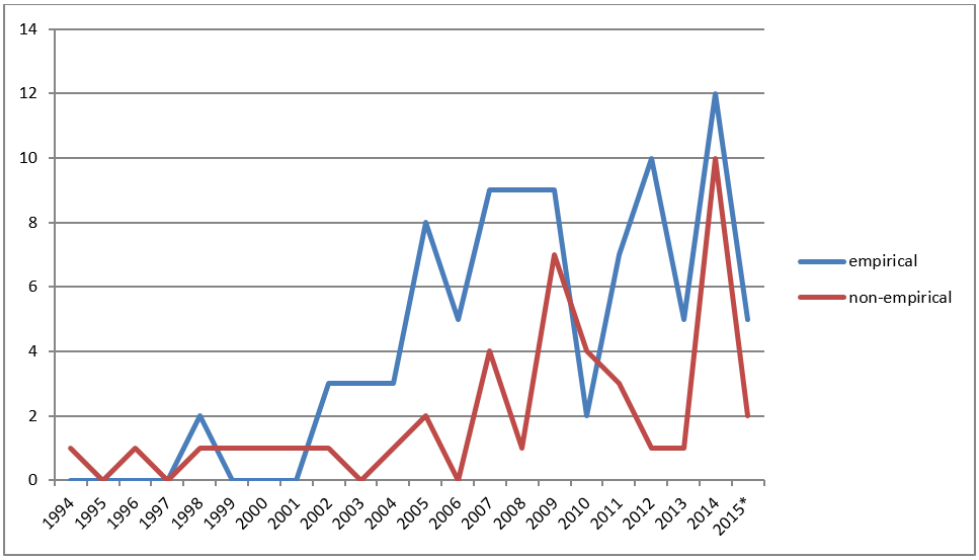
The first research question addresses whether IMC articles which mention elements of digital media are built on a theory, model or a framework. Overall, theory-driven articles in the sample are fewer than half of the studies (45%; n 61). Most frequently mentioned theories or models in digital-oriented IMC research are technology acceptance model (11%), and uses and gratifications theory (10%). Table 1 below indicates frequency of articles addressing various theories, models or a framework.

Theories/Models	**# of articles**
Technology acceptance model	7
Uses and gratifications theory	6
Integrated marketing communications approach	4
Theory of reasoned action	3
Two-step flow model	3
Diffusion of innovation theory	2
Hierarchy of effects	2
Cultural dimensions theory	2
Persuasion knowledge model	2
Social capital theory	2
Social identity theory	2
Theory of planned behavior	2

Table 1. *Frequently mentioned theories or models*

Methodologies employed

Research question two asks about the methodologies of research during the 22-year time frame. Research orientation (empirical/non-empirical), research approach (quantitative, qualitative, mixed), and research methods are examined under methodology sections of the analyzed articles.



**2015 January-June period*

Figure 2. *Research orientation according to years*

Overall, 68% of the articles are empirical studies. An increase in empirical research can be observed from Figure 2; however, there is a slight decrease in empirical researches in 2013.

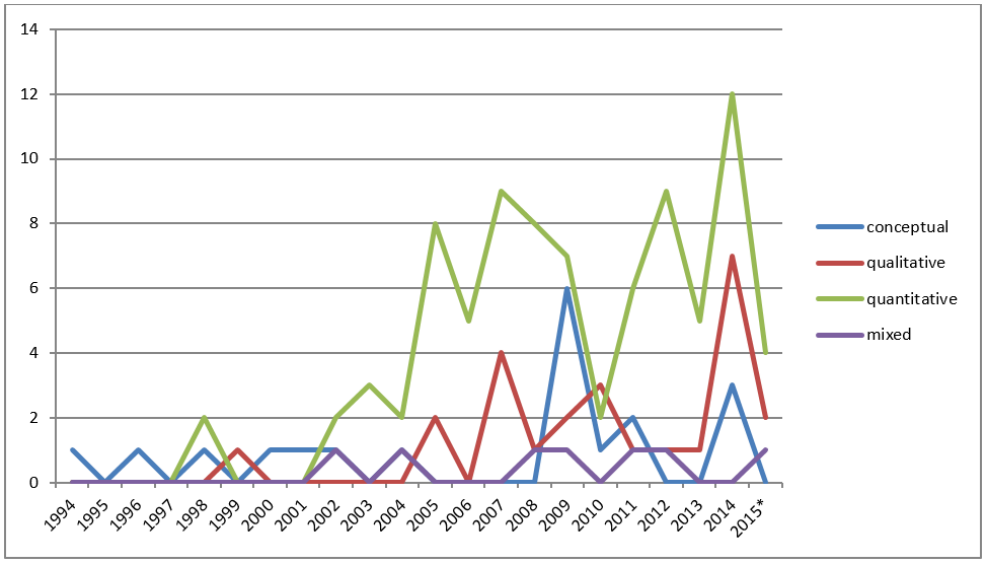


Figure 3. *Research approaches according to years*

When research approaches are analyzed, it is observed that there is an increasing tendency in the application of quantitative methods in recent years. Mixed methods include the usage of both quantitative and qualitative methods; however, articles which have employed a mixed approach are few with single frequencies in the years they appeared. Quantitative methods (62%) are used more often than qualitative methods (19%). Only 5% articles employed both methodological approaches and 14% of articles are conceptual works. Overall, as Table 2 indicates, the results show that most researchers have preferred to collect data via survey. Content analysis and usage of multiple methods (i.e. experiment and survey; case study and interview; focus groups and survey) are also used widely for data collection. Other methods utilized include discourse analysis, focus groups, longitudinal survey, observational and ethnographic techniques.

Methods Employed	(%)
Survey	25%
Content analysis	19%
Conceptual	14%
Multiple methods	13%
Experimental	10%
Interview	5%
Meta-analysis	5%
Case study	4%
Other	4%

Table 2. *Methods employed*

Digital media terms

Research question three focuses on digital media terms which the articles have been mentioning. When digital media related articles in IMC are scanned via text mining method, the authors have obtained a report on the frequencies of predetermined digital media terms for 132 documents. Table 3 presents digital media terms in terms of frequency rank, from largest to smallest. General usages of concepts and terms in digital media terminology such as *online*, *web*, *website(s),* and *Internet* have high frequencies.

Digital media terms*	Frequency	Digital media terms*	Frequency
online	3.512	youtube(s)	99
web	3.294	digital media	96
internet(s)	2.997	two-way	92
web site(s)+ website(s)	2.911	google(s)	83
social media	1.393	google+	81
interactive	1.264	blogging	75
facebook(s)	816	blogger(s)	50
email(s)+e-mail(s)	783	online shopping	45
banner(s)	529	cyberspace	44
blog(s)	424	pop-up(s)	39
interactivity(ies)	400	e-marketing	17
cell phone(s)+cellphone(s)+smart phone(s)+smartphone(s)+mobile phone(s)	384	microblog(s)	16
social network(s)/ (ing)	379	user generated	15
viral	357	flickr(s)	13
engagement(s)	344	pinterest(s)	13
new media	335	foursquare(s)	12
virtual	321	rich media	10
twitter(s)	276	blogosphere	7
forum(s)	182	instagram(s)	6
web 2.0	164	web 1.0	4
world wide web +www	151	dailymotion(s)	0
tweet(s)+twit(s)	135	periscope(s)	0
engaging	131	vine	0
multimedia	128	web 3.0	0
web page(s)	127	web 4.0	0

**: Digital media terms are scanned in 132 readable documents*

Table 3. *Frequency of digital media terms*

Text mining method allows analyzing digital media terms on the full-text PDF documents of articles. As a result of this analysis on 132 readable documents, it can be said that number of articles that feature the term *banner* is decreasing. In the examined articles, the use of blog starts in 2007 and contin-

ues in an increasing trend. Researchers of digital media in IMC have added the term of *blogger* to their articles from the year 2009. The terms m*obile phone/ cell phone/smart phone, Google,* and *digital media* have entered the literature of digital-related IMC articles in 2005. Google+ is a relatively new digital media term in academic works; being addressed since 2013. *E-mail, interactive, internet, online, and new media* are mentioned with high frequencies in the articles. The term *interactivity* is mainly used between 1994 and 2002. Mention of *engagement* starts in 2001; having a pause until 2007 and continuing thereafter. Authors have been mentioning *Facebook* in their articles since 2009 with an increasing trend. Although *Flickr* and *Foursquare* have also been mentioned since 2009, the decreasing trend in the use of these terms can be observed in recent years. There are no mentions of recent social media tools such as *Dailymotion, Periscope,* and *Vine* in the analyzed articles. *Instagram* is the only recent social media tool that attracts attention, only after 2015. *Pinterest* has been mentioned since 2013, and it has a rising trend. The terms *social media* and *social network* are being addressed since 2004, and it can be stated that these terms are still used with high frequencies. Terms related with *Twitter* and *YouTube* were introduced in digital-related IMC literature in 2009 and their usage continues with a rising trend. Authors have been mentioning about *viral* since 2005. The term *web* has been used since 1998, and *web 2.0* entered into the terminology related with IMC in 2009. No articles addressing *web 3.0* or *web 4.0* are observed among the examined documents. Although the term *world wide web* has been frequently used in the 1990s, it is not very common in recent years. *Websites* is a commonly used term since 1998 up to present.

Digital media vehicles

Research question four asks about digital media vehicles/channels of interest. In this analysis, social media as a term in general is not used interchangeably for social media platforms such as Facebook and Twitter; as some studies tend to mention social media platforms by their names and some refer to single or multiple platforms as "social media".

Digital Media Vehicles/Channels	**# of articles**
Websites	45
Internet	15

Social media	14
Facebook	9
Blogs	6
Digital media	6
E-mail	6
SMS	6
Twitter	5
Mobile media	4
Mobile phones	4
Search engines	4
Online forums	3
Internet newsgroups	2
Online media	2

Table 5. *Digital media vehicles/channels of interest*

The results in Table 5 show that most researchers have concentrated on the studies of websites (n 45). Internet (n 15) in general is the second digital medium approached by researchers among the examined articles. Internet is followed by social media as a general term (n 14) and Facebook (n 9). Studies concerning Bebo (a US-based online social network), Formspring, FriendFeed, Renren (a Chinese social networking service), Sina Weibo (a Chinese microblogging website), mobile e-services, online publications, online platforms, wikis, and Youtube are few.

Types of organizations studied

Research question five is concerned with the type of organizations studied in the articles. Table 6 below reveals that types of organizations have mostly aggregated around companies (30%, n 41). Number of articles mentioning brands (19%, n 25) is more than number of articles mentioning other types of organizations (16%, n 22) such as non-governmental organizations, army, primary schools, retailers, small and medium enterprises, tourism organizations, and universities. Only four articles touch upon various industries (3%). 31% of the articles analyzed have not reported any types of organization.

Types of organizations	(%)
Companies	30%
Brands	19%
Other	16%
Industries	3%

Table 6. *Type of organizations studied*

Units of analysis

Research question six is related with units of analysis of within the studies. The articles examined reveal that the most commonly researched units were consumers (44%, n 60), as shown in Table 7. Besides the direct mention of consumers, consumer groups are also defined and referred in various ways including students, adults, Internet users, newsgroup participants, online communities' members, forum members, young mobile phone users, and social network service users. Student samples are used as the unit of analysis in 20 of the articles. Multiple units of analysis such as fans and bloggers, students and professionals, consumers, third parties, NGOs, and media outlets are analyzed in six studies (4%). 36% (n 49) of the articles did not employ people as the unit of analysis. Among these articles, websites (n 17) are the top analyzed unit of analysis. Marketing communications campaigns are analyzed in 8% (n 4) of articles. Other units of analysis found in the articles are blogs (4%, n 2), effects of interactive media on advertising (n 1), banner ads (n 1), advertising expenditure (n 1), purchase behavior (n 1), online-offline media synergy (n 1), IMC literature in general (n 1), brands (n 1), academic journals (n 1), online vs. offline mails (n 1), Facebook pages (n 1), brand tweets (n 1), box office revenues (n 1), online customer reviews (n 1), online crisis (n 1) with low frequencies.

Unit of analysis	(%)
Consumers	44%
Professionals	11%
Multiple units	4%
Employees	3%
Customer	1%

Table 7. *Units of analysis*

Additional findings

When the correlation between digital media vehicles and research methods is analyzed, findings suggest that websites are mostly analyzed with content analysis

(n 18), survey (n 7), multiple (n 7), and experimental methods (n 6). Interview (n 4) is the most commonly used method in conducting social media research. Studies focusing on Internet in general have mostly utilized survey method (n 7).

Researchers have mostly collected data from consumers (n 13) in articles concentrating on websites. Internet in general (n 7) is followed by Facebook in studies, which focus on consumers (n 6) as unit of analysis. Articles pertaining to websites and professionals (n 5), social media and consumers (n 5), social media and professionals (n 5), SMS and consumers (n 5) have equal frequencies. Correlational reports state that scholars researching mobile phones as digital media vehicles have gathered data from consumers only (n 4). Online forums are mostly researched through consumer (n 3) data.

Empirical research is more frequent in analyzing websites (n 38) and the Internet in general (n 10). Social media is mostly analyzed with non-empirical orientation (n 8) when compared to empirical research (n 6). One of the most used digital media vehicles is Facebook, which is undertaken with more empirical methods (n 6) than non-empirical ones (n 3).

According to the correlational analysis between research approaches and digital media vehicles/channels, it can be observed that quantitative research approach is mostly preferred in websites (n 34) and Internet analysis (10). Social media is researched with both qualitative (n 6) and quantitative methods (n 6). Studies on Facebook are conducted with quantitative approaches (n 6), whereas mobile phones (n 4) and e-mails (n 4) are examined through quantitative methods.

DISCUSSION AND CONCLUSIONS

Within an age surrounded by ceaseless and growing development of technology, all participants, actors and aspects of this digitally-enhanced ecosystem are obliged to be attuned to the pace of change. In order to harmonize with this pace, organizations need to make use of endless opportunities presented by digital technologies and digital media while internalizing dynamics and values brought by this new era. Furthermore, academic studies should deliver timely assessments of current issues and trends by integrating fresh perspectives in accordance with the necessities of this time. In particular, a rescrutinization of IMC is essential in order to understand this approach, which is considerably

affected by social, technological and global transformations, developments and progressions (Ünsal, Yaman, Amirak & İpekeşen, 2014). With this purpose in mind, this study is designed and conducted in order to envision the progression of IMC literature, coinciding with the introduction of Internet-related notions, and identify current trends in IMC research at the intersection of the existing body of knowledge and relatively emergent digital literature. Therefore, an overview of present studies will contribute to the illumination of new directions in digital-related IMC research and provide valuable insights for future studies.

Even though the year 1993 was taken as a milestone for digitalization for both the global penetration of the Internet and a possible point of origin for digital-related literature, it was found out that digital-related IMC discussions start in 1994, followed by a relatively small number of contributions (below 5) each year until 2004, as revealed in Figure 4. By 2005, published number of articles per year reaches up to 10. Although there is a decrease in publications in 2006, articles per year never fall under five after the year 2006. Most published year about the role of digital media in IMC is 2014.

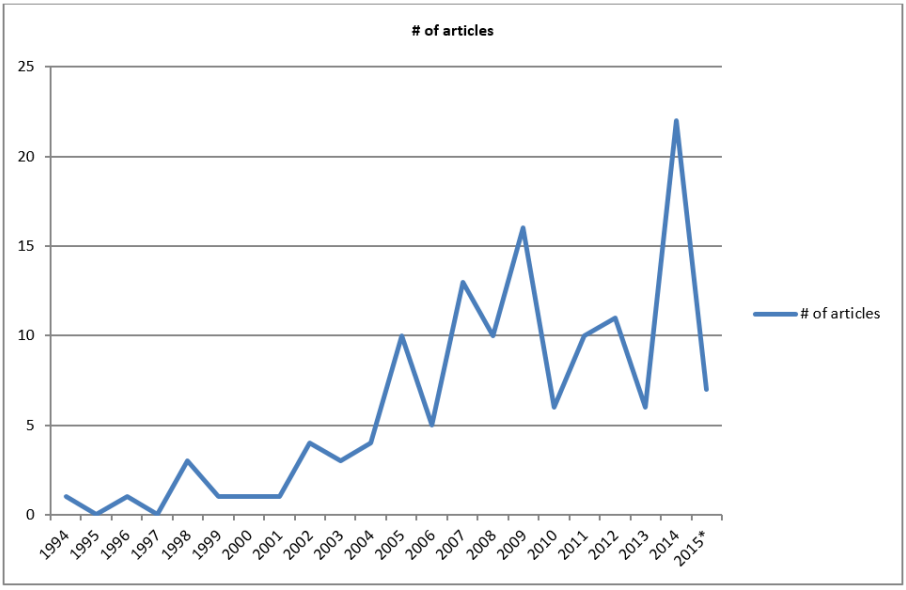


Figure 4. *Number of articles per year*

Distribution of countries that have been the subject of research reveals that the majority of studies (n 23) investigates US subjects (i.e: consumers,

organizations, professionals, websites, brand tweets, Facebook pages etc.), as shown in Figure 5. In terms of countries researched per year, there are no digital-related articles on other countries until 2002. After 2002, a consistency in international articles is observed; however, out of 135 articles in the sample, only 18 articles are based on comparative studies in-between countries. Out of these international studies, 17 of these also include US as subjects of study, with the exception of a study on websites of firms that operate both in Poland and the Czech Republic (Okazaki & Skapa, 2008). The general overview of digital-related IMC literature also reveals the lack of investigation on digital perspectives and implementations of IMC in developing countries. Academic studies to be conducted in developing countries or drawing upon similarities and differences between countries of different cultures would be beneficial for the heterogeneity, diversity and quality of research.

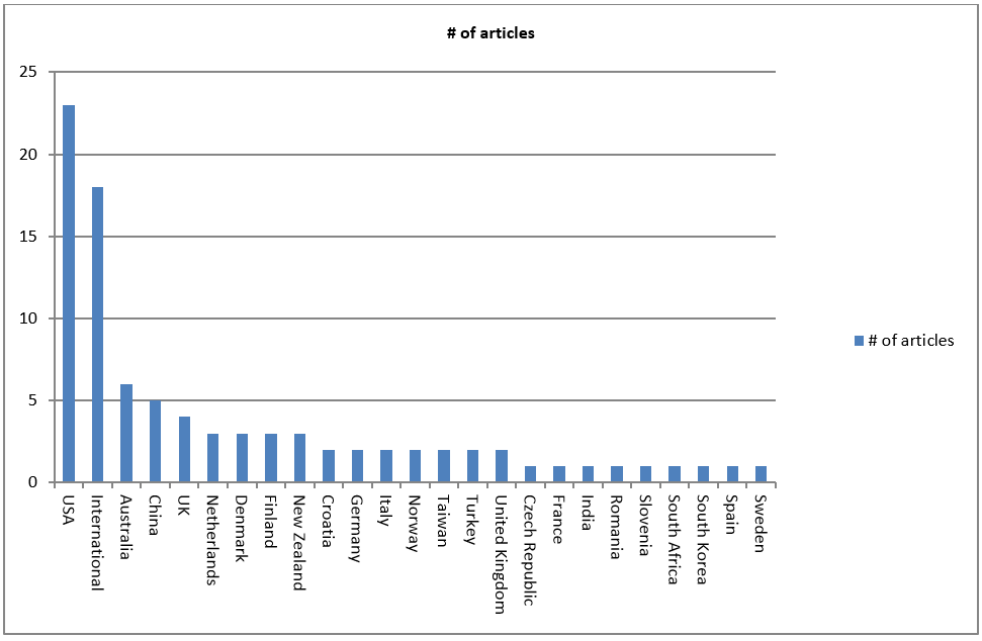


Figure 5. *Number of articles per countries*

In terms of digital media vehicles that are investigated in studies, it was found out that websites are still channels of interest for IMC research even though websites have a long history of Internet-related presence in relation to other digital vehicles or platforms of today. Since websites have transformed into an Internet platform which provides users with more than an informative

brochure (in terms of design, technical and infrastructural features), they have become updated with dialogic (Taylor, Kent & White, 2001; Grove, Dorsch & Carlson, 2015) and interactive features (Van Noort, Voorveld & van Reijmersdal, 2012; Palla, Tsiotsou & Zotos, 2013) as well as maintaining integration with newer platforms through social media adoption (Uzunoğlu & Kip, 2014). Thus, it is safe to say that websites are still a significant tool in IMC practice and research. Websites as digital media vehicles have been examined in digital-related IMC articles 45 times in 135 articles in total, followed by the general use of Internet by 15 times. Researchers have started to approach social media and particularly Facebook for subjects of study in recent years, with a number of 14 times and nine times respectively. However, newer platforms such as Periscope and Vine have not been investigated and some popular tools are never even mentioned in the scope of existing IMC literature that covers digital issues. The analysis revealed very little research focus on social media and there exists a huge potential among social media vehicles yet to be discovered with an academic and scientific approach. The reason for high frequency of studies on websites compared to social media might be rooted in the fact that websites are relatively more stable in the viewpoint of data collection. As social media has a constant flow of information by its nature, the data collection from this environment is much harder than other media. Furthermore, as mature technologies for retrieving retrospective data on new social media platforms are not adopted within research methodology, scholars might have a tendency towards conducting studies on more settled platforms. In fact, when a new digital media tool emerges, certain time is needed to gather data and also to observe whether the tool will actually be embraced by a wide audience or not. Because of this reason, latest digital media tools are not considered as topics of research instantly by scholars. Moreover, the long-drawn-out process of getting a research published in an academic journal decelerates the visibility of studies since reviewing also needs time and high attention by fellow scholars. This reason might also interfere with the quick appearance of latest developments and newest technologies in research articles. Thus, academia needs to adapt to the pace of digital media by employing new systems in the process of both reviewing and data gathering.

As shown in Figures 2 and 3, there is an increasing trend in conducting empirical research in terms of orientation and quantitative research in terms of approach. Among articles which mention the use of a research method, ones that have adopted a mixed approach have single frequencies in only seven years in

the sample; constituting only 5% of 135 articles in total. The increasing trend in empirical and quantitative research can be associated with an inclination towards utilizing data collection by the means of e-mail questionnaires, web surveys, panel web sites and such (Wilson & Laskey, 2003) as online surveying tools and software have been developed in recent years. Similarly, web analytics tools for collection, measurement, analysis and reporting for the means of understanding the impact and effectiveness of web pages on Internet users are frequently employed in market research. However, interpreting the metrics of web behavior and supporting the acquired data by qualitative evidence improves the quality of research, as researchers can benefit from "enjoying the rewards of both numbers and words" (Glesne & Peshkin, 1992: 8). As the controversy around employing a singular approach is dismissed and mixed approach gained a high value (Leech, Dellinger, Brannagan & Tanaka, 2010), digital-related IMC research as a dynamic field grounded on human-computer interaction would reap the benefits of gaining balance in qualitative and quantitative approaches.

With regard to sampling, the most frequently occurring pattern is the use of student samples. While the most commonly researched units were consumers with 60 articles out of 135 (44%), 20 articles have sampled high school, undergraduate or graduate students as consumers. As previous research on relevant fields of communication have also revealed, this is a common occurrence in academic studies (Cho & Khang, 2006; Kim et al. 2014). For scholars, students present an opportunity for convenience sampling and a possibly higher response rate. While there are persisting issues of validity and generalizability of student samples (Henry, 2008) as consumers, in the case of digital-related IMC research, it can be justified with the fact that students have a high representation due to their age group, which naturally falls under "digital natives". Another observed issue related with sampling is the lack of sample diversity while studying business environment. On one hand, while corporations are frequent units of analysis, small and medium-sized enterprises (SMEs) have been rarely analyzed (n 2). For instance, as SMEs have the potential to benefit from the adoption of social media networks and strategies in terms of conducting both internal and external relations (Zeiller & Schauer, 2011; Meske & Stieglitz, 2013; Michaelidou, Siamagka & Christodoulides, 2011), contributing to digital-related IMC literature by investigations of challenges and opportunities for SMEs would be valuable in terms of their managerial and academic implications. On the other hand, many studies have disregarded employees within

the multiplicity of stakeholders and as units of analysis. Only 3% of the articles have investigated employees in terms of their attitudes and behavior towards web-related technologies. Similarly, only 4% of total articles have employed an approach towards including multiple units of analysis by investigating both consumers and professionals. In fact, as contemporary perspectives of IMC focus upon the interaction between all actors involved in the communicative process, exploring profound relationships and illuminating the exchange of dialogue between consumers and marketing professionals in this digital age would provide invaluable contributions to the managerial knowledge as well as academic literature. Preferably, academic studies on digital-related IMC literature should bridge academia and professional life so that the burning question of whether there always will be a gap between theory and practice could be eliminated by the mutual support and balance of IMC theories and implementations. As David Edelman, co-lead of McKinsey Digital's Marketing and Sales team argues, digital marketing communications are "more than new channels, it is a new perspective" (Kaufman & Horton, 2014: XIII). In that sense, the phenomenon of digital media should be treated with special care, by employing multiple research methods and supporting research objectives through multiple viewpoints and units of analysis, as well as generating new theories (Kerr, Schultz, Kitchen, Mulhern & Beede, 2015).

LIMITATIONS AND FUTURE RESEARCH

This study serves as an extensive assessment of trends in the literature by delivering an empirical outlook of digital media research in IMC over the past two decades. Although this study of digital-related IMC research is comprehensive in its timeframe, volume, and term coverage, it has methodological limitations. Data analysis and reporting were restricted to articles published in journals indexed in Web of Science database and articles from Journal of Marketing Communications as a specialty journal. Therefore, the sample does not account for other contributions made to the literature in other journals, conference proceedings, or other scholarly publications. Even though the authors had access to extensive databases of two universities in Turkey, they were not able to reach full texts of articles published in International Journal of Integrated Marketing Communications; another specialty journal that was intended to be included in the sample.

As mentioned in the methodology section, quality assessment of articles in terms of citations the articles have acquired is recommended in systematic review (Walker, 2010). However, as the final sample of articles in this study resulted in 135 articles due to the evaluation of digital and non-digital articles, number of citations for an article was not taken into consideration as a method for reducing the sample size by the authors.

Another limitation of the study is that three articles could not be scanned by text mining method since they were in pictorial format. This study offers findings and results on articles which mention digital media in IMC; however, the analysis does not include articles which touch upon marketing communications mix elements such as advertising, public relations, direct marketing, and personal selling. Future studies may explore keywords or terms related specifically with elements of marketing communications mix and analyze data in a wider sample.

In order to keep up with the latest trends in digital media, professional magazines in the field such as *Advertising Age* and *Campaign* can be analyzed with similar methods employed in this study. More studies bridging professionals and scholars should be encouraged in digital media to include latest developments in the academic field. Data sharing of professionals with scholarly outlets can support the increase of qualified scientific research.

New technologies and latest developments in digital media necessitate the reinterpretation of previously offered theories and methodologies which are consistent with the nature of digital media. Thus, availability and ease of access to big data would enable scholars to design and conduct cutting-edge, technology-driven studies; resulting in the development of new theories, constructs and frameworks of the future. Interdisciplinary studies of IMC with other fields such as psychology, information technologies, software engineering and computer engineering can help leverage research in this area and extend existing theories and methodologies.

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ETHNOGRAPHIC DOCUMENTARY IN DESCRIBING THE CULTURE

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Abstract

Ethnographic film is focussed on a specific culture and it intends to describe the culture and the related appearances. The aim of this study is to describe what ethnographic documentary means and to announce that an ethnographic documentary film describes the culture. Firstly, ideas about ethnographic film are referred in this study. The qualifications and genres of the documentary film are taken and the ethnographic documentary film is considered as a genre that contains describing and also representing the culture. Karl G. Heider sets the framework of ethnographic films so Heider's criterias will be used for analysing the study samples. Samples of ethnographic films are analysed and brought out the structure of these samples in describing culture that it mentioned from all around the world for the last ten years. The importance of this study is that such a study has rarely been occured in the field.

Keywords: *Ethnographic film, Ethnographic documentary film, Describing the culture*

ETHNOGRAPHIC DOCUMENTARY IN DESCRIBING THE CULTURE

INTRODUCTION

A documentary, by its very structure and function, records reality as it is. Within a social context, however, the documentary serves to shed light on a society's past and to enlighten the future by recording a society's present standing. In effect, a documentary functions as the memory of societies, as it covers their past, present and future.

Ethnographic documentaries transmit the culture it adopts as a subject using the methods and techniques specific to the ethnography discipline and to the features of documentary film. The concept of culture includes all of a society's material and spiritual elements, such as their lifestyle, way of thinking, etc. Ethnographic documentaries are tools that transmit these elements and as such they have a crucial function insofar as they record a society's, a community's or a group's culture and passes it on to future generations.

The word ethnography, derived from the integration of the Greek words "ethno" (meaning a tribe, family or nation) and "graphos" (meaning writing), refers to a written report regarding a community. Its Turkish equivalent is "budunbetim". These writings have been sources of information on cultures and societies for a long time; in recent years, researchers from the fields of social sciences and communications have begun to apply the practice of ethnography to communication studies. Ethnographic research focuses on the question, "What culture does a given group of people have?" This indicates that ethnography is centered on the idea of culture. The operative hypothesis governing ethnographic research is that every human group that coexists for a certain period of time develops a culture (Mutlu, 2004: 193).

The aim of this study is to describe the meaning of an ethnographic documentary and to show how an ethnographic documentary film describes the culture. The qualifications and genres of documentary film are presented, with a focus on how the ethnographic documentary film in particular is a genre that describes and also represents the culture. As Karl G. Heider has set the framework for ethnographic films, his criteria will be used for analyzing the selected

samples, which have attracted widespread attention throughout the world over the last ten years. In this analysis, the structure of these samples in describing culture will be identified.

Ethnographic Film

Jay Ruby, one of the most important names in anthropology, published a manifesto that defines ethnographic film, primarily through an anthropological perspective. According to Ruby, ethnographic film is an artistic action that can serve the purposes of anthropology. Ethnographic films, however, do not transmit ethnographic information through illustration, but rather are produced by professional film directors who have little or no knowledge of anthropology, or by anthropologists who simply follow the dictums of scientific realism, without adding much in the way of their own thoughts. The following lists the features necessary for cinematic productions to transmit the purposes of anthropology:

1. Ethnographic cinema (EC) should be directed by sociocultural anthropologists with an academic background or career. EC can only result from ethnographic research, which includes professional academic discourse, conducted by educated ethnologists. EC should be an extension of studies carried out by anthropologists, intellectuals and researchers.
2. EC should be demonstrably anti-realist and anti-positivist, kept separate from the rules of scientific realism and utilize all fiction or non-fiction cinematic forms.
3. EC should strive to increase the power of agency of those viewed by using techniques such as polyphony and should accept the moral significance of authorship when attempting to decenter the authority of the producer.
4. EC should view the limits of visual media as a sign of anthropologic expression.
5. If it can achieve, EC will at first confuse the audience. Therefore, it is important that the producers be aware of this and to help the audience understand.

6. If EC should avoid commercial restrictions, it should have low production values, budgets and costs. EC does not yield economic profits. In other words, no one can earn their living from producing EC, as the job solely involves the researcher wishing to communicate with academic knowledge.
7. EC should avoid the economic dictums placed on them by agencies that accept popularly accessible products put out by public and state televisions, and by the distribution companies that release the income-generating works. New financial resources and distribution opportunities should be created.
8. EC accepts that still there is an insufficient number of existing film festivals and other projection centers are still insufficient. New venues, where, in addition to the showing of the documentary, the discussions arising from these studies in anthropological discourse can take place, should be sought (Ruby, 2005: 79-80).

Ethnographic film should be evaluated in terms of its relationship with ethnography, a scientific initiative. As films about humans can be referred to as ethnographic films, even those films whose primary subject is humans, but which show clouds or lizards, for example, nonetheless provide some information on a culture and its members, such as how people describe things, who uses these things, or how they use these things. Films that include only a few ethnographic elements still have the ability to establish significant connections with an ethnologist. The most important feature of ethnographic films is the extent to which they are able to be produced with an ethnographic understanding. Limiting the definition of ethnography to several words is problematic; therefore, it is best to analyze its features as they relate to the understanding of making an ethnographic film. First of all, the term ethnography can generally be defined as the detailed description and analysis of human behavior based on a long-term observation study (Heider, 1976: 6).

It is important to note that the images of the culture in question should not be described using verbal materials, but instead should be observed and recorded within the society they exist.

ETHNOGRAPHIC DOCUMENTARY

Ethnographic documentaries generally use the essential elements characterizing the conceptions of documentary and ethnography. In other words, they record the 'human' area using the documentary principle of recording the 'existing'.

In observational studies, where fields or areas of life are recorded, documentation can be made through participatory observation, interviews and other research methods offered by the social sciences. Ethnographic documentaries are produced by recording the life and the existing things in a certain place. The ethnographic characteristic of ethnographic documentaries becomes apparent at the point where it covers a given culture in question and its visible and invisible aspects, and uses the study principles prescribed by ethnography. Documentary directors start their work by taking into consideration the principles governing the production and content of documentaries. This indicates that ethnographic documentaries consist of many components beyond that of simply recording the culture in question.

The definition of ethnographic film also serves as the description of ethnographic documentaries, since ethnographic films, as discussed in the literature, are synonymous with ethnographic documentaries. One important distinction needs to be noted here however; that is, ethnographic documentaries are based on the ethnographic film's principle of describing the culture in question, including all of its elements, and thereby adopts the documentary mentality. A film should meet certain primary criteria in order for it to be defined as an ethnographic documentary:

1. The film should have an ethnographic character, which means the material used belongs to a culture, social structure or group.
2. All kinds of humanitarian elements should be transmitted by using scientific techniques and methods within a social or cultural context.
3. The film should aim to identify the existing life being studied on the basis of documents.
4. Ethnographic documentaries should not ignore film aesthetics, since documentaries function as both a recorder and a film. Otherwise stated, ethnographic documentaries should record the truth in such a way that

it best reflects the natural character of a subject to the extent allowed by documentaries.

Heider (1976) described ethnographic film as film that reflects an ethnographic understanding. But ethnographic film means more than just ethnography plus film, rather it combines the characteristics of documentary and ethnography. The following lays out the process involved in creating an ethnographic film:

- Once the decision has been made to produce an ethnographic documentary, the director, producer, cameraman, director of cinematography, sound operators, lighting technicians, editing operators, script writer, transportation team, catering team, etc. all must be selected before the preparation begins. Teams must then be assembled and equipment procured.
- An ethnographic documentary should begin by centering on what it wants to tell; in other words, deciding on the subject. The preliminary research starts immediately after deciding what will be told. Any information about the culture in question is analyzed in detail. A search should be conducted for sources that express different points of view on the culture in question, as this will enrich the subject.
- The locations where the shootings will be made should be determined according to the preliminary research conducted to acquire information on the culture in question and its elements. This determination of location is essentially a decision about the platforms on which the shootings will be made, since documentary films do not involve the creation of scenarios.
- Before starting the shootings, ethnographic analyses should be carried out. Answers to the questions of What? How much? For what? and How? should be known, as these answers will facilitate the development of a framework for the ethnography of the culture in question.
- The ethnographic framework for the documentary is drawn up by using ethnographic research methods. Various methods are used to understand, describe and transmit a culture, such as performing interviews with members of that culture, distributing questionnaires to them and observing through participation in an existing group or community.

Along with the visual elements, verbal elements of that culture are also recorded by taking stock of the oral history and testimony of the people and by bringing the past to light.

- These elements are recorded by taking into account the events, situations, spaces and entire living area of the community to be filmed, as well as the elements constituting this space; that is, the traditions, customs, religious rituals, clothes, foods and beverages, marriage rites, family structure, child rearing practices, death rituals, language, arts, economic life, daily life, habits, behaviors, institutions, organizations and visions of the past and future, etc., without trying to "tell everything about everything" as Heider warned.
- After the shootings are completed, the next step is to perform the required fictional processes, as ethnographic documentaries use the language of film, without compromising the characteristics of a documentary.
- After all main and intermediary processes are duly fulfilled, the ethnographic documentary waits for its audiences, who will have the opportunity to behold the visual ethnographic film language (Heider, 1976: 8).

Ethnographic documentaries unite ethnography, or ethnographic film language, with documentary. While it basically functions as a documentary, the ethnographic documentary also has the added task of re-presenting an ethnic structure, group, community, or society as is, through its own reality.

The history of ethnographic film, in addition to being part of the history of documentary and non-fiction films, falls under the history of cinematography. Ethnography emerged together with the film in the 19th century, and they reached their maturity in the 1920s. However, effective systematic cooperation was never established between ethnography and film until the 1960s. The earlier acceptances of ethnography had little effect on film and ethnography. It wasn't until later years, in the 1960s and beyond, that developments began to be seen in the United States of America, France and Australia, and on a slightly lower scale, in England. Countries with strictly academic fields of anthropology and a successful film industry, such as Japan, India, and Sweden, did not make significant contributions to ethnographic film. Even Germany, despite housing the Encyclopaedia Cinematographica archive, did not make any significant contributions to these developments. For the first 40 years of ethnographic film,

major contributions came largely from those outside the film industry or anthropology (Heider, 1976: 16).

If a culture or community is documented through film or photographs, it is important that certain steps be taken. First, all kinds of written or visual data about that culture should be accessed and analyzed for visual documentation. The people who will produce the documentary or ethnological study should meet and spend time with the community or group in question; in other words, they should engage in participatory observation (Susar, 2004: 146-147).

In an ethnographic documentary, the cameraman and ethnologist - if s/he will be involved in the production of the film - should work in coordination with each other. The cameraman is responsible for transferring the documentary characteristics of the film, while the ethnologist is tasked with transferring its ethnographic characteristics. Walter Dostal grouped the relationships into three steps:

- A – The status of the cameraman and ethnologist within the said community.
- B – The origin of the socio-cultural identity of the native assistant (socio-cultural status)
- C – Mutual relationships; the following should be analyzed more closely and in detail at this step:

  1- Coordination of the ethnologist and cameraman,

  2- Coordination of the ethnologist and native assistant

  3- Coordination of the cameraman and native assistant (Aydın, Kayhan, 1979: 86).

The functions of ethnographic film are divided into three categories: cultural documentation as ethnographic research, anthropological film for education, and cultural drama film for public consumption and profit. Such variety can make it difficult to bring these types of film into focus. (Balıkçı, 1988: 32). Can all of these categories include ethnographic integrity? Putting the criticisms aside, it can be said that ethnographic films include an ethnographic understanding as the driving force. Steps based on securing reality and naturalism are taken throughout

the discipline of visual anthropology. Film research methods require responsibility and the generation of images that are able to be researched. In short, all spaces should be kept completely intact, in proper temporal order, and based on a contextual relationship. If this order is seriously disrupted, ethnographic integrity will also be seriously damaged (Collier, 1988: 85-86).

Karl G. Heider developed a comprehensive schema to show the characteristics of ethnographic film, stating "All films that define themselves as ethnographic films have a number of common characteristics. Each characteristic carries a unique value that makes a film either less or more ethnographic compared to another film. The "ethnographicity" of a film is assessed according to the application of each of these defining characteristics, the results of which make some films more ethnographic than other films" (1976: 46). The criteria that provide the 'ethnographic basis' have been put forward by Heider. These criteria are laid out in a table, where the presence of a stronger ethnographic basis is indicated by a movement from left to right on the table, and determine the framework defining the status of 'being ethnographic' for documentaries (Ethnographic Basis, see Table 1).

AIM AND METHODOLOGY

The primary aim of this study is to describe today's ethnographic documentary. Analyses were conducted in terms of the degree to which the characteristics advanced by Karl G. Heider (1976) to define ethnographic film were consistent with 'being ethnographic'. Applying the descriptive method, the study analyzes films produced by students in the Culture and Media program at New York University's Department of Anthropology. Various documentaries are included in the category of ethnographic film, but for this study, only ethnographic documentaries in particular formed the study population. From this population, documentaries that centered on culture and cultural elements, specifically those that focus on the transference of culture and cultural elements, were selected for the study sample. The governing approach to this study was based on studies describing culture which had been published in the last ten years.

It was decided that the samples of this study be selected from the documentary films produced, directed, and shot by students in the Culture and Media program at New York University's Department of Anthropology on the

grounds that the students' goal was to create ethnographic documentary films that integrated the tenets of anthropology and documentary. The students produced the documentaries as part of the year-long seminar on ethnographic documentary video production, the capstone of the Culture and Media program. The first portion of the course is dedicated to instruction, exercises, and reading to familiarize students with the fundamentals of video production and their application to a broad conception of ethnographic and documentary approaches (Ethnographic Documentary Film, 2016).

The sample ethnographic films, which have attracted world-wide attention over the last ten years, were examined, and their structures, as they relate to describing culture, were analyzed. Below, a brief description of the samples is provided in order of time, from 2006 to 2016, along with the names of the directors:

2006

Nothing to Lose (by Robert Chang): This film introduces viewers to a group of fat New Yorkers who are trying to make The Big Apple a better place for people of all shapes and sizes. "I'm on Strike Because..." (by Steve Fletcher): This film gives an accurate description of the reasons workers go on strike, using a nuanced, complex style. I Found This Tape (by Christopher Fraga): This film is about Brian Belott, an artist working in New York, and describes the idiosyncratic motivation, nurtured since his youth, that has been behind the labor and the passion he has invested in "finding" art. Taming the Gaze (by Sorayya Kassamali): This filmic meditation on the Bronx Zoo examines our conventional ways of seeing exotic, endangered animals in artificially created habitats. The Professor (by Jason Price): This film is about Professor David Kpormakpor, who served as interim President of Liberia during its disastrous civil war. Mamun's Hot Dogs (by Damien Stankiewicz): This film follows Mamun, a hot dog vendor and recent Bangladeshi immigrant. At the Bottom of the Deep Blue Sea (by April Strickland): This film follows a group of experienced scuba divers as they navigate through the pleasures and dangers of their craft. Dream Theater (by Andrew Ventimigilia): This film follows a community as they discuss, perform, honor and pursue their dreams. Costume Play (by Ray Vichot): This film, which introduces audiences to Cosplay (or "costume play"), a vital activity in the world of Japanese animation fandom, follows Jose Rivera from Brooklyn to Washington D.C.

2007

Smoke Screen (by Wazhmah Osman): This film sets out to find the stories and life circumstances of people who have been burnt out of their homes and in the process introduces the community groups who have come together to challenge the larger forces that are changing their cityscape. Great Aunt Gloria (by Sabra Thorner): This film explores how memories of the past inform present understandings of ourselves and our loved ones. Heart and Skull (by Lauren Kogen): This shows that optimism and imagination are essential survival tools for independent artists. Arpa Viajera (by Orlando Lara): This film is about the performances staged in the subways and on the city streets of New York City. Eau de Parfume (by Sara Rashkin): This film seeks to change the way you see that little bottle of perfume on the counter.

2008

Henington Press (by Neal Solon): This film focuses on a family business that opened in 1912, and shows how the technology it employs is on the verge of disappearing. Grannies against the War (by Nina Krstic): A group of elderly women explore what it means to be anti-war activists in present-day America. Mystery Shop (by Anoosh Tertzakian): A film about what a neighborhood can't live without. Singer with the Band (by Heather Weyrick): This film explores what television can teach us about diversity and what it is like to be a performer with a developmental disability. No Such Thing as a Free Lunch (by Tate LeFevre): Freegans, a group of anti-capitalist, anti-consumerist activists—best known for eating food found in the garbage—struggle to represent themselves and their mission in the mainstream media. My Mom's Name is Jean (by Myles David Jewell): A film about the efforts it takes to survive in life.

2009

Separation Anxiety (by Alison Cool): An exploration into the secret world of twins, where jealousy and self-consciousness compete with the strange comfort of never being alone. Fashioning Faith (by Yasmin Moll): This film focuses on Muslim clothing designers in New York City. Local Celebrity (by Geoff Agnor): This film follows a few public characters on Church Avenue, the heart of Kensington. The Brothers of Kappa Pi (by Roberto Reyes Ang): The story of a fraternity based in Queens, New York.

2010

The Beloved Witness (by Dwaipayan Banerjee): This film looks back at Shahid's life in exile in America. Citizenship Archive (by Eugenia Kisin): This film explores the question of what the colonial archive remembers — and what it forgets. Tonto Plays Himself (by Jacob Floyd): While researching American Indian actors in Depression-era Hollywood, aspiring Native filmmaker Jacob Floyd finds a surprising and unknown personal connection to a strange footnote in Hollywood history. Sweet Clover, a homecoming (by Jen Heuson): This film unravels the landscapes of memory, nostalgia, and imagination. First Voices (by Amalia Córdova): This film highlights Tiokasin's efforts to build awareness of the Native experience through media and art. Buggin' Out (by Jamie Berthe): This film looks at bug infestation and embarks upon a quest for answers about one of Mother Nature's most formidable and resilient foes.

2011

You, As Seen on TV (by Eva Hageman): This film offers a behind-the-scenes look at the making of characters in reality television. *Russia Will Pay for My Funeral: The Lives of Irina Shmeleva* (by Joe Crescente): Explores the life of a Soviet celebrity actress as she negotiates her transition from honored film actress in Moscow to small business owner in New York City. *Shaan Mutiyaaran Di Bhangra Club: The Pride of Women* (by Wenrui Chen): This film introduces audiences to Bhangra, a North Indian folk dance traditionally done by men.

2012

Child's Pose: Yoga in a NYC Public School (by Rowena Potts): This explores the experiences of several children as they engage in the physical and emotional practice of yoga, both on and off the mat. *More than a Face in the Crowd* (by Sami Chan): This film reveals a larger, untold story of Asian American actors and extras in Hollywood. *The Skin that Burns* (by Narges Bajoghli): Tells the story of Iran's volunteer soldiers, who were exposed to chemical bombs during the Iran-Iraq War (1980-88). *On The Cusp, Off the Cuff* (by Nate Dern): This film explores the motivations and dreams of five comedy hopefuls while providing an insider's look into the exclusive New York City improv community.

2013

Don't Take Advice From Hank Williams (by D. L. Barron): This film follows the organizing efforts of Karen Pittelman and the emergent 'Queer Country' music scene in Brooklyn, New York. *Doing the Sheep Good* (by Teresa Montoya): This film charts the homecoming of films and photographs as Navajo residents plan the very first community screening in over 46 years. *Role Play* (by Christopher Baum): This short film highlights how his kinky skills prove to be an ongoing source of inspiration and opportunity, as well as professional tension. *Singing Jade* (by Bing Wang): This film invites viewers to ponder what it means to grow old as an immigrant and as an artist, with the youthful, musical "jade."

2014

Brooklyn Slice (by Anna Green): This film paints a portrait of a small, rapidly changing section of Brooklyn. *The Cancer Mirror* (by Sophie Tuttleman): Sophie Tuttleman reflects on her mother's battle with terminal brain cancer. *Ni Aquí, Ni Allá (Neither Here, Nor There)* (by Gabriela Bortolamedi): An undocumented young woman from Mexico navigates the challenges of college as her parents struggle to make ends meet and to support her in the pursuit of her dreams. *A Correspondence* (by Leili Sreberny-Mohammadi): This film brings to life the year-long correspondence between the filmmaker's grandparents during the post-war years. *Cast in India* (by Natasha Suresh Raheja): This short film is a glimpse of the working lives of the men behind the manhole covers in New York City. *Living Quechua* (by Christine Mladic Janney): A migration story. *The Regulars* (by Zoe Graham): This films looks at The Manhattan Three Decker diner, which has been a favorite neighborhood eatery for sixty years. *Food for the Gods* (by Scott Alves Barton): Sacred leaves and food are essential to many Afro-Brazilian religious practices. This film examines the rituals observed for the food dedicated to a deity. *Player 1, Player 2: Gamers in Love* (by Lina M. De Jesús Golderos): This film explores the relationship between couples.

2015

Jimena (by Ximena Amescua Cuenca): This film follows 'modern' and 'traditional' medicinal practices. *One Man's Trash* (by Kelly Adams): A sto-

ry of one character's path in life collecting various items. His tale encourages viewers to see the things they encounter in daily life in a new light. *Raise and Remember: A Father's Survival Story* (by Katie Leary): This film explores what survival means for this Staten Island father, whose personal memories are part of U.S. History. *What Remains* (by Lee Douglas): This film follows anthropologists Julián García and Jorge Moreno as they track one family's attempt to piece together the effects of political violence. *The Ladies* (by Tyler Zoanni): This observational short offers an evocative portrait of "the ladies" and the work that brings them together.

2016

Thiaroye by the Sea (by Devin Thomas): Amidst the urban chaos of Dakar--Senegal's urban capital--one young woman struggles to find her voice. The Bearden Project (by Chloe Gbai): This film explores the reasons behind the lack of African-American artists on gallery walls. Island to Island (by Jacqueline Hazen): The members of the Hawaiian diaspora community are integrating oli into the sounds of the island of Manhattan. Shásh Jaa': Bears Ears (by Angelo Baca): This film explores Shásh Jaa' (Bears Ears), which encompasses 1.9 million acres of southeastern Utah wilderness, sacred lands to local Native American tribes. Archives of Extinction (by Alyse Takayesu): This documentary evokes questions about de-animating and re-animating forms of life and discusses the human role in disassembling and reassembling past and future ecologies. The Part of Us that Belongs to God (by Joseph Livesey): The Part of Us that Belongs to God provides an observational portrait of a typical Monday service at Tianfu United Methodist, offering a window into Chinese culture. Grounded (by Neta Alexander): This documentary focuses on a Digital Detox weekend retreat in Marble Falls, Texas, where 147 participants re-live their childhood summer camp experience at "Camp Grounded". The Love Industry (by Matt Cusimano): This film focuses on how love is constructed in the digital World (Ethnographic Documentary Films, 2016).

FINDINGS

The films included in the study sample were analyzed in Karl G. Heider's light of criteria of "Ethnographic Basis," "Connection with Written Materials," "All Actions," "All Bodies," "Assessment of Explanations and Interventions," "Basic

Technical Competence," "Sound Appropriateness," "Expression Appropriateness," "Ethnographic Existence," "Contextuality," "All Humans," "Intervention in Film Production: Intervention in Time / Intervention in Continuity," "Unintentional Intervention in Behavior," and "Intentional Intervention in Behavior."

Although they show some structural and linguistic differences compared to the first examples of ethnographic film, the main purpose of these documentary films is to be ethnographic. Today, there are a variety of subjects that cover all kinds of elements of cultural formation. In ethnographic documentaries, in addition to explanatory sources and written materials, witness testimonies are generally preferred to establish connection with the culture being studied. Careful attention must be given to describing all actions and parties within their own context. The sample films used in this study all have the basic technical competence, in terms of sound, image, and expression, as well as the requisite structures that allow intervention in time and continuity, since the samples are short-term productions. It was also very apparent in the selected samples that the directors were aware that they should in no way intervene in the behaviors expressed by the characters in the film.

Although all of the documentaries in this study featured different forms and contents, they are nonetheless able to be gathered under the roof of ethnography. Furthermore, despite their different structures, they all served the same purpose of describing the culture they were addressing. Lastly, not all of the samples showed the same ethnographic intensity, as indicated by being closer to the right on the ethnographicity criteria table (Table 1).

DISCUSSION AND CONCLUSION

Ethnographic documentaries transmit the culture it addresses. This study has aimed to define ethnographic documentaries using samples that best embodied their true essence. In the analysis of these sample documentaries, it was found that these ethnographic documentaries transmit the culture they address with an ethnographic understanding. As part of the aim to provide a definition of ethnographic documentaries, the culture-transmitting characteristics were identified and the data was concretized. These sample documentaries, whose stated aim was to describe the culture they were addressing, were found to have the basic characteristics of ethnographic documentaries and thereby serve as

examples of what an ethnographic documentary should be in terms of it various characteristics.

It should be noted that numerous cultural elements are described in different ways, depending on the discipline through which they are being defined. The level of ethnographicity of the documentaries produced with the aim of being ethnographic is the subject for a different debate; nonetheless the fundamental principle is to have an ethnographic understanding. Analyzing the studies in the literature in the light of Karl G. Heider's criteria will help to provide a holistic perspective in future research.

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TABLES

Table I: Ethnographic Basis (Heider, 1976)

Ethnographic Basis	Unaware of ethnography		Formed with a deep ethnographic understanding
Connection with Written Materials	No materials exist	Slightly connected materials	Well-integrated with the published materials
All Actions	Fragmentary, incomplete actions		Beginnings, crucial points and ends.
All Bodies	Extremely fragmented bodies, fragmentary shoulder shots		All required bodies
Assessment of Explanations and Interventions	In the film or Image No information exist	A slight attempt	Sufficient
Basic Technical Competence	Insufficient	Reasonable sufficiency	Great quality
Sound Appropriateness	Inappropriate sound (e.g. orchestra music, slow narration)	Restrained narration	Simultaneous natural sound
Expression Appropriateness	Irrelevant, unnecessary, bombastic		Clarified in the most appropriate way and relevant to the images
Ethnographic Existence	Existence of an ethnologist ignored	Existence of an ethnologist mentioned	Ethnologist shown forming interaction and collecting information
Contextuality	Isolated behaviors out of context	Contextualized gestures	Complete contextuality
All Humans	Unknown identity masses		Developing a sense of individuality
Intervention in Film Production: Intervention in Time Intervention in Continuity	Temporal order re-arranged Simple order mostly established out of shootings of real events	Shortened time	Real time Real, protected order
Unintentional Intervention in Behavior	The highest level	Restrained	The lowest level
Intentional Intervention in Behavior	The highest level	Restrained	The lowest level

EFFECT OF WORD OF MOUTH COMMUNICATION ON CONSUMERS' HOSPITAL SELECTION *

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Abstract

In the markets nowadays, the range of product and service presented by too many businesses cause the consumers to waver at the purchase phase. And this indecision causes the consumers to face much independent and objective information sources. The consumers gather information from the sources available in their surroundings about the product and service and consider the information they gathered as word of mouth to be much reliable compared to other sources.

The main purpose of this study is the term word of mouth communication that we assumed to be poorly studied and to emphasize how important that case is for the health institutions. Other purposes of this study are determining if the word of mouth communication is effective for the consumers to choose their hospital and who and which factors are the ones to affect the preference of health institution, have been tried to sort out. Literature review has been carried out in the study about the consumer behaviors and word of mouth connection. The public survey has been carried out with 500 people selected incidentally in the province Diyarbakır, at the date 2013 December. The obtained data has been analyzed, tabulated and interpreted by means of SPSS 16 programme.

Keywords: *Consumer Behavior, Word of Mouth Communication, Word of Mouth Spreading.*

**This study is summary of the revised master's thesis "Effect of Word of Mouth Communication on Consumers' Hospital Selection" which was prepared in the counseling of Ass. Prof. İmran ASLAN at Social Sciences Institute of Selcuk University.*

EFFECT OF WORD OF MOUTH COMMUNICATION ON CONSUMERS' HOSPITAL SELECTION

INTRODUCTION

Today's conditions of competition are making more difficult to reach consumers for the firms day by day. Many firms try to make large number of consumers their customers. Because of this, consumers are exposed to thousands of marketing communication messages; and it is possible to see this kind of messages in every place where consumers exist (İslamoğlu and Altunışık, 2008: 279). Strategic problems like finding the ways to take consumers attention; persuade consumers to accept and use products or services; seek new customers and create customer loyalty are increasing their importance for the businesses which desire to reach consumers who are exposed to intensive commercial message bombardment (Lin et al, 2003:443). Word of Mouth communication is seen as a significant tool to shine out among numerous complicated messages which consumers are exposed to. Word of mouth is a credible open-ended communication, which is used by individuals to share their experiences about the products informally (Westbrook, 1987: 261) without any commercial concern (Zoral and Yücebaş, 2010: 2). Word of mouth communication is known as a power, which increases customer loyalty; decreases customers' sense of uncertainty or risk; influences consumer preferences, beliefs and doubts. Consumers are influenced by references or recommendations of their relatives and friends more than obtained information from the advertising or other media (Arora, 2007:51-55). This is valid for people who have some health problems. Many people are disposed to seek information about their states of health in parallel with technological developments or they want to make use of others' experiences that have similar health problems.

THE CONCEPT OF CONSUMER AND CONSUMER BEHAVIOUR

The consumers are natural people who buy or have a buying capacity of "marketing components" to satisfy their personal wants, desires and needs (Tek and Özgül, 2010: 163). Consumers expect not only goods, which were offered, but also services based on these goods (Bişkin, 2010: 418). By this way, it is possible to see consumers in every steps of marketing components.

The consumer behaviour includes not only activities, which are directly related to gaining and using products, and services, which have economic value, but also decision processes which cause and determine these activities (Tek and Özgül, 2010: 164). Consumers are under the influence of various factors both individually and socially (the environment, family, reference groups, roles and status etc.). These factors influence decision making process of the consumers in various ways (Ünlüönen and Tayfun, 2003: 3). The factors, which function effectively to satisfy consumer, needs and determine consumer behaviours within marketing system (Akat et al., 2006: 15) are explained in a three basic groups as personal (age, occupation, income, education level, life style and personality); psychology (motives, perception, attitude, learning); and social-cultural factors (culture, social class, reference groups, family, social roles and status). In addition to these specifications, which evaluate consumers in terms of target audience, there are steps of 'purchasing decision process', which qualify consumption activity as a process.

THE STEPS OF CONSUMER PURCHASE DECISION PROCESS

The consumers make their purchase decision by seeking answers for questions like "What do I buy?, How much do I buy? Where do I buy?, When do I buy? and How do I buy?" Consumer purchase decision behaviour includes processes as occurrence of the need; collecting information; emergence and evaluation of alternatives; making purchasing behaviour; and evaluation after purchasing decision (Koç, 2008: 298). The process deals with the phases which people complete before, during and after purchasing; the factors, which form consumers' decisions. By this way, it highlights noteworthy points for marketing specialists (Kitapçı and Dörtyol, 2009: 332)

Identification of the Need or Problem

The purchasing decision process begins with the occurrence of a need (Türk, 2004: 58). The consumers identify their needs by means of physiological, cognitive and external stimulus (Koç, 2008: 298). The needs are stimulated by an internal stimulus like hunger or thirst. If the need is seen as have an ice cream after talking with a friend or watching an ice cream commercial, this kind of need can be stimulated by an external stimulus (Kılıçer, 2006: 15).

Seek Information

The second step of the decision making process is seeking information. Questions like what kind of purchasing solve the problem; how and where the information is obtained; what kind of information is required to make decision; and where the information can be obtained must be answered (Brassington and Pettitt, 2000:94). According to Feldman and Lynch (1988), some kind of information is more valuable than others. This information is beneficial for not only making purchasing decision, but also consumers who try to gain information about the product (in Kaikati, 2010: 20).

Evaluation of the Alternatives

This step comes true when information seeking step is revealed or potential solutions for consumers' problems are described (Kılıç and Göksel, 2004: 5). At the end of gaining information step, the consumers have many brand options to compare with each other. The consumers evaluate these brands on the basis of required qualifications of the products and services (Tekin, 2009: 82)

Purchasing Decision

After an evaluation of alternatives, costumers decide the brand which gives themselves the highest degree of satisfaction (Fırat ve Azmak, 2007:253). It is observed that the consumers sometimes value features such as easy access to products and services, waiting, the quality and friendly services in the process of purchasing decisions (Koç, 2008:303).

After Purchasing Behaviour

After purchasing behaviour is a step which consumers identify how degree of the product or service meets their expectations and benefits. If the product or service meet the expectations, consumers will be satisfied (Tekin, 2009: 84). The degree of satisfaction also determines whether the product is purchased again or not; and whether the consumer recommend the product to others or not (Fırat ve Azmak, 2007: 254).

WORD-OF-MOUTH COMMUNICATION

Word of mouth communication serves as a secure marketing component in an environment which consumers are exposed to commercial message bombardments so it meets consumers and marketers' needs (Şimşek, 2009:1). According to Arndt (1967: 292) who is one of the earliest word-of-mouth communication researchers, "word-of-mouth communication is a non-commercial form of face-to-face communication about any product, brand or service between the receiver and the transmitter". Consumers talk with their friends, family members, colleagues, neighbours, etc. about the food and beverages, restaurants, music, fashion, investments, touristic places, films, cars, health and other topics. Word-of-mouth communication is persuasive and has a big influence on decision making processes of individuals because source of the messages is quite reliable and objective (Karlicek, et al.. 2010: 1).

According to Earls (2009: 176), although we see ourselves as self-sufficient and making decisions independently, our behaviours, thoughts and emotions are influenced deeply and continuously by what others say and think, actually. Thus, word-of-mouth communication, in other words obtained information from pretty reliable and objective sources, can play a vital role in our purchasing decision and preferences.

The kinds of Word-of-Mouth Communication

Word-of-Mouth communication is considered in two groups in terms of satisfaction and dissatisfaction status of individuals as positive word-of-mouth communication and negative word-of-mouth communication (Özer, 2009: 59). If consumption experiences inspire hate in consumers, the way of work-of-mouth communication becomes negative (Wetzer et al., 2007: 661) and negative word-of-mouth communication spreads. The knowledge of satisfaction also spreads and generally result in purchasing goods and services; and contributes to the spreading positive word-of-mouth communication (Arora, 2000:57).

The Place of Word-of-Mouth Communication in Consumer Purchase Decision Making Process

Decision-making is a part of individuals' daily lives and individuals come up against a series of decision making every day. These decisions include both difficult ones like choosing the house where people live in for many years and easier ones like what food they eat (Odabaşı ve Barış, 2006:332). Consumers can ask information from their colleagues and friends who have experiences and information about the products as a reference point when consumers have some difficulties in accessing proper information or the number of groundless advertisements in newspapers, magazines and the television increases (Sun and Qu, 2011:210).

According to Silverman (2007: 42) word-of-mouth communication is more reliable than a sincere salesperson and it is stimulus of purchasing because it is happened shortly before purchasing. Sharing personal experiences with other people who are in consumers' environment becomes influential in formation of consumer behaviour (Marangoz, 2007: 397).

Industries that Word-of-Mouth Communication is Most Successful

Industries that can respond to the word-of-mouth communication fast and the most successful results can be got are Fast Moving Consumer Goods, Service Industry (Health, Finance, Education), Pharmacy Industry, Information Technologies, Luxury Goods Industry (Hüseyinoğlu, 2009:73).

The significance of word-of-mouth communication in service marketing industry is accepted as more important than any other industry because of taking interest to the customers (Sun and Qu, 2011:211). Consumers rely on word-of-mouth communication to reduce the risk and uncertainty based upon purchasing services. When service buyers and goods buyers are compared with each other, it is seen that they consider both personal sources' recommendations about the subject and recommendations before purchasing (Murray1991:17).

WORD-OF-MOUTH COMMUNICATION IN HEALTH SECTOR

When consumers have any health problem, they give importance on healing or non-healing results instead of price information, in health industry. Consumers would rather communicate with their friends or non-profit individuals who have similar experiences (health problem etc.) with them to take their recommendations than arguably reliable sources like commercials in some cases such as any disease, diagnosis, treatment (Uzunal and Uydacı, 2010: 89). Customers who evaluate the health services within the professional services context try to learn institutions or businesses, which provide the best services, from other experienced customers. This has a pretty influence on purchase decision (Buttle, 1998: 250).

METHODOLOGY

This study was conducted by face-to-face survey method. The population of the study can be described as individuals who live in Diyarbakır city centre and get health services from hospitals. The sample was taken by simple random sampling technique and includes 500 individuals older than 16. This study was conducted in Diyarbakır on December 2013. Data were collected from individuals who live in Diyarbakır by survey technique based on face-to-face interviews. Missing and faulty questionnaires were eliminated and 430 questionnaires were computerised and analysed via statistical package software (SPSS 16.0).

FINDINGS

Demographics of the Participants

Demographics of the participants are as: greater parts of the participants are female (54,0 %). 52.3% of participants are married, 45.8 are single. The greatest part is participants who are at the age of between 16 and 25; and 26 and 35 with 69.3 %. On occupational basis, government officers are seen at the first place with 105 (24.4 %) participants. It is followed by the workers (21.2%), the students (17.2 %), housewives (15.8 %). It is determined that the great majority of participants are at least high school and undergraduate (71.4%).

Table 1. Demographics

Demographics							
		F	**%**			**F**	**%**
Sex	Female	232	54,0	Occupation	Worker	91	21,2
	Male	192	44,7		Government Officer	105	24,4
Marrital Status	Married	197	45,8		Craftsman	17	4,0
	Single	225	52,3		Self-employment	39	9,1
Age	16-25	132	30,7		Retired	6	1,4
	26-35	166	38,6		Housewife	68	15,8
	36-45	89	20,7		Unemployed	5	1,2
	46-55	28	6,5		Student	74	17,2
	56-65	7	1,6		Other	15	3,5
	66+	2	,5			F	%
Education Status	Illiterate	11	2,6	Income	Equal and Lower than 1000 TL	195	45,3
	Literate	19	4,4		1001-2000 TL	93	21,6
	Primary School	78	18,1		2001-3000 TL	71	16,5
	High School	150	34,9		3001-4000 TL	13	3,0
	Undergraduate	157	36,5		4001-5000 TL	6	1,4
	Graduate	8	1,9		Equal or Higher than 5001 TL	4	,9

It is found that the greatest part of the participants (66.9%) has 2000 TL or lower income level. 216 (50.2%) of the participants have SSK social insurance, 101 (23.5%) of them have Government Retirement Fund; 69 (16%) of them have Green cards (it is an health card for uninsured individuals who live in Turkey); 35 (8.1%) of them are the members of social security organization for artisans and self-employed; and 9 (2.1%) of them do not have any social insurance which are provided by the Social Security Institution. The survey was conducted in 4 central distinct of Diyarbakır and a little bit more than half of the participants (53.2%) live in Kayapınar and Bağlar counties. The rate of participants who answer the question of **"What is your most preferred health"** as private hospitals is 33.5% while the rate of public hospitals is 64.2%.

If we look at the question of **"What degree of information sources below influence your hospital preferences?",** the great majority of the

participants state that they ask for information from their relatives (family, neighbours, friends, etc.) and individuals whose ideas are valuable (especially people who have similar diseases) so it is seen that the most influential one is word-of-mouth communication sources. The order of information sources is as family recommendations with 75.6%, individuals who have similar diseases with 66.8%, recommendations of friends with 58%, respectively. The order of non-personal information sources which are influential on hospital preferences is respectively as brochures of the hospitals with 57%, social media with 55.6%, mass media with 46.7%, health programs with 43.5%.

Table 2. The distribution of information sources which are influential on hospital preferences

Information Sources	N	Min.	Max.		SD
Family recommendations	422	1	5	3,81	1.36
Recommendations of individuals who have similar diseases	419	1	5	3,71	1.35
Recommendations of friends	419	1	5	3,28	1.35
Recommendations of relatives	415	1	5	3,09	1.37
Health programs	415	1	5	2,91	1.49
Recommendations of neighbours	416	1	5	2,88	1.39
Mass media (Radio, Television, Newspaper)	414	1	5	2,72	1.47
Social Media	424	1	5	2,45	1.41
Brochures of the hospitals	416	1	5	2,44	1.34

In the line with the data, it is seen that the most influential sources which determine hospital preferences are family members and the individuals who have similar diseases while the medical personnel is seen as the most important information source. Participants make their hospital decision on the basis of word-of-mouth communication. In other words, individuals consider recommendations of medical personnel, family members and similar individuals and see them as an important information source in decision making process.

When the results from the arithmetic mean of **"The Information Sources in Determining Hospital Preferences Below"** are evaluated, the first place is "family recommendations" with 3.81 mean value. "Recommendations of individuals who have similar diseases" has the second highest mean value with 3.71. "Recommendations of friends" take third place with 3.28 mean value. This order is followed by "recommendations of relatives" with 3.09 mean val-

ue". In addition to this, the order of lower points is as "health programs" (M= 2.91), "recommendations of neighbours" (M=2.88), "mass media (radio, television, newspaper)" (M=2.72), "social media" (M=2.45) and the last place is "brochures of the hospitals" (M=2,44). These results show that individuals are not influenced by "publicity and advertising" activities not so much. As a matter of fact that this situation becomes a disadvantage for health institutions whose advertising opportunities are limited. Influence power of primary environments includes recommendations of participants' relatives show that participants' acts are formed by their environments' words and so they believe in these sources.

Table 3. Descriptive Statistics Towards Attitude Expressions of the Participants

Satisfaction	N		SD
Hospital personnel's respectful/interested attitudes toward the patients increase my satisfaction level.	420	4,59	,81
I share my satisfactory experiences with others about the hospital services.	426	4,58	,75
I share my dissatisfactory experiences with others about the hospital services.	422	4,51	,94
If I satisfied with hospital services, I recommend to others.	420	4,44	,88
I ask for information and experiences from individuals who got services before.	420	4,16	1,02
The best publicity tool is the ideas of patients who satisfied with the hospital services.	419	4,06	1,14
The positive opinions of others about the hospital where I go continuously have an influence on me.	425	4,04	1,10
I can go to the recommended hospital to get services despite its long distance.	408	4,04	1,21
The negative opinions of others about the hospital where I go continuously have an influence on me.	415	3,76	1,30
Others' recommendations are influential on my decision about getting hospital service.	418	3,57	1,25
If the recommendations of my friends are enough for me, I renounce the step of collecting information.	408	3,16	1,33
Recommendations abolish my doubts about the services of hospital.	424	3,12	1,33

Descriptive statistics towards participants' attitudes are as; the first place between agreeing expressions is "Hospital personnel's respectful/interested attitudes towards the patients increase my satisfaction level" with 4.59 mean value. The second expression is "I share my satisfactory experiences with others

about the hospital services" with 4,58 mean value. The expression of "I share my dissatisfactory experiences with others about the hospital services" is the third highest mean value with 4.51. The expression of "If I satisfied with hospital services, I recommend to others" falls within the rank with fourth highest mean value as 4.44.

Table 4. Factor Analysis Towards Determining Hospital Preferences of the Participants

(Principal Component Analysis, Varimax Rotation)

	Factor Load	$\bar{X}$	Sd
Factor 1- The Service			
Being examined and treated on the time.	.807	4,49	0,94
Patient and tolerant attitude of hospital staff to the patients	.805	4,60	0,86
Goodness /presentableness of the personnel	.729	4,27	1,08
Social Needs (Canteen/ Cafeteria, Praying Room, Breast-Feeding Room)	.646	4,05	1,23
Speed of processing/ Waiting Time	.578	4,18	1,13
Satisfaction level with previously bought services	.442	4,44	0,85
Factor 2- Public Relations			
Good reputation and radicalness of the hospital	.771	4,14	1,09
Famousness and good reputation of the doctors	.770	4,34	0,98
Having a good and successful image	.553	4,28	1,03
Finding all departments together in the hospital	.521	4,55	0,78
Factor 3- Recommendation			
Recommendations of individuals who got services	.823	3,96	1,09
Recommendations of friends	.748	3,56	1,25
Recommendations of the hospital staff (Doctor, Nurse, Administrative Staff, etc.)	.594	3,94	1,17
Factor 4-Physical			
Agreement between the hospital and the organization where I work	.693	3,70	1,43
Parking area service	.665	3,17	1,53
Being near to my house/workplace	.568	3,54	1,51
Factor 5- Advertising			

Publicity/Advertising activities	.829	2,66	1,41
Recommendations of celebrities (Politics, Art, Sport, etc.)	.801	2,60	1,38
Kaiser-Meyer-Olkin (KMO) Sample Adequacy:.811			
Bartlett Test X2:1517,254 df:153 ; p:000			

Factor analysis grounded on Varimax rotation and minimum factor loading level is used as 0,40. 1 expression analysis was not made on factor loads, which are near to each other. Barlett and Kaiser-Meyer-Olkin (KMO) tests were used to evaluate results. Any significant difference between expressions which were subjected to factor analysis and the main group was not found (p=,000). KMO value was calculated as ,811. This value is accepted as a good value in terms of factor analysis, which are used in quantitative researches of social sciences (Sipahi, et al., 2006: 79). According to the table, identified 5 factors explain 51% of the total variance. Reliability coefficients of the items (Cronbach's α = . 823) which were subjected to factor analysis were at high generally

If the mean values for question of significance degree of factors that influence hospital preferences of the participants are considered, the highest importance is given to the item of "patient/tolerant attitude of the hospital staff towards the patients" with 4,60 mean value. The following expressions which were seen as important are "finding all departments together in the hospital" with 4.55 mean value, "being well equipped with the modern equipment's or technology" with 4.54 mean value, "being examined and treated on the time" with 4.49 mean value, "satisfaction level with previously bought services" with 4.44 mean value. With all that, lower points were given to publicity/advertising activities with 2.66 mean value and "recommendation of celebrities (politics, art, sport, etc.)" with 2.60.

Table 5. Factor Eigenvalue Analysis Towards Determining Hospital Preferences, Their Explained Variances and Reliability

FACTORS	**Eigenvalue**	**Variance Explained (%)**	**Reliability (α)**
Service	4,68	24,63	.77
Public Relations	1,99	10,50	.65
Recommendations	1,51	7,97	.55
Physical	1,41	7,45	.50
Advertising	1,12	5,92	.67

According to factor analysis results, "the service" is the first and most significant factor in "Determining Hospital Preferences" of the participants. "The service factor" explains 24.63% of the total variance. The reliability value of the factor is (cronbach's α) .77 and eigenvalue is 4.68. "Public Relations" as the second factor explains 10.50% of the total variance and also the eigenvalue is 1.99 and reliability (cronbach's α) value is .65. The third factor as "recommendations" with 1.51 eigenvalue and it explains 7.97% of the total variance.

Factor reliability was measured as Cronbach's α = .55. The eigenvalue of "Physical" factor, which explains 7.45% of total variance, is 1.41 while its reliability value (cronbach's α) is .50. According to analysis results the fifth and the last factor is described as "advertising" factor. This factor explains 5.92% of total variance. It is found that the eigenvalue of this factor is 1.12 and reliability value (cronbach's α) is .67.

Table 6. The Findings of Correlation Analysis Between Factors which Have an Influence on the Hospital Preferences of Participants (Pearson r)

Correlation Analysis Between Factos	Service	Public Relations	Recommendations	Physical	Advertising
Service	1	,397(**)	,299(**)	,301(**)	,082
Public Relations	,397(**)	1	,268(**)	,280(**)	,105(*)
Recommendations	,299(**)	,268(**)	1	,268(**)	,196(**)
Physical	,301(**)	,280(**)	,317(**)	1	,286(**)
Advertising	,082	,105(*)	,196(**)	,286(**)	1

**** p < .01**

Correlation analysis was made to describe correlation levels between the factors and according to findings, the strongest relation is seen between "public relations" and "the service" factors (r= .397, p< .01). In other words, individuals who go towards hospital preferences also prefer hospitals with the aim of taking service at the same time. There is a relatively lower positive correlation between "the service" and "advertising" (r= .105, p< .01).

Independent Samples T-Test was made in order to reveal differences between the sex as one of demographic variables of participants and the four factors. According to results of the analysis, there is not any significant differentiation between the sex and four factors (t= -351; sd.= 420; p > .05). According to results of One Way Variance Analysis (ANOVA) which was conducted to reveal differentiation between demographics of the participants (age, occupation, education status, the level of income and located county) and five factors, any significant correlation between demographics including the age (F= sd.= 946; p > .05), occupation (F= ,744; sd.=8; p > .05), education status (F= ,487; sd.=5; p > .05), the level of income (F= 2,07; sd.=8; p > .05), and five factors. However, there is a significant difference in counties where 5 factors are located (F= 3,56; sd.=4; p < .05). According to results of Tukey test which was made to reveal differentiated location groups, participants from the Sur county differentiate from the participants from other counties. When the average differences are considered in order to reveal the way of this difference, the highest difference is seen in Sur county and other county groups (0.16).

CONCLUSION AND REVIEW

Consumers don't have a chance to test the hospital services before making the hospital selection and this uncertainty entails a risk for consumers. Consumers ask for information from various information sources. They ask for information from friends and individuals who have similar diseases as an information source before getting health services and give importance to their opinions and consumers are disposed to communicate with them. Obtained information via word-of-mouth communication can become a way to get out of complicated messages which consumers are exposed. According to results of the study, word-of-mouth communication sources including ideas of close environment (family, neighbours, friend, etc.) and individuals whose ideas are trusted (especially have similar diseases) are influential on determining hospital preferences for most of the participants. The most influential source was identified as family members in determining hospital preferences of consumers. This result shows that the family as a word-of-mouth communication source also has a similar qualification in purchase health services. Health personnel were identified as a secondary information source in hospital preferences.

Additionally, it was identified that consumers are influenced by positive opinions more than negative opinions about the hospital where they go continuously. Recommendations have a significant role in attitude and behaviour

modification of individuals. It was seen that there is a correlation between satisfaction with the hospital and recommend to others. It was found that while satisfied individuals' word-of-communication will be positive, in the case of dissatisfaction, the way of word-of-mouth communication will be negative. It can be said that individuals who are satisfied with the hospital services have more important contribute on publicity of the hospital than traditional advertising tools. In other words, satisfied consumers can make other individuals informed about the hospital services.

It is seen that there is a linear relationship between importance given on public relations activities of hospital administration and the services provided by the hospital. Increase in the number of public relations activities increases the service quality. In other words, individuals go towards the hospital preferences for public relations also make their hospital selection with the aim of the service. In participants' view, good physical factor refers to good service quality at the same time. Recommendations, which participants gained from the information sources, can influence on prefer ability of the hospitals. Received positive recommendations create a perception as high service quality. Although, the advertising factor is not influential on hospital preferences, it makes a good image about the physical factor of the hospitals. It was found that there is not any difference between these factors and age, sex, occupation, education and income status of the participants.

In the study, it was found that consumers are influenced by word-of-mouth communication hospital preferences. Today, by the help of developed communication technologies, individuals are exposed to intensive commercial message bombardment and at a such time, word-of-mouth communication as a cost-effective promotional tool has an important power in terms of capturing and holding customers for heath institutions instead of traditional classic marketing communication. Thanks to word-of-mouth communication, the hospitals will have a chance to have a competitive advantage, which make them one step forward among their competitors.

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THE GIVEN SUPPORT TO EDUCATION WITH SOCIAL RESPONSIBILITY CAMPAIGNS, EXAMPLE OF AN APPLICATION FROM TURKEY: THE PROJECT 'I AM AT HOME' OF ÇELEBİ AVIATION HOLDING

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Abstract

The thoughts of consumers regarding about social responsibility activities practiced today by many companies, have been examined in this study. The project of "I am at home" that Çelebi Holding meant for teachers was selected and one hundred questionnaires with individual interviews were obtained from teachers and other than teacher. Half of the participants are selected from non-teachers to compare whether there are differences of opinion between teachers and non-teachers about the project.

The findings of the study have revealed that there is no difference of opinions among the teachers and non-teachers about the project. Results of the study indicate that the participants support social responsibility projects and they find it sincerely and ethically making this kind of projects.

Also in research, an interview was done with Çelebi Holding to determine their purpose about the project of "I am at home'. The interviews that reveal their views on the subject was included in the study.

When the responses of the Çelebi Holding was evaluated, it is considered that Çelebi carries out this project by acting social responsibility to support education which is one of the most important issues of the country and to provide solutions to the housing problems experienced by teachers who serve in rural areas.

Keywords: *Corporate Social Responsibility, Education*

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INTRODUCTION

Corporate social responsibility emerges as a concept that attracts the attention of the whole world. The reason of this growing interest in corporate social responsibility is the emergence of international trade and globalization that have an understanding of transparency and corporate citizenship is at the forefront. Moreover, while governments are trying to improve the living conditions of society, adding new needs to them has made it difficult for governments to implement them (Jamali and Mirshak, 2007:243). The shortcomings of addressing social needs and global competition have led to the need for businesses to be responsible for addressing social needs.

The modern view is that it is not enough for enterprises to make economic use to the country, and at the same time, they must use the resources of enterprises to solve social problems (Top and Öner, 2008: 108).

It has been understood that it is not sufficient for organizations to establish internal harmony in order to achieve success; at the same time they must establish harmonious relations with the organization's environment to achieve success (Okay and Okay, 2007: 507). In addition to these reasons, the fact that businesses have become more sensitive to environmental and social issues has led to an increase in the importance of social responsibility at the worldwide (Budak and Budak, 2014: 99).

Also, it has been compulsory for companies to develop new methods to differentiate from their competitors because of global competition. Moreover, the exchange of communication tools has made the management of image and reputation increasingly difficult (Budak and Budak, 2014: 99). The value or difference of an organization is not only the quality of the goods or services they produce, but also the value they ensure to society (Özgen, 2007:1). The value that organizations ensure to society is contributing to the organization's positive image in society.

Along with the changing world conditions and increasing global competition, the levels of knowledge of consumers have also increased. When consumers

buy a product and service, consumers do not only think of satisfying their needs, but also they think the probable benefits and harms of the product to environment. This has led companies to look for new ways to convince consumers to use their products and services. Nowadays companies cannot satisfy consumers by meeting their personal needs and they cannot provide brand loyalty. In today's conditions, it has become compulsory for companies to revise themselves in a way that responds to the common needs, desires and expectations of society.

Companies behave by observing the common interests of consumers, society and environment in the context of social responsibility (Kelgökmen, 2010:303).

Corporate social responsibility is seen as the act of taking measures to protect the nature and the environment and making production according to these measures in order to reach the growth targets. But, an enterprise is responsible for society, environment and all stakeholders who are likely to be influenced by their business decisions (Aktan and Börü, 2007: 13).

CORPORATE SOCIAL RESPONSIBILITY

Today, corporate social responsibility projects are at the forefront of the activities that companies undertake towards the common needs, desires and expectations of the society.

Carroll' define about social responsibility is "to fully address the entire range of obligations business has to society; it must embody the economic, legal, ethical, and discretionary categories of business performance (Carroll, 1979:499)."

Corporate social responsibility is to take decisions and to practice these decisions for acting ethical and responsible against all stakeholders in internal and external environment of an organization's (Aktan and Börü, 2007: 13). The recognition of social responsibility as a corporate business strategy and working to raise social welfare are called corporate social responsibility (Göztaş, Baytekin, 2009: 2000).

The most emphasized points of the definitions of corporate social responsibility are the 'development of the society' and 'the increase of the level of welfare' (Çarıkçı et al., 2009: 1817).

Carroll has stated two active aspects of corporate social responsibility. One of them is to protect and another is to improve.

"To protect society implies that companies need to avoid their negative impacts (e.g. pollution, discrimination, unsafe products). To improve the welfare of society suggests that companies need to create positive benefits for society (e.g. philanthropy, community relations). Another early thought was that companies not only had economic and legal obligations but also certain responsibilities that extended beyond those obligations, though these were not spelled out (Carroll, 2015:90)."

How the concept of corporate social responsibility develops in relation to organizational goals in nearly half a century appears in Table 1 (Lis, 2012:281).

Table 1: Theoretical Trends in CSR

	Pivotal Publications	Dominant Theme
1950s and 1960s	Bowen (1953), Davis (1960), McGuire (1963)	Ethics and social obligation of business Corporate externality control
1970s	Johnson (1971), Preston (1975), Friedman (1970)	Enlightened self-interest Reconciliation of two opposing sides of the debate Business of business is business
1980s	Carroll (1979), Freeman (1984), Wartick & Cochran (1985), Frederick (1987)	Stakeholder approach Corporate social performance model Pragmatic and comprehensive model construction
1990s	Wood (1991), Clarkson (1995), Frederick (1994), Carroll (1999)	Stakeholder approach and strategic management Practically (empirical testing and implementation) and competitive advantage
2000s	McWilliams et al. (2006), Frederick (2008), Carroll & Shabana (2010)	Global corporate citizenship/business case for CRS Sustainability concept

Source: LIS, B., 2012, "The Relevance of Corporate Social Responsibility for a Sustainable Human ResourceManagement: An Analysis of Organizational Attractiveness as a Determinant in Employees'Selection of a (Potential) Employer", **Management Revue**, Vol. 23, No. 3, Special Issue: Recent Developments and Future Prospects on Sustainable Human Resource Management, 281.

Some of the contributions that corporate social responsibility has provided to businesses (Wulfson, 2001:138):

- Contributing to brand identity of company,
- Creating brand loyalty,
- Increasing company's reputation that contains to be a good citizen.

It is thought that the social responsibility efforts of businesses in accordance with the legal and ethical principles will be reflected business image and profit positively in the long term (Top ve Öner, 2008:108).

However, businesses should not evaluate their social responsibility work in terms of creating a reputation and making an advertisement of the business. Large businesses are aware that social development has a decisive role in businesses' survival. The sincerity and sustainability of social responsibility activities ensures to the business to acquire social legitimacy and values in society (Kelgökmen, 2010: 315-316). Carroll indicates that "Social responsibility can only become reality if more managers become moral instead of amoral or immoral (Carroll, 1991: 39)."

If corporate social responsibility campaigns are practiced sincerely by companies, they are accepted by the consumer and reflected in consumer's purchasing behavior at that time (Tığlı et al., 2007:1).

An organization applies a variety of methods while conducting a social responsibility project. The most preferred of these methods is to transfer all or some of the revenue from the sale of the product to a social project. Another method is to provide supports of building or equipment of a social project and another method is to support to education with a social project channel (Tığlı et al., 2007: 3).

It is the issue of this study to examine business' support that they provide to education within the framework of social responsibility projects.

METHODOLOGY

SUBJECT OF THE RESEARCH

The thoughts of consumers regarding about social responsibility activities practiced today by many companies, have been examined in this study. The project of "I am at home" that Çelebi Holding implements for teachers was selected.

The aim of the project of Çelebi is to make it possible for teachers, who we entrust the future of Turkey and who educate our children, to cope with difficulties, to live under better conditions in new accommodations that have been dubbed "Çelebi Houses" with the hope and expectation that the comfort and convenience they experience at home will have a positive impact on the quality of their teaching in the classroom.

Within the scope of the project, Çelebi initiated work in 2008 to renovate the lodging allocated to the teachers of 50 village schools identified in cities located in the eastern part of the country, and to equip them with basic furniture and appliances.

Under the repairing and renovation works carried out, Çelebi Homes are recreated in a healthy structure from their foundations to their roofs. Improvements are made to the interiors as well and the homes are furnished and equipped with basic necessities and appliances from sofa beds to refrigerators, TV sets to stoves.

Each Çelebi Home is thus converted into a cozy home enabling the teachers to move in just taking along their personal belongings and "feel at home.

THE AIM OF THE RESEARCH

The aim of this research is to evaluate the project in terms of both the target group of the project and view the organization running the project.

THE IMPORTANCE OF THE RESEARCH

The target group of applied social responsibility project for training is usually students. Because this project is covered by educators, it is important to assess social responsibility projects through the eyes of high- participants.

SCOPE AND LIMITS OF THE RESEARCH

In this research; a social responsibility project, that Çelebi Holding has prepared to meet the needs of teachers providing training services under difficult conditions in rural areas, are examined. The research is limited at Erzincan where Çelebi Holding re stored three of the house.

PROPOSE RESEARCH HYPOTHESIS

It is suggested the following research hypothesis from two perspectives in this study.

- The following research hypotheses have been developed concerning the gender analysis of participants' levels of support for social responsibility projects.

Ho: There is a significant difference between the levels of women and men supporting social responsibility projects.

H_1: There is no significant difference between the levels of women and men supporting social responsibility projects.

- The following research hypotheses have been developed to determine whether there is a difference between the levels of teachers and non-teachers supporting social responsibility projects.

H_o: There is a significant difference between the levels of support for social responsibility projects related to education by teachers working in the education sector and the levels of support for social responsibility projects related to education by people who are not working in the education sector.

H_1: There is no significant difference between the levels of support for social responsibility projects related to education by teachers working in the ed-

ucation sector and the levels of support for social responsibility projects related to education by people who are not working in the education sector.

SAMPLE AND DATA COLLECTION

Research data were collected by a questionnaire. Questions in questionnaire is intended to measure thoughts of participants about

1) social responsibility projects,

2) working conditions of teachers in rural area,

3) the project of Çelebi Holding " I'm home "

100 questionnaires with individual interviews were obtained from teachers and other than teacher. Half of the participants are selected from non-teachers to compare whether there are differences of opinion between teachers and non-teachers about the project. Data were analyzed by SPSS 17.0 .

Also in research, an interview was done with Çelebi Holding to determine their purpose about the project of "I am at home'. The interviews that reveal their views on the subject was included in the study.

DATA ANALYSIS

1) Reliability of the Research (Internal Coniıstency)

As a result of the reliability test performed on the question, Cronbach's Alpha Coefficient was determined to be 0.650. This ratio shows that research is reliable.

Table 2. Reliability of the Research

Cronbach's Alpha	N of Items
0,650	20

2) Testing of Hypothesis

%49 of the participants are women and %51 of the participants are men.

Figure 1. Range of Gender

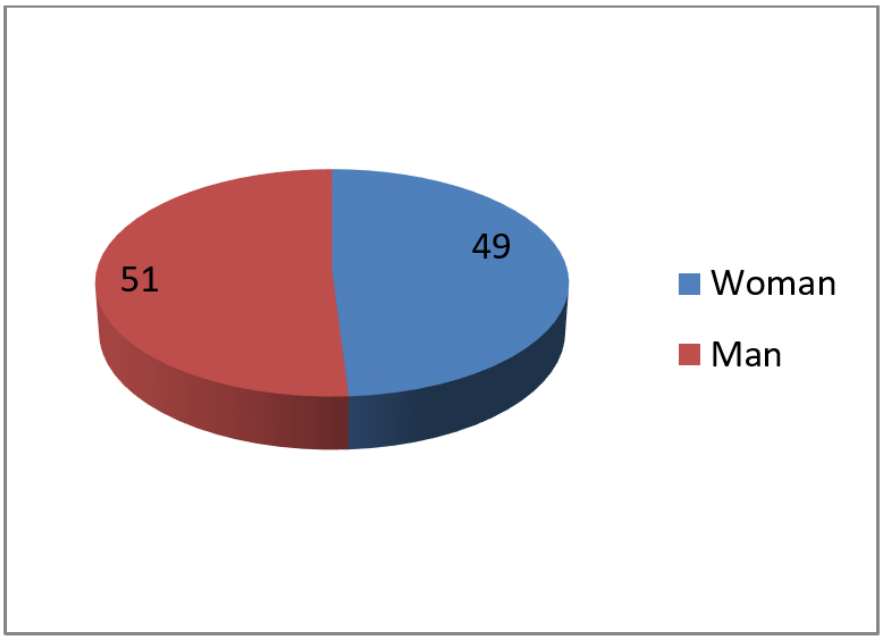


Table 3. Gender Analysis of Participants' Level of Supporting Social Responsibility Projects

		N	X	S	sd	t	p
Gender	Woman	37	72,05	,332	6,14	2,55	,013
	Man	38	67,94		7,70		

As seen in Table 3, the levels of participants' support for social responsibility projects ($t = 2,55$, $p < 0,05$) show a significant difference in terms of their genders. There is a significant difference between levels of women's support ($X = 72.05$) and levels of men's support ($X = 67.94$) for social responsibility projects. The H_1 hypothesis is rejected in the direction of the results and the H_o hypothesis is accepted. It means that there is a meaningful difference between the levels of women's support and the levels of men's support for social responsibility projects.

Tablo 4. The analysis of Support Levels of Teachers and Non-Teachers for Çelebi Holding's social responsibility project named 'My Home'

		N	X	S	sd	t	p
Participant	Teacher	39	29,51	,647	6,71	,545	,587
	Non-Teacher	39	28,71		6.15		

As seen in Table 4, the levels of participants' support for Çelebi Holding's social responsibility project (t = 0,545, p> 0,05) has not shown any significant difference whether the participants worked in education sector or not. There is no significant difference between the levels of teachers (X = 29.51) and non-teachers supporting Çelebi Holding's social responsibility project (X = 67,94). The Ho hypothesis is rejected in the direction of the results and the H1 hypothesis is accepted. It means that there is no significant difference between the levels of support for social responsibility projects related to education by teachers working in the education sector and the levels of support for social responsibility projects related to education by people who does not work in the education sector.

CONCLUSION

The findings of the research have revealed that there are no differences of opinions among the teachers and non-teachers about the project. Results of the study indicate that the participants support social responsibility projects and they find it sincerely and ethically making this kind of projects.

Participants think that the objectives of social responsibility projects of the company do not only focus on service to the community. Participants think that the company implements such projects due to tax discount provided by government to organizations.

The participants think that these companies have high-profit organizations and social responsibility campaign reflect positively on the business goals of the company.

The participants think that the reason of company's support to social responsibility campaign is profit-oriented. The results show that the participants

know that purpose of the social responsibility project is profit in reality. However, they think that these companies are more democratic and humanitarian organizations and their campaigns are sincere and ethical campaigns.

According to the participants, companies want to keep their current customers and to get more customers through social responsibility projects. However, the participants approve such projects because of benefits of them to the community.

The participants consider that less resource is allocated to improve the effectiveness of companies' staffs. They think that company made the project because of the expectation of society and their employees.

The participants indicate that the company prefers education projects more than the others because they believe that community has such an expectation.

The participants think that houses which teacher stay in rural areas is old must be renovated and must be equipped with furniture. They find the project friendly and ethical and they think Çelebi made this project to serve the community and to support education.

When the responses of the Çelebi Holding was evaluated, it is considered that Çelebi carries out this project by acting social responsibility to support education which is one of the most important issues of the country and to provide solutions to the housing problems experienced by teachers who serve in rural areas. Nevertheless, Çelebi calls the houses 'Çelebi Evleri'. It shows that Çelebi wants to increase awareness of company through positive image in people's eyes.

According to the survey, women and men think differently about social responsibility projects. The women appeared to be more sensitive on this issue. As a result, women support social responsibility projects more than men.

Since Çelebi Holding's project 'Evimdeyim' was done with the aim of supporting the education and especially for teachers, it was wanted to measure whether the teachers were in the same mind with non-teachers or not in this subject and the result was surprising. According to research findings, there was

no difference between the levels of support by teachers for social responsibility projects related to education and the levels of support by non-teachers who does not work in the education sector for social responsibility projects related to education.

As the survey results show, consumers are affected by social responsibility projects. Today, while consumers are making their choices, they also consider company in terms of being socially responsible. The increasing understanding of social projects' importance has also led to social responsibility campaigns becoming a means of competition. Companies need to be aware of these facts and be very sensitive in this regard. Companies have to go out with the right strategies in this regard and make long term plans. Surely, it is important that strategies, plans and implementations are done in ethical frameworks.

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REPRESENTATION OF THE IMAGE OF LOVE BETWEEN DIFFERENT SOCIO-ECONOMIC CLASSES IN YESİLCAM MELODRAMAS AND TV SERIALS: COMPARISON OF ''I LOVED A POOR GIRL" FILM AND ''I NAMED HER FERIHA" TV SERIAL

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Abstract

In this study, representation of the image of love between different socio-economic classes will be examined in Turkish Yesilcam melodramas and tv serials. The aim is to prove representations in tv serials and cinema are equal to each other despite the change and progress in perception of love in society's different classes. Our work will focus on the factor bringing about this: modernism and capitalism. In our study, we will evaluate the movie I Loved A Poor Girl which was debuted in 1966 and became a classic of Yesilcam made up of melodramas generally between years 1960-1975, and I Named Her Feriha tv serial which was shown on TV between January 2011-June 2012 and became one of the most watched three programs on the day it was broadcasted. In this study, we will search for the answers of the following questions: 1) What are the differences and similarities in the image of love in different socioeconomic classes between Yeşilçam melodramas and post-2010 TV serials? 2) Did modernism and capitalism change community's angle of view towards the concept of love?

Keywords: *Love, Modernism, Capitalism, Social Changing, Social Class, Socioeconomic Class, Melodrama, Serial.*

REPRESENTATION OF THE IMAGE OF LOVE BETWEEN DIFFERENT SOCIO-ECONOMIC CLASSES IN YESİLCAM MELODRAMAS AND TV SERIALS: COMPARISON OF ‘’I LOVED A POOR GIRL” FILM AND ‘’I NAMED HER FERIHA” TV SERIAL

INTRODUCTION

We can express three pillars of the communication process as follows: sender, message and receiver. One of the most important communication tools of this process is television, and television programs are made for an audience. In this case, TV is the sender, content encoded by the creator is the message and audience is the receiver.

In addition to being a technological tool that improves everyday life experiences of the people and leads to significant changes in their qualitative and quantitative composition, television is a social and cultural tool (Mutlu, 2008: 21). Raymond Williams defines TV as “a form of technology, as well as culture”. So television is a technical tool through which culture is produced, transferred and consumed (Mutlu, 1999: 11).

Most relentless critics of television are theorists who evaluate and examine concepts of “mass society” and “mass culture”. Critiques of mass society theorists are not only for television but also for all media in entertainment content. Despite some differences between the ideas of these theorists, there are some common views. Theorists tell us about three processes that shape the mass society: “Urbanization, industrialization and modernization.” These three processes led to dissociation of traditional social structures where individuals are tightly connected to each other and alienation of individuals to one another. In this case, individuals are left helpless in the face of mass media to redefine their roles and positions in the society (Mutlu, 2008: 22). With means of mass communication, the modern world has implemented a strategy to take traditional values under control without destroying them. It misled people’s perception of reality and then re-edited it. It has prepared the ground for dominating discourses by creating a certain social consciousness. Thus, the mass media has been shaped according to the genetic structure of the modern capitalist system (Tugrul Oktay, 2011: 51,52).

Television's most distinctive formats are drama series and serials. Because of their structure, there is a continuous story in serials. Each chapter ends at the most exciting part of the story. Therefore, it creates a habit of watching and connects them to itself (Mutlu 2008: 155.156). In our country an incredible serial phenomenon has shown itself especially at the end of 1990s and at the beginning of 2000s (Tugrul Oktay, 2011: 60).

Entertainment content of the mass media is another factor that comes to our mind when we mention cinema. Today, cinema is one of the most effective media after television. Cinema, has the opportunity to easily spread social, economic and political ideas as well as television. It helps reaching subconscious world of the individuals and changing and rooting values judgments. With an excess number of facilities, cinema is considered as a dream factory "showing the audience scenes of luxury and glory, beautifully dressed women, luxury cars and many remote areas that one could ever imagine in life, it provides the opportunity to feel ourselves in a different world" (Tezcan, 1972: 171-172) .

Being one of the most important forms of cinema, melodrama's origins date back to medieval times when the concept of modern society became more evident among people and capitalism took its place on the stage of history as a converting force. Suner described melodrama occurring in Western modernization process as a popular form of entertainment that presents old and new societal and moral systems and production forms. Melodrama is based on oppositions. Especially rich / poor, good / bad, rural / urban are among the most important of these oppositions. Yeşilçam Cinema, covering the period between 1960-1975, was mainly composed of melodramas (Kastal Erdoğan, 2009: 1-21).

In the second half of the twentieth century Turkey's cultural life, especially domestic films are seen to be very effective. Especially in the 1960s and 70s, Turkish cinema industry has become a way of bringing good profits. During this period, some specific topics were stereotyped, some players became stars and integrated with certain characters and acted in films which brought a guaranteed success in cinema saloons. During this period, domestic films became easily accessible pop culture products that appeal to audiences of all ages from various layers in the society. During this period, generalized patriarchal-capitalist formula were added among the characters and narratives in the popular narratives of a social context (Abisel, 1994: 127, 128).

The main axis of melodramas and TV serials is love. Here, love is treated as the only value in the lives of people and exaggerated and it is grouped under two main headings. These are couples' efforts to come together and get married and their family relationships. Surely there is a conflict on issues. Conflicts usually stem from socio-economic differences of young people who love each other. The basis for this difference is the families of these man and woman. While the man and the woman are struggling for love, the rich side generally gets help of all kinds of intrigue to disrupt this happy togetherness (Willow, 2009: 16,17).

MELODRAMA

Etymologically derived from the combination of the Greek word melo- that means 'song' and drama that means 'move' which together mean 'musical drama' or 'musical', melodrama is a European form of theater. Melodrama acquired a new meaning from the beginning of the 20th century and began to be used to express the dramatic form used in film and television today. Criticizing and defeating the immorality, dictating to be virtuous, being emotional, having almost no violence, sometimes interrupted by humorous scenes, the term is now used and modified in terms of structural and values under the pressure of movie and TV industry and in the hegemony of consumer culture, and has taken an ideological form with 'organized or regulated representations' (Batı, 2011: 1).

MODERNITY AND CAPITALISM

While defining modernism, we may meet very different but semantically the same descriptions every time. Modernism is defined by Laroui as "totality of the factors that differentiate one community" (Laroui, 1993: 69).

Raymond Williams approached the term with a different perspective and described modernism as a form reclaimed from the tradition (Gift, 1998: 15).

Mumtaz Er Türköne defined modernism as a process based on the change observed in all non-Western societies with Europe's being the world's determinant and a gripping force in Renaissance (Türköne, 2006: 317).

Walter Benjamin indicates that modernism has a certain period of time and the modern becomes old after time has elapsed. So, Benjamin states that the mod-

ern has to get old so there is not necessarily a modern but in fact there might be a modern only in a time it exists in. According to Benjamin, hero is the real subject of modernism. Balzac and Baudelaire say modernism contrasts romantism. While self-denial and self-devotion are the most important characteristics of romantism, passions are important to modernism (Benjamin, 2012: 167-176).

Anthony Giddens indicates that it is a representation explaining the concept of industrial civilization and modern society at the same time. According to Giddens, modernity has a more dynamic structure than the previous one. He connected the emergence of modernity to the establishment of modern economic order and capitalist system (Giddens and Pierson, 2001: 81).

When we look at capitalism as a concept, we see that it is a production method that forms the basis for the production of capital. It began with the industrial revolution. Capital and private ownership is in the hands of a class. With the emergence of capitalist merchant class, the merchant class was born and contributed to the development of capitalism (Ruby, 2005: 88).

With the emergence and advancement of capitalism, different socio-economic classes emerged both in our country and in the world.

SOCIAL CHANGE AND SOCIAL CLASSES

With the emergence of modernism and capitalism, there were also some changes and developments in society. So we will first explain social change, and then the concept of social class. When we look at the concepts related to social change, it is seen that they come from the same base and complement each other. For example; T. B. Bottomore defines social change as "changes in social structure, certain social institutions and between institutions" as defined. Berelso Steiner defines social change as major changes in the social structure. M. Ginsberg express the concept as differences in the size, form of balance and organization between components of a society. A. Boskoff mentions to the change in the system of social structures and systems. As we have seen above, the basis of change is expressed in the change of a society's structure. A structure is a whole where there are mutual and meaningful links between its components. Items such as family, religion, art, law create a "superstructure" whereas items like economy, production, technology items form an "infrastructure" (Güçhan, 1992: 21-23).

Modernization is the factor that causes the social change. It does not occur in all areas of society in a balanced way. There is a contrast between the modern side and the traditional side. In order to balance this opposition and to enable different social groups to come closer to each other, balance protection mechanisms should be established. At this point, this task is undertaken by mass media, especially television (Güçhan, 1992: 23, 24).

Social class is the dominant form of stratification in modern societies. Social classes are not legal or religious. They are not closed, but open. It is possible to make transitions between classes. If we want to define social class, a class can be defined as "separation of the families with the same economic situation from one another ", ' ' separation of the people who are similar to each other in terms of wealth, edcation and occupational status from the rest of the people ". Marxist definition of the class is "to possess the means of production and other means that provide a place in social labour division and wealth in a social order". It is observed that social class is a concept that allows class members to have a lifestyle and class consciousness according to their income (Tezcan, 1985: 134-136).

It is possible to see social classes under three categories: upper class (those with a large portion of economic resources in the community), middle class (skilled workers and self-employed), and the lower classes (paid industrial workers and peasants) (Tezcan, 1985: 134-136).

METHOD

By defining issues, cases and characters within the films and serials under a semiotic study, we will attempt to reveal the the data through content analysis which we applied as a qualitative research method in this study. Content analysis is to organize by combining and interpret. Inductive research technique was applied (Yıldırım and Şimşek, 2000: 174-186).

In the study sample, the choice of "I Loved A Poor Girl" (1966 Sirri Gültekin), which is a classic work among melodramas between the years 1960-1975, is largely random. Since the story is established on the characters acted by Cüneyt Arkin and Gönül Yazar who are famous film stars of that period of time, this has created a good example to portray the popular domestic movies

shooted in that period. With the film's having a narrative structure and its suitability for such films shooted in that period makes this choice an efficient one in terms of analysis.

Also, our sample "I Named Her Feriha" began to be broadcasted on December 2011, and ended in June 2012. This serial is chosen because our research topic exactly overlaps the subject of it. Audience share of the serial was found out by calculation of the arithmetic mean of all the rating from September until June which means from the beginning of the new period of broadcast until the end of the same period of broadcast. Accordingly, it was one of the four most watched serials in this period (Kardas, 2013: 77). In the days of its broadcast, it was one of the three most watched serials.

RESULTS AND REVIEWS

I LOVED A POOR GIRL - STORY AND DISCOURSE

I Loved A Poor Girl is a love story suitable for the classic plot of melodramas. A father, the copper king of the country, wants to marry his son with the daughter of a wealthy and noble family like his own family. His son, Cüneyt knows that people who live in their own environment only live for money and he just looks for a girl to love even a poor one. His father wants his son to get engaged to the daughter of the king of tin insignia in the country. Cüneyt spreads rumors that his father has gone bankrupt. Whereupon the father of his fiancée returns the ring and ceremony is cancelled.

Cüneyt says to his father that he will go to Rome. He sends one of the personnel in the company to Rome. He prepares letters to be sent to his father every week. The person who goes to Rome in his place sends these letters to his father. Cüneyt calls his father each week as if he was in Rome. His father is very happy. Because he thinks that Cüneyt has met with the royal family in Rome and goes to the opera, but Cüneyt has come to a suburb neighbourhood and settled in a slum through a friend. There he introduces himself to people as a poor and unemployed person. Here, he meets a girl named Gönül. He works in different jobs with her uncle. He sets her to earn more money in a high-paying job at a casino. He sends the weekly wage to her every week. He sends Gönül flowers and precious gems to try on her. When Gönül and unclefind out that these are sent to her by the son

of the copper king, they get really angry and throw jewels and flowers back at Cüneyt's father who is not aware of the situation.

When involved in a fight at a hawker station, Cüneyt is taken to a police station where he says he is the son of copper king. After that he is sent to a mental hospital. Meanwhile, the boss tells the truth to Gönül when Cüneyt does not send money to Gönül. But when Gönül and her uncle goes to house of the copper king, they see Cüneyt's photo there and sees the truth. Thinking that Cüneyt has cheated her, Gönül decides to go to Germany. Her aim is to escape from him. After leaving the mental hospital, Cüneyt tells the whole truth to his father. First his father rejects this situation. Because the girl and her family live in slums and they are unsuitable for themselves. But after that, he thinks the girl really likes his son as an honest person and does not care about the money so he is willing for the marriage. Cüneyt flies to Germany, finds Gönül there and wins her heart again.

We mentioned above that Yesilcam melodramas are established on love. The original subject of the film is based on love. Cüneyt, the son of the copper king, although hee does not stay with them when finds the girl he will get married to and returns to his old life.

Discurse of I Loved A Poor Girl was established on conventions under an easily understandable format. This narrative style is a representation of a particular social system. It also provides the audience to identify themselves with the characters representing them. Moreover, in the film, you see causality as a feature of melodramatic narrative structure. Coincidences of life in the film are actually used as a dramatic element to show that the film is similar to life. (Abisel, 1994: 132, 133).

CASES

The greatest conflict in the film is wealth and poverty which are displayed by social and instrumental images. There are certain items showing the poverty and wealth. Main characters in the film, Cüneyt and Gönül, live in Istanbul. But the neighborhoods they live in are very different from each other. This creates in audience the feeling of living in two very different worlds. Cüneyt lives in a mansion by Bosphorus, he has servants in the house. But Gönül lives in a slum.

When his father first hears about his relationship with Gönül, he is does not oppose Cüneyt's marriage to a poor girl, rather, he is opposed to his marriage to a girl from the slums. At the beginning of the film, Cüneyt tours with a luxurious car. Gönül carries water to her house from the fountain with copper buckets in her hands. The first engagement ceremony prepared for Cüneyt is organized in a luxurious space. While Cüneyt is wearing very stylish and expensive clothes, Gönül has cheap and modest clothes. Cüneyt says "I was born and grew up in whiskey and champagne". Because of her wish to drink whiskey in the tavern and his cool clothes, he is called "dandy". He is accepted by the people in the tavern only when he comes there in cheaper clothes. Cüneyt says to his father that he will go on holiday to Rome. He hands in hotel reservations and plane tickets to one of his employees in the company. Hotel reservations have been made in the best hotels in Rome. These facilities given to another person by without any significant thoughts make his employee very happy. His father is very happy that Cüneyt has met the royal family and goes to opera in Rome. Because his father thinks that they should be with the noble people like themselves. Gönül earns her life by singing songs in small and inexpensive places. Her uncle works as a pedlar or porter. Gönül, her uncle and the people around her have fun in the cheapest places. Cüneyt sends to Gönül expensive gifts like flowers and jewelry worth a fortune. By giving a large sum of money to the casino every week, he allows Gönül to work there. For Gönül, Cüneyt's house is a "palace".

ANALYSIS OF THE CHARACTERS

Under this title, we will analyze the main characters and two other characters which will provide us the opportunity to clearly demonstrate the conflict in the film.

Cüneyt: He is the son of the copper king of the country. He has gained his current life and everything he owns through his father's money. He is very tired of his current life of wealth surrounding him. He knows that everyone around him is interested in his father's money. He is a modest person who likes to spend time with poor people.

Gönül: She earns her life from singing, wealth and money is of no importance to her. She is a kind-hearted, honest and abstemious girl.

Cüneyt's father: He is the copper king of the country. Living with people with a certain social status, wealth and nobility is the vital fact for him. Therefore, he is desirable to get a suitable wife for his son from their environment.

Gönül's uncle: He is a poor, good-hearted person who gives no importance to money and stamps. Being honest is of primary importance to him. He loves his niece a lot. He protect her everywhere so that she lives an honest life. Although it is shown for a very short time in the film, it is seen that he has had a rich brother in his childhood which proves the fact that he also has had a certain status and comes from a high social class.

I NAMED HER FERIHA - STORY AND DISCOURSE

In the serial I Named Her Feriha, the love between Feriha, daughter of a family working as a doorman at an upscale neighborhood, and Emir, son of the owner of the best nightclubs in the country, is told to the audience. Feriha is a smart girl and earns a scholarship for a university where children of very rich people mostly study. She meets Emir there and they fall in love with each other at school. Feriha introduces herself as a daughter of a rich family in order to find a place for herself among his friends and begins to tell lies. The bigger their love grows, the more her lies increase. While Emir's family supports their relationship because Feriha is from a rich family, they fiercely oppose to it when they find out that Ferijha is lying and she is the daughter of a doorman. They do whatever they can to prevent this relationship. Meanwhile, this case is certainly not accepted by Feriha's family either. Because they think that Feriha can not be happy with a person out of his own class. Feriha and Emir even put their lives in danger for their love without blinking an eye. Then they get married as a result of their great efforts. Families understand that their children be happy only when they are together and accept their relationship but Feriha is killed by her ex-fiance to whom she has been engaged by her family in order to prevent her relationship with Emir.

CASES

In the serials, people who have economic power are represented through their property ownership, clothes, lifestyles and privileges brought by economic power. In the serial I Named Her Feriha, cars driven, clothes worn and amount

of money mentioned by Emir, his family and individuals with equal status are used to represent economic power. In the serial, it is seen that money and the power it provides appear to be effective not only on love in relationships but also in all kinds of relationships (Kardaş, 2013: 84).

Today, love affairs, which constitute one of the main themes in serials, are set up around economic power. Parties in love relationships belong to different socio-economic classes which make up the main conflict in the serials. The disappearance of this situation is only possible through skipping class with an individual's love affair. In the serial "I Named Her Feriha" we have evaluated, people obtain economic power from their family, too. Emir is respected and recognized by opther people through the privileges provided to him by his father. Feriha represents a subclass (Kardaş, 2013: 84).

When we look at the vehicles owned by the characters, we see two main characters totally opposite to each other in terms of socio-economic power and that they are surrounded by people similar to them in their physical and social lives. Emir's father is the owner of the best nightclub in the country. Emir drives luxurious cars and wears expensive clothes. They have servants in the house and have fun in very luxurious and expensive places. The ring he has bought to propose marriage to Feriha is worth a fortune. The food he eats and the drinks he drins are all expensive. He goes to America on holiday. He rents an aircraft to celebrate the birthday of a friend. In order to propose marriage to Feriha, he gets installed a mechanism through which snow falls over Feriha. He gives must importance to social life. Feriha's father is a doorman. His mother works as a cleaning lady at a house. Although she is a smart girl, her success is considered as the success of a "doorman's daughter". She lives in the basement of an apartment, when she does not have money, she wears clothes given to her by Cansu and Lara. She works in a hotel for the pocket money to spend at the university. She has an old mobile phone. She takes the bus to school.

ANALYSIS OF THE CHARACTERS

Under this title, we will evaluate the characteristics of Emir, Feriha and their families who constitute the main characters in the serial.

Emir: Although he has had a rich family and a lot of money and

privileges since his childhood, he has grown up in a broken family environment in need of care and love. Emir is very handsome and wealthy. In social life, he is called as "crown". But despite all this, he is a good-hearted and modest person and can make all kinds of sacrifices for the person he loves.

Feriha: Being the daughter of a poor family, Feriha is an intelligent and hard-working girl. She feels humiliated because she has been called ''doorman's daughter'' in the neighbourhood she has lived since her childhood and struggles to change this situation by getting into the university. While she is a good-hearted and honest girl and actually denies in her life the values brought by money, the lies she tells have led the people surrounding her to recognize her as a girl trying to climg the social ladder.

Feriha's mother: Zehra is a traditional mother and a very devoted woman. She looks after her children very well and tries to protect them from all evil. She is honest, hardworking and proud of herself. She does not want her daughter to be like herself, she wants him to be study and live in better places. She named her Feriha (which means relief in Arabic) so that she can find the happiness and relief in her life she could not find in her own life.

Feriha's father: Rıza is a good-hearted, honest, and proud of himself. He does his best for his to be happy and continue their life in an honest way but he is a traditional authoritarian father figure and represent the classical Anatolian man.

Emir's mother: She is a good-hearted and modern woman. Although she is fonf of her child, she could not look after him since she has got divorced from Emir's father. She gives a lot of importance to physical appearnce and believes in the difference of class and asks Emir to marry a girl suitable to their family.

Emir's father: Being a very rich man, Unal believes that he can solve every problem with money. He is a modern-looking, well-dressed, boastful and vicious man who does not give a lot of importance to family life. He thinks that

taking care of his son means giving money to him. Class difference and being with people that suit their lifestyle is of primary importance to him.

CONCLUSION

When the film "I Loved A Poor Girl" shooted in 1966 and the serial "I Named Her Feriha" broadcasted between 2011-2012 are compared, it is seen that their stories and discourses are very close to each other. Love is the main subject in these two works. The issue of love takes place between people who have socio-economic class differences.

In the film and serial, love is extremely exaggerated. This exaggerated situation is better shown in the number of series and span of time in the serial.

In the film and serial, the privileges and opportunities fort he young people who love each other stem from their families. The rich side does whatever it does to break the relationship between two sides who are totally different from each other and insist on not showing consent to their children.

Gönül, her family and people surrounding her representing the traditional values in the film while Cüneyt's father represents the modern. Gönül and his uncle have fun drinking raki and listening to Turkish music, whereas Cüneyt's father prefers to go to the opera and drink whiskey and champagne. The same situation emerges more clearly in Emir's and Feriha's families in the serial. Feriha's family gives a lot more importance to traditional values such as honor and religion which are our country's traditional values but Emir's family lives closer to the western culture. So , in the serial, in addition to the conflict between rich and poor, there is also a conflict between traditional and modern.

In the film and serial, the conflict between richness of Emir's and Cüneyt's families and poorness of Gönül's and Feriha's families is put forward through different social and instrumental images. The houses Cüneyt and Emir live in, the cars they drive, the holidays they go on, the expensive gifts they buy, the clothes they wear, the social lives they endure and the drinks they drink are a means of showing their wealth. In contrast, the slum neighbourhood Gönül and people surrounding her live in, the doorman's aparment where Feriha lives, the clothes they wear, the social life they endure, Feriha's father being a doorman

while Cüneyt's father being the copper king of the country and Emir's father being the owner of the most famous night club, Gönül's uncle working as a porter andd pedlar demonstrate that in both serial and film, richness and poorness are symbolized through elements brought to us by modernism and capitalism such as possession, profession and place. That means the signifying object and the signified meaning are not identical with each other, so the symbolic meaning is in help. Symbol is displayed through its functions. Although the audience does not have any knowledge about the subject of the film or the serial or the personality of Cüneyt and Emir, the moment they see the cars Cüneyt and Emir drive, they will understand that these people belong to the upper class of the society. However, Cüneyt and Emir do not show any characteristics related to their being rich which would otherwise enable the audience to associate them with a certain social class.

In the movie and serial, we encounter the effect of urbanization as an instrument which emerged with modernization and capitalism in social life. Cüneyt's and Emir's families evaluate the girls their children love through the possessions they own even though these girls are intelligent, talented, beautiful and good-hearted. Their social status is determined by their father's professions.

As seen from the exaamples above, the representation of the image of love between different social classes are equivalent to each other in television and cinema despite society's change and progress. The image of love in a Yesilcam melodrama shooted in1966 and a post-2010 TV serial is inseparable from money and capitalist values. Modernism and capitalism have shattered the traditional values but brought about the faith that love can prevail only through the instrumentality of the values from these two systems. Change in time only offers the exchange of modern tools caused by the capitalist system in different periods. So we can say that with modernism and capitalism there has been a change not only on the items we use in the society but also on love and outlook on love.

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PRESENTATION OF SUICIDE STORIES IN ONLINE NEWS PORTALS

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Abstract

Is it ethical to present suicide stories on media in detail? Should visuals be included in a way to expose disturbing details? These questions were discussed by vocational organizations and certain ethical principles have been established accordingly. However, whether these principles are taken into consideration or not is still a topic of discussion. Not including details in suicide stories and avoiding highlighting the individuals involved, mentioning methods of suicide and publishing visuals are among the main ethical principles adopted. This study aims to determine how suicide stories are presented in new media and discuss the results within the framework of ethical principles of journalism. To achieve these purposes, a total of 276 news stories published in 2015 by three national newspapers with the highest circulation (Hürriyet, Milliyet and Sabah) were studied using discourse analyses. Evaluated under 13 main and 152 subcategories, the majority of the news stories (65%) were found to be directly related to "actual suicide", while others were about "attempted suicide" or "suspicious suicide". The sources of 31.5 % of the stories are unknown. As for the language of expression, 70.7% of the news were found to be "emotional/dramatic" and 8.7 % "magazine-like". A further 27.4 % of the stories were written in a "disconcerting / worrying" style, while 23.6 % used "panick-causing /sensational" style. Although considered unethical, the use of visuals in the news was considerable: 437 visuals 42 of which were video images, in 256 news items out of 276. Of these, 85.1 % (f=372) involved "uncensored image of the doer of the action" and 46.3 % presented "censored image of the doer of the action". A total of 17.3 % images were taken on the day of the incident. A large majority of news stories (91.7 %) provided information about the method of suicide. Since the presentation of the method of suicides are considered unethical, this situation can be said to be problematic. In conclusion, it can be stated that suicide stories, which are accessible online by anyone, are presented in an exhibitive way. The study obtained valuable data for institutions with a responsibility to prevent suicides, such as ministries, associations, foundations. Certain steps should be taken to increase the sensitivity of media towards the issue.

Keywords: *Suicide, Media Ethics, Content Analysis*

PRESENTATION OF SUICIDE STORIES IN ONLINE NEWS PORTALS

INTRODUCTION

Istanbul's Bosphorus Bridge is one of the locations where many mediatic suicide incidents occur. The most recent and noticeable example of these incidents was on 8th March 2016. The police were trying to dissuade Erol Çetin, who climbed up the railings of the bridge to attempt suicide. The traffic was suspended causing long of lines of cars waiting on both sides of the road. When the traffic was released in a controlled way after 6 hours of waiting, two people from one of the cars, Hülya U. and Merve Ö., yelled at Erol Çetin: "Jump!" Then he took his hands from the railings and fell.

What is striking in this story is not Hülya U. and Merve Ö., who were later interrogated and publicly prosecuted. The most important part is that the incident was recorded from the beginning till the end, published on the internet and is still accessible by anyone with an internet connection.

The discussions about the presentation of suicides or attempted suicides in the media mainly dwell on ethical principles. It is believed that media presentation of suicides in a detailed way is likely to trigger potential suicides. By way of illustration, the number of suicide incidents considerably increased after the publication of the novel titled "Genç Wuther'in Acıları" (Sorrows of Young Werther) (Harmancı et. al 2014:367). This situation specifically led to the emergence of the idea that media can also have such an effect on individuals. The main suggestion offered as a result of these discussions is that media should act responsibly while presenting news stories about sensitive issues such as suicide. In this respect, it is recommended that media should avoid presentations that might normalize suicide attempts and giving information about the methods and scenes of the suicides in news stories. In addition, photographs and videos related to the incident should not be published. Therefore; this study aims to examine the presentation of suicide incidents in online news portals.

Due to certain advantages of internet journalism such as interaction, hypertext applications and multimedia, it is possible to present suicide stories accompanied with more details compared to traditional journalism. In this regard,

this study aims to determine how suicide stories are presented on new media and discuss the issue within the framework of journalism ethics.

LITERATURE REVIEW

Media has universal ethical values regarding the presentation of social issues. Suicide is one of the issues for which media should act responsibly and sensitively while presenting related stories. This study examines how suicide incidents are presented in the new internet environment. Since new media is different to traditional media in terms of digitalization, it is thought that the presentation of suicide stories via internet journalism might be more problematic. There are websites publishing information about methods of suicide. These websites help authorities fight against suicide at national and international levels. At this point, the detailed presentation of suicide stories in the media is believed to cause certain problems. While the websites publishing inappropriate content about suicide are often censored by governments, no precautions are taken for those presenting suicide stories. Therefore internet journalism websites publishing such stories are supposed to act in accordance with journalism ethics and media guides which provide detailed explanations about how to present news about suicides.

The media guide1 prepared by World Health Organization for media professionals provide certain suggestions about the content and language of news about suicides. The guide stipulates that media professionals should inform societies about suicides; however, they should strictly avoid using a language that might normalize the "suicide" concept and show that suicide is a solution to problems. Other warnings that stand out are as follows:

- Avoid describing the method of suicides or suicide attempts
- Avoid providing detailed information about the scene of suicides or suicide attempts
- Be careful while writing headlines for suicide stories
- Be cautious while using photographs and videos.
- Be more careful while presenting the suicide stories of celebrities.

1 http://www.who.int/mental_health/prevention/suicide/resource_media.pdf (Date of access: 24.04.2016)

- Be sensitive towards individuals who lost their beloved ones due to suicide
- Provide information about the institutions where people can get some counselling.
- Suicide notes should not be published.

The approach towards the presentation of suicide stories in the media as reflected in the guide prepared by WHO is quite similar to journalism ethics. For instance, Turkish Association of Journalists, in Declaration of Rights and Responsibilities in Turkish Journalism, explains how journalists should act while presenting suicide stories: "Suicide stories should not be presented in a way exceeding a news framework and affecting the readers or viewers in some way. Photographs, drawings or videos about the incident should not be published2".

Harmancı et. al (2014:383), in their study, compared suicide stories of police officers in 2013 and 2014. According to the figures, there were 42 officially recorded suicides committed by police officers and a total of 275 news articles were published about these suicides in 38 national newspapers in Turkey. The table below shows that a considerable number of suicides occurred following the period when the number of news articles about suicides increased. To illustrate this point, a certain number of suicides were committed after the news about suicides between January 1st and 22nd. Similarly, a considerable number of people committed suicide between January 29th and February 12th, when stories about suicides were often presented in newspapers.

Yang et. al (2013) conducted a study similar to that of Harmancı et.al., studying a total of 31.364 suicide incidents between 2003-2010, accessed 16.795 news articles from the Chinese version of Google News, which enabled researchers to compare the time periods when news articles were published and suicides were committed. The researchers found that there was a direct relationship between the increasing number of suicide incidents and the suicide of a celebrity. Another interesting finding was that the methods of suicides mentioned in the news articles were imitated in the following suicides or suicide attempts.

Loureiro et.al (2014) examined the dynamics that are likely to affect suicide incidents. They focused on certain factors such as media, unemployment

2 http://www.tgc.org.tr/bildirgeler/turkiye-gazetecilik-hak-ve-sorumluluk-bildirgesi.html (Date of access: 24.04.2016).

and divorce rates. According to the findings of the study, media was found to be the third most influential triggering factor.

When the Turkish Higher Education Council Dissertation Center archive was searched on April 28th 2016, it was found that a total of 679 dissertations that include "suicide" as the key word were available in the system. Of these dissertations, the ones prepared by Işık (2206), Özer (2005) and Yavuz (2006) were about media. However, since these studies examined suicide incidents related to terrorism, they were excluded from the scope of this study. On the other hand, Çoban (2004), in his master's thesis on the presentation of suicides on media, examined news stories in 14 national newspapers and one regional newspaper (Yeni Asır). Similarly, Karakuş (2012) in his master's thesis dealt with suicide in comics as the representation of suicide in media.

In this respect, this study first focuses on the characteristics of new media and later deals with how suicide stories should be presented. Within the scope of the study, the studies dealing with the presentation of suicide stories in media were examined.

Such studies mainly investigate to what extent the news contents is presented in detail. The motive for these studies is the idea that presenting suicide stories in a very detailed way might affect other potential suicides. Similar studies conducted in Turkey also took this idea as the reference point. For instance, Palabıyıkoğlu et.al (1994) analyzed 1993 issues of six high-circulation newspapers in Turkey in their study. The researchers examined the presentation of suicide news in newspapers under three main categories: demographic information about individuals; the reasons for suicides; and the scene and the methods used. The results revealed that suicide stories were presented in comprehensive details. As for the demographic information provided, it was found that 173 males and 109 females committed suicide in a total of 282 incidents. Similarly, the marital status of those who committed suicide was also mentioned in the news articles; out of 282 incidents, 102 were married, 15 divorced, 60 single, 10 widows(ers) and 95 unknown marital statuses.

The second factor considered in Palabıyıkoğlu's study (1994) was the reasons for suicides, which were also presented in detail. The results obtained showed that depression / psychiatric problems (61 cases) were the most com-

mon reason, followed by conflicts in the family (44 cases), love relationships (40 cases), economic problems and unemployment (25 cases), the loss of a beloved person (death / separation) (32 cases). Finally, as for the scene and methods used, it was found that hanging (87 cases) was the most common method followed by jumping from heights (62 cases), swallowing or drinking a chemical substance (20 cases), jumping in front of a moving vehicle (7 cases), using a weapon or other ınstrument (7 cases) and cutting himself/herself (7 cases).

Harmancı et.al (2014) investigated how suicides committed by police officers are presented in newspapers in Turkey. Within the scope of the study, the researchers examined a total of 276 news articles and columns about the suicides committed by police officers in 2013 from 38 different national newspapers. The results obtained revealed that the news about suicides was presented in a detailed way. For instance, 42 % of the news provided information about the scenes of suicides and 42 % about the methods used in these incidents.

A similar study was carried out by Cengiz (2009), who examined 8 newspapers published in 2005. According to the results, there was information about the methods used in suicides in a majority of 215 news items about suicides and attempted suicides. In addition, 96 % of the news involved information about the scenes of the suicides.

Yang et.al (2013), in his study, found the following distribution of news according to the methods used in suicides; 12.7 % drug abuse; 22 % carbon monoxide poisoning; 2.5 % pesticide poisoning; 7 % hanging; 24.3 % jumping from heights; and 30.9 % unclassified.

Tatum et.al (2010) studied whether media acted responsibly in the presentation of suicide stories. They examined news articles about suicides according to the media guides specifically prepared for the presentation of such news stories. According to the findings obtained, 56 % of the news articles were presented in detail with regards to the methods used in these suicides. In addition, 58 % of the news provided information about the scenes of the incidents.

Steward et.al (2011), in their study, examined how military and civil media presented suicide stories. Both types of media were found to present such stories in a detailed way. By way of illustration, 84.3 % of suicide stories pub-

lished in civil newspapers provided information about the scenes of suicides and 82.4 % about the methods used. Moreover, the suicides committed by military personnel which are presented in civil newspapers involved information about the scenes in 64.1 % of the news and 67.2 % about the methods used. As for the news about suicides committed by military personnel published in military newspapers, it can be concluded that they often provided information about the scenes of suicides (60.8 %) and the methods used (68.9%).

Quarshie et.al (2015) examined suicide stories involving young people as they are presented in newspapers. Among the suicides examined, the most common methods used were found to be hanging (72%) and poisoning (11.3 %).

The literature dealing with the analyses of suicide stories in online news portals is quite limited. In the study by Sakarya et.al (2013) titled "Searching for Suicide on the Web: An Analysis of Internet Websites according to their Suicide-based Content", the websites which are likely to be accessed by internet users who uses the following keywords in their searches were examined by three independent psychiatrists: "suicide methods"; "painless suicide"; "guaranteed death suicide"; "killing yourself"; and "how can I die?". Out of 100 websites examined, 42 (42%) were found to contain content likely to encourage future potential suicides and 13 (13%) to prevent such incidents. In addition, it was found that none of these 13 websites employed professionals working in the field of mental health to provide counselling services. One of the conclusions of the study regarding the planning of programs to prevent suicides was that the content and advantages of the internet should be taken into consideration during the planning phase. In addition, they suggest conducting further studies to determine to what extent content likely to encourage suicides affects potential suicide incidents. Similarly, Şahin and Sarı (2009) focused on the relationship between Facebook and suicide by examining "Facebook exploitation". However, the study did not deal with internet news. The exploitation incidents on www.facebook.com website were examined in relation with the news published in traditional newspapers. Within the scope of the study, the news stories about Facebook exploitation in national newspapers Milliyet, Sabah and Zaman in 2009 and 2010 were analyzed. The results of the study showed that Facebook use does not directly cause suicide incidents, however, it plays a role in bringing together certain factors that might lead to suicide.

In conclusion, both national and international literature include a certain number of studies dealing with the presentation of suicide stories in the media, the responsibilities of media regarding this issue, how media ethics are taken into consideration, the reasons for suicide incidents and whether the methods used are mentioned in news stories or not. Since the studies dealing the news published on internet websites are limited in number, it is believed that this study will considerably contribute to the related literature.

METHODOLOGY

The general aim of this study is to determine how suicide stories are presented in new media and discuss the situation within the framework of ethical principles of journalism. The study specifically tries to find answers to the following questions:

1. What is the nature of the suicide story? (committed, attempted, suspected)
2. What is the source of the news?
3. What kind of language and style are used in the news? (Exaggerated, encouraging, mocking, warning etc.)
4. What visuals are used in suicide news?
5. Is a photograph of the individual who committed or attempted to commit suicide included in the news? If used, how is it used?
6. Is a video image of the individual who committed or attempted to commit suicide included in the news?
7. Is the reason for the suicide mentioned?
8. Does the news involve information about the age of the individual who committed or attempted to commit suicide?
9. What kind of details are mentioned in the news? (Notes, quotes etc.)
10. Is the method of suicide clearly explained?
11. Is the scene of suicide mentioned in detail?

In the study, discourse analysis was applied to the news collected from the three most-visited online newspapers in Turkey (Milliyet, Hürriyet and Sabah) for the year 2015. A total of 1181 news stories about suicides and suicide attempts were accessed and the distribution of these stories according to the newspapers

were as follows: Milliyet 437 stories; Hürriyet 406; and Sabah 337. The news about suicide attacks and suicide bombers were excluded from the analysis. Out of 1181 news stories, 276 were randomly chosen (Hürriyet 97 stories, Milliyet 99 and Sabah 80) and subjected to discourse analysis under 13 main and 152 subcategories. Coding procedures were carried out by two independent researchers and the consistency between the coders was found to be 81.5 %.

FINDINGS

The data obtained from discourse analysis within the framework of the questions mentioned above are presented under separate titles below.

Type of Suicide Stories

Types of suicide in the news were defined under the following headings: committed suicide; attempted suicide and suspected suicide.

Table 1. Distribution of News According to the Topic

Type	Frequency (f)	Percentage (%)
Committed Suicide	180	65.2
Attempted Suicide	70	25.4
Suspected Suicide	26	9.4
Total	276	100

When the news about suicides published on the websites of 3 national daily newspapers are examined, Table 1 shows that the news about committed suicides has the highest percentage (65.2%), which is followed by attempted suicides (f=70, 25.4 %) and suspected suicides (f=26, 9.4%).

Source of News

The sources of suicide-related news are important, and whether sources are mentioned or not. According to Table 2, the majority of news items (f=144, 52.2%) have their source as “national news agencies”. In 31.5% of the news, the source is not mentioned, which is not acceptable in terms of journalism ethics. Employed reporters of the newspapers are the source in 15.6% of the news.

Table 2. Source of News

Source	Frequency (f)	Percentage (%)
National News Agencies	144	52.2
Employed Reporter of the Newspaper	43	15.6
Foreign News Agencies	2	0.7
Not Mentioned / Anonymous	87	31.5
Total	276	100

Language, Expression, Style

As shown in Table 3, most of the news has "emotional / dramatic" expression ((f=293, %70,7). A total of 36 news stories have "magazine-like content" while 33 can be categorized as "encouraging / tempting", 25 as "criticizing / questioning" and 23 as "providing limited knowledge / avoiding encouragement."

Table 3. Language and Expression

Language / Expression	Frequency (f)	Percentage (%)
Emotional / Dramatic	293	70.7
Magazine-like	36	8.7
Encouraging / Tempting	33	8
Criticizing / Questioning	25	6
Providing limited information / Avoiding encouragement	23	5.6
Others (Advertising, Giving advice / making suggestions)	4	1
Total	414	100

The findings presented in Table 4 about the style of the news reveal that 30.7% of the news (f=130) uses "informative" style. In addition, in 27.4 % of the stories, "disconcerting / worrying" style and in 23.6 % "panicking / sensational" style is used.

Table 4. Style

Style	Frequency (f)	Percentage (%)
Informative	130	30.7
Disconcerting / Worrying	116	27.4
Panicking / Sensational	100	23.6
Confusing / Conflicting	30	7
Critical	22	5.2
Judging / Blaming	14	3.3
Others (Exaggerated, Appreciating / Praising, Promising)	11	2.8
Total	423	100

Use of Visuals

The visuals accompanying suicide stories are set out in Tables 5, 6 and 7. Only 20 news are found to involve no visuals. There is at least one visual in 168 news stories, which corresponds to more than half of the news items (60.9%). Six percent of stories have two photographs and 17% have three different photographs. The story with the highest number of photographs is in Sabah Newspaper, in which a total of 29 photographs are used. All these 29 photographs – which are not censored – are nude photographs of a woman whose father committed suicide because of these photographs. According to Table 5, there are 437 photographs in 276 news stories.

Table 5. The Number of Visuals

Number of Visuals	Frequency (f)	Percentage (%)
1	168	60.9
2	56	20.3
3	17	6.2
4 and more	8	12.8
No visuals	20	7.2
Total	276	100

The types of visuals are displayed in Table 6. Out of 437 visuals in 256 news stories, 372 present an "image of real incident / person". In addition, 42

videos, 21 “scene / archive / supporting image” and two “Table / Graphics / Logo etc.” were used in the news stories. Twenty news stories included no visuals.

Table 6. The Types of Visuals

Nature of Visuals	**Frequency (f)**	**Percentage (%)**
Image of real event / person	372	85.1
Video	42	9.6
Others (Scene / Archive / supporting image, Table / Graphics / Logo etc.)	23	5.3
Total	437	100

The content of visuals is displayed in Table 7. Out of 437 visuals in 256 news stories, 127 (29%) include “Uncensored image of the doer of action”. In 76 (17.3%) of the news items there is a “Censored image of the doer of action during the incident”. Finally, 67 news stories (15.3%) involved “image of incident scene” and 34 “image of coffin / dead body”.

Table 7. The Content of Visuals

Content of Visual	**Frequency (f)**	**Percentage (%)**
Uncensored image of the doer of action	127	29
Uncensored image of the doer of action at the time of action	76	17.3
Image of incident scene	67	15.3
Image of Coffin and dead body	34	7.8
Image of the relatives of the doer of the action	29	6.6
Archive image	15	3.4
Image of building	17	3.9
Censored image of the doer of action at the time of action	13	2.9
The image of the people killed by the doer of the action	11	2.6
Others	48	11.3
Total	437	%100

The category “others” includes: Uncensored image of family members, Censored image of the doer of action, Image of the bridge, The image of eye-

witnesses, The image of the doer with a pistol / rifle in his / her hand, The video of the incident, blood on the floor, the suicide's pet, the image of an expert, an object or a place related to the suicide, the people who have relation with the incident, autopsy institution, a material from the scene of the incident, a person to whom the suicide donated his/her organs.

Reasons of Suicide

The reasons for suicides are presented in Table 8. A total of 115 news stories out of a total of 276 do not mention any reason. According to the results, the most common reason is "problems with spouses / lovers" (f=70, 21.7%). The second common reason, which is "suicide following a murder" (f=41, 12.7%), is followed by "problems with working life", problems with parents", "psychological problems" and "financial problems".

Table 8. Reasons for Suicide

Reasons	Frequency (f)	Percentage (%)
Not mentioned	115	35.6
Problems with spouses / lovers	70	21.7
Suicide following a murder	41	12.7
Problems with working life	25	7.7
Problems with parents	23	7.1
Psychological problems	18	5.6
Others	31	9.6
Total	323	100

The category "others" includes: financial problems, loneliness, problems with school, business ethics, torture in prison, rape, discrimination, health problems, nude photographs of the daughter, health problems of spouse, problems during military service, blackmailing.

Table 9 presents data about the ages of those who committed suicide. The data reveals that 124 news stories (44.9%) out of 276 has an "adult" as the doer of the action. The second age group is young adults (f=47, 17%), which is followed by "elderly", "teenager" and "child". In 42 news stories (15.2%) there is no information about the age of the doer.

Table 9. The Age of Suicide

Age	Frequency (f)	Percentage (%)
Adult (26-50)	124	44.9
Young adult (20-25)	47	17
Not mentioned	42	15.2
Elderly (51 and above)	31	11.2
Teenager (16-19)	22	8
Child (0-15)	10	3.6
Total	276	100

Details of News Stories

The detailed content of news stories is displayed in Table 10. The findings show that 85.1 % of the stories explain how the suicides occurred, 81.9 % of the news provided information about the things that happened after the incident and 81.2 % about what happened prior to the suicide. The statements of relatives / acquaintances are included in 16 % of the news and "suicide note" or "suicide letter" were present in 13.4 %. Finally, 4% of the stories mention about "suicide of a celebrity or his/her relatives".

Table 10. Details of the Content

Details	Frequency (f)	Percentage (%)
Explaining how the suicide happened	253	91.7
Telling about what happened after the incident	226	81.9
Telling about what happened prior to the incident	224	81.2
Suicide notes/Suicide letter/Last words	45	16
What the relatives / acquaintances tell about the incident	44	14
Suicide of a celebrity / or relatives	11	4
Funeral / burial process	11	4
Others (Getting lost and found dead, Mass suicides)	7	3.3
Total	803	------

The Method of Suicide

The methods of suicides are displayed in Table 11 and show that 91.7 % of the stories out of 276 include the method. Only 23 (8.3%) stories do not present any methods. When methods of the incidents are considered, it can be said that the most common method was "killing by rifle/knife/pistol" (f=119, %43.1). This method is followed by "jumping off a tall building" (48 stories), "hanging by a rope" (37 stories), "jumping off a bridge" (12 stories) and "jumping in front of a moving car / train / bus" (11 stories).

Table 11. Method of Suicide

Method of Suicide	Frequency (f)	Percentage (%)
Killing by rifle / knife / pistol	119	43.1
Jumping off a building	48	17.4
Hanging with a rope	37	13.4
Not mentioned	23	8.3
Jumping off a bridge	12	4.3
Jumping in front of a moving car / train / bus	11	4
Others	26	9.5
Total	276	100

The category "others" includes: Swallowing medicine, jumping into sea, drugs, being found dead somewhere, climbing up a high voltage line, cutting tongue, burning oneself, jumping off rocks, drinking pesticide, gassing oneself, inhaling exhaust fumes from vehicles in a closed area, lying in front of a steam-roller, jumping off a electricity pylon, jumping off the walls of a dam, taking an overdose of medicine, cutting one's throat.

Inclusion of Incident Scene

The incident scenes are displayed in Table 12. According to the table, the incident scene is "home" in 37 news stories (f=102). The distribution of other locations for suicides is as follows: "Building" 16.3%, "open area" 9.4%, "bridge" 5.4%, "working place" 5.1%, "road" 4.7%, "military areas" 2.5%, "airport/airway", "railway", "prison" and "hospital" 1.4%.

Table 12. Incident Scene

Incident Scene	Frequency (f)	Percentage (%)
Home	102	37
Building	45	16.3
Open areas	26	9.4
Bridge	15	5.4
Working place	14	5.1
Not mentioned	20	7.5
Road	13	4.7
Others	41	14.6
Total	276	100

The category "others" includes: Road, Military area, Airport / Aerodrome, Railway, Prison, Hospital, Cemetery, Car, shooting range, balcony of a hotel, rocky areas, farm / stable, city center, live broadcast, beach, shopping center, dam, cliff, parking lot.

CONCLUSION AND DISCUSSION

When the news stories analyzed by using discourse analysis method are evaluated according to the principles stated in Declaration of Rights and Responsibilities in Turkish Journalism published by the Turkish Association of Journalists about the presentation of suicide stories in the media, it was concluded that there were some violations of these ethical principles. It was emphasized that the news stories should not be presented in detail in a way exceeding a straightforward outline or to influence readers or viewers. In addition, photographs, drawings and videos of the incidents should not be published or broadcast.

To summarize, the high percentage of the news for which no source is given contravenes general journalism principles. In addition, while it is recommended to provide limited information in news of suicide, the fact that the majority of stories are presented by using "emotional / dramatic" language and "panicking / sensational" style is another violation of ethical principles. Although the image of those who committed suicide should not be published according to these principles, the inclusion of 437 visuals in 276 news stories

– 42 of which are video images and two of these are directly from the incident scene – clearly reveals the severity of the situation. Moreover, 46.3% of the news items presents the images of the doer at the scene of incident and 17.3 % of these images were taken during the incident, which is an example of exhibitive presentation. Furthermore, 91.7 % of the news stories provides information about the method of the suicides. Since this practice is considered problematic in terms of ethics, it can be said that national press unfortunately adopts such an ill-advised mentality.

In conclusion, the results of the study show that suicide news, which are still accessible online, are exploited in an exhibitive way. Visuals are bluntly used; even live broadcasts are present. The study obtained valuable data for institutions responsible for attempting to prevent suicide incidents such as ministries, associations, foundations. Certain steps should be taken to increase the sensitivity of the media towards the issue.

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DARREN ARONOFSKY'S NOAH'S ARK AS A RE-PRESENTATION OF A UNIVERSAL NARRATION

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Abstract

American Cinema significantly makes use of universal narratives which originate from myths and religious stories. These narratives which are accepted universally address universe of common meaning values of humanity and people's common perceptions. Thus, it is easy to reach viewers throughout the world with a movie which was shaped and inspired by these narratives. On the other hand, these cultural products addressing a wide range of viewers can cause interpretational clashes due to different religious dogmatisms. The Hollywood movie "Noah" directed by American Darren Aronofsky which cost 150 million dollars and released in 2014 had a great boxoffice success thanks to having a story which was based on a universally accepted holy narration, Noah's Ark. Aronofsky, both the co-screenwriter and director presents his ideas and worries related to contemporary society, humankind, environment and beliefs through Noah's Ark, the clues of which were provided in 2006 movie, "The Fountain". Inevitably, Aronofsky uses Noah's Ark as the central story since it is meaningful in every nation for everyone and also makes use of Hollywood's commercial narrative patterns. The movie starts with the myths with regard to the creation and the descend of the humankind onto the earth and is enriched by other several religious themes. Aronofsky uses the religious stories as mythological narratives not as holy stories in his scenario. The director refictionalizes the narratives which serve as an inspirational source for the movie in order to adapt them to the cinematographic language and to express himself better through these narratives. In this respect, the religious stories in "Noah" show differences from the traditional ones with regard to characters, the flow of the stories, the cultural perception of the narratives, metaphors and their metaphorical meanings. Accordingly, "Noah", the reinterpretation of a universal narrative by Aronofsky, is seen as a topic of analysis and evaluated from an intertextual perspective by a descriptive film analysis.

Keywords: *American Cinema, Narration, Intertextuality, Descriptive Film Analysis*

DARREN ARONOFSKY'S NOAH'S ARK AS A RE-PRESENTATION OF A UNIVERSAL NARRATION

INTRODUCTION

Darren Aronofsky's film "Noah" which was released in 2014 had a great boxoffice success thanks to narrating a story, which was based on a universally accepted holy narration. The story of the film was remarkable with the myths explaining the creation and the descend of the humankind onto the earth and was enriched by other several religious themes.

The genesis of humankind, and Adam-Eve, the Flood and Noah's Ark legends is taking place in all divine religions and numerous myhtical narrations. Thus these narrations, which receivea universal acceptation, are all addressing to the universe of common meaning values of humanity and people's common perceptions for centruies. Co-sreenwriter (with Ari Handel) and director of "Noah", Aronofsky, utilizes the impact of these ancient narratives, so he touches and reaches to viewers all over the world with a "Noah", who was easily re-shaped and inspired by these narrations.

On the other hand, themes based on holy legends may cause interpretational clashes due to different religious dogmatisms. "Noah" has been banned in many countries like United Arab Emirates, Qatar, Bahrain, and Malaysia etc. (Apalaçi, 2014) sincethe common holy and historical contexts were emptied and deformed in this movie. However Aronofsky had used these themes merely as mythological narrations rather than holy stories. He basically refictionalized the narratives, which serve as an inspirational source for the movie "Noah", in order to adapt them to cinematographic language and to express himself better through these narratives.

Aronofsky conveys his ideas and worries, the clues of which were already provided in the 2006 movie ("The Fountain"), related to the contemporary society, humankind, environment, and beliefs through his new movie. Due to these intentions; almost all religious stories, including "Noah" itself, differ from traditional narrations. All the holy narrations included in this movie were re-shaped by Aronofsky. Thus Aronofsky's, "Noah" reinterpretation was selected as a topic worth analysing and evaluating from an intertextual perspective by using descriptive film analysis method.

NOAH AND THE FLOOD: FROM THE SCRIPTURES TO ARONOFSKY

"Noah" starts with the religious narrative based on the genesis, the first book of the Bible, which includes the texts about the creation of the humankind, starting with God's expelling Adam and Eve from Eden, the flood, Noah's Ark etc.

These Biblical tales originating from ancient Jewish culture and forerunners of the Islamic Religion, share significant similarities with the creation mythologies from all around the world. Stories of a great flood, very similar to Noah's Ark, are told in Australia, the Indian Archipelago, Eastern Asia, Mexico, Central America, and Polynesia as well (Kiernan, 2009:1). The expanded impact and common ground provided by these kind of myths have a strong potential to reach people beyond boundaries.

The stories, which are humanity's common cultural heritage, are used in movies as extensivethemes with reference to their potential to arouse everybody's interest easily. With Aronofsky's interpretation; It was just good to understand that there's something elemental to the flood story that connects people all over the planet (Greydanus, 2014). In "Noah" Aronofsky re-shapes or fictionalizes these universal, and religious narrations to express his messages about life, questions like whether the humanitiy deserves a second chance, a salvation, justice, mercy, environmental sensitivities etc.

Aronofsky has selected some of narrative elements contained in the scriptures to support his goals. He has edited a dramatic space according to cinematographic understanding. A dramatic space (Foss, 2012, 159) is not the reality itself. It is the form of reality which is condensed and re-edited by the script writer and director. Thus Aronofsky explains this artistic situation as a reality, and an interpretation of relations with this statement: "In our research we started to notice that 300 or 400 years ago, that the dove wasn't always white. You see the white dove in [the works of] El Greco, which is 1500s, but then you go back before that and you start seeing doves that aren't white. And you realize, that's an interpretation from somewhere. We couldn't actually find out the source, but you realize people have been interpreting this material for all of history." (Falsani, 2014).

In holy texts, it took human's and human's sinful nature only ten generations after the creation to reach the destruction conveyed in the narration of

Noah. Aronofsky describes in his movie the remarkable story about the creation interpreted in scriptures basically in the same order with modern science. With his expression from Ari Philips' "How Darren Aronofsky Made 'Noah' His Own" entitled article : "If you get rid of historical (religious) reality and get rid of whether it happened or not and look at the mythical power, it's incredibly inspiring. …What we did was look at it as a mythological text and see how it applies to our world now and what we can get from it." (Philips, 2014)

Within the framework of this dramatic space Aronofsky, has selected in his "Noah"some of the characters and stories as known from common scriptures, however he did some changes on the original flow of religious stories by adding or omitting some of the elements/characters/situations. Thus he manipulated the cultural perception of the narratives, metaphors and their metaphorical meanings. In other words, these religious stories have merely been inspirational sources for him. Eventually he underlines his messages, which were conveyed to viewer over holy and mythical narratives. And yet this explanation is the reason why Noah and the Flood story do not stick to the original texts. Infact, this particular story of "Noah" are a new interpretation of Aronofsky, and all this fictional world belongs to him.

PLOT OF "NOAH" WITH AN INTERTEXTUAL PERSPECTIVE: HOLY TEXTS AND ARONOFSKY'S REINTERPRETATIONS

The "Noah" plot has re-arranged many holy narratives and facts based on myths, which contain guides to brutality that influences people from cradle to grave. According to the Genesis, it only took man and his sinful nature only ten generations to reach from creation to the destruction conveyed in the story of Noah and the Flood. Narration of Noah's Ark depicts the end of the world, which is the first Apocalypse. Aronofsky aims to give the story of Noah in timeless vein and reinvent a biblical film. It is understood that the main inspirational text for "Noah" is the Genesis and the Bible. Even, the "Noah" is identified by some commentators as the "least biblical" one among the Bible-themed movies (Ham, 2014).

In this frame and context, under the "intertextual perspective" title; the Genesis, the Bible, the Torah, the holy narrations, the director's other similar-themed movies will be the subjects of the intertextual analysis.

As an overview before the detailed analysis, Aronofsky accepts Genesis as a mythological text, examines how it applies to human's world and he is finally able to get the core elements of the Noah story, with which people are familiar with. But by twisting and altering them to a certain extent, he becomes able to add some compelling aspects to the story (Greydanus, 2014). So the order of events in the evolutionary story and what is placed in the movie partially differ from the scriptural and common known narrations. All of these differences are the results of conscious and intentional elections. By this way, main motivation and theme of the plot of "Noah", which is Aronofsky's reinterpretation, can be defined as a movement from justice to mercy, and the balance between wickedness and goodness. On the other hand, it should be considered that the apocalyptic nature of the plot is on the top of everything and it emphasizes being righteous. Two stories particularly constitute Aronofsky's dramatic space; progeny of Noah (and Adam) and the Flood.

The director Darren Aronofsky has put Adam, Eve and their three sons onto the background of his narration. (Aronofsky's interpretation about Adam and Noah generation is shown in table 1) After Abel's death he puts Cain's herd, as evil's representative, into the focus point of the conflict. Seth's herd on the other hand protects the value evolved from the creation and with this feature it is the one that is close to the salvation. Darren Aronofsky displayed in his movie that Adam and Eve had three sons and after Cain murdered Abel, only Seth and Abel have survived. Thus the bloodline continued parallel in two lines. Seth's (the good one's) bloodline however has always been in the minority. Such that Cain's herd grew with the Watcher's support and covered the world. At the first sequence of the movie, Seth's herd confronts the danger of extinction as Tubal-Cain murders Lamech in front of Noah's eyes. Though according to the scripture Adam and Eve have other sons and daughters apart from Cain, Abel and Seth. Furthermore, according to the same holy writings, within the 10 generations that lived from Adam to Noah there were many other people from the same herd descended to earth. Thus all these re-arrangements about the herd of Adam and Eve are the reinterpretations of a 'Noah' narration in line with Aronofsky's messages.

Table 1: Table of Comparison about Adam's and Noah's Generation According to Aronofsky and Sacred Texts (Genesis And Bible)

Table of Comparison about Adam's and Noah's Generation According to Aronofsky and Sacred Texts (Genesis And Bible)		
	DARREN ARONOFSKY'S	GENESIS1 and BIBLE2

<table>
<tr><td rowspan="12">GENERATIONS</td><td colspan="2">1.</td><td colspan="4">ADAM and EVE</td><td colspan="7">ADAM and EVE</td></tr>
<tr><td>2.</td><td>CAIN</td><td>ABEL</td><td colspan="3">SETH</td><td colspan="2">CAIN3</td><td>ABEL</td><td colspan="3">SETH</td><td rowspan="11">her son and daughtres 4(unknown)</td></tr>
<tr><td>3.</td><td rowspan="5">unknown</td><td>absent</td><td colspan="3">Enos</td><td colspan="2">Enoch</td><td>absent</td><td colspan="3">Enos</td></tr>
<tr><td>4.</td><td colspan="3">Cainan</td><td colspan="2">Irad</td><td></td><td colspan="3">Cainan</td><td></td></tr>
<tr><td>5.</td><td colspan="3">Mahalaleel</td><td colspan="2">Mehujael</td><td></td><td colspan="3">Mahalaleel</td><td></td></tr>
<tr><td>6.</td><td colspan="3">-</td><td colspan="2">Methuşael</td><td></td><td colspan="3">Jared</td><td></td></tr>
<tr><td>7.</td><td colspan="3">Enoch</td><td>Lamech and Adah</td><td>Lemek and Zillah</td><td></td><td colspan="3">Enoch</td><td></td></tr>
<tr><td>8.</td><td>Tubal-Cain</td><td></td><td colspan="3">Methuselah</td><td>Jabal / Jubal</td><td>Naamah Tubal-Cain</td><td></td><td colspan="3">Methuselah</td></tr>
<tr><td>9.</td><td rowspan="3">unknown</td><td></td><td colspan="3">Lamech</td><td>absent</td><td></td><td></td><td colspan="3">Lamech</td></tr>
<tr><td>10.</td><td colspan="3">Noah and
Naameh</td><td></td><td></td><td colspan="3">Noah And Wife5</td><td></td><td></td></tr>
<tr><td>11.</td><td>Shem and Ila</td><td>Ham</td><td>Japheth</td><td></td><td></td><td>Shem6 and his wife</td><td>Ham7 and his wife</td><td>Japheth8 and his wife</td><td></td><td></td></tr>
<tr><td>12.</td><td>absent</td><td></td><td>Twin girl Twin girl</td><td>sent</td><td>absent</td><td></td><td></td><td>Elam AsshurLud Arphaxad Aram</td><td>Mizraim Phut Canaan Cush</td><td>Javan Gomer Magog Madai Tubal Meshech Tiras</td><td></td></tr>
</table>

1 Genesis 5:1, 2, 3, 5, 6, 8, 9, 10, 11, 29, 30, 31, 32, 33. and Genesis 10: 1, 2, 6, 21, 22.
2 Bible, Luke 3: 36, 37, 38 and Bible, 1 Timothy 2:13-14
3 Genesis 4:17, 18, 19, 20, 21, 22, 23, 24.
4 Genesis 5: 4
5 Genesis 5:32, Genesis 6:10, Genesis 7:13, Genesis 9:18. and Genesis 10:1.
6 Genesis 10:22
7 Genesis 10:6
8 Genesis 10:2

The movie "Noah" starts with short shots, which are references included in the archaic Adam and Eve story, and proceeds in the same way with Noah's childhood. The story in the Genesis alike, the plot begins with the wickedness of the world. This situation is symbolized with the green glowing snake, which seduces humans to commit a sin in the first short scene. The continuation of the story with Noah's divine duty shows that Creator forms this decision to start over again (Aronofsky prefers to use the "Creator" term instead of "God", which is a slightly less familiar term that allows him to create a sense of a by-gone era, a cultural world remote from people. Calling the God "the Creator" emphasizes God's identity at the same time as the maker of all things, which exist on the World. This conscious choice indicates his intention to keep himself away from the sanctity, and to focus on the concept instead, which belongs only to humankind). On this axis the beginning of the story is about justice. Toward the end of story clouds become interleaved. This fact refers to the rainbow mentioned exactly the same way in the Genesis, and indicates that the Creator covenants and presents the rainbow as a promise to ensure that it will not ever happen again. Thus the plot shows this transition from justice to mercy.

With certain expressions (sentences are printed in yellow fonts, not vocal, and non diegetic elements), conveyed through an "omniscient" narrator (who is probably the director himself), Aroaranofsky exhibits his evolutionist approach. His evolutionist savvy is repeated again in the movie Noah (the flood began, and only Noah and his family remained on the ark. Noah describes the creation of the world and his family with an evolutionist perspective.) The first sentence was: "In the beginning there was nothing… (green glowing snake appears with a short shot). This first expression emphasizes his evalutionist attitude, and contradicts the Genesis. Thus according to the holy text, "in the beginning, God created the heavens and the earth. (Genesis 1:1)

Then, with consecutive short shots, the holy history of humankind and the creation have been explained. Sentences and images in flowing order are: "Temptation led to sin…" (a hand plucks the forbidden fruit from the branches) "Cast out of Eden, Adam and Eve had three sons: Cain, Abel and Seth." (A man -Cain- hits the other man -Abel- with a stone) "Cain killed Abel and fled to the East, where he was sheltered by a band of fallen angels: The Watchers." (Nephilims come in sight) "These Watchers helped Cain's descendants to build a great industrial civilization." (rapidly rising primitive architectural structures) "Cain's cities spread wickedness, devouring the World." (rapidly spreading black spots on planet earth, which are the symbols of humankind's wickedness and destructions) "Only the descendants of Seth defend and protect what is left from the Creation. Today, the last of Seth's line becomes a man."

After this non-diegetic introduction to the story, Lamech and Noah appear. Lamech, gives Noah with a ritual held at the temple of Seth a heirloom, which is a shed skin and when wrapped around one's arm, it gives magical powers. This heirloom also symbolises the "birthright" that is inherited from Adam to his son Noah. And continues to explain the history of Adam's and Eve's progeny. Lamech: -"From Adam to Seth, from Seth to Enosh, Enosh to Cainan, Cainan to Mahalaleel to my father, Methuselah, then to me. Today, that birthright passes to you, Noah. My son. The Creator made Adam in His image, and then placed the world in his care. This is your work now. Your responsibility. May you walk alongside The Creator in righteousness. So I say to you..."

This ritual is interpreted by Tual-Cabin (progeny of Cabil) and his supporters. He has been seeking for a mineral (t-zohar) to save his fading civilization. Only Seth's temple has the rezerv of t-zohar (in sacred texts it is described as a shiny mineral that looks like gold). With Cabil's progeny's attack, the wickedness enters methaphorically into the last ideal area on the world. Tubal-cain steals the "birthright" from Lamech as he is trying to hand it down to Noah. Child Noah witnesses his father's murder committed by Tubal-Cain, from a place he hid himself. For Aronofsky's "Noah", this was the turning point for humankind. Creator strives for justice against wickedness, which is embodied in Tual-Cabin's personality and Aronofsky protests the human, who is the only creature on earth that kills [its own species] not to feed himself but just to kill or punish his own kind. This event is at the same time the main motivation of the plot. It is remarkable that in Arafonsky's movie, divergent from the Genesis,

Lamech is too young to start this motivation. In the Genesis 5:30, Lamech lived until Noah was about 595 years old, dying approximately five years before the Flood (in Genesis 7:6).

Aronofsky determines Tubal-Cain as a villain character to diplay the dark face of the humanity and improves the plot on this way. On behalf of humans he has taken dominion over this planet with an egoist manner. He symbolizes the human, who desires to possess everything (land ownership, gun ownership etc.), and fiercely consumes everything on the earth but is unsuccessful to protect them at the end. Tubal-Cain was portrayed as a destroyer of nature. Aronofsky explains environmental anxieties through the results of actions of Cabil's progeny. The world is dragged to an environmental catastrophe by the human (the flood probably symbolizes according to the director that humans have spoiled their second chance), and this was the reason of the expected doom, which is concluded in sacred texts. In other words, the human being would be the only responsible of his own end. From this perspective human being was judged in the plot of "Noah"due to his actions on earth. This fiction is inconsistent with sacred texts. According to these texts human is to be judged for sinning against the holy and righteous God. Aronofsky puts human to the center of his plot as much as possible, and reduces the weight of divine. He builds a humanitarian text benefiting from the scriptures. By this way he invites humans to read holy texts to understand human's world and who he is.

After the murder sequence of Lamech years passed and an adult Noah living with his wife Naameh, and their sons Shem, Ham, and Japheth has been displayed (in Genesis 9:24 Ham is Noah's youngest son. But Aronofsky prefers Japheth as Noah's youngest son). As the scriptures depicted Noah found favor with the Creator. But the earth was ruined in the eyes of the true Creator, and the earth was filled with violence and wickedness, which were displayed at the beginning of the movie with short scenes. In the next scene, Aronofsky underlines animal cruelty, which is mentioned in his narration as a big sin. Animals are more innocent and precious than humans. Thus humans tend to ruin everything to the detriment of animals. In this regard the movie justifies Noah, who killed three men because of hunting a snake-dog. When Ham asked why those men, which Noah killed, eat animal, Noah replies: "They think it makes them stronger but they forget strength comes from The Creator." At the same time the message is given that humans should consume more plants to feed

themselves. In line with the sacred texts, Noah and his family do not hunt or eat animals. Before the flood, human had God's permission to eat plants and fruits but the permission to eat animals was given to human beings only after the flood (Every moving animal that is alive may serve as food for you, in Genesis 9:3). Aronofsky takes it all the way, suggesting that meat-eating itself is the problem and draw a rigid boundry about eating animals in his dramatic space. More over, this expression gives rise to the thought that "Noah" would be a vegan. This kind of an exaggerated emphasis pins up the environmental sensivity.

In the next scene, a raindrop falls in a cloudless weather and a flower blooms suddenly on the ground in front of Noah's eyes. This event symbolises the first contact of the Creator with Noah, who has been haunted by the dreams of a great flood. The Creator neither appears nor speaks directly to Noah, which leads to all sorts of confusion, which does not exist in the sacred narration, where people know from the beginning that Noah will be saved in order to reboot the humanity in Aronofsky's interpretation. It's all within the story, there is a father-son relationship going on that is Noah and his sons and Noah and his creator. That has seen as an emotional core of the film how they related to each other. Aronofsky explains this selection with this sentence: " I tried to figure out that truth in the text and then dramatize that truth in a film" (Raushenbush, 2014).

From this moment on, Noah has many questions about the future of the humankind, and the Creator's will. Noah visits his grandfather Methuselah to find the the answers. It is a difficult journey. First, They came across with a group of people recently killed and adopt the sole survivor, a girl named Ila, who will be Sam's wife later on. Noah and his family are chased by the murderers and seek for a refuge with the fallen angels known as the "Watchers". Nephilims, confined on Earth as stone golems (nephilim) for helping humans banished from the Garden of Eden, are solely fantastic characters of "Noah", who are inspired from scriptures. The Neph′i·lim in Genesis 6:4 is a reference to: the violent hybrid sons who were the children of materialized angels and the daughters of men before the Flood. Aronofsky's interpretation of Nephilim is imported from a Nephilim's presence in the scene. Nephilim: - "The Creator formed us on the second day. The day He made the heavens. We watched over Adam and Eve. Saw their frailty and their love. And then we saw their fall. And we pitied them. We were not stone then, but light. It was not our place to interfere. Yet we chose to try and help mankind. And when we disobeyed The Crea-

tor, He punished us. We were encrusted by your world. Rock and mud shackled our fiery glow. Still, we taught mankind all we knew of Creation. With our help they rose from the dust, became great and mighty. But then they turned our gifts to violence. Only one man protected us from Your grandfather Methuselah. We were hunted. Most of us killed. Those who lived were left prisoners in these stony shells, marooned upon this barren land. We begged The Creator to take us home. But He was always silent. And now you claim that you have heard His call." Their Compassion for human has dragged them to the crime. These creatures do not belong to the world, but when they had to get into the World or becoming-world (placed in dust metaphore) they were being a victim of human wickedness. Only the progeny of Noah doesn't exploit them.

Eventually they reach Methuselah's cave. He is portraid as an earth-born human, who has got the divine knowledge, as a sign of Aronofsky's human centered expression. Some reviewers critise the movie for Methuselah's charactersation as a witch doctor. The donor role was given to Methuselah, who prepares the hero or gives him some magical objects reminiscent of Vladimir Yakovlevich Propp's explanations (2001, 105). Methuselah provides three important things in the story. He gives Noah a cup of a drink that letss him experience drug-induced dreams, from which he learns the Creator's divine demand about building an ark that will save all creatures from the Flood. He "blesses" Shem's wife, allowing Ila to conceive, gives Noah a seed from Eden when planted, this seed turns the barren wasteland by turning it into an oasis full of trees and supports him to build the ark.

Methuselah illuminates Noah with his wisdom, and leads him. Aronofsky uses this two character's diolague for completing his interpretation of doomsday.

"Methuselah: -All life blotted out because of what man has done? My father Enoch told me that one day, if man continued in his ways, The Creator would annihilate this world. This destruction can not be averted

Noah: -Unlike your father said it would not be fire of destruction on this place. I saw water. Death by water. I saw death. And I saw new life. Fire consumes all. Water cleanses. It separates the foul from the pure. The wicked from the innocent. And that which sinks from that which rises. He destroys all, but only to start again."

With Methuselah's death during the flood, Noah turns into a real hero. Aronofsky displays Methuselahin a different dialogue with Naameh. In this dialogue Naameh voices the ideas of Aronofsky "in the temple of wisdom".

Naameh: -I do not believe that the Creator destroys this world so ourselves, because we corrupted it. When I look at my sons. All they desire is love. Isn't that all their hearts need to be good? Who is good? Who is wicked? How am I supposed to know what is right?

According to sacred narrations (for example in Genesis 6:14 – God said to Noah: "I have decided to put an end to all flesh, because the earth is full of violence on account of them, so I am bringing them to ruin together with the earth. Make for yourself an ark from resinous wood. You will make compartments in the ark and cover it with tar inside and outside. … As for me, I am going to bring floodwater upon the earth to destroy from under the heavens all flesh that has the breath of life.") God directly speaks to Noah. But in Aronofsky's interpretation this direct interaction has not been displayed. The Creator communicates with Noah by hallucinations and dreams. So he stresses the idea that humans have to find correctness about life in their own inner journey.

In the following scene, Noah plants the seed into an oasis, the water spout from the spot, is divided into four sub-branches like Garden of Eden's Pison, Gihon, Firat, Dicle. Then a forest grows instantly, which would be used for the construction of the Ark. Watchers (Nephilims) appear again in this scene, and agree to help Noah in building an ark. This expression reflects Aronofsky's dilemma about human's reliability: "Samyaza (Watchers' leader) cannot accept this. A man? When it is men who broke the world. But I look at you and I see a glimmer of Adam again. The man I knew. The man I came to help." Director uses Nephilim figure as a popular culture element in his cinematography. This fictional usage is a response to how Noah built a large structure alone and an action-oriented element of box office.

Noah, his family and the watchers begin to build the Ark. The ark is described in Genesis 6:15-16 as follows: "The ark should be 300 cubits (a cubit equaled to 44.5 cm-17.5 in.-) long, 50 cubits wide, and 30 cubits high. There will be a cubit large window on the top of the ark to get light. The ark's entrance will be on one side, then a lower deck, a second deck, and a third deck."

Aronofsky interprets this description and designs the Ark in "Noah". While the construction of the Ark continues, Aronofsky offers different propositions and invites the viewer to think about these quesions: who will sail the Ark after the first Apocalypse (the flood) and who will keep on living on earth in the axis of Noah character and plot. His expression in the review gives us an idea about the director's motivation: "When I was a child, I identified with those who were not able to get onto the boat. I wondered if I was "good" enough to be one of those who deserved to be saved." (Benamon, 2014). Thus by using scriptural narratives he creates an awarness with "Noah" and questions whether a human deserves a second chance. Noah abides by all commands of the Creatorand fulfils all needs before the flood.

Aronofsky adds some scenes which are not included in the sacred narrations in order to develop the plot. This scenes strengthen the director's messages at the same time. In the context of the events one added scenes, clues and evaluations, which assert how Noah's thoughts have been shaped.

Initally, Noah searches for wives for Ham and Japheth, because he believes that Human generation will survive after the flood. But when he goes to a nearby settlement hewitnessesrottenness of the humans (the settlers were exchanging their daughters for food, eating an animal while it was still alive by dismembering it with their bare hands, producing weapons to attack the ark with Tubal-Cain, whose name is associated with evil). He experiences an illision: he sees his own face on one the settlers, who is eating a just hunted animal's bloody meat. This scene refers to Noah's confrontation with his dark side, and his salvation from "it". Noah starts to believe that the Creator wants all human's generation dead. He recants his effort to seek for a wife, who will continue the mankind's bloodline. This changing position of Noah, and his rigid behaviours against the existence of humans on the world after the flood are critisized by reviewers. Because in scriptural narrations God's wish was that humans should co-exist with animals on earth (withthe animals, which have been taken to the ark are defined in Genesis 7:2,3 with this sentence: "You must take with you every kind of clean animal by sevens, the male and its mate; and of every animal that is not clean just two, the male and its mate; also of the flying creatures of the sky by sevens, male and female, to preserve their offspring alive over all the earth."). And the following expression explains God's will in Genesis 6:18: "And I am establishing my covenant with you, and you must go

into the ark, you, your sons, your wife, and your sons' wives with you." But up to the Noah's decision, after the flood they will be the last humans and there will be no new human generations, henceforward.

Noah moves away from the mess of people and Tubal-Cain's army, in great confusion and mixed feelings. He wants to get on board as soon as possible. But his mood leads to an event which Tubal-Cain will use against him, and provoke Ham against Noah. He leaves the refugee Na'el dead, who fall in love with Ham, and does not rescue her from the trap and Tubal-Cain's fighters. This behaviour was the first event that gived the clues of Noah' starting pollution. Aronofsky displays in this scense that nobody is innocent or completely good, in fact who deserves to be rescued?

After the box office oriented fight and action scenes (confliction of Noah and Tubal-Cain) Noah's family enters the ark, except for Noah's grandpa –Methuselah- which is a new Aronofsky interpretation. Tubal-Cain secretly climbs onto the ark, unlike explained on the sacred texts. So in "Noah"s narration the wickedness is conveyed to other caharcters after the flood. Moreover he solicits Ham, fuming at Noah for allowing Na'el to die, and encourages him to commit a sin by eating the animal on the ark. Thus Noah's son, Ham, represents a sinner, who savoured the meat.

The sequence of Noah's speech at the back of the ark contains an important message which derives again from Aronofsky's interpretation. Firstly, Noah explains his family the story of the earth from an evolutionist perspective. Noah says: -" In the beginning there was nothing, nothing but the silence of infinite darkness. (this discourse were constructed in introduction sequence of the film) But the breath of the Creator flooded against the face of the void whispering let there be light and light was, and it was good. The first day. And then the formless light began to take on substance and shape the second day, and the whole world was born, our beautiful, fragile home. … And it was good. It was all good. There was light and air and water, and soil, all clean and unspoiled. There were plants and fish and fowl and beast, each after their own kind. All part of the greater whole. All in their place. And all was in balance. It was paradise. A jewel in The Creator's palm. Then The Creator made Man. And by his side, Woman. Father and mother of us all. He gave them a choice. Follow the temptation of darkness or hold on to the blessing of light. But they ate

from the forbidden fruit. Their innocence was extinguished. And so for the ten generations since Adam, sin has walked within us. Brother against brother. Nation against nation. Man against Creation. We murdered each other. We broke the world. We did this Man did this. Everything that was beautiful, everything that was good, we shattered. Now, it begins again. Air, water, earth, plant, fish, bird and beast. Paradise returns. But this time, this time there will be no men. If we were to enter the Garden again, it would only be to destroy it once more. No. The Creator has judged us. Mankind must end." And then he expresses his opinion about the World's future as follows: "Shem and Ila, you will bury your mother and I. Ham, you will bury them. Japheth will lay you to rest. You, Japheth, you will be the last man. And in time you, too, will return to the dust. Creation will be left alone, safe and beautiful. I'm very sorry about that girl. And I'm sorry for you. But we have been entrusted with a task much greater than our own desires. Ham."

When a comparison is made from an intertextual perspective, it is understood that Aronofsky's movies contain character figures that "are in search of their existence in their own destruction". The genius Maximillian Cohen in "Pi" (1998), who in the search of the perfect mathematical formula burned his own cerebral hemisphere; Harry Goldfarb in "Requiem for a Dream" (2000), who was experted in self-destruction; the lover Tom Creo in "The Fountain" (2006), who deeply suffered from seeking a remedy for immortality; the wrestler Randy Robinson in "The Wrestler" (2008), who dared torturing his own body he deemed as a part of the show; the ballerina Nina Sayers in "Black Swan" (2010), who turned perfectionism into an obsession and explained her existence with her occupation and the stage; are succesful examples to these figures. (Arpaç et. al., 2012, 216). Aronofsky successfully adds a new character, who "seeks for his existence in his own destruction", to his previous ones. The extinction of his grandchildren is at the same time the extinction of his own bloodline and humanity. Thus only the sinless and pure animals are going to survive. Since only they could remain unchanged. At this point, Noah's faith in nature substitutes his faith in humans.

In Aronofsky's "Noah" interpretation, according to the Noah character, human is a danger forthe world. Man's life on earth must finally come to an end. But there was an unthinkable situation against Noah's self-destruction plan of human generation. The heartfelt wish of Naameh about Ila affects Methuselah

and he “blesses” her, allowing Ila to become pregnant. He becomes outraged when he learns this situation, he understands that this washis wife’s protest. As he had to ensure the extinction of humans he decides to kill the child if it will be a girl. They all wait in a cold sweat for the baby to come and Ila gives birth to twin girls. The human will keep onliving on earth in spite of everything (foremost Noah’s decision).

Noah’s decision about twin girls’ life is an important breaking point in his character. According to director, Noah in his narration doesn’t have much of a character arc. Depiction of this plain figure is very simple in a sentence that Noah follows along with God. He wants justice at the beginning, and fullfill The Creator’s command. But there are something uncertain that if human deserve to live on earth. Does The Creator homologate this? Toward the end of Aranofsky’s narration, Noah eventually finds mercy on behalf of the Creator. By the way, Aranofsky’s answers the question that “Why would God saved humanity when it is so upset that man is both cruel towards others and towards nature?” with “It is mercy that makes reverse its decision.” The dialogue between Naameh and Noah, after he didn’t kill the twince girls, explains Aranofsky’s point of view.

“Naameh: - Why did you spare them (the twince girls)?

Noah: - I looked down at those two little girls, and all I had in my heart was love.

Naameh: - Then why are you alone, Noah? Why are you separated from your family?

Noah: - Because I failed Him (The Creator). And I failed all of you.

Naameh: - Did you? He chose you for a reason, Noah. He showed you the wickedness of the man and knew that you wouldn’t be oblivious to this situation. But then you saw goodness, too. The choice was put in your hands because He put it there. He asked you to decide if we were worth saving. And you chose mercy. You chose love. He has given us a second chance. ... Help us to do better this time. Help us start again.”

Aronofsky gives an important position and value to women figüre in "Noah" plot. Infact, A remarkable imbalance appears throughout Genesis. No women play significant roles in the stories that follow the story of Eve in the Garden of Eden. Through the stories of Cain and Abel, Noah and the flood, Jacob and Esau, and throughout the Joseph saga, all major interactions are between influential males. (Kiernan, 2009: 31) Noah's wife Naameh and Sam's wife İla are emphasized with their roles and diolagues which are builded on them. Viewer understand Noah's decision from Naameh's dialogue. Naameh's contact to Matesullah leads to the flow of events. The birthright which was passed down father to son till Noah, is transferred to Sam and İla's twince girls. It is understood as a message with reference to its role in shaping the future of earth of women.

In the scripture, after the Flood Noah sends a raven to let it find a piece of land to disembark. The raven does not come back to the ship. There with he sends a dove this time. At first it turns back without landing somewhere but at the next time it comes back with an olive branch back (in Genesis, 8:7-15). However in Aronofsky's interpretation, the person who sent the raven is unclear. When the raven comes back to the ship, Japhet and Naameh welcome it. When the first trial fails, Japhet selects a dove upon Naameh's request and lets it fly. The dove does not come back to the ship but Naameh notices that it is flying with the olive branch in its mouth. Through this scene the director emphasizes the effective role of the woman and child necessary for the new life. The future relies on the woman's fertility and the child's innocence. At the end of the narration Noah re-builds the balance of daily world.

CONCLUSION

In this study "Noah" (2014) which is the movie directed by Darren Aronofsky (at the same time he is co-writer of the movie), was selected as an issue and analysed from an intertextual perspective by using descriptive film analysis method. Movie analysis was operated on the "Noah" plot which has re-arranged many holy narratives and facts based on myths that influences people. In this context, under the "intertextual perspective" title; the Genesis, the Bible, the Torah, the holy narrations, the director's other similar-themed movies were the subjects of the intertextual analysis.

This study shows us the religious stories, which are humanity's common cultural heritage, are used by Aronofsky in "Noah" as extensive themes with reference to their potential to arouse everybody's interest easily. Aronofsky uses the religious stories as mythological narratives not as holy stories in his plot. He refictionalizes the narratives which serve as an inspirational source for the movie in order to adapt them to the cinematographic language and to express himself better through these narratives. Director conveys his ideas, worries, and messages related to the contemporary humankind, beliefs, justice, mercy, and environment through "Noah". Thus he manipulated the cultural perception of the narratives, metaphors and their metaphorical meanings. In other words, these religious stories have merely been inspirational sources for him. Up to him, with this Noah's Ark interpretation; believers will find the values of the narrative set in a modern way, unbelievers will see an epic film about philosophical questions (Toto, 2014). Decsriptive evaluation of "Noah" supports Aronofsky's idea that "Noah" is a movie based on a book based on a myth. But it is a fine, insightful, and often quite challenging version of that myth. If the purpose was to make us think about how the biblical story might still speak to us today, that purpose was certainly fulfilled (Baden, 2014).

As a result particular story of "Noah" are a new interpretation of Aronofsky, and all this fictional world belongs to him. There are mythical intertextual references to the heritages kept in the Solomonian Sanctuary and numerical connections of the letters in "Pi"; to the tree of life and wisdom in "Fountain"; and to Icarus in "Black Swan", in Aronofsky's other movies. All these references appear as side stories within the compass of the main story and Aronofsky stays with the original narration. Yet in Noah the original content has been considerably reinterpreted.

Aronofsky conveys his certain suspicios by "Noah". When the question 'why should God desire to save the humans', who are cruel against nature, is addressed to Noah, he could overcome this dilemma solely with the compassion he had (Benamon, 2014). Within a period of time elapsed from Adam to Eve and Noah, the sons of Abel spread world-wide and destroyed the nature by building an industrial civilization with the help of the Watchers. The director characterizes at this point the sons of Abel as a result of an industrial civilization, rather than a pre-civilization life The director Noah reveals a dystopian perspective about what the civilization comes to and the continuation of the

civilization. By pointing out the destruction caused by humans, he underlines that under this conditions the doomsday caused by an environmental disaster would come soon.

It is possible to get these messages as a final evaluation of "Noah"; peace, justice and mercy are going to save the world and humanity. In a world without these values, there ought to be a prevailing symbolic apocalypse.

MOVIE CREDITS

<table>
<tr><th colspan="3">CREDITS OF NOAH</th></tr>
<tr><td>Director</td><td>Darren Aronofsky</td><td rowspan="10">Cast Noah, Naameh, Shem, Ham, Japheth, Lamech, Methuselah, Tubal-Cain, İla, Na'el

Russell Crowe, Jennifer Connelly, Douglas Booth, Logan Lerman, Leo McHughCarroll, Marton Csokas, Anthony Hopkins, Ray Winstone, Amma Watson, Madison Davenport</td></tr>
<tr><td>Writers</td><td>Darren Aronofsky, Ari Handel</td></tr>
<tr><td>Music By</td><td>Clint Mansell</td></tr>
<tr><td>Cinematography By</td><td>Matthew Libatique</td></tr>
<tr><td>Budget</td><td>125000000$ (Estimated)</td></tr>
<tr><td>Runtime</td><td>138 min. (2 hr. 18 min.)</td></tr>
<tr><td rowspan="2">Release Dates</td><td>USA
26 March 2014 (New York, Premiere)</td></tr>
<tr><td>Turkey
3 April 2014</td></tr>
<tr><td>Production Companies</td><td>Paramount Pictures (Presents)
Regency Enterprises (Presents)
Protozoa Pictures
Disruption Entertainment</td></tr>
<tr><td></td><td></td></tr>
</table>

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POPULAR GENRES IN TURKISH CINEMA

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Mesut AYTEKİN *was born in 1981 in Domaniç, a district of Kütayha. He completed his primary, elementary and high school education in Kütahya. He graduated from IU Faculty of Communication Radio TV Cinema Department ranking second in class in 2003. In the same year, having started his Master's at IU Social Sciences, Radio TV Cinema Department, Aytekin completed his Master's degree in 2006 with the thesis title of "Vampire Movies and the Changing Image of Vampires Throughout History in Horror Cinema" and he completed his Doctorate in 2012 with the thesis title of "The Reflection of Turkish Nationalism in Turkish Cinema (2005-2011)". He still continues his career as Assistant Professor at IU Faculty of Communication Radio TV Cinema Department where he started his academic career in 2007.*

Aytekin, who has worked in many short movies and documentary films, also edited the course books such as Süleymaniye Sempozyumu, Yeni(lenen) Medya, Media Studies, International Communication Studies, Medya Endüstrisi. He assumed the role of project assistant and researcher for the book of Reklamlarda İstanbul, the role of project assistant for the book of 1453'ten Günümüze İstanbul Üniversitesi Belgesel, the role of executive editor for the books of Kültür Ocağı'nda Bir Mütefekkir Erol Güngör and Siyaset Sosyolojisi. He wrote parts for the books of Reklamların İçinden , A Bridge of Intercultural Communication, Türlerle Türk Sineması and Tür(k) Sinemasında Auteurler. Aytekin is married with one child.

Ümit SARI was born in Bursa in 1981. He completed his primary education at Gemlik in 11 Eylül Primary School and his secondary education at Gemlik Celal Bayar Anatolian High School. In 2003, he graduated from the Istanbul University, Communication Faculty, Radio and Television Cinema department. Sarı, started to his master degree on İstanbul University Social Sciences Institute Department of Radio and Television Cinema; graduated in 2006 with his thesis " The effect of Mass Media Means to Mass Culture in the context of Mass Culture and Popular Culture: Popstar Turkey Competition as an Example. In 2014, he completed his Phd with the thesis entitled "The Effects of New Generation Competition Program Formats on Turkish Television Broadcasting: Deal or No-deal Competition Program as an Example" In 2005, he was appointed as a Research Assistant at Istanbul University, Communication Faculty, Radio and Television Department and he was appointed as a Assistant Professor at the same department.

Taking part as a Director of Photography in many short films and documentaries, he also wrote chapters in the books "A Bridge of Intercultural Communication", "Lectures about Media and Integration", "International Communication Studies", "Yenilenen Medya", "Yeni Medya Arastırmaları 1 Güncel Tartısmalar Ekseninde", "Türlerle Türk Sineması" and edited the boks "Medya ve Gündelik Yaşamda Çevre Gerçeği" (together with Serkan Kırlı) and "International Communication Studies" (together with Mesut Aytekin). Sari is married and has a child.

Abstract

Cinema is a kind of art branch which gathers all kinds of arts, a mass media tool which reach large masses, a commerce meta which helps people make big money, and it is a massive industry with the people that it employs. Cinema, which is a powerful mass media tool of our day, has sometimes been a reflection of society and has sometimes led society with the social, historical and ideological stories that it tells within its charm.

Cinema genres contribute to the purification of the audience. They carry great importance in terms of conveying the message and making the audience content. From the beginning of cinema to our day, the concept of genre has existed. Genres, which came out during the period when cinema discovered itself, are of humankind's way of telling stories. Cinema genres, which came out with the thought of giving the main idea better and in a different way, left a mark at the hearts of its audience and created its own audience by drawing its boundaries and having featured narrations. Studies made on genres, give important data on how much interest the audience shows towards cinema, the structure of the industry, where the industry tends towards, where the society strands in terms of socio-cultural frame. In this work, the concept of genre in Turkish cinema which has been on the rise in the recent years, was studied. This work which dealt with the year of 2015 as the year in which more movies has been shot for the last 20 years in Turkish cinema as sample space, examines Turkish cinema closely through genres.

Keywords: *Cinema, Turkish Cinema, Genre, Genres in Cinema, Horror, Comedy, Drama*

POPULAR GENRES IN TURKISH CINEMA

INTRODUCTION TO CINEMA AND GENRES

Cinema use the power of visuality to the fullest extent and as a holistic type of art, it is more of a cultural carrier of codes than other means of art because it contains other types of art such as music, painting, dance within itself. For this reason, one of the leading, if not the best, arts when it comes to presenting data for examining a society is cinema. Cinema is essential not merely as a cultural tool but also with the codes that it contains such as cultural, social and political codes. Cinema depicts the society it was born into and the culture which shaped it.

It is possible to sum up the line of formation and origin of genres in cinema as the line of moviemaker, audience, critic and researcher-academician. *"The concept of genre in cinema essentially came up within the industry itself and it has gained qualification with the contributions of critics, audience and lastly screen writers."* (Abisel, 1995: 22)

CINEMA AND THE RELATION TO GENRE

Humankind has consulted the method of classification, it other words, separating by types in order to examine and define creatures, objects in their environment and products that have been manufactured in time. When we attempt to define the concept of genre, firstly we come across biological definitions of it. Secondly, literary types (verse-prose) draw out attention.

In General Turkish Dictionary of Turkish Language Association (TDK), the concept of genre is expressed in four meanings.

1. noun Type, sort "Types of writing."
2. Biology The entirety of individuals that have common traits, the section where the kinds are separated, genre

   "Lion and human kinds"
3. Philosophy A logical concept which is an entity in itself and which contains the concept of kind. "When the part is replaced with the whole, and when the kind is replaced with type, the narrowing of the meaning

occurs. An animal is a type compared to living creatures, whereas it is a kind when compared to a lion."

4. adjective Varied. "These types of behaviors are not good." (Type, TDK, 2016)

Genre in Turkish language is used as an equivalent of the French word "genre". "As a matter of fact, 'genre' literally means 'the entirety of creatures and objects which have common and like traits." (Abisel, 1995: 14)

Genre in cinema can be defined as a general name for group of films which have common traits and where similar cinematic elements are used in certain cinematic elements. Andrew Tudor puts emphasis on corporation of cinema genres. According to him, genres are composed of several cultural consensuses and he defines it as commonly "a thing that is believed to be a genre". (Abisel, 1995: 50)

Cinema genres have their own structures, stereotypes, scenery, places, characters, music pieces and features. Özön explains grouping of films which contain common qualities, features and elements, and which have several similarities regarding their genre and also whose structures resemble. (Özön, 2008, 191). While Barry K. Grant emphasizes on the similarities between character and story for the concept of genre in cinema, Thomas Sobchack emphasizes on a common ground for moviemaker and audience. (Abisel, 1995: 22) In this context, some critics explain the reasons for the audience to show a tendency to the genre movies (films) as the movies involving some of culture's most important attitudes. (Bywater, Sobchack, 1989:99)

Tudor, on the other hand, like Desser, states that culture is significant for cinema genres and culture has an important function when it comes to determining genres.

"Tudor adds that what determines a genre are not only qualifications that films have, but also they are dependent on the culture that they are a product of and they are being appraised for. Having emphasized the importance of cultural consensus, Tudor suggests that genre is 'the thing that we believe is genre', and states film genres can be made use of best in the way where the relationship between film groups, the cultures which produce these films and the cultures that view these films are examined. (Abisel, 1995: 23)

There are some approaches which suggest that the relation of cinema and genre is a must and a product of cinema industry. Dudley Andrew is one of the researchers who supports this approach. Andrew, states that cinema industry creates supply through genres and then meets those demands. In this economical structure, cinema genres are always being supported.

Christine Gledhill also defines types within the industry. "Genres; each of which has their own visual imagination, storyline, character, environment, narrative development style, music, consensus repertoire which is distinguishable for stars; speculate the expectation of the audience and transfer it into practice." (Forwarded by Abisel, 1995: 27)

While Collins underlines the fact that narrative structure of genre is the most essential, Reed argues that genre has a dynamic flow rather than a stable one. (Abisel, 1995: 25) Butler (2011: 122-123) indicates that without belonging to a certain genre, films may use the elements of a genre.

Basically, cinema genres have a structure that is based on repetitions and they are easy to interpret. This is a necessity for the audience to understand and identify by embracing. If these conditions are realized, the audience will want that genre and keep following it. Cinema industry will keep producing films in the same genre to meet the demands. The cycle will go on being shaped and renewed through time according to the demands the time.

A film often cannot be considered as a part of a single genre (Özön, 2008, 191-192). Movies very often intertwine and become closer to each other (such as the fact that horror movies have similarities with fantasy films and they resemble one another regarding their structures). Also a genre can be divided within itself to other genres (Vincenti, 1993, 49-58). In this regard, Corrigan, explains that the word of genre is used to classify according to their common structure and content of films (Corrigan, 2013, 130).

Cinema genres also have gone through change and development in time due to interest of the audience to certain genres and changing world conditions. As Abisel has also stated it, some genres have vanished, whereas some genres have developed and created their sub-genres. This innovation and enrichment has contributed greatly to the narrative variety of cinema.

THE EMERGENCE OF GENRES

Abisel explains that the first successful productions of cinema are actually the discovery of genres. "First successful films were not results of application with tools that have various functions, but the discovery of genres which are tools to create unique content." (Abisel, 1995: 22)

One of the most important elements that played a role in the emergence of genres is Hollywood, in other words, the system of studio.

Studio system works exactly like a factory, meaning it works through activating possibilities such as making the market demand to be predictable, standardizing producing with structural consensus, stereotypes and storylines that are formulized. (Abisel, 1995: 36)

The cinema which used Studio System most effectively has been Hollywood (American) Cinema. Hollywood cinema, which has embraced a commercial attitude since the day it was established, used classification to better market films from the first times the movies were being released. It printed leaflets for the movies it classified and created advertisement for them. These kinds of classifications made it easy and fast for the cinema industry to work.

When the development of cinema genres is concerned, pressure and censor played a role as well. Moviemakers which were abstained from pressure and censor turned towards certain genres and contributed for those genres to become popular. During these production processes, censor mechanism had to classify films according to a certain criteria as well.

Several classifications came out thanks to some cinema writings which appeared in the press publishing. In the same process, the audience was also making their own classification accordingly with these leadings. (Abisel, 1999: 43) The first screen writer to classify movies seriously was Vachel Lindsay. Lindsay separated fictional movies into three big groups:

> *"In the first group enter the movies of actions which cannot fit in a theater stage and Lidsay resembles these to moving sculptures which can only be made through cinema. The second group includes*

movies which are sincere, deep, and characters and personalities remain at the forefront in these movies. According to Linsay, what is important for these movies in this group is to create "an atmosphere" and these resemble moving paintings. In the third group there exist "magnificent" movies. Lindsay resemble these to epic stories and within the group itself they are divided into four as fairytale--like movies, the movies which contain large groups of people, the movies which are centered around the theme of patriotism, and the movies on religion. (Abisel, 1995: 48)

CINEMA GENRES

In today's cinema world, movies have been divided into many genres. The criteria of the division may vary. Institutions that give education on cinema, critics, and movie companies make distinctions on their own research and views as well as common genres. Abisel argues that first of all, considering the film genres, there can be a distinction between whether a movie is an art movie or not, then classical narrative styles can be considered as genre. (Abisel, 1995: 48)

Neale made a classification based on the reconciliation of industry, audience and critics in the subjects of comedy, detective, epic, fantasy-adventure, gangster, horror, melodrama, musical, science-fiction, thriller and western. (Abisel, 1995: 50)

Even though there are many different genres in the industry, there are also common traits which help the gear turn inside the industry. One of the primary traits is the fact about the genres being commercial and popular. Most genres of cinema are commercial and almost every one of them has more or less a number of buyers and they possess important structures that draw the audiences to cinema.

According to Kırel (2010: 248), the genre films are profit-oriented and therefore through the sales prospecting anxiety will support the growth of the companies.

Cinema industry, with the pluralist approach that it has, produces many products in certain genres but at the same time predicts that one of the films which are being released will become popular.

The genre of movies which are linked to Classical Narrative Tradition possess a conservative quality both aesthetically and politically because, as Abisel has mentioned it, they have a structure which is about being loyal to the form. (Abisel, 1995: 66)

One of the points that catches attention about cinema genres is that every movie is a continuing iconography. There is always an iconographic continuum whether it is about the place or the costume or the tools that are being used.

> *"In order to accelerate the comprehension of the story line, film genres use visual codes that have come consensus, in other words iconography and create new ones…Iconography involves everything that edits the visible surface of the film, the area of act where storyline puts itself, -places with several qualities-, certain objects which will create environment/period context economically, costumes, the star actor or actress, certain genres etc. After being used in many films, such as similar situations of the story lines, characters that stereotypes, these visual elements create a common meaning and iconography creates a type of communication between the movie maker and the audience. (Abisel, 1995: 61)*

Even though genres in cinema have common traits, they have to be different on a certain level from the other films that are products of the same type. Otherwise, they will not be watched by the audience and they will not receive attention. For this reason, film genres are similar in the amount as they are different from one another.

As a product of popular cinema, commercial films have been in under control and governance of the politicians and government because they are watched considerably. Most of the time power holders have benefited from cinema genres effectively. Wright argues that genre films offer unprogressive solutions to social problems, and Wright suggests this is an effective solution to what the class of governors has found. (Abisel, 1995: 51)

Abisel also states that these film genres were fundamentally produced for reclamation of the order and legalize status quo. (Abisel, 1995: 65) In this regard, Marksist and feminist film critics also state that these genre films are under the influence of the dominant ideology and meet the needs of this ideology.

RESEARCH

The research comprises the year 2015. Considering the last 26 years of Turkish cinema, the most movies played in theaters are in 2015. In 2015, a total of 403 movies were played and 137 of them were Turkish.

OVERVIEW OF THE YEAR 2015			
Total of Domestic Movies	**Total of Movies**	**Total Box Office (TL)**	**Total of Viewers**
137	403	362.560.588	34.273.257

In 2015 when most of the viewers preferred the Turkish movies, 57% of them watched the Turkish ones. The most recent data that can be used to make an assessment of genres is obtained in 2015. Therefore this research contains only the movies released in 2015.

The data used in this research is taken from www.boxofficeturkiye.com that regularly gives information about box office, revenue and movies in Turkey. Current data that are missing are completed with the information taken from www.sinematurk.com.

The 137 movies released in 2015 were classified according to their primary, secondary and tertiary genres. Their number of viewers, box office results and content ratings are determined. The same criteria (genre, box office, viewers, content ratings) are considered, assessments are done separately for each genre determined in 2015 and the data is tabulated. The movies that are released in 2015 and watched by over 400k people are also assessed in terms of their genres. And the tendency of the directors of the first movies of 2015 is examined in the context of genre.

RESULTS

Turkish cinema has continued its rise in 2015. 137 Turkish movies that came out in 2015 were watched by 33,582,857 people. 137 movies collected 352,384,299 TL. It is possible to say that it also has been a rich year in terms of genres. In 2015, movies from 11 different genres (Comedy, Drama, Horror,

Romantic-Comedy, Adventure, Love, Documentary, Action, Family, Thriller, History) were released. Mostly comedy movies have found themselves a place in the theatre. The Comedy genre in which 53 movies were released, was followed by Drama with 37 movies, Horror with 18 movies, Romantic-Comedy with 7 movies, and Adventure with 6 movies.

Having a share of 38.6% amongst Turkish movies, Comedy movies are the most grossing with 199.078.987 TL and the most viewed with 18.096.407 viewers. Comedy, in the distribution of genre, has a superiority among the movies released in 2015. Comedy, as a genre, holds 56.4% of total grossing and 53.8% of all viewers. 17 of comedy movies are distributed by Mars, 8 of them are distributed by ChF, 7 are distributed by Pin and the others are distributed by various companies. The total duration of 53 movies is 5342 minutes. The comedy movies are 100 minutes average.

In terms of box office and viewers, Dram movies come second with 63.379.083 TL box office and 6.768.270 viewers. There comes a change with the third, fourth and fifth place in comparison with the number of movies. Romantic Comedy comes third in the rank of box office and viewers, whereas Romance is fourth and Horror comes fifth. According to this ranking, even though the number of Horror movies are 2,5 times as much as the number of Romantic Comedy movies and 3,6 times as much as the number of Romance movies, they still are behind them in terms of box office and viewers. This indicates that Turkish audience is less interested in Horror than Comedy, Drama, Romantic Comedy and Romance.

TURKISH MOVIE GENRES IN 2015			
GENRE	**NUMBER**	**BOX OFFICE**	**VIEWERS**
COMEDY	53	199.078.987	18.096.407
DRAMA	37	63.379.083	6.768.270
HORROR	18	19.204.864	1.881.254
ROMANTIC COMEDY	7	27.264.853	2.527.000
ADVENTURE	6	3.689.481	359.865
ROMANCE	5	25.742.717	2.440.569

DOCUMENTARY	4	24.574	2.338
ACTION	2	1.627.907	152.045
FAMILY	2	5.765.355	535.972
THRILLER	2	91.572	8.999
HISTORY	1	6.514.906	810.138
TOTAL	137	352.384.299	33.582.857

Another striking result from our review is that although it does not have the least number of movies coming out, documentary genre has the least number of spectators. A total of 2,338 people watched the documentary genre that included 4 movies. However, with one single movie, Son Mektup, 810,138 people have watched the history genre. In terms of the number of grosses and spectators, historical genre has left the genres of thriller, action, adventure, family, documentary behind. In this context, it is possible to say that the Turkish cinema audience has shown more interest in the historical movies. The increasing interest in history and the popular historical television series and programs have been the major reasons for this interest.

The two films included in the family type are the adapted versions of the cartoons broadcast on TRT Çocuk (Kid) channel. Among these films are Köstebekgiller: Perili Orman and Purdino Sürpriz Yumurta. Both cartoons, in which real and animated characters have featured, had been watched with interest on television.

In the movies' secondary genres, thriller comes first with 18 movies, drama is the second with 10 movies and historical movies come third with 4 movies. Movies' tertiary genres are described in very few movies (in just 4 movies). In comedy movies, drama; in horror movies, thriller; in drama movies, historical genre remains in the forefront as the secondary genres. At this point, 15 of the horror movies are seen to be described with the genre 'thriller'.

When we look at the movies that exceed the number of 400k spectators that is considered the financial limit of earning the budget back, it is seen the comedy movies again dominate the field. In 2015, while 22 movies exceed the limit of 400k viewers, the first 8 of them exceed the limit of 1m viewers. While 13 of 22 movies are comedy, 3 of them are romance and 1 for each are romantic comedy, history, horror, family movies. Six of the first 10 movies are comedy. The other 4 movies are of different genres.

MOVIES THAT HAVE OVER 400K VIEWERS IN 2015				
RANK	MOVIE	BOX OFFICE 2015 (TL)	VIEWED BY (2015)	GENRE
1	Düğün Dernek 2: Sünnet	59.667.404	5.231.330	Comedy
2	Mucize	37.700.964	3.582.552	Drama
3	Kocan Kadar Konuş	20.895.151	1.930.677	Romantic Comedy
4	Ali Baba ve 7 Cüceler	21.850.253	1.827.011	Comedy
5	Selam: Bahara Yolculuk	13.067.237	1.683.497	Drama
6	Bana Masal Anlatma	16.883.440	1.576.979	Comedy
7	Aşk Sana Benzer	14.532.504	1.406.620	Romance
8	Yapışık Kardeşler	10.387.448	1.014.630	Comedy
9	Niyazi Gül Dörtnala	10.347.281	994.016	Comedy
10	Sevimli Tehlikeli	9.186.465	911.833	Comedy
11	Kara Bela	10.129.866	892.195	Comedy
12	Son Mektup	6.514.906	810.138	History
13	Geniş Aile: Yapıştır	8.091.753	717.952	Comedy
14	Çarşı Pazar	6.033.873	582.692	Comedy
15	Dabbe 6	5.610.195	536.651	Horror
16	Mandıra Filozofu: İstanbul	5.393.738	508.899	Comedy
17	Ali Kundilli	4.967.619	482.917	Comedy
18	Nadide Hayat	5.715.640	476.009	Comedy
19	Delibal	5.235.520	462.691	Romance
20	8 Saniye	4.611.292	421.070	Drama
21	Köstebekgiller: Perili Orman	4.335.751	409.382	Family
22	İçimdeki Ses	4.509.294	403.641	Comedy

In the year of 2015, 57 director shot their first movies. 29 of these 57 directors also wrote the scripts to their movies. While 23 directors directed comedy, 13 of them directed drama and 6 of them directed horror movies. The directors who shot their first movies have mostly preferred comedy and they showed a tendency in the direction of the industry. Genres which are less risky but have high potential of viewer have been chosen.

CONCLUSION

When Turkish Cinema is considered in the context of Turkish movies of 2015, it is seen that the genres which are not different from the previous years but are less risky, more common and have high potential of viewers were chosen. Mostly comedy, drama and horror genres were used in the released movies.

Especially comedy movies dominate the sector. Young viewers' composing the majority of cinema viewers and escaping from the social-political tension are the causes of comedy genre's rising. One of the reasons of Turkish viewers' interest in cinema is the entertaining atmosphere of it which is seen as an escape and is provided by the separation from social and political events. The actors and qualified television series which are brought by Turkish televisions also support the cinema in the context of providing alternative actors and stories. When we look at the television programs in general it is seen that comedy again demonstrates the sector. If we are to look at the comedy movies, we will see that the actors who shot fame in television programs are performing in most of the movies. Social media's power of spreading and popularizing has a great effect on the extending of the comedy genre. In this regard, social media has played a great role in helping comedy movies reach mass population while presenting new characters and stories. Especially in PR works, social media is very popular. A good number of horror movies run almost all of their PR and advertisement works through social media.

The fact that %38.6 of the sector consisted of comedy movies by 2015 shows that comedy genre will keep its popularity in the coming years. At this point, most of the directors who shot their first movie turning towards comedy genre will help strengthen this thought.

New directors' involvement in Turkish cinema is also a promising improvement. If these new directors keep on shooting movies, it will help the sector revive and increase the chance for movies of quality to be shot.

Dram genre has had a rooted cinema mass in Turkish cinema since Yeşilçam. When looking at the Turkish movies in 2015, it will be seen that most of the movies that belong to the genre 'Drama' have a greater part in these productions. These productions which convey social, cultural, historical and political incidents help the viewers question life and themselves by making them face the reality. These productions are particularly attracting a great deal of attention because they influence the emotional side of the audience. Drama as a genre will also keep its place acutely in Turkish cinema in the following years.

The rise in the Turkish Horror Genre will continue. The Turkish Horror Genre, which created its own audience by turning to local sources, has gone

through its most productive year in 2015. Even though it has been a satisfying year in terms of the number of movies, it is not possible to say the same regarding the quality. Movies which are rushed regarding the form and content are intended to benefit from the existent audience. Even if similar narratives reduce the effect of horror movies, there still is a mass of people interested in the genre. Both the new directors' involvement in this genre, and comments and criticism which are made through media, show that Turkish horror movies will continue to be shot.

In 2015, as it hadn't been seen often in the previous years as well, movies of Fantasy, Science Fiction and Musical genres were not shot. These genres require more budget, work and time. Again, in the related genres, it is possible to say that manpower in both scenario and technical stuff is lacking.

Turkish Cinema audience didn't show interest in successful cinematographic movies which received prizes in Turkey and overseas and are defined as "art movies". Movies in this genre such as Kuzu, Sarmaşık, Toz Bezi, Kar Korsanları, Mustang, Ana Yurdu, Abluka, Rüzgârın Hatıraları that are shot by famous directors didn't reach the expected number at the box office. This result is affected by the fact that these movies didn't do enough PR and they weren't in the cinema halls at the right time. But according to 2015 movie examination, Turkish Cinema audience prefers popular types and classical narration. They also prefer movies which will help them run away from the real life issues and let them have fun. The audience prefers movies that are entertaining, easily understandable and simply narrated instead of movies that convey social messages and are experimental, rich sub-texted, iconographically strong.

As a result, in the light of this data, it is possible to make this determination about the Turkish Cinema: Cinema, which is at the center of culture industry, is head to head with the audience that it wants or creates.

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IS SLOW RADIO POSSIBLE AN ANALIZE ON AÇIK RADYO (OPEN RADIO)

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Abstract

Traditional and new media able to present content faster with the help of new technology's advantages. "Fast" fact brings quality problem. Producing and researching the way of producing quality content independent from mainstream media are being focal point of media studies. The aims of "slow movement" which is developed against the fact of fast which is driven by globalization to every part of public life, are questioning the way of producing and consuming habits of society. This thought created "slow media" discussions as a part of alternative media.

Slow media initiatives have began to appear since 2010 in US and European countries. Slow media aims to focus on single subject each time. It highlihts that contunius messages coming from media create negative efects on audience. Contenparary audience can not reach satisfactory content against intensive message bombardment. Slow media content flow and follow are needed to be a conscious media audience. This study will discuss "slow media" movement as a reflection of slow movement in media environment and its current position. Program structures of Açık Radio will analyze and going to discuss radio if it can adopt slow media from the point of criterias of slow media.

Keywords: *Slow Media, Radio, Slow Journalism*

IS SLOW RADIO POSSIBLE AN ANALIZE ON AÇIK RADYO (OPEN RADIO)

INTRODUCTION

Slow movement started when Carlo Petrini and friends protested the MacDonald's restaurant that opened in Italy. 'Slow Food' founded by a group led by Petrini is an eco-gastronomy non-profit organization that was established against the fast food culture, disappearance of local food traditions and the ignorance of people about what they eat, where the food they eat was originated, how it tastes, and how our food choices affect the world (Doğutürk, 2010: 21). Later on, the movement expanded its field of practice into Cittaslow, slow parenting, slow money, slow tourism and slow media. Susan Greenberg is among the people that first mentioned slow journalism. She came up with the slow journalism notion and helped expand the slow movement in the media industry. Greenberg explained the current status on media content and access to media and proposed solutions that could cure the current problems as follows:

> *"We could get the basic news over the Internet in a cheap and rapid manner. Traditional print media is increasingly losing readers every day. As a result of this comfort, the need for the types of articles that we could not find in mass media and which take time to reveal through cheap articles, interviews and other non-fictional reports, the slow journalism is increasing" (Greenberg,2007:15).*

The content found in daily newspapers and other media is increasingly becoming monotonous, creating problems for both journalism and other fields. The Internet, which provides a cheap and partially free environment for the needs created by the above mentioned problem, opened the doors for various "alternative" trends as well. Alternative journalism methods such as peace journalism and citizen journalism are currently being discussed. Alternative media is defined as not-for-profit media outlets that tries to survive alongside the national, prevalent, commercial, prevailing, dominant, and mainstream media and public broadcast media (Birsen, 2011). Slow journalism movement is also discussed as a form of alternative journalism and there are also certain practical examples. There are several mostly not-for-profit newspaper and digital magazine publishing organizations such as Delayed Gratification, Aeon, Narratively,

Long Play, Mission and State (Masurier, 2014). These journals and newspapers published in countries such as Finland, the USA and the UK spend efforts to introduce diversity and slowness to the intensity of the daily agenda and the common problems in traditional newspapers. Delayed Gratification, published in the UK, states that they "last to breaking news" in their Internet site. Slow journalism shares the same criteria of good, clean and fair with slow food. Harold Gess (2014) adapted the basic points in the slow food manifest for slow journalism as follows: "Good" stresses the need for meticulous and time consuming, decent, clear and quality writing of the news. News reports produced with public interest in mind would promote awareness. "Clean" indicates the significance of clean and ethical rules and corruption in news institutions, corporations or events. The news should avoid sexist and racist rhetoric, protect the ecosystem, have respect for life and the living space of creatures, stress social justice and have a motivation to create a shared public opinion. It should defend journalism and journalists and should provide "fair" access for all groups in the society. Also the stress on "fairness" includes efforts to improve the working conditions of journalists.

Sabrina David, Jörg Blumtritt and Benedikt Köhler (2010), who wrote a manifest on slow media, summarized the characteristics of slow media in 14 items. In this manifest, which included all issues such as fast consumption and resulting information pollution, manipulation, problems due to social media, interactivity compared to the traditional media, discrimination based on communities, minorities and ethnic, sexual and religious discrimination, the common characteristics of slow media and alternative media and the solutions that slow media could provide for the problems in traditional media were demonstrated and general outline of the slow media was defined. In the present study, the concept of 'slow radio' is discussed with the example of "Open Radio" based on the 'slow media' definitions available in the limited literature and the above mentioned articles of the manifest, and whether Open Radio could be qualified as a slow radio was analyzed. Acceptance of slow media as an alternative media type was realized by examining Open Radio broadcasts and analyzing program and broadcast content.

It could be assumed that slow media would be a solution for cases where the media does not function the way it supposed to – including the problems due to technological advances and increasing 'speed' – which is called alternative

media. On the other hand, institutional structure of the alternative media should also be alternative, in other words, it should be different from the mainstream media (Özer, 2012: 11). Advances in technology experienced as a result of cultural and economic globalization and the mass communication tools called the new media today provide an opportunity for us to increase the types of alternative media. Thus, the ownership structure in mass media demonstrates a change in alternative media. Inexpensive opportunities provided by the Internet are accepted as one of the main factors of this change. However, this situation renders the produced media content problematic. It could be observed that there is a contradiction between the journalism / news process of commercial media owners and management and expectations / values of the readers who are in need of "alternative and accurate" information (Bulut and Karlıdağ, 2015:23). Media content develop towards facilitating acquisition of information via technological advances and different types of communication channels, however, at the same time it could develop towards leaving the masses without information. Thus, a cultural hegemony is inevitable via globalization (Mora, 2011: 250).

When the basic functions of mass communication tolls such as news reporting, entertainment, advertising and propaganda are considered, radio has lost more than the power television lost against the Internet. The fact that radio does not possess the power of visuals and "instantaneity," which is the reason for preference of the Internet and the new media tools, enabled radio to use different more slow artillery and also to go back to an alternative programming style. Radio enables listeners to use their imagination the way only radio can (Birsen, 2012: 118). This is one of the reasons of preference for the radio and perhaps the most convincing one. Another distinction of the radio is the fact that it owes a certain part of the transformation of its distance to "instantaneity" into its status today to convergence and technology. With the help of 'podcast' technology, which is the result of digitalization, different from 'instantaneity' and the desires of mass communication prevalent today, radio broadcasts could be listened anytime, anywhere and whenever desired. Forming the basis of the present research, conducted us to question the existence of slow radio facilities and applications based on the 'slow media' concept and including the radio broadcasts.

These are the differences of the slow movement considered within the realm of the media. Characteristics of slow media include quality, to attend to certain unique subjects by avoiding the common agenda, sustainability in pro-

duced content, working conditions and the employees, tolerance for differences among users, being the voice of certain groups in the society, and to be able to move beyond time. Among the types of media, compared to other realms such as the Internet and television, the radio is a rather unique channel. Under certain circumstances, radio could provide more rapid information compared to the Internet or television. On the issue of content, the radios that are defined as alternative and broadcast in an alternative manner could be significant news and information sources.

METHOD

"Open Radio" that started broadcasting on November 13, 1995 continued to be an alternative mass communication tools when its broadcasting policies implemented until today are concerned and its different style from mainstream radio broadcasting became the object of several studies. Currently Open Radio is a team of 23 and adopts an alternative broadcasting policy with both its news and program content and interactive broadcasting style. Its independence was provided by 75 partners during the establishment period, today Open Radio has 92 partners, 1000 hosts and a network of over 1000 shows. With the radio host profile that varies between 9 and 75 years olds that come from different professional groups, Open Radio has an extensive team. In the present study, Open Radio Internet site is analyzed in the axis of 14 criteria depicted in the slow media manifest using descriptive analysis methodology.

1. Slow Media are a contribution to sustainability: Sustainability is a process that includes work conditions and media output. Open Radio is consistent on sustainability with its long standing broadcast history, continuously expanding radio host team, its show network and the depth in show topics. With over 1000 shows and 1100 different hosts, Open Radio caters an increasing audience and radio hosts. It was also observed that Open Radio has a responsible broadcasting policy on sustainability of the nature with climate change and ecology themed shows. On March 21, 2016, in the show titled "Love for Thermal On Full Speed: 600K olive trees cut at Kırkağaç," an interview with Ali Bülent Erdem, who is the chairman of Tobacco-Workers Union (Tütün-Sen) and and general secretary of Farmers' Union (Çiftçi-Sen), was broadcasted. The trees cut for the thermal power plant planned at Yırca near Soma, Manisa province and the resulting environmental disaster was discussed. It was observed

that, in addition to media content, Open Radio has a responsible broadcast policy with respect to environmental and natural sustainability.

2. Slow Media promote Montasking: Open Radio focuses on certain subjects in certain themes with respect to their news and information circulation policies. For instance, the show "Ecologic Movements Agenda" is prepared in collaboration with Attorneys for Environmental and Ecological Movements (ÇEHAV). The children rights show "It's The Minors' Turn" is produced by Gözde Durmuş and Melda Akbaş Akboğa from Istanbul Bilgi University Child Studies Unit. The system Open Radio established with the help of area experts, naturally reflects a team that is prominent in the field, and shows that focus on specific subjects and far from the intensity of the general daily news agenda.

3. Slow Media aim at perfection: Another criterion for slow media is continuous development and accessibility. Open Radio states its mission in the manifest as follows: "Radio, television, newspapers and journals are boring and mediocre. Together they produce much ado about nothing, and thus, the only result is a cacophony. There is a paradox in the way mass communication tools producing only lack of communication." Open Radio underlines its idealism in broadcasting with the motto "Broadcasting for the deaf." For them, Open Radio means a "continuing party with 100,000 guests" and "to establish the maximum contact possible" with the people. Thus, perfectionism, continuous development and accessibility are among the basic goals of Open Radio and this fact never changed during the last twenty years. On their objectives and principles, Open Radio argues that they have started the business "to be one of the most quality and exciting media in the world."

4. Slow Media make quality palpable: Slow media determines a criterion based on content and keeps the quality always at high standards. One of the principles of Open Radio since their establishment was to obtain expert opinion and share these views with their listeners in the context of their thematic shows and broadcasting policies. In the show broadcasted on March 29, 2016 titled "Coal Stories in Turkey," the report on coal-centered energy policies prepared by "Green Thinking Association" was discussed with the individuals who prepared the report. Open Radio published the whole report in their Internet site and the radio broadcasted shows on Paris Climate Summit, Cerratepe mining worlds, the struggle for Iztuzu beach and the drought and water supply crisis

in Istanbul. On environmental and climate issues, always-expert opinions are referred.

5. Slow Media advance procumers: Slow media is open to interaction with the consumer views and always considers these views. Open Radio is an open platform for producers as well. Everyone that could submit the information depicted in their web site has a chance to produce a show with Open Radio. In the section "From Our Listeners" available in the web site, it is possible to observe all types of messages from the audience including comments, information, recommendations, support and warnings / complaints written by the listeners. Thus, consumers are transformed into producers, which result in concrete output and perhaps these output could motivate other consumers to become producers themselves. Open Radio is creating a group that slow media calls proconsumers and assists the consumers to produce the content they want.

6. Slow media are discursive and dialogic: Words are important for slow media, as much as the visuals. For slow media, listening is as important as reporting the news. The tradition of inviting guests underlines the discourse-based and mutual communications aspect of the radio, which is a media based on word. The intrinsic nature of radio, the mutual communications criterion seems like quite consistent and appropriate for Open Radio as well. Among their objectives, Open Radio quotes "to function as a communication center for democratic civil society organizations, at the same time." Along the lines of this objective, it was possible to be the voice of different sections of the society and to conduct projects in association with NGOs.

7. Slow media are social media: Communities and groups could be established around slow media. This facilitates expanding diversity and protecting cultural and local values. "To address multiculturalism and relationships between cultures and identities," and "to be an inseparable part of the international world of culture" are among the goals of Open Radio. Furthermore, Open Radio hosts and content are determined on a voluntary basis. Show hosts are never paid. Anyone has the potential to produce a show on Open Radio. Thus, Open Radio could be considered as a community radio. It is possible to become a follower and a benefactor by filling out a membership form on the web site. Users could access news, shows, archives and information on current shows and manuscripts on the Internet site, share these on other networks and could comment on these items.

8. Slow media respect their users: Slow media could cope with different views among users. Open Radio states their motto both in their Internet site and on other media they published such as journal and books as "The radio open to all voices, colors and vibrations of the universe." Their choice of name and their principles are the evidence that they have respect for all listener and user views. In the Open Radio Internet site, where all have a chance to produce and host their own shows, all financial details, including annual income and expense statements, projects and project revenues are displayed. Broadcast style of Open Radio also reflects a respect for all diversities, cultures, gender, animals and more.

9. Slow media are distributed via recommendations not advertising: Slow media is free of the pressures of advertisers. It is under the influence of peers or the audience, or the family recommendations. Open Radio defines itself a collective with 92 partners. They answer the question "What is Open Radio?" as follows: "Open Radio, which is a not-for-profit organization, is not subsidized by any interest or capital group. Of course, neither by the state. It does not have any ideology other than pluralist democracy, rule of law, and basic human rights and freedoms. In fact, it could even be said that, in a media environment that is choked by the ownership of big money and interest groups, Open Radio is one of Turkey's – maybe the world's – rare independent media organizations." Its freedom is the key to Open Radio's success. Its legal status where all 92 partners almost have equal shares, and the fact that it survives with donations, not with advertising, render Open radio more independent than other media organizations. In a manuscript they published in 2004 titled "Open Radio is looking for its listeners," they have stated that "Open Radio maintains its independent and objective voice in a world that turns with sponsorship and advertising." Thus, Open Radio realized the desire of slow media to expand with the talk on its achievements, with word of mouth instead of utilizing advertisement and sponsors.

10. Slow media are timeless: Slow media should remain fresh for long periods, in fact for decades. Slow media do not lose its quality over time, on the other hand their value increases like antiques. Open Radio demonstrates an approach that could be construed as a long-term project with their popular podcast broadcasts, the book titled "Open Radio Talks: The First Twenty Years," which contains the significant productions, interviews and news of the

first twenty years and published on December 2015. Furthermore, productions include programs on literature, arts, movies, plastic arts, performance arts and humor. Fields such as literature and art could not be confined within a time period. In addition to productions in these fields, Open Radio also reports news on several fields such as freedom of press, climate studies, urbanization and sciences and publishes podcasts of these broadcasts to be listened to whenever the audience prefers, and serves as an encyclopedia for the near past with 20 years of broadcast history.

11. Slow media are auratic: The situation is quite consistent for Open Radio. Because, Open Radio differentiates with all other existing stations with its production policy, content and legal structure. Open Radio is unique in Turkey with respect to its productions, shows and the matters at hand and sustained this position for over 20 years. Its uniqueness is reinforced by its openness for all who has a say. Subject matters of talk shows broadcasted so far include "archeology, meteorology, culture of consumption, local governments, design, museum studies, communications, olive oil production, anthropology, human brain, psychology, economical politics, literature, poetry and philosophy." Naturally, those listed above only represent a small portion of all subject matters covered so far. In addition to shows, works such as radio documentaries and mind dramas are the kind of shows that are hard to find among the broadcasts of other stations. In fact, mind drama show won a drama award in 11th Lions Theatre Awards, a first for a radio station.

12. Slow media progressive not reactionary: Life practices of the networked society and technological advances are developments that slow media can rely on. Slow media does not experience a conflict with the speed of social media, blogs and other networks, slow media is not against these networks. It only defends appropriate use of these media. The fact that it is an open platform, broadcasts over the Internet, and provides the productions for mobile devices via podcasts demonstrates that Open Radio does not have s strict reaction against the fields of technology and the Internet, on the contrary, it makes use of these opportunities. The fact that it provides all content via these media as well translates into the lack of conservatism on the part of Open Radio. Open Radio promotes appropriate use of media such as technology and the Internet by consumers with its quality production policies.

13. Slow media focus on quality: Slow media aims at quality and accurate, reliable, entertaining and useful productions. Among the current broadcast schedule of Open Radio, there are many shows with nature and ecology themes such as "Light Green," "Economy and Ecology," "Ecological Life from Seed to Harvest," "Green Wave," and "Biomicry." In addition, there are shows with themes on music, cinema, culture and literature as well. From time to time, radio documentaries about important personalities from all walks of life are produced.

14. Slow media ask for confidence and take their time to be credible: In their manifest dated June 1995, they promised they would never come up with any solutions. They stated that they do not want to give anything to the audience, instead they would like to receive as much as they can from them, because Open Radio is a common project by both parties. A broadcast history of over 20 years and the total 50 awards they received in this period demonstrate that Open Radio is far ahead of the competition in plausibility and trust. The fact that it is an open platform and the customer support program and its popularity as a result of recommendations instead of advertising show that Open Radio has gained the trust of the audience in the alternative realm called slow media.

RESULT

Radio broadcasts have commenced in early 1920's in Turkey, however private radio stations increased in the 1990's and a wide range of radio stations are available today. Private television broadcasting that started with Star TV in 1990 was followed by private radio stations in 1992 (Birsen, 2011). Rapid popularization of radio was due to its inexpensive nature when compared to other broadcast media. In addition to easy accessibility over the Internet, Open Radio is a low-cost operation. Sustainability could be considered as a resistance against use of natural resources and the consumer-oriented methods of capitalist production. Open Radio broadcasts programs that emphasize the necessity of sustainability within the cultural production as well. These broadcasts are sustainable for about 20 years in cultural productions that cultivate subjects such as nature, ecology, environment, as well as literature, sciences and arts. In the book Open Radio Talks, Open Radio activities on global climate change are mentioned as below:

"Open Radio tried to ring the bells of warning since the first day about the biggest rape against the nature, the source of all life, in other words the danger of global climate change. Since the first day Open Radio broadcasted that the biggest threat against the living was the global climate change that resulted from the insatiable greed of a bunch of oil, coal and energy corporations, it has been the subject of our endless efforts in our broadcasts."

Open Radio values the importance of expert opinion in thematic productions and prepare the shows together with the experts in the field. All criteria found in the slow media manifest coincide with the Open Radio manifest, objectives and works that were dictated years ago. To sustain quality, Open Radio has a financial outlook that donations and volunteer work dominate instead of advertising and sponsorship revenues, which is transparently announced on Open Radio web site. Listeners' corner, Internet comments and guests in shows correspond to the slow media interaction and respect for audience criteria. In the same book, it was mentioned on the listener support project that for the independence and sustainability of Open Radio, this project, in fact, is the Open Radio way of life. The objectives of the project are explained in the book as follows.

"The objective was to complement the collective efforts by the founders and volunteer hosts with the audience participation. In other words, as a result of the annual and maintained financial – and intellectual – contribution of about a few thousand listeners, the aim was to become a permanent channel. In this context, listeners could support any portion of the show of their choice. They could support more than one show, or more hours of the same show."

This project facilitated the expansion of Open Radio as a result of quality broadcasts and productions via the word of mouth, instead of advertising. Open Radio broadcasts and monitors, not only the events in the daily agenda, but other subjects that are excluded by the traditional media and mainstream radio stations as well. When all these criteria and the broadcasting style Open Radio are considered, it is possible to argue that Open Radio is an example of slow media. The final words on the book Open Radio Talks is like a summary of 'slow media criteria:'

"Open Radio perseveres on its seventeenth anniversary with its foundation, structure, operation and both talk and music productions and Internet broadcasting

To share information and emotions on the global state of affairs;

To be a forum for organization of debates interaction and the future;

In short, to spend efforts to show that another word is possible (and a must).

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CHARLIE HEBDO'S REFUGEE CARTOONS AS RHETORICAL FORM OF SETTING SOCIAL AGENDA

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Abstract

During the 2000's the political cartoons genre has gained significant research interest across disciplines; such as, communication, media studies and health sciences because of their roles to study social phenomena. This research aims at illustrating how political cartoons are used as a vehicle of setting social agenda in Charlie Hebdo to reorient, mirror and shape the public opinion through current socio-political issues of Syrian refugees. Charlie Hebdo became acknowledged globally after the tragic events of 7 January 2015 in Paris. This article argues that a set of tensions have come to the fore through Charlie's two shocking global exposures of Syrian refugee drowned toddler Alan Kurdi. Specifically, content analysis was used to identify the themes contained in the cartoons depictions. Qualitative method was used to analyze the cartoons through semiotic analysis. The analysis is mainly concerned with the interpretation of the sign system based on the connotation and denotation elements in the cartoons. The results indicated that the themes on the cartoons focused on substantive issues through which social agenda is set to reflect social practices in the European social political contexts. Moreover, the analysis showed that those two political cartoons set social agenda by mainly encapsulating current and sensitive issues on the anti-refugee sentiment of Europe.

Keywords: *Political Cartoons, Vehicle Social Agenda, Media, Genre, Newspapers*

CHARLIE HEBDO'S REFUGEE CARTOONS AS RHETORICAL FORM OF SETTING SOCIAL AGENDA

INTRODUCTION

We know perfectly well that we do not have the right to say everything that we cannot speak of everything in whatever circumstance that not everybody, finally, can speak about whatever.

(Foucault, M. 1971. L'ordre du discours. Paris: Gallimard, p. 11).

A political cartoon is a cartoon that argues about a political concern or event (Danjoux, 2007: 245). People can find them in any daily newspaper or newsmagazines. They are in the editorial pages rather than in the comic section even the reader can see them right next to the editorial columns, and across from the opinion essays. Political cartoons are created with the intention of persuasion. They do not aim to amuse the reader. They functionalize the reader to think about current events, but it also tries to sway the reader's opinion toward the cartoonist's point of view. Cartoonists employs several techniques to get their point across - symbolism, exaggeration, labeling, analogy, and irony. Political cartoons usually involve a caricature (image of someone or something that is exaggerating certain characteristics or details), and an allusion (an indirect reference to something), which helps to form a locale or situation.

The history of political cartoons starts during the Protestant Reformation in Germany in the sixteenth century; visual propaganda was widely used to portray religious and political figures as heroes or villains (Medhurst & Desousa, 2009: 198). These cartoons became very effective to reach and spread the opinions many people. In eighteenth century, the Italian caricature emerged and became the foundation for political cartoonists. The images during those times were designed to affect viewers' opinions while making them laugh about serious problems. As Western culture branched out from its original religious foundation, more headlines were discussed and teased through these cartoons, and just as the number of topics grew, so did the interest and influence of cartoons in society.

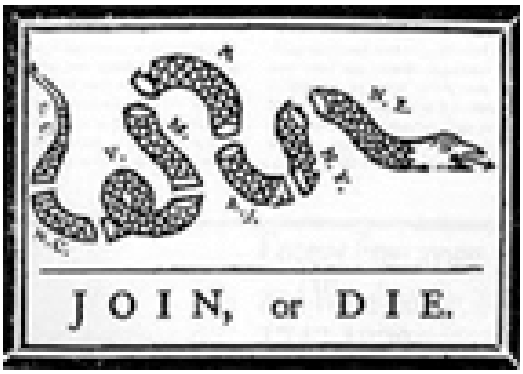


Figure 1: "Join, or Die" is a well-known political cartoon, created by Benjamin Franklin and first published in his Pennsylvania Gazette on May 9, 1754 (Join, or Die". Pennsylvania Gazette (Philadelphia). May 9, 1754. p. 2. Retrieved January 21, 2015 – via Newspapers.com.).

Benjamin Franklin's 'Join or Die' (Figure 1), which illustrates a snake whose severed parts represent the colonies, is recognized as the first American political cartoon. The cartoon was served to clarify Franklin's opinion about the importance of uniting the colonies. Moreover, this cartoon alludes to the popular superstition that a dead snake could come back to life if the pieces are placed next to each other.



Figure 2: Honoré Daumier, who was a French caricaturist, published his famous caricature of the king as Gargantua in the comic journal, La Caricature ("Gargantua". La Caricature 1831, Retrieved January 23, 2016 – via Wikiart.org)

In 1832, Honoré Daumier draws his famous caricature of King Louis Philippe called 'Gargantua'(Figure 2) in *La Caricature*. In the cartoon Louis-Philippe is sitting on his throne and swallowing bags of coins which has been taken from the poor and is carried up a plank that stretches to the king's mouth. However, the king was so offended by Daumier's cartoon, that both Daumier and his publisher were indicted and sentenced to six months in prison for 'arousing hatred and contempt of the King's government.'



Figure 3: William Henry "Bill" Mauldin, who was an American editorial cartoonist, and won two Pulitzer Prizes for his work. In 1959, he won his second the Pulitzer Prize, as "William H. (Bill) Mauldin" of the St. Louis Post-Dispatch, for a cartoon depicting Doctor Zhivago author Boris Pasternak in a SovietGulag prison camp with the caption "I won the Nobel Prize for literature. What was your crime?" (October 30, 1958). ("Editorial Cartooning". The Pulitzer Prizes. Retrieved January, 26, 2016.)

In 1958, Boris Pasternak won the Nobel Prize for literature, but the communist regime of the Soviet Union would not let him travel to Stockholm and accept the prize. Cartoonist Bill Mauldin illustrates/teases this situation with his cartoon "I Won the Nobel Prize for Literature. What Was Your Crime?" (Figure 3). In 1959, Mauldin won the Pulitzer Prize for editorial cartooning. This political cartoon shows how powerful they can be to the world.

From the historical examples above, political cartoonists use simple objects or symbols to stand for profound concepts or ideas. When analyzing a cartoon, the first thing to do is focusing on what the cartoonist intends each symbol to stand for. Ben Franklin's 'Join or Die' cartoon uses a snake with

severed parts to symbolize the bigger idea of uniting the colonies against the French and Indians.



igure 4: On November 1, 1970, a tragic, disastrous fire at the 5-7 nightclubs in Saint-Laurent-du-Pont caused the deaths of 146 people, and shocked the entire France. When former French President Charles de Gaulle died suddenly of natural causes barely a week later, Hara-Kiri Hebdo announced the news with this cover: "Tragic Ball in Colombey - 1 Dead". ("So, Who Is The 'Charlie' In Charlie Hebdo?" Retrieved January 21, 2016– via thedailybanter.com).

Charlie Hebdo was founded in 1969 under the name of Stupid and Nasty, Hara Kiri Hebdo. It was banned in 1970 because of its first cover dedicated to General Charles De Gaulle's death "Tragic ball at Colombey: 1 dead (Figure 4). It disappeared in 1982 due to its lack of audience and resumed publishing in 1992. The recognition of the journal is not a matter of audience (120.000 at its peak in 1971, only 3.000 in 1981). It is more closely attached to its very specific message in the media landscape and the way it embodies some leftist trajectories after May '68. Moreover, the newspaper introduced some cartoonists who later became celebrities, and attracted very well-known columnists.

Its co-founder (with Professor Choron), F. Cavanna argued that;

"nothing is sacred, nothing, not even your own mother, not even the Jewish Martyrs, not even those dying of hunger… Laughing ferociously and bitterly at absolutely everything, in order to ex-

orcise the old monsters. It would pay them too much respect only to approach them with a straight face. It's exactly about the worst things that you should laugh the loudest, it's where it hurts the most that you should scratch until it bleeds"(F. Cavanna, 1983, Bête et méchant, Le Livre de Poche).

The cover pages of Charlie Hebdo are the package of the journal; they symbolize the spirit and the clear message of the journal. In the early days, the relationship between Charlie Hebdo staff and the traditional press was quite tense: "They have never accepted us. Our flat refusal of any labels, cronyism liaisons even within journalism, paves the way for the disdain of the entire profession", said Charlie's journalists (Mazurier, 2009: 226).

The best information about Charlie Hebdo is given by itself via its web page under the "who is Charlie Hebdo?" (https://charliehebdo.fr/en/);

"Charlie Hebdo is a punch in the face....

Against those who try to stop us thinking. Against those who fear imagination. Against those who don't like us to laugh.

Charlie Hebdo is an angry magazine, a paper that takes the piss. It's a weekly with a wallop, a digest with a dream. It's a periodical that argues and a journal that thinks.t's a gazette of the grotesque – because that's what so much of life and politics is. It's a rag that has nothing to lose in the afterlife for the laudably simple reason that there is no afterlife.

Charlie Hebdo has no need of God, nor any need of Wall Street. Charlie doesn't need two cars and three cellphones to be happy.

To be happy, Charlie Hebdo draws, writes, interviews, ponders and laughs at everything on this earth which is ridiculous, giggles at all that is absurd or preposterous in life. Which is to say - very nearly everything.

Because life is so awfully short that it would be a pity to spend it whining in dismay instead of laughing it up a storm.

Charlie Hebdo – Satirical magazine, secular, political and jubilant, out every week on newstands and every day on the internet."

Charlie Hebdo began publication again in 1992, not as a new newspaper but as a rebirth of the former one. Except for the co-founder, Professor Choron, most of the old staff was part of the new one, completed by newcomers like the cartoonists Charb, Tignous, Riss, Luz, and the economist B. Maris. The new editorial chief, P. Val, was also a newcomer (Claire Visier, "Charlie Hebdo: A Brief History", French Brief, Retrieved January 28, 2016– via http://eu.bilgi.edu.tr/). The layout of the newspaper as well as its spirit remained the same: "There is exactly the same reason to be angry, the law of the powerful one, the same few people that cling to power and decide for millions of others", said Cabu (F. Roussel, I. Hanne, « "Charlie", satire dans tous les sens », Libération, 7/01/2015).

The new Charlie Hebdo's publication was very well perceived (its first issue sold 120.000 copies) and was accomplished in the 1990s, accompanying and supporting the rise of protest movements. Thanks to the large French domestic social protest movement in 1995 and to the emergence of alter-mondialism (the newspaper is one of the founding members of the very popular French association ATTAC), its readership increased to 90,000. "Drawings have become more illustrative. Before, the cartoonists let their imagination run free. When they wanted to publish a caricature without any link to the hot news, they did. Now, caricatures are dedicated to the hot news, they have become illustrations" (B. Touverey, "Charlie Hebdo, canal historique, Entretien avec Stéphane Mazurier", Biblio obs, Nouvel obs.com 09/01/2015). During that period, Charlie achieved some polars and definitively turned its back to marginality. "Charlie Hebdo is not Hara-Kiri. It is a political newspaper, left-wing and responsible", said Cabu (R. Valentin, « Interview avec Cabu », L'Est Républicain, 15/09/1996). Comparing the front pages of the 1970s the newspaper quieted down. But it still fought without taboo in turn: militarism, religious fundamentalism, far right, (Corsican or Basque) nationalism, religion, the Pope, the hunters, the toreros, the politicians, and so forth.

In 2000, a new formula was released by the journal in order to attract young generation. Some of P. Val's opponents left the newspaper. Bernard Maris and Gérard Biard were appointed as new assistant chief editors, embodying a new Charlie Hebdo style: impertinent but not thoughtless, more political than satirical. Wolinsky explained this process with the following words:

"The provocation of the former Charlie was necessary to advocate reforms for abortion or the contraceptive pill. Today, we are fighting for preserving what we gained at this time. Provocation just for provocation makes no sense. Charlie's vocation is not to be pornographic."(B. D'Alguerre, "10 ans de Charlie Hebdo", Ring, New, culture et société, 20/06/2002.)

P. Val's political position after the September 11, 2001 attacks also generated large internal and external debates. He criticized far-leftist movements for not having blamed the attacks because of their anti-Americanism. Still fighting against neoliberal globalization and commoditization, he then started to distance himself from alter-mondialism, which he considered to be more and more anti-American and anti- Semitic. At the European Social Forum held in Paris in 2003, he protested the coming of Tarik Ramadan, whom he considers an "*anti-Semitic propagandist*". He denounced "*a rhetoric which is the same that was spread all around Europe before the Second World War" and* that *"must be considered as a cause for concern*" (B. D'Alguerre, "10 ans de Charlie Hebdo", *Ring, New, culture et société*, 20/06/2002.). In 2008, P. Val dismissed Siné, one of the newspaper's famous cartoonists, considering one of his articles to be anti-Semitic. Siné perceived it as an excuse for his firing. This internal crisis led to extensive media coverage, with many personalities arguing in favor of one or the other. Again, the consequence was a decrease of the audience, which had risen again up to 80.000 and then declined to 55.000.

In March 2006, in relation to the Mohammad cartoon controversy in Denmark, P. Val organized and co-signed with 11 people, among them Taslima Nasreen and Salman Rushdie, a manifest "***Together facing the new totalitarianism***, ***Islamism",*** first published in *Charlie Hebdo* (Ensemble contre le nouveau totalitarisme, l'islamisme , *Charlie Hebdo*, 1/03/2006). The manifest goes as follows:

"After having overcome Fascism, Nazism, and Stalinism, the world now faces a new totalitarian global threat: Islamism. We, writers, journalists, intellectuals, call for resistance to religious totalitarianism and for the promotion of freedom, equal opportunity and secular values for all. The recent events, which occurred after the publication of drawings of Muhammad in European newspapers, have revealed the necessity of the struggle for these universal

values. This struggle will not be won by arms, but in the ideological field. It is not a clash of civilizations nor an antagonism of West and East that we are witnessing, but a global struggle that confronts democrats and theocrats. Like all totalitarianisms,

Islamism is nurtured by fears and frustrations… Islamism is a reactionary ideology which kills equality, freedom and secularism wherever it is present. Its success can only lead to a world of domination: man's domination over woman, the Islamists' domination over all the others. To counter this, we must assure universal rights to oppressed or discriminated people. We reject 'cultural relativism', which consists in accepting that men and women of Muslim culture should be deprived of the right to equality, freedom and secular values in the name of respect for cultures and traditions. We refuse to renounce our critical spirit out of fear of being accused of "Islamophobia", an unfortunate concept which confuses criticism of Islam as a religion with stigmatization of its believers. We plead for the universality of freedom of expression, so that a critical spirit may be exercised on all continents, against all abuses and all dogmas. We appeal to democrats and free spirits of all countries that our century should be one of Enlightenment, not of obscurantism."

In 2009, P. Val left the newspaper to become the president of the French national radio "France-Inter"; Charb took over his position and refocused the newspaper on a more satirical approach (Claire Visier, "Charlie Hebdo: A Brief History", French Brief, Retrieved January 28, 2016– via http://eu.bilgi.edu.tr/).

P. Val's period is remembered as a contentious one, with results that are still alive today. The 2015 January attacks generated a debate about Charlie Hebdo's approach toward Islam and Muslims. The political stands of P. Val and also of C. Fourest, who worked for the newspaper between 2005 and 2009, specifically on Islamism, triggered a large debate. Some people blamed the newspaper of being racist and Islamophobic. Others measured that the positions of some of the members of the staff cannot sum up the position of a newspaper which is made up of diverse of political identities and that the magazine did not have a bare editorial line: "Charlie must be a tool against bullshit. Apart from that, we disagree on everything", said Luz (F. Roussel, I. Hanne, "Charlie",

satire dans tous les sens », Liberation, 7/01/2015), referring to the internal disagreements which sometimes were very severe. On the 24th of February, two sociologists published a short study of Charlie Hebdo's front covers between 2005 and 2015 (J.F. Mignot, C. Goffrette, « Non, "Charlie Hebdo" n'est pas obsédé par l'islam », Le Monde, 24/2/2015), showing that only 7% of the front covers were dedicated to religion (Figure 5). Among the 38 front covers mocking religion, 21 are about Catholicism and 7 about Islam. Jews were always laughed at with believers of other religions; 3 covers mocked all the religions.

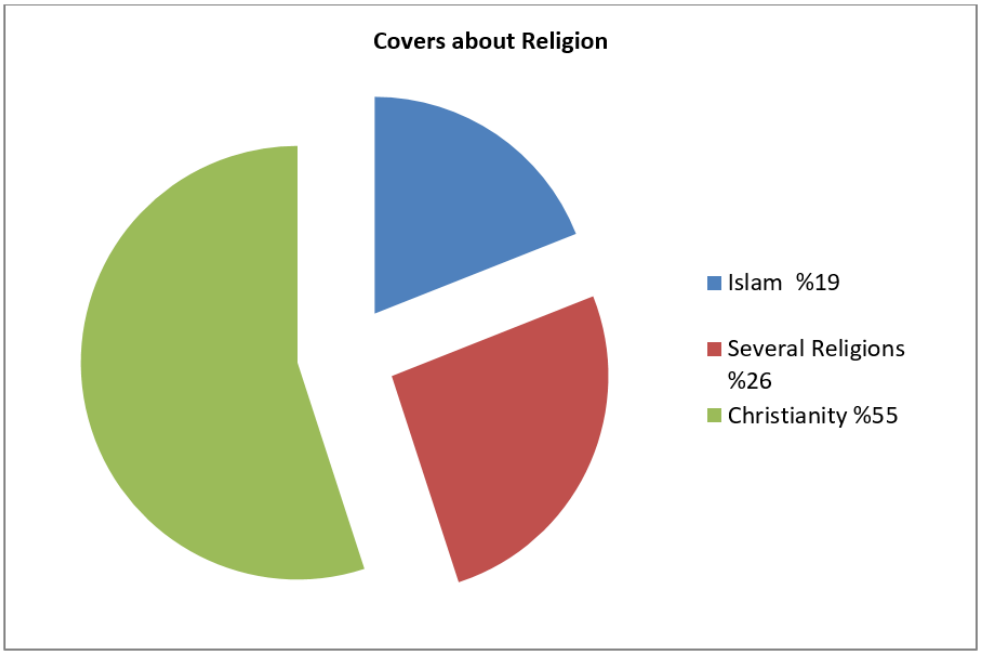


Figure 5: "Non, « Charlie Hebdo » n'est pas obsédé par l'islam" Retrieved February 12, 2016 - via http://www.lemonde.fr/idees/article/2015/02/24/

This contention raises a subject that must be highlighted: the question of the context and the contextualization of Charlie Hebdo's cartoons. At the end of 2014, the print run was about 45.000 and only 30.000 were sold every week. Very few French people read Charlie Hebdo, or even have read it at least once (Claire Visier, "Charlie Hebdo: A Brief History", French Brief, Retrieved January 28, 2016– via http://eu.bilgi.edu.tr/). Readers of the journal shape their own opinion about Charlie through a process that encloses a more or less important knowledge of the trajectory of the newspaper, the events that have brought the newspaper into the highlights of other media, and the comics or cover pages

that have circulated in the web sphere. In this circle, the contiuum of construction of opinion about the newspaper is quite far away from what the newspaper really is. The process of decontextualization is very important to keep in mind looking at the Muhammad cartoons' controversy. A second paradox needs to be clarified for a better approach to the controversy. On the one hand, due to its history and to its satirical approach, the newspaper still sees itself marginal; on the other hand, the popularity of many of its cartoonists and columnists, echoes this marginality and underlined the process of normalization of the newspaper.

In 2004 the Dutch film director Theo van Gogh was murdered in Amsterdam because of a movie he made which framed with violence against women in some Islamic societies. The following year, the Danish writer Kåre Bluitgen complained about being unable to find an illustrator prepared to work on his children's book The Qur'an and the life of the Prophet Muhammad, because of their fear of reprisals. The Danish newspaper Jyllands-Posten then requested the members of the newspaper illustrators union if they would be willing to draw Muhammad, and published 12 cartoons about Muhammad on 30 September 2005 (Claire Visier, "Charlie Hebdo: A Brief History", French Brief, Retrieved January 28, 2016– via http://eu.bilgi.edu.tr/). Some of the cartoons were dreamy (Muhammad with a walking stick seemingly on a desert trek, with the sun on the left, low on the horizon), some were traditional (the Islamic star and crescent merged with the face of Muhammad). One showed a worried cartoonist hiding the Muhammad portrayal he is doing. Another presented a young boy named Mohamed in front of a blackboard, pointing at a written sentence (in Persian): "The editorial team of Jyllands-Posten is a bunch of reactionary provocateurs". Another displayed Muhammad in the sky welcoming Muslims who had committed suicide attacks and saying that there were no more virgins. One figured Muhammad with a bomb in his turban.

Muslim groups in Denmark defied to the publication, and holding protests in Denmark. A Committee for Prophet Honoring called for a meeting to discuss the situaton with the prime minister. Two cartoonists received death threats. A conflict emerged: while the newspaper advocated that this was an embark to contribute to the debate about criticism of Islam and self-censorship, others thought that the newspaper's intention was only to be provocative. In December, the controversy took on an international political and cultural arena. After failing to meet with the Danish government, the Committee looked

for a support from meetings directly with religious and political leaders in the Middle East. The struggle gained a diplomatic international dimension as the 12 cartoons started to be published in different parts of the world, first in Egypt, then in Europe and in the USA. In late January and February

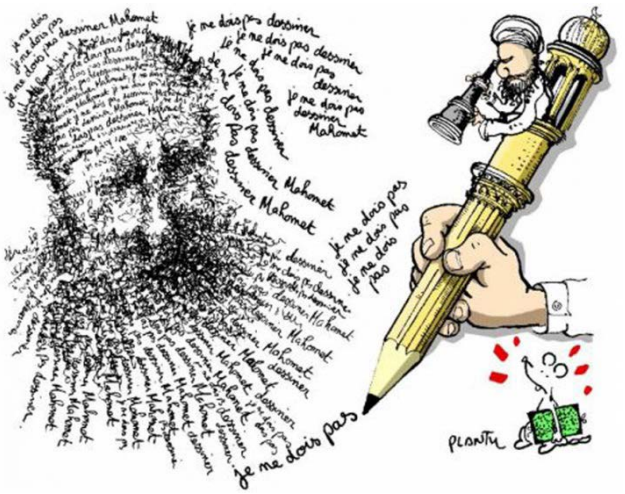


Figure 6: In this Le Monde cartoon, a giant hand holds a pencil, which becomes a minaret - out of which a turbaned figure surveys. The hand writes lines, 'I must not draw Muhammed' - which congregate to form an image of the prophet. ("13 Cartoons That Rocked Art and Politics", Retrieved February 21, 2016 – via http://www.pbs.org/)

In 2006, protests against the cartoons were appeared all around the world; some of them turned violent, with at least 200 deaths according to the New York Times (P. Cohen, "Yale Press Bans Images of Muhammad in New Book ", The New York Times, 12/08/2009.) Danish Prime Minister Anders Fogh Rasmussen described the controversy as Denmark's worst international relations incident since the Second World War. In France, the issue was covered by all the media and iniate a large debate. The managing director of the daily France Soir (J. Lefranc) was the first to decide, in February, to reprint the cartoons. The mainstream daily newspapers Liberation and Le Monde agreed to reprint only some of the cartoons. Le Monde also published an original drawing by its famous cartoonist Plantu: "I mustn't draw Muhammed", like a school child (Figure 6). The sentences figure a bearded face. In the international context of the crisis, the French President (and also Bill Clinton and Kofi Annan, general secretary of the UN) said that the newspapers that published pervasive cari-

catures made exaggerated use of freedom of expression and demanded more responsibility. The famous French nongovernmental organization Mouvement contre le racisme et pour l'amitié entre les peuples (Movement Against Racism and for Friendship between Peoples), MRAP, considered the cartoons represent Islamophobic. MRAP's president Mouloud Aounit said "the cartoon's manifest intention is to provoke, hurt, humiliate, stigmatize, and participate delibaretly in the racist amalgam between Muslims and terrorists…Because visual representation of Muhammad is considered blasphemy by Muslims, the cartoons sparked the anger of believers" (French Press Plea, Retrieved January 21, 2016 – via http://www.euro-islam.info/)

One week after the publication in France Soir and because of the dismissal of the managing director, Charlie Hebdo reprinted all the 12 Danish cartoons with a cover of Cabu's epicting cartoon of a sobbing Mohammed figure with his head in his hands, saying, "It's hard to be loved by idiots" with the caption "Mohammed overwhelmed by fundamentalists" (Figure 7). 160,000 copies (instead of the 60-70,000 regulars) were printed for this issue that quickly ran out of stock; 480,000 new copies were reprinted. Following the publication, the Paris Great Mosque and the Union of Islamic Organizations of France sued its editor P. Val, arguing that Cabu's cartoon and two of the Danish ones created an pestering link between Islam and terrorism and accusing Val of "publicly abusing a group of people because of their religion" (Claire Visier, "Charlie Hebdo: A Brief History", French Brief, Retrieved January 28, 2016– via http://eu.bilgi.edu.tr/).



Figure 7: Retrieved January 21, 2016 – via http://www.mediawatchwatch.org.uk/

Charlie Hebdo is accustomed to being sued. Between 1992 and 2014, it was taken to court 48 times ("Charlie Hebdo, 22 ans de procès en tous genres", Le Monde, 8/01/2015.), mainly by the far right and the Catholic associations, politicians or journalists. In 2007, Hebdo faced with the first trial under a charge of Muslim organizations (another one took place in 2013). Since 2000, the number of trials has decreased. Still, the 2007 trial received very significant media coverage. Charlie Hebdo seemed to desire this trial becomes a symbol of the freedom of expression. N. Sarkozy, at this time Minister of the Interior and for religious communities, also presidential candidate, sent a message of strong support that was read during the trail: "I prefer too much caricature to no caricature". Finally, Charlie was acquitted, considering that "In a laique and pluralistic society, the respect of all the believers goes together with the freedom of criticism of religions, whatever they are" (Claire Visier, "Charlie Hebdo: A Brief History", French Brief, Retrieved January 28, 2016– via http://eu.bilgi.edu.tr/). The judges also insisted on the fact that blasphemy is not a

criminal offence anymore in France. They also took the specificity of Charlie Hebdo into account: "a satirical newspaper that contains a lot of caricatures that no one is obliged to buy or to read, unlike advertising posters or billboards, for example". They considered two cartoons to be offensive, but only towards fundamentalism and suicide attacks. The statement for the third cartoon (showing the prophet with a bomb in his turban) was different than the other ones: the judges considered that it could be seen as an offensive expression towards all the Muslim believers because it equates them to terrorist supporters. Despite all, they considered that it needed to be interpreted in the light of the context: Charlie Hebdo publication did not mean to offend all Muslims but only made a contribution to the current debate about supporters of fundamentalism and violent Islam. This judicial response was put the cartoons in the frame of a greater emphasis on the contextualization of the cartoons. After the publication of the caricatures, Charlie Hebdo's staff received death threats and the newspaper was placed under the protection of the police.



Figure 8: Image of 3 November 2011 cover of Charlie Hebdo, renamed Charia Hebdo ("Sharia Hebdo"). The word balloon reads "100 lashes if you don't die of laughter!" (Retrieved March 21, 2016 - via http://www.lemonde.fr/)

The second important controversy took place in 2011. On November 2, Charlie Hebdo was fire-bombed and its website hacked, just before its 3 November issue was due ("Attack on French satirical paper Charlie Hebdo (2 November

2011)". BBC. 2 November 2011. Retrieved March 22, 2016 –via http://www.bbc.com/news/). The issue was entitled Sharia Hebdo (Figure 8) and featured Muhammad as the guest-editor. The attacks created a strong solidarity movement. The Sharia Hebdo issue ran out of stock. Even if death threats had never stopped since 2006, Charlie Hebdo was really shocked by the attack. "I can't really understand how a drawing can generate such reaction. It doesn't deserve death or fire!" said Charb (Un dessin, ça ne mérite ni la mort, ni un incendie : entretien avec CHarb , La Chaîne Parlementaire, 2013, http://www.lcp.fr/videos/). After the attack, Charlie Hebdo had to move, and three persons (Charb, and two other cartoonists, Luz and Riss) were placed under police protection. In 2013, Charb's name was included in a wanted dead or alive for crimes against Islam article published by Inspire, the terrorist propaganda magazine published by al Qaida. The Sharia Hebdo issue has blazed the debate about Charlie Hebdo's posture towards Islam and Muslims. In 2013, Charb wrote an article in the newspaper Le Monde, entitled "No, Charlie is not racist!" arguing that "the reading of our newspaper is the proof of what we claim [we are not racist] (…), those who dare to say the opposite don't read us and just rely on disgusting rumors" (Charb, « Non, "Charlie Hebdo" n'est pas raciste ! », Le Monde, 20/11/2013).

On 7 January 2015, two Islamist terrorists armed with assault rifles and other weapons forced their way into the offices of Charlie Hebdo in Paris. They fired up to 50 shots, initially killing 11 people (including Charb, Wolinsky, Cabu, Riss, B. Maris) injuring 11 others, and shouted "Allahu Akbar" during their attack. A French National Police officer was the last to die as he encountered the gunman shortly after they had left the building (Bremner, Charles (7 January 2015). "Islamists kill 12 in attack on French satirical magazine Charlie Hebdo". The Times. Retrieved March 24, 2016 – via http://www.thetimes.co.uk/). After the Charlie attack, 8 January was declared an official day of mourning by President François Hollande, with a minute's silence required in all the public services. Je suis Charlie (French for "I am Charlie") has come to be a common worldwide sign of solidarity against the attacks ("What Je Suis Charlie Has Become", Scott Sayare, January 30, 2015, Retrieved January 21, 2016 – via theatlantic.com). Many demonstrators used the slogan to express solidarity with the newspaper. The hashtag #jesuischarlie quickly trended at the top of Twitter hashtags worldwide. Demonstrations spread to other cities outside of France, including Amsterdam, Brussels, Barcelona, Ljubljana, Berlin, Copenhagen London and Washington. Around 700,000 people walked in protests in

France on 10 January. On 11 January, up to two million people and more than 40 world leaders led a rally of national unity in the heart of Paris to honor the 17 victims. 3.7 million People joined demonstrations nationwide.

A few days after the attacks, the French people discovered in the mainstream media programs that showed that other European countries did not share the same definition of freedom of speech. This event shows two different approaches to freedom of speech: one which is based on an "ethic of conviction", the other which is based on an "ethic of responsibility" (D. Fassin, « "Charlie" : éthique de conviction contre éthique de responsabilité », *Libération*, 19/01/2015).



Figure 9: New Charlie Hebdo cartoons depicting drowned Syrian child Aylan Kurdi, published in the magazine's issue of September 9, 2015 ("Charlie Hebdo bu kez Aylan'ı çizdi",Retrieved January 21, 2016 – via http://www.ntv.com.tr/dunya/)

Charlie Hebdo has published a controversial issue on Semptember 9, 2015, dealing with the refugee crisis in Europe. It appeals to the use of editorial cartoons (Figure 9) that applies the familiarity of refugee matter. Its cover consists of an illustration of the tragedy of the young Syrian boy Aylan Kurdi

who was found dead on a Turkish beach (near Bodrum) Semptember 9, 2015. His death widens the refugee crisis throughout the world media. The image of Kurdi has been the dominant subject for political cartoonists since the original photo was made public. Cartoonists have not spared him in their commentary, but somehow it's the Charlie Hebdo treatment that triggered people opinions. This cartoon mobilized harsh criticism to the magazine, as it misrepresents the refugee crisis by mocking the death of its symbol, Aylan Kurdi. Barrister Peter Herbert, the Chair of the Society of Black denounced the publication by describing it as "a purely racist, xenophobic and ideologically bankrupt" (SIFY, 2015). However, some defended the cover, claiming that its goal was to point the finger at Europe's little action in this matter.

Both of the cartoons were rejected for the cover of the Charlie Hebdo, but the magazine instead included them on the back of the edition. The cartoon on the left (Figure 9) shows Jesus walking on water next to the Syrian boy drowning. The cartoon was made by artist Laurent Riss Sourisseau, pen name's Riss, one of the survivals of January 2015 terrorist attacks. The headline suggests that Europe is Christian and it points at the figure of Jesus saying that Christians can walk on water. Then the arrow points at the Muslim boy and says Muslim children sink. The debate on this cartoon relies on whether it is a "racist" image, making a mockery out of the weak or an empowering cartoon that sides with the "powerless" (the immigrants) against the "powerful" (the Western world).

The cartoon on the left side (Figure 9) shows the young boy drowning alongside Jesus walking on water. "The Proof That Europe Is Christian," the cartoon was headlined. "Christians walk on water," the text read, "Muslim children sink". The ethical concern of the regarding method the cartoon adopted is raised the awareness the current refugee crisis in Europe. As the French journalist Gilles Klein noted on Twitter, this cartoon's meaning seemed lost in translation by the time it crossed the channel and reached British tabloids, which reported on the outraged response to cartoons "mocking the death" of the boy" (Charlie Hebdo Mocks Europe's Response to Migrant Crisis With Cartoons of Dead Syrian Boy, Robert McKey, September 15, 2015, Retrieved March 25, 2016 – via http://topics.nytimes.com/). The illustration displays a blue color sky and the rest is white. This method creates a parky atmosphere for a hidden message. The Jesus looks like figure with an open arms saying "Muslim children sink" with a happy face. This represents hypocritical Euro-

pean opinions. Riss addresses that his intended target was what he called the hypocritical response to the crisis by European leaders and the public. He also suggested that the response to the photograph of the boy was itself inappropriate and self-congratulatory. "This image is spoken of as a relic endowed with enormous powers, an icon that will bring back our faith and open our hearts," he wrote. "It must be so, Christian Europe. A Europe that still believes in miracles" (Charlie Hebdo Mocks Europe's Response to Migrant Crisis With Cartoons of Dead Syrian Boy, Robert McKey, September 15, 2015, Retrieved March 25, 2016 – via http://topics.nytimes.com/).

By analyzing the settings, the illustration on the right (Figure 9) shows a little boy; assumingly it is Kurdi, drowned on the beach. Dramatically, the lower angle of this cartoon is lack of colors. The grass which is supposed to be green, symbolizing life and pleasant atmosphere is actually white. The sand and the beach lack of colors too. This method creates a sense of coldness and draws a distance from the reality in the scene. A little figure is lying motionlessly on the beach after his journey across the Mediterranean. This symbolizes the innocence of the little boy which integrate his death conquered the tearing feelings. On the other hand the upper angle of this image displays a blue sky. This color represents secure atmosphere and peace, as opposed to the probabale gray sky in the refugees' homeland where wars and political discontent alive. The blue sky may also represents the promising future which desired by Aylan and his family whom represent the immigrants\refugees. The controversial cartoons. (Charlie Hebdo)

The illustration features the picture of the three-year-old boy's lifeless body, laying aside the shoreline which refers Aylan Kurdi. The illustration is portrayed a small form, wearing shorts and a T-shirt which is justified, since he is a toddler. From this perspective, his portrayal can signifies weakness, inferiority and powerlessness. He symbolizes the refugees' situation; people who run from the wars. They seek for a peaceful place to live. But they faced nor or little sympathy and compassion. Like the other elements, the boy's figure lacks of colors also, which indicates Aylan's sorrowful destiny.

The first caption is included within McDonald's Happy Meal Board which states: "PROMO! 2 MENU ENFANT POUR LE PRIX D'UN" (Promo! 2 children's menus for the price of one). The golden arches above the ad are identified as McDonald's logo. Mcdonalds stands for Western imperialism, Americani-

zation, globalization, capitalism… etc. which symbolizes globalization which is based on "a world in which societies, cultures, politics and economics have […] come closer" (Kiely, R. ; Marfleet, P., 1998). The billboard indicates a smiling clown figure which is Ronald McDonald. Fontenelle addresses that the clown is described as a "kind of global consumption that smiles and waves with the promise of happiness" (Fontenelle, I. A., 2007). Its creation along the logo matched the goal of selling not only hamburgers but a journey to an island of joy. Ronald represents the perfect medium to reach children, like Kurdi, and transform them into consumers. However, he was "SI PRES DU BUT" (So close to the goal). The clown is the second colored element in this cartoon. Along with the sky, the meal board figure occupies the half of upper side of the caricature. This technique signifies the power, superiority and authority. Both the billboard and the sky reflect an 'ideological fantasy' which associate with peace and happiness for refugees. The cartoonist combined two contradictory cycles in one posture. From the above angle, the sky is bright and even the clown on the ad is smiling, whereas in the below angle, the colors disappeared from the scene and there is a little boy's corpse.

This cartoon represents the refugee crisis by illustrating Aylan Kurdi but to employ his death to mock the Western sensibilities. In this frame, the cartoon was widely interpreted by different communities, despite the fact that the caricature was supposed to serve their interest. The cartoon itself is difficult to interpret when it comes to see through the artist's lens. Especially, the world was still recovering from the echoing images of the Syrian toddler. So it was not ready for a harsher and more revealing truth, even if it was just a work of art. The illustration clearly condemns western world's interference in the Middle East affairs' which resulted in this immense flux of immigrants.

These were actually just two of the many cartoons that used Aylan Kurdi image in different ways. They were eclipsed by the polarized public debate about free speech and religious respect. Charlie Hebdo continues to publish its provocative covers and cartoons. In January 2016, it ran a drawing the drowned body of the toddler and refugee Alan Kurdi, face down on the shore. "What would little Alan have grown up to be?" ran the caption (Figure 10). The answer came below, illustrated by an image of two men, their faces part-monkey, part-pig, arms outstretched, pantingly chasing a woman: Alan would have become a "groper in Germany". The cartoon is all black and white. The top caption displays "Migrants."

Under the caption, the illustration puts Aylan Kurdi's lifeless body's picture. The animal look like figures refers Aylan Kurdi's life period in Germany, Europe. The satire is biting but the cartoonist tried to state the Europeans' perspective of non-Christian immigrants. Putting fez on monkey look like image refers Arabs. Pig look like image refers greedy for European women of refugees. This image has a mythical sound on its negative portrayal of Muslims. But on the other hand it mocks with the European point of view of the Muslims.



Figure 10: The cartoon depicts Kurdi's body alongside a caption suggesting he would have become a "groper in Germany". It follows the revelation that gangs of migrants carried out organized sexual assaults in Cologne on New Year's Eve ("Charlie Hebdo backlash over 'racist' Alan Kurdi cartoon", BBC News, Retrieved March 14, 2016 – via http://www.bbc.com/news/world-europe)

After the publication, Charlie Hebdo's defenders have fallen into two categories. Some feel able only to make the basic case that freedom of speech is an absolute and indivisible right, which includes the right to produce crude, insensitive images that are harshly offensive. Martin Rowson, who is chair of the British Cartoonists' Association, believes the best way to understand Charlie Hebdo is to see it as, delighting in its childishness and determined to breach the line that conventionally separates public from private ("Charlie Hebdo's refugee cartoon isn't satirical. It's inflammatory", Jonathan Freedland, Retrieved April 3, 2016 – via http://www.theguardian.com/). A website called Under-

standing Charlie Hebdo states the meanings behind the magazine's cartoons in general, presenting examples of different cartoons that have been published in the past. It says,

> *"Charlie Hebdo employs its rather brutal satire against dogma, hypocrisy, and hysteria, regardless of its source. Satire works by toying with different levels of interpretation (irony) – a fundamentally subjective endeavor, which in the hands of Charlie Hebdo is sure to leave bitter aftertastes. Humor is not a requirement." (Retrieved April 3, 2016 - via http://www.understandingcharliehebdo.com/)*

As a conclusion, Murrow said: "What we do not see is as important, if not more important, than what we do see" (Shaheen, 2015). This applies to all political cartoons which have a subtle message that can sometimes be delusional. In this case, the public debate against Charlie Hebdo's depiction of the drowning death of the Syrian boy. This is one of the fundamental characteristics of the political cartoons that target to provoke thoughts about trending political issues. Charlie Hebdo employs the tragedy of Aylan Kurdi to criticize the Europe's attitude towards the refugee crisis. To meet this objective, the cartoons used three techniques like: symbolism (the play on colors, the captions, the little boy and the McDonald's billboard) which stands for extensive concepts and ideas, Analogy (between the upper and lower angles in the cartoons) and irony which is the difference between the way things are (today's refugees' conditions) and the way things should be (humanized communities). This paper focuses on the role of the image as an agent for social transformation. The methodology adopted is a case study: the impact of the photograph of Aylan Kurdi, the three-year-old child drowned off Bodrum in an attempt to escape on a raft full of Syrian migrants. This is one of the most widely seen social photojournalism documents in recent times, and it had a huge impact on social media. The photo of the dead boy on the beach was used to raise questions about political perspectives and global inequalities, but in French contexts it also triggers the debates about freedom of expression. The study focuses on the cartoons which symbolically transforms reality. Charlie Hebdo cartoonist Hank explains the hidden messages by saying "never forget that your eyes are connected to your brain" ("Outrageous cartoon explained by cartoonist Hank", Retrieved April 3, 2016 – via http://www.dailynewsservice.co.uk/tag/france).

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INCREASING CRITIQUE OF SEXISM IN ADVERTISING: MAINSTREAMING OF FEMINIST ACTIVISM IN TURKEY?

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Abstract

Advertising has been critically evaluated as a medium which reproduces the existing gender norms and patriarchal relations of subordination. The critique of advertising particularly in terms of the ways in which advertising discourse constructs sexist narratives has been undertaken by feminist activists and critical scholars in the West since the 1970s. Meanwhile in Turkey, advertising gained a prominent role in the media since the 1990s with the rapid expansion of the industry due to Turkey's integration to global economy. Accordingly, gender has been one of the mostly referred social discourses by advertising creatives in producing images that can attain to the public interest. While sexism in advertising in the post-2000 era as operating in subtle and hardly recognizable formats due to the growing anti-advertising and anti-sexist campaigns in Western societies, Turkey's media landscape continues to convey images of sexist advertising in explicit forms. There emerged however an increasing public concern towards sexism in advertising which gained increasing visibility very recently since 2015. In this regard, the aim of this paper is to highlight the increasing social media activism against sexist advertising initiated by women's rights activists as a new phenomenon in Turkey's contemporary social and cultural landscape. For this purpose, this paper analyzes 14 different anti-advertising campaigns with a discourse analysis, in order to point out the ways in which sexism in advertising is located and challenged by feminist activists in Turkey.

Keywords: Advertising, Feminism, Gender, Social Media, Turkey

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INTRODUCTION

Since the establishment of consumer cultures across the globe throughout 20th century, advertising has gained a prominent role in communicating the companies' related messages for large audiences. Advertising emerged as a crucial medium by which consumers can have the chance to know about products and services, thus maintained a mediating role for the public good and the companies' financial interests. Advertisements appeared as narratives which aim to attract the viewer's attention with symbolically constructed meanings regarding the individual's life and necessities in a given society. As the sum of symbolic and meaningful set of acts practiced by individuals, culture in this regard has been an important source acquired by advertising creatives. Among a variety of elements in culture, gender has been a widely appropriated category by advertisers, in terms of reaching out to aimed audiences with specific reference to the relations between sexes.

The way advertising appropriated gender as a medium of representation resulted in critical elaborations of the advertising practice by feminist circles, originated mainly in Western societies. Advertising has been accused of portraying women in sexist imageries, which legitimized patriarchal relations of power in society as usually claimed by feminists. Attempting to reach out audiences in a given cultural setting, advertisements have been criticized for reproducing gender norms, thus normalizing women's subordination under male hegemony. Due to the increasing concern towards sexist representations in advertising imagery, feminists based mostly in Western societies initiated several activisms against advertisements, which were considered as resistant acts under feminist activism as a part of the wider agenda on the struggle against patriarchal domination.

Despite its global character, advertising is a highly cultural medium in terms of the ways in which it conveys culturally specific meanings in certain cultural and social contexts. Turkey, in this sense, involves different dynamics compared to Western societies in terms of the development of advertising industry and feminist activism. Similar to Western societies, Turkey has also been

characterized as maintaining a patriarchal culture, manifest in various spheres of social life. Despite the feminist activism which was particularly active since the late 1980s, the word feminism is still marginalized by the mainstream perception and gender has not been critically discussed by major portions of society until very recently. On the other hand, Turkey has been economically integrated to the neoliberal world order mostly during the post-1990 period, when there has been a vast increase in specialization of industries and the media sector. Contrary to Western societies where advertisements were critically evaluated from a feminist point of view since the 1970s, the feminist critique of advertising in Turkey has been popularized very recently with social media activism organized by feminists.

In 2015, feminists organized around a feminist networking website initiated 14 different campaigns of social media protest, criticizing the advertisements' sexist language and calling the campaign to be cancelled. As a result, 5 of these campaigns were cancelled by the companies, some of which further issued apologies. This article will undertake a critical analysis of the campaigns in terms of their sexist remarks in order to point out the kinds of discourses resisted by feminists, that advertising creatives and companies should also take into consideration in the future campaigns. As a new phenomenon in Turkey's advertising industry and feminist activism, the mainstreaming of the critique of advertising shows the potential to transform the motives of advertising creatives as well as the companies' strategies to reach out female audiences.

GENDER, FEMINISM AND ADVERTISING

With the establishment of consumer cultures across the globe throughout 20th century, advertisements mainly occurred as visual mediums by which producers can provide information about their goods and services to wider audiences. The global spread of consumer cultures increased the importance of advertising industry which was began to be established in all areas of the world. In addition to the informative function that advertisements possess, the core aim of advertisements is to create an action on the side of the audiences with its rhetorical function. As a result of this complicated process, advertisements need to persuade the audiences for this purchasing action and in that regard it makes use of certain cultural narratives, that can attract the viewers' attention by directly speaking to his or her social existence. The cultural aspect of

advertising has been critically evaluated by various scholars particularly with regard to the notion of discourse, a set of utterances which has the capability to construct social reality, rather than merely describing it (Dyer, 1982). Likewise, advertising has been considered as a discourse which has the potential to construct alternative versions of reality and to normalize power relations in a given society (Jhally, 2006) (McFall, 2004).

With regard to the advertising's discursive potential, gender has been a crucial point of debate in the way that advertising discourse reworks on gender to offer particular representations of relations between sexes. In terms of the cultural narratives that advertisements make use of, the notion of gender has been a crucial category of interrogation since advertisements have been accused of reproducing sexism, gender stereotypes, hegemonic understandings of femininities and masculinities, and also heteronormativity (Gill, 2009). Advertisements have been critically evaluated as an ideological apparatus, which defines the existence of individuals with the images that it proposes, thus configuring the subjectivities of the audiences in consumer cultures (Williamson, 1978). Furthermore, by constantly emphasizing the lacks that individuals possess, the way in which advertisements call for consumption to fulfill one's self has been considered as an ideological function of the privileged discourse of advertising (Berger, 2011). Various scholars in critical studies on advertising pointed out this oppressive tone in advertisements that tends to convey certain hegemonic narratives in a given culture to wide audiences and leaving no space for counter hegemonic inclinations (Goldman, 1992) (Jhally, 2006). By turning culture into mystical signifiers (Williams, 1999), advertisements conceal social problems; including class hierarchies and gendered relations of power.

On the other hand, advertising practitioners have been defending themselves suggesting that they do not have a responsibility for critical engagement in cultural problems and they all need to attract the viewers' attention by working on cultural narratives that shape the majority of society or the target audience. It is obviously the case that advertising industry does not have the aim of transforming the society or pioneering social change. Nevertheless, it becomes problematic when the target audience can be offended by the representations in advertisements, which is supposed to propagate the good of the target audience. Women's representation, in this sense, has been an important point of debate with regard to advertising discourse. Feminist activism began to stay critical towards

the representations of women in advertising after the 1970s mainly in US society (Williamson, 2003). Until this era, the sphere of popular culture remained neglected in terms of a potential critique and activism for women's rights. In this sense, feminist activism and critical scholarship turned their attention to the gendered narratives of advertisements that widely circulate in society by remaining unchallenged. During this era, advertisements have been critically evaluated from a gendered lens, stating that advertising discourse naturalizes women's subordination by imposing the traditional gender roles on women and objectifying them with inferiority under the superior male gaze (Goffman, 1979) (Neuhaus, 2011).

By the 1990s, feminist activism against advertising managed to gain a mainstream attention. During this era, it was observed that advertisers transformed their approaches to represent women in advertisements; such that they tended to portray women in seemingly more emancipated and powerful formats, due to the resistances against the objectifying discourse of advertising (Goldman, 1992, p. 3) (Lazar, 2014, p. 206). As a result, a distinct kind of an advertising discourse emerged in the era which prioritizes women's own desires, dreams, wishes, strength and confidence; the traits that women can achieve as long as they are engaged in consumption (Gill, 2007, p. 149) (McRobbie, 2004, p. 259). With the transformation of advertising discourse, women were called for to complete the necessary steps to achieve ideal beauty and bodily state, which eventually led to distinct kinds of gender norms to be imposed on women (Gill, 2007, p. 149) (McRobbie, 2004, p. 259). Despite the fact that women were represented as individuals free of men's suppression, the portrayal that women can run after their own desires and wishes introduced another kind of women's subordination through advertisements. This new type of oppression has been considered as sexism in subtle formats, which becomes difficult to recognize and thus challenge (Williamson, 2003). This period which began with the 1990s and lasted through the 2000s was theoretically conceptualized by feminist scholarship as "postfeminism" or "popular feminism", referring to the incorporation of mainstreamed elements of feminism with consumer cultures that possess distinct kind of women's subordination (McRobbie, 2004, p. 256). Despite the claims that feminism achieved its goals by mainstreaming its core arguments regarding women's empowerment and emancipation, the process has been critically evaluated by feminist scholars as a "backlash" (Faludi, 1992) and has been suggested that it is even harder for feminists to struggle advertising discourse since sexism and gendered stereotypes are nor more manifest in explicit formats.

While most discussions on the direction of feminist activism against advertising take place in Western societies, it can be suggested that the case of Turkey is very different from the Western course of events. Economically and industrially Turkey has begun its engagement in global economic order after the 1980s, which was relatively late, and it was the 1990s when advertising industry has developed substantially with the enlargement of media industries. During this era, advertising has just begun to make use of culture as a reservoir of meanings, taking an important role in sustaining the invisibility of class hierarchies by promoting consumption during the transition towards neoliberal economic order (Gürbilek, 2014). At the same time, in terms of civil movements, women's rights movement also developed mainly after the 1980s, which previously took part as a counterpart of leftist-socialist movements (Bora & Günal, 2002). Despite the attempts of women's rights activists, the word feminism is still marginalized by mainstream culture. However, Turkey began to discuss gender issues particularly in the recent years mainly because of women's serious problems including femicide, rape, violence, as well as women's political and economic underdevelopment particularly after the 2010s. During this process, advertisements also drew the public attention and there has been various anti-ad campaigns held by feminist activists which gained national recognition. The messages conveyed in these campaigns were resisted and some campaigns were cancelled, with the apologies of the companies and advertising agencies. The resistant acts mostly happened beginning with 2015 which marked an important threshold for feminist activism and its relation to advertising industry in Turkey.

In order to discover specificities of this phenomena, this research aims to provide a deeper understanding of advertisements to point at the kinds of discourses resisted by activists. For this aim, it first gathers the list of anti-ad campaigns and categorizes the main themes conveyed by advertisements. The research then undertakes analyses of advertising narratives to point out how these discourses are constituted with certain sexist and gendered narratives. The advertisements that are challenged by feminist activism illustrate the points resisted by female audiences in Turkey. The activisms also point out the fact that advertisers will need to be more sensitive in reproducing their messages in the future due to the process of mainstreaming of anti-ad activism in Turkey.

THE ANALYSIS OF ADVERTISEMENTS

A total of 14 anti-ad campaigns have been held in 2015 by feminist activists in Turkey. All campaigns were facilitated through an online website, "Erktolia.

org", which is a gathering place for feminists to initiate online causes against sexism. The website defines itself as an open space for feminists to activate their causes with open calls by using social media. The causes are participated through online petitions such as Change.org, or social networking sites such as Facebook or Twitter. The participants of the cause click on the necessary links that would direct them to social media web pages where they can participate to the causes with their signatures or social media sharing. The common motive of all anti-ad campaigns is that activists first of all demand the advertisement to be cancelled and secondly they request the apology by the brand. They inform the sequence of events after the cause is initiated with the rest of followers to update the developments regarding the activism. Eventually, the website manages to constitute a democratic, participant and critical environment where feminists can engage in activism in collective forms regarding sexist issues, including sexism in the media and in general terms, sexism and gender relations in society.

The aim of this research is to analyze the kinds of campaigns that are resisted in terms of the themes that are conveyed by the advertising discourse. For this aim, a categorization of the advertisements is required to point out the specificities of this phenomena. The brands of 14 advertisements can be listed as follows: Renault, Casper, Media Markt, Essenora, ALO, Huggies, Profilo, Vestel, Hotpoint, Durex, Wapps, Özsüt, Pınar, Doğadan. 5 of these campaigns (Renault, Casper, ALO, Özsüt, Doğadan) have been successful. The advertisements by these brands can be categorized under three main categories in terms of the sectors that they refer, mainly, Technology/Automobiles & Housing, Domestic & Self-Care Products, Food & Beverages. The distribution of advertisements under these sectors are provided below:

- Technology/Automobiles & Housing: Renault, Casper, Media Markt, Essenora
- Domestic & Self-Care Products: ALO, Huggies, Profilo, Vestel, Hotpoint, Durex
- Food & Beverages: Wapps, Özsüt, Pınar, Doğadan

Among the related sectors that products and services are advertised, certain themes appear as the crucial narratives that construct the discourse of advertisements particularly with regard to gender. The themes have been determined taken into consideration the main narratives that are conveyed by ad-

vertisements and have been problematized by feminist activism as women's several of prominent issues. The themes that are discursively established in these advertisements are as follows:

- Domestication of Women
- Gender Stereotyping
- Humiliation & Offense Towards Women
- Male Superiority
- Motherhood & Marriage
- Sexual Objectification

Besides the common themes that advertisements convey in terms of sexism, gender stereotyping appears as the common motive in all advertisements. Nonetheless, gender stereotyping can further be categorized under sub-themes that refer to the differentiating ways of stereotyping on gender. These themes can be summarized as follows:

- Idealized Beauty & Sexuality
- Hegemonic Masculinity
- Heteronormativity
- Household Labor (Cleaning, Baby Caring, Cooking)
- Women's Obsession with Consumption
- Women's Technological Ignorance

Upon categorizing the sectors and the main themes of advertisements that have been resisted by feminist activists, this research further undertakes the listing of campaigns in accordance with the themes that they convey through advertising discourse. In this regard, **Table 1** refers to the initial categorization of the main themes conveyed in advertisements. Additionally, **Table 2** contains the sub-categories under gender stereotyping that are manifest in all advertisements. The tables point out the main themes related to sexism and gender that are discursively established by the advertisements' narratives. The categorization will be followed by a more detailed analysis of the advertisements to point out the specificities of the discourses established by advertisements.

	Domestication	Gender Stereotyping	Humiliation & Offense	Male Superiority	Motherhood & Marriage	Sexual Objectification
ALO	✓	✓			✓	
Casper		✓		✓		✓
Doğadan		✓				✓
Durex		✓	✓			✓
Essenora			✓			
Hotpoint	✓	✓			✓	
Huggies	✓	✓		✓	✓	
Media Markt	✓	✓			✓	
Özsüt		✓		✓		
Pınar		✓				
Profilo	✓	✓			✓	
Renault		✓		✓		
Vestel	✓	✓			✓	
Wapps		✓	✓	✓		✓

Table 1: Distribution of Main Themes in Advertisements

	Idealized Beauty & Sexuality	Hegemonic Masculinity	Heteronormativity	Household Labor (Cleaning, Baby Caring, Cooking)	Obsession with Consumption	Technological Ignorance
ALO		✓	✓	✓		
Casper	✓	✓	✓			✓
Doğadan	✓		✓		✓	✓
Durex	✓	✓	✓			
Hotpoint			✓	✓		
Huggies		✓	✓	✓		
Media Markt		✓	✓	✓	✓	
Özsüt		✓	✓			
Pınar					✓	
Profilo			✓	✓		
Renault		✓	✓			✓
Vestel			✓	✓		
Wapps	✓	✓	✓			

Table 2: Sub-Categories of Gender Stereotyping in Advertisements

TECHNOLOGY/AUTOMOBILES & HOUSING:

In this category, advertisements by Renault, Casper, Media Markt and Essenora have been protested by feminists. Two of the campaigns have been successful as Renault and Casper cancelled their advertisements.

- Renault ad is a newspaper advertisement, published with the slogan **"If you would explain offside to your girlfriend, you wouldn't be this much happy."** The narrative manifests a clear sexism since it conveys the stereotyping understanding that women do not understand from football. In that sense, the narrative includes gender stereotyping and the elements of male superiority, since it poses men as the all-knowing agent who is capable of knowing about football and automobiles at the same time. Constituting a male hegemonic narrative, the ad further establishes gender stereotypes by emphasizing hegemonic masculinity, heteronormativity and women's technological ignorance. Women are considered as individuals who do not have any relations with football and automobiles industry contrary to men's superior stance. Renault stopped its advertisement to be circulated in newspapers, however the brand did not issue a public apology.
- In a cell phone ad by Casper, a young man tells a young woman about the technologies provided by the cell phone as the woman reacts and wants to talk about sexy and handsome men. The young man begins to adapt his narration as if he is describing a sexy man as a phone so that she can understand. The narrative conveys that women are hypersexualized beings and do not understand from technological advancements. The image of woman is sexually objectified under male superiority. The ad further entails the narratives of idealized beauty, hegemonic masculinity, heteronormativity and women's technological ignorance. Women are conveyed as individuals completely ignorant to technological advancements and are obsessed with sexuality. Upon protests, the brand cancelled the campaign and issued an apology.
- Media Markt advertisement portrays a marriage scene. During the wedding ceremony, the following conversation takes place**: "(woman) I won't get married, I won't get married. (officer telling to the man): Take her to Media Markt, she will see the marriage campaigns and**

will agree to you." The man takes the woman to the shop where woman run around in joy purchasing household items as finally they get married. The narrative conveys that women are so much obsessed with household objects that they equate happiness with men's capacity to purchase products for them. Women are portrayed as domestic beings obsessed with household items and consumption. Male superiority is another theme conveyed by the ad which objectifies women as economically and domestically inferior being under hegemonic masculinity.

- The final advertisement of this category includes a residence ad by Essenora company, which tells that **"Your mother will cry from happiness"**. The expression is a slang word that aims to humiliate women in Turkish language and culture. In this regard, the advertisement includes an overly manifest offense at women.

DOMESTIC & SELF-CARE PRODUCTS:

- The first advertisement analyzed in this category is by ALO brand. The advertisement consists of a song sang by a woman as the lyrics goes as follows: **"My life passes with cleaning; I have no time for love. While I was waiting for it to be whiter, I could not get married. Isn't there any saver? Isn't there an easier way?"** Then a group of men give the woman an ALO product and the woman celebrates: **"I was saved from this problem, ALO."** The narrative illustrates that women's primary duty is housekeeping responsibilities and normalizes this sexist perception. It domesticates women and equates the role of women with marriage and household responsibilities. It further conveys the theme of hegemonic masculinity in the sense that men appear as savers when woman feels herself in trouble. However, what men do indeed is to legitimize women's subordination at the household by normalizing sexism. As a result of the activisms, ALO advertisement has been cancelled by the company, however without an apology.
- Huggies advertisement includes a gender narrative that clearly distinguish the role of men from women in our society. The narrative of a female protagonist goes as follows: **"She will always be after beauty, he will after football. Her affection will never end, his adventures.**

She will attract men's attention; he will run after girls to attract their attention. As they are very different from each other, why should their diapers be the same?" The narrative poses women's primary duty as motherhood and motherhood's as baby care. It draws clear divisions of gender roles attributed to male and female babies. The narrative portrays women as domestic beings responsible for child care alone, without the contribution of men. It further emphasizes male superiority in its narrative, suggesting that male babies are going to be superior whereas girls are passive and inferior individuals in accordance with the imposed gender roles.

- In Profilo advertisement, a male protagonist says the following: **"A mother can calculate the amount of salt while cooking in details. To mothers who know sensitive calculation, we present sensitive washing machines like them."** The advertisement contains the themes of women's domestication, gender stereotyping as well as portraying women's primary duty as mothers. The advertisement normalizes women's subordination at the household due to the gender norms imposed on them as individuals responsible solely for domestic work.
- In Vestel advertisement the slogan goes as follows: **"Mothers who do the same at home."** The advertisement portrays hamburgers, pizzas and beverages of different kinds. In each instance the woman tells that she can do the same thing at home. As the middle aged women repeatedly tells the same thing, the advertisement wishes "happy mother's day to all mothers who do the same at home." The narrative further domesticates women by imposing that women's primary duty is motherhood and her cooking responsibilities. Women's labor at the household is legitimized by the discourse of "motherhood" that normalized the imposed gender norms on women.
- Hotpoint advertisement portrays a woman ironing with a bunch of flowers in her hands. Eventually, she cannot iron properly and reacts, as the male protagonist speaks: **"Flowers again? Buy a Hotpoint for your mother at mother's day."** The narratives objectify women as household laborers and mothers simply, that reproduces the gender roles imposed on women. It further considers women as machine-like beings, who do not possess any emotional response, but contrarily who are solely responsible with the domestic issues. The advertisement

overtly targets women by normalizing the subordination of their labor in the domestic sphere.

- Finally, Durex advertisement consists of a banner that was broadcast during the football game between the Turkish side Fenerbahçe and the Ukrainian side Shaktar Donetsk. The advertisement says, **"We are with you at Ukraine"**. The advertisement implies that Turkish men who travelled to Ukraine will have sexual intercourse with Ukrainian women. The cultural narrative that persists in Turkish culture suggesting that Ukrainian women are eager to sexual intercourse and are sex-workers is legitimized in this advertisement as an offensive, humiliating and sexist remark.

FOOD & BEVERAGES:

- The final category involves advertisements of food and beverages. Wapps advertises a wafer product with the slogan "**Eat like a man, live like a man**." In an overtly masculinist narrative, the advertisement portrays a woman swimming in a pool while a man eats the wafer and jumps near the woman in an aggressive fashion. The narrative involves themes of hegemonic masculinity that sexually objectifies women. Further, the advertisement is offensive in the sense that it is the legitimization of rape culture. The advertisement normalizes sexual harassment and rape, as it poses these actions of sexual violence as men's legitimate actions that can be achieved after eating the product.
- Özsüt advertisement involves a narrative of male superiority in its massage at Father's Day. The narrative says that, "Our fathers have a different place in our hearts. They are not only the leaders of our homes, but also our friends. They are our super heroes." The narrative draws a power hierarchy between men and women at the household by emphasizing male superiority. As a result of the protests, the advertisement was withdrawn and a public apology have been issued by the company.
- Pınar advertisement is the portrayal of a new product on a newspaper advertisement. With this new product, a bottle of fruit juice is designed as a bag with holders attached. The narrative says: "All women are special, Pınar pink fruit juices are special to women." The narrative is sexist in the sense that it attributes the color pink and the product of a

bag with women, thus reproduces gender stereotypes. The narrative also entails that women are obsessed with consumption so a product has been designed in the way that they are supposed to undertand.

- Finally, an advertisement by Doğadan, an herbal tea company, was protested by feminist activists. This resistance posed the largest protest among anti-ad campaigns with more than 20.000 signatures on change.org. For over 2 minutes, a male protagonist lists the things that "women can want" with rapid utterances: **"What do women want? She wants love like in the movies, high-heel shoes with heels unbroken, an ideal body, wants to eat pastries but not gaining weight, she wants a diet but she can't, then she wishes cellulite becomes fashionable, she doesn't want anyone to know her age after she is 20, she wants shoes, bags, she wants everything, wants perfect man, she likes if her man buys her a bag, she wants sports clothes, sports shoes, empty parking lot, an automobile that parks itself, she wants to be healthy, well-groomed, beautiful and attractive, she wants chocolate, flowers, and again shoes, she wants green tea, she wants it with a soft taste... Oh, now we can take a breath. Because we already have it, here is Doğadan soft taste green tea..."** The narrative resulted in the outrage of feminists since it was consisting of a patronizing male voice that lists the gender stereotypes on women. The narrative normalizes gender norms, women's obsession with consumption and sexuality, as well as their inferiority particularly with regard to automobiles. The anti-ad campaign further created a response on the side of the brand. Doğadan company cancelled the campaign and issued an apology. Furthermore, the advertising agency also issued their apologies to offend women with the advertisement.

CONCLUSION

Although it has a certain history in the West, anti-ad campaigns are relatively new phenomena in Turkey's social landscape. One of the reasons in such a situation may be related to Turkey's patriarchal social structure, that does not allow to resisting voices to be sound and gain public visibility against sexism. The recent years however witnessed an increasing attempt to question women's issues due to the public visibility that these issues gained as a result of the endeavor of feminist activism. Eventually, the society is currently experiencing

a process of mainstreaming of feminism, with the increasing circulation of its arguments in popular culture. Anti-ad campaigns significantly contributed to this development, that not only feminists but also the companies should take into consideration. Certain important remarks can be summarized as follows as an outcome of this research:

- The only campaign cancelled in terms of household products is ALO advertisement and the other advertisements still continue. Due to the gender roles assigned on women in domestic setting, household products continues to be the hardest challenge for feminist activism.
- The stereotype that women do not engage in technology are sharply criticized and resisted by women, which leads to the successful withdrawal of campaigns. Women indeed take part in technological advancements and it is not a proper strategy for advertisers to convey male dominating messages about the technological products and services.
- During the anti-advertising period, some of the anti-ad campaigns attracted the attention of the mainstream media, which created a public visibility regarding how advertisements convey narratives that discriminate women. In turn, there have been various attempts by advertisers to defend, legitimize their ideas or to offer apologies by transforming their perceptions.
- Despite the fact that advertising industry predominantly continues to be a male-dominated industry, in the near future it seems that it will more boldly face this idea that it should not propagate the taken for granted cultural narratives on women, since there is an increase in the level of female consciousness and that women tend to participate to critical discussions of advertisements via social media in varying degrees.

In sum, companies should definitely consider the effects of the advertisements on audiences which has the potential to criticize those advertisements from a gendered lens. Advertising creatives should improve their perceptions on gender in order not to produce sexist images. In this regard, particularly cause branding campaigns, that tend to improve the lives of women oppressed under certain circumstances, can attract the attention of these audiences in the future. The companies should be gender-friendly in the advertising messages that they produce and convey to the audiences.

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THE DISCRIMINATIVE SUB-DISCOURSE AS THE RISING STAR ON THE CONVERGENT MEDIA ENVIRONMENT

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Abstract

To some, we are in middle of a media revolution, characterized by the change of control from big media industries to users. However, this transformation can be deceptive as those users can reproduce what was already produced by big media industries, internet's profit driven structure addresses people's basic instincts or internet can be controlled or users can be manipulated by governments and powerful elites. I argue that we are indeed in new era in terms of media, but I also believe that this era is not as positive as some claim. I call this new structure as the convergent media environment and categorize some of its features as this: convergence, participatory culture, subjectivity, reproduction, a new epistemology, addressing basic instincts (hate, sexuality, peep and hedonism), multimodal and hybrid, macro and micro confinement. My contention is that Internet's uncontrolled structure not only led the way to use it as a tool to emancipate communication but also paved the way for some discourses to be used against others. In this current study which I tend to understand the way convergent media environment processes, I argue that this environment thanks to its features might let discriminative sub-discourses increase their importance.

Keywords: *Hate Speech, New Media, Internet, the Convergent Media Environment, the Discriminative Sub-discourse*

THE DISCRIMINATIVE SUB-DISCOURSE AS THE RISING STAR ON THE CONVERGENT MEDIA ENVIRONMENT

INTRODUCTION

Considering the recent developments in media sphere thanks to ICTs, it would be fair to say that we have reached a level which the conventional media has never been capable of offering, even if there have been some effective changes in conventional media such as the claim that Al Jazeera has balanced the information flow between the South and the North (Figenschou, 2013, p.74) and extension of the reach of conventional media through cable and satellite technologies (Volkmer, 2003).

Against this background it can be argued that there is significant difference between conventional media and ICT based media environment. According to Holmes (2005) second media age thesis, claiming that there are strict differences between broadcast and interactive networks, became something of an orthodoxy in much recent literature. That orthodoxy has paved the way for the discussions whether as a social architecture, broadcast is in decline. To Jones and Holmes (2011, p.26), second media age thesis sees broadcasting in decline: 'Broadcasting is regarded as uni-linear, one way, 'top-down' and predisposed to political control. This is in contrast with network communication, which is seen to be 'interactive', 'two-way', decentred, non-hierarchical and 'grass roots'. Thus, the second media age thesis rests on a strong conception of broadcasting as an oppressive communication medium from which network communication provides emancipation.' Referencing to Jenkins' significant work (2006) they say that this thesis persists today in much of the literature on media 'convergence', particularly in the argument that 'grass roots' media, such as YouTube, appropriate the genres and content of mass media and thereby subvert its authority.

Before delving into the discussion about the differences between one way and interactive communication and their effects on society and the self, we need to take a look at the claims that we live in the information society. Furthermore, as Holmes (2005, p.1) emphasized there are certain parallels between second media age and information society thesis, 'the idea of a second media age had been gaining ground during the 1980s in embryonic form within rubric notions of the information society which was somehow different from simply 'media society.

Indeed, the discipline of 'media studies' has become far more ambiguous as its object of study has been made much more indeterminate by the transformations that are currently underway. The term 'media' itself, traditionally centered on the idea of 'mass media', is addressed in the United States by the discipline of 'mass communications. But media studies (and mass communication studies) in its traditional form can no longer confine itself to broadcast dynamics.' Couldry (2012) similar to Holmes, says that a decade and a half ago, the key elements of media research (texts, the political economy of production, the study of audiences) were in place but currently, citing Poster (1999), "contemporary digital media are in crucial way 'underdetermined.' So, it can be stated that the proposed information society in which we live, has changed not only the way people live but also how to study the people's use of or interactions with media.

Although Castells does not straightforwardly suggest the arrival of an information society (Webster, p.100) according to Webster Castells's core argument is that the 'information age' announces 'a new society' (cited in Webster, 2014, p.100) which has been brought into being by the development of networks (enabled by ICTs) and which gives priority to information flows (ibid). May (2003) says that proponents of information society thesis often suggest that the accelerated flows of information and the increased utilisation of knowledge have fundamentally transformed society. If we accept information is the main characteristic of our age, in a similar way as Webster (2014) stated 'commentators increasingly began to talk about 'information' as a distinguishing feature of the modern world thirty years or so ago, (although he remains suspicious of it) as well as the fact that mass communication is in decline in its classic form, there appears some questions, is face-to-face communication in decline too or are we preferring mediated interpersonal communication over face-to-face communication? Holmes (2005, p.17) maintains that: "In information societies, the intensity of kinship relations and face-to-face relations has declined in a number of ways. Families are getting smaller and more people live alone." Exampling a typical day's activity (in a technology-laden environment) for an American family explained by James Schwoch and Mimi White in their essay 'Learning the Electronic Life,'(cited in Holmes, ibid, p.17) suggests that even the nuclear family is increasingly characterized by technological mediation, if not technological constitution. Contrary to Holmes, Bargh and McKenna (2004) argue that internet does not seem to be a threat to community life, if anything, the Internet, mainly through e-mail, has facilitated communication

and thus close ties between family and friends, especially those too far away to visit in person on a regular basis. The Internet can be fertile territory for the formation of new relationships as well… (p. 586). When it comes to social networking sites, Kujath (2011), sampling Facebook and MySpace, found that, 'using Facebook and MySpace as an extension of face-to-face interaction to maintain interpersonal relationships may enable users to broaden connections that they otherwise may not have and to strengthen existing friendships. According to Kujath 'it seems as if the use of Facebook or MySpace could potentially lead to a stronger or larger social circle, depending on the goals of their use.' In a series of studies conducted in Toronto *Netville* it is found that *'Internet* access enhanced community and fostered the generation of social capital in a local, place-based community' (Hampton & Wellman, cited in Papacharissi (2009),) *Online interaction frequently supplemented or served as an alternative to face-to-face interaction* (Wellman, cited in Papacharissi ibid), *in ways that had positive effects on social capital* (Hampton & Wellman, cited in Papacharissi ibid,). Given the larger literature on the topic, to impose some limit on the current article, the focus is retained chiefly on the claims that thanks to ICTs a new culture has occurred, not only changing individuals' use of media but also making themselves media.

Volkmer in her vital work (2014), appreciating Castells' inclusive model of networked social, political and economic relations across societies, takes information society argument a step further, stating that 'today's advanced globalized communication sphere is no longer characterized by these macro-structures of networks, connecting nodes across all continents, which was a fascinating imagination about ten years ago, but nodes are situated within a universe of subjective, personal networked structures linking individuals across world regions.' Volkmer not only suggests information society exists she but also emphasizes these networks and individuals became interrelated:

> *'These are dense and authentic networks which are continuously monitored, navigated and configured on commuter trains, on streets and even in university lecture halls. These subjective networks are no longer simply 'social', connecting mainly communities of friends, but have become platforms for subjectively 'lived' public spaces (p.1).'*

Volkmer is not the only one who underscores the role of user as a communicative actor as well as personal networked structures linking individuals across world regions. Giving an example of a Philippine-American schoolboy (Dino Ignacio) creating a Photoshop collage of Sesame Street's (1970) Bert interacting with terrorist leader Osama Bin Laden as part of a series of "Bert is Evil" images and posting on his homepage Jenkins (2006, p.1) claims that 'Ignacio sparked an international controversy. His images crisscrossed the world, sometimes on the backs of commercial media, sometimes via grassroots media. And, in the end, he inspired his own cult following.' According to Jones and Holmes (2011, p.42) Jenkins claims that 'digitization has democratized the means of broadcast.' So digitization can also lead to convergence, which Jenkins (2006, p.2) defines as: 'the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behavior of media audiences who will go almost anywhere in search of the kinds of entertainment experiences they want.'

Other than Jenkins' definitions on convergence, Jin (2011, p. xv) says that convergence can also be categorized as the integration of different technologies, cultures and industries. Jenkins, himself, emphasizes various dimensions of convergence such as technological, industrial, cultural, social changes (2006, p.3) as well as individual, drawing attention the idea that circulation of media content—across different media systems, competing media economies, and national borders—depends heavily on consumers' active participation. In my opinion, the reason why Jenkins hesitated defining different technologies and industries as a type of convergence (at least as a primary type) stems from the fact that he wants to discuss the work spectators perform in the media system as well as emphasizing convergence as a 'cultural shift as consumers are encouraged to seek out new information and make connections among dispersed media content' rather than 'a technological process bringing together multiple media functions within the same devices (ibid, p.3).'

Stating Jenkins' account is usefully based in cultures of media use (Couldry calls it 'media-related practice') Couldry (2012, p. 110) says that 'the interoperability of media interfaces – the now taken-for granted ability, for example, to send a picture, video, weblink, song or text to anyone else – alters the density with which media content can circulate and so intensifies media's saturation of social interaction.' Couldry's emphasis on the convergent character of the

new media environment and devices' ability to answer so many demands of their users is important as I argue that users' ability to generate content has a phenomenal effect to shape this new media environment. However, by saying user generated content I don't mean to say that those contents created by users should be necessarily authentic. On the contrary, I share similar sentiments with Manovich (2009, p.321) who criticizes those who equate user-generated with alternative and progressive, asking, 'to what extent is the phenomenon of user-generated content driven by the consumer electronics industry—the producers of digital cameras, video cameras, music players, laptops, and so on? or to what extent is the phenomenon of user-generated content also driven by social media companies themselves, who after all are in the business of getting as much traffic to their sites as possible so they can make money by selling advertising and their usage data?' He answers his own questions by saying that:

> *'Given that a significant percentage of user-generated content either follows the templates and conventions set up by the professional entertainment industry or directly reuses professionally produced content, does this mean that people's identities and imaginations are now even more firmly colonized by commercial media than they were in the twentieth century? In other words, is the replacement of mass consumption of commercial culture in the twentieth century by mass production of cultural objects by users in the early twenty-first century a progressive development? or does it constitute a further stage in the development of the culture industry as analyzed by Adorno and Horkheimer in The Culture Industry: Enlightenment as Mass Deception ? Indeed, if twentieth-century subjects were simply consuming the products of the culture industry, twenty- first century prosumers and "pro-ams" are passionately imitating it. That is, they now make their own cultural products that follow the templates established by the professionals and/or rely on professional content (pp. 321-322).'*

So there appears a new phenomenon which is users' reproduction of the product already produced by media professionals. It is very acceptable that media professionals are aware of this phenomenon as well. Saying media industries are ever more concerned to retain their audiences' loyalty and attention, Couldry (2012, p.110) states that they, 'new media -rich forms of social

cooperation are easy in the digital media era and, as Jenkins shows well, media industries are keen to stimulate that process: online audience engagement is not only easily trackable, it but also has become an indispensable industry resource. So a 'convergence culture' exists: certain highly engaged fans making meaning in close proximity to media industries' production and marketing interfaces. Jenkins's book provides many vivid examples of such a culture: for example, online 'spoilers' of the plot of the reality game show Survivor.'

Similar to Holmes' (2005) argument that second media thesis (Holmes thinks it persists today in much of the literature on media convergence) became an orthodoxy, Couldry (2012, p.111) proposes that Jenkins' thesis has become almost a new orthodoxy, at least within media and cultural studies. Exampling Survivor's fans, especially the spoiler 'ChillOne' who revealed the secrets of survivor, Jenkins (2006, p. 29) in a positive manner wants us to think the kinds of information these fans could collect, if they sought to spoil the government rather than the networks, emphasizing what he calls collective intelligence. Couldry (2012, p.111) says that even though there are fan studies which have shown that, 'for any media object, there is a spectrum of engagement and emotional investment, with each of us differently placed along that spectrum, depending on which object we take, Jenkins insists that the fan behaviors he describes are typical of something: of the 'new knowledge culture', increasingly important as other social ties break down; a new 'more democratic mode' of knowledge production that contributes to a more 'participatory form of power'; a new mode of 'creative intelligence.' Couldry speculates that the reason why Jenkins's boldest argument for why these slices of 'convergence culture' might matter is that they showcase the convergent skills we are now learning as audience members (voting, circulating, commenting, lobbying and so on), skills that we will, Jenkins claims, be deploying 'for more "serious" purposes, chang[ing] the ways religion, education, law, politics, advertising and even the military operate. However, he argues that Jenkins' approach is either a truism or a very large claim about the political field. He thinks that 'most of what Jenkins analyses as convergence culture could be described as consumer politics:

> *'Unquestionably, consumer politics has been an important form of political action both today and throughout modern history, but this says nothing about consumer politics' relevance to other forms of politics, for example, contests over labour rights, political repre-*

sentation or the distribution of social and economic resources. The relevance of fan protests to those sorts of politics must be justified separately, and Jenkins's example of culture-jamming style activism around the short-lived Howard Dean campaign for the Democratic presidential nomination in 2004 is insubstantial. In addition, Jenkins's notion of 'convergence culture' is modelled exclusively on US practice, and a very particular slice of US life at that. Is there a convergence culture, Aniko Imre asks, in countries such as Eastern Europe where practices of fandom are largely imported and where American cultural forms are generally treated with suspicion? The metaphor of a single 'convergence culture' to define the digital age needs at least to be treated with caution (p. 112).'

Even though Jenkins' concepts such as media convergence, participatory culture and collective intelligence seem charming, Couldry believes that convergence culture thesis has some shortage in it. In my opinion, Jenkins' point of view is very valuable. I mean there has been some media convergence as the way Jenkins understands. According to Jenkins, 'the circulation of media content -across different media systems, competing media economies, and national borders- (this is what he names media convergence) depends heavily on consumers' active participation. Jenkins (2006) explains participatory culture as:

'The term, participatory culture, contrasts with older notions of passive media spectatorship. Rather than talking about media producers and consumers as occupying separate roles, we might now see them as participants who interact with each other according to a new set of rules that none of us fully understands. Not all participants are created equal. Corporations—and even individuals within corporate media— still exert greater power than any individual consumer or even the aggregate of consumers. And some consumers have greater abilities to participate in this emerging culture than others (p3).'

I agree with that claim, especially the part he regards media producers and consumers as *participants who interact with each other according to a new set of rules* which Jenkins accepts *none of us fully understands.* Jenkins kept emphasizing the role of individual. Volkmer (2014) thinks that spreadable me-

dia' (Jenkins et al., 2013) 'media manifold'(Couldry, 2012), and 'polymedia' (Madianou and Miller, 2012) all kept emphasizing individual: These concepts '*begin to 'map' the multiple communicative layers of today's media forms within a world where the user, the 'audience' has become the communicative actor: reproducing, delivering, accelerating and magnifying 'content' within the chosen logics of subjective networks across a globalized scope*.'

Volkmer suggests the term micro-networks, as a metaphor for the merging of content on individualized platforms within the sphere of a subjectively created communicative universe, incorporating multiple communicative terrains:

> *In this sphere 'bits' and 'pieces' of available media forms are 'assembled' and 'arranged' – from traditional media (e.g. television and newspaper) to communicative sites of local community engagement; from social media (iTunes channels and 'apps', Skype and YouTube), in addition to streaming content of national outlets (from the BBC to Nigerian television) – from mobile communication to networks of direct-to-home satellite platforms (ibid, p.2)*

Volkmer's stress on subjectivity can be traced back to Castells' concept 'mass self- communication.' According to Castells (2007, p. 246), '*the diffusion of Internet, mobile communication, digital media, and a variety of tools of social software have prompted the* development of horizontal networks of interactive communication that connect local and global in chosen time.' It can be argued that abovementioned phenomena led to the fundamental change in the realm of communication, which Castells (2015, p.6) calls the rise of mass self-communication– the use of the Internet and wireless networks as platforms of digital communication.

*It is mass communication because it processes messages from many to many, with the potential of reaching a multiplicity of receivers, and of connecting to endless networks that transmit digitized information around the neighborhood or around the world. It is self-communication because the production of the message is autonomously decided by the sender, the designation of the receiver is self-directed and the retrieval of messages from the networks of communication is self-selected (*Castells, 2015, p.6*)*.

Volkmer thinks that 'mass self-communication signifies a 'post-convergence' age as it no longer highlights the merging spheres of content of 'mass' and 'digital' media (…) but rather the outcome of such a convergence: the sphere of 'individualization' of communicative practices vis à vis networked platforms' which is something Jenkins (2006) emphasized as convergence culture and Fagerjord defined as rhetorical convergence (2003a and 2003b) or remix culture (2010).

I believe we need to delve into more deeply individuation claims or new media spheres as individualized networks. The tendency of people to expose themselves to mass communications in accord with their existing opinions and interests and to avoid unsympathetic material, has been widely demonstrated, (Klapper, cited in Stroud, 2011, p.14)" this old and basic selective exposure definition is valid for the new media environment. Not surprisingly, we can see this phenomenon's effect on Internet and social media, maybe in a so stronger way that one can be more selective to who can be her friends on Facebook or who to follow on Twitter than her normal life. Therefore, this would lead to a more conservative self on Internet. My hypothesis is that this reinforces what I argue, that is sub-discourses, which are not visible on public discourse, can be visible through Internet. This phenomenon called selective exposure or filter bubble might lead not the emancipation of self but radicalization of self. Marmura (2010) explains this process as this:

Not surprisingly, the Web's appeal has extended to marginalized individuals and "extremist" groups which have traditionally enjoyed little in the way of political influence or sympathetic coverage from the mainstream media. Examples are easy to produce, and include actors ranging from racist organizations, religious "cults," and militia groups, to those espousing such ideologies as deep ecology, radical feminism, and anarchism. As with more institutionally entrenched interests, the internet allows such identities to disseminate their messages and address a potentially vast audience with little fear of censure. In addition, the Net provides new potentials for political mobilization. It may readily be utilized to facilitate the communication, alliance building, and activist strategies of like-minded elements often physically separated by great distances and, increasingly, by international borders (p.1)

Many might argue that there is nothing wrong with marginalized individuals enjoy a space to express themselves and their identity, culture and beliefs.

Exampling "Kahane.org", an internet site, with the duty of fighting to eliminate Israel's "Arab cancer" and "radioislam.org" another one with the duty to defend Islam and the West from the "Jewish threat", Marmura (ibid) shows that individual including extremist ones can gain attention with their marginal opinion on internet. But this can also be seen the sign of people's echo chambers" namely selective exposure to partisan sources (Cecen, 2015, p.365). Morozov (2011) thinks that internet can not only be used by revolutionaries but also by and authoritarian governments. Morozov goes on claiming, it is cyber---utopianists who fail to anticipate how authoritarian governments would respond to the Internet, not being able to predict how useful it would prove for propaganda purposes, how masterfully dictators would learn to use it for surveillance, and how sophisticated modern systems of Internet censorship would become. Instead most cyber---utopians stuck to a populist account of how technology empowers the people, who, oppressed by years of authoritarian rule, will inevitably rebel, mobilizing themselves through text messages, Facebook, Twitter, and whatever new tool comes along next year. I can also talk about confinement of internet by governments, in a similar way to Foucault's (1988) Great Confinement.

DISCRIMINATIVE SUB-DISCOURSES ON THE CONVERGENT MEDIA ENVIRONMENT

Based on the abovementioned explanations we can categorize the convergent media environment's features as; convergence, participatory culture, subjectivity, reproduction, a new epistemology, addressing basic instincts (hate, sexuality, peep and hedonism), multimodal and hybrid, macro and micro confinement. To take an example the hate pages in Facebook, we can claim that even though, hate pages promote hate speech, they are the product of participatory culture. Or the users' choice on internet to share, or as Webster's New World Dictionary emphasizes, to 'overshare' which is 'to divulge excessive personal information, as in a blog or broadcast interview, prompting reactions ranging from alarmed discomfort to approval,' paves the way what Niedzviecki (2009) terms 'Peep Culture.' So this convergent media environment can be useful tool to address basic instincts such as hate, sexuality, peep and hedonism.

Postman (1985) stated that television has achieved the status of "metamedium" due to the fact that we learn even what computers mean to our lives through television. Therefore, it is an instrument that directs not only our knowl-

edge of the world, but our knowledge of ways of knowing as well (78-79). It can be stated that a lot has changed since the day Postman proposed his thesis but I can argue that the convergent media environment can direct our knowledge of ways of knowing so it can be counted as an epistemology. The spiral relationship on this environment between getting the knowledge of the world, our knowledge of ways of knowing, production and reproduction is the new characteristic of how we come to know about things that claim to be true, that is, epistemology (Laughey, 2007, p.37). For example, while watching evening news, one can be curious about a terrorist attack that targeted a U.S consulate, googling it and finding a news produced by New York Times (NYT) and they can reproduce this news on their Twitter account by giving the link, and adding their thoughts. In this spiral process, after being reproduced by a user who adds her comments, the news is no longer the original article produced by NYT for those who saw it on their news feed on Facebook. This spiral can operate in a different way. My contention is that Internet's uncontrolled structure not only led the way to use it as a tool to emancipate communication but also paved the way for some discourses to be used against others. In new media environment, similar to circulation of conspiracy theories, it is easy to produce or re-produce sub-discourses, which are normally expected to be circulated in group communication, thanks to internet's nature which lets users to be anonymous its differences compared to face-to-face communication. From now on, I believe we need to understand how those sub-discourses become visible in the convergent media environment. First of all, we need to explain what discriminative sub-discourse is.

I define the discriminative sub-discourse basically as the opposite of public discourse. However I need to make something clearer here. The reason why I use the discriminative before sub-discourse is because there might be other sub-discourses which are not supposed to be discriminative. Those sub-discourses might be oppressed because of the dominant culture so they can't be visible in public discourse. After all things considered, I believe it is the time to define it: The discriminative sub-discourse which is immersed in a particular culture, can be defined as the opposite of public discourse, discriminative and subjective discourse in terms of group dynamics that promotes hate speech which is also a type of discourse based on the circulation of knowledge gained through not reason but speculation. It is almost impossible to figure out if a discriminative sub-discourse is authentic or not as they are highly subjective due to the fact that they are based on cultural values. For example, it can make sense for some Protestants to think

that all Catholics will go to hell as some of them see them as infidels. However, that Protestant doctrine means nothing to any catholic.

The discriminative sub-discourses are produced within discourse communities in which we belong culturally and ideologically. Albeit showing some similarity to the way Swales (1990) uses the concept of "discourse community", such as a discourse community that has a broadly agreed set of common public goals and mechanisms of intercommunication among its members, there is a substantial difference between two concepts. In Swales' concept, there can be many discourse communities one participates in, such as a hobby group or an academic group. However, as mentioned above, according to the way I use the discourse community, one cannot participate in but belongs to a discourse community due to the fact that we are born to a particular culture (even a sub-culture) within a society, which together with ideology we gain in time, frame the way we perceive our external environment. To be more specific, I tend to claim that discourse communities produce a set of discourse to be able to reproduce itself, its identity and ideology. The reason why I name a specific discourse they produce "the discriminative sub-discourse" stems from the fact that the discriminative sub-discourse cannot easily become visible on public discourse as they generally involve hate speech against any other sub-culture or a religion and sectarian. I again would like to make some detail clearer here. As I stated above, a discourse which are not visible in mainstream discourse is not supposed to include hate speech. As Chomsky and Herman (1998) stated communism might be a filter for the news, meaning it is reduced to sub-discourse, getting away from public discourse. From another perspective, the government can make some discourses veiled by framing news and public discourse thanks to power which stems from public reaction against some phenomena such as terrorism (Entman, 2004).

The discriminative sub-discourses, produced by discourse communities have something to do with how people identify themselves ontologically so they are one of the core elements for a group of people, even it be Benedict Anderson's imagined community -nation- or an ethnical or religious minority living in that imagined community (nation). In that situation, that ethnical or religious minority is expected to have its own discourse community different from the mainstream one. For example, Muslims living in the West (some of them of course might assimilate the essentials of the country they live) might differ in culture and religion as well as having a different mother tongue. They are, therefore expected to belong to different discourse communities. It is also expected that there appears some transitivity between different discourse communities. For example,

even though some believe that western civilization is based on Judeo-Christianity, Christians and Muslims might share some of the discriminative sub-discourses against Jews. So, it can be considered that there are certain differences between the discourse community of white Christians whose defining characteristic is race (or maybe white-supremacy) and the white Christians whose defining characteristic is religion although they might share the same historical background and the land. We can observe that secular Easters and religious Easters have different discourse communities although they share the similar discriminative sub-discourse. There are also differences between sects which all shows that discourse community is relative concept (I will discuss them below).

I will draw on Self and Other perspective to further explain discourse community and the discriminative sub-discourse. But first of all, I need to clarify how I will use these concepts. On one hand, the Self might be basically who we are, that is directly one person, Ahmet living in Turkey. On the other hand, Karim and Eid (2012, p.11) indicate that one belongs to extended Self, based on gender, kinship, culture, ethnicity, religion, class, and nationality—social categories that may or may not overlap with each other. One learns to deal with the apparent contradictions in which certain people may be considered part of the extended Self in some contexts but not in others. Karim and Eid's extended self might fit with the way I use discourse community. Karim and Eid (ibid, p.11) explain the process of self-recognition which lets us understand that the Other can be anyone apart from oneself as well as a group of people being perceived as different than our extended-self: "

> *At the beginnings of individual consciousness, a baby begins to realise that she is distinct from her mother—with whom she has shared an intimate sense of Self. The infant becomes aware of her own characteristics in relation to Others, and in this develops the conception of a separate identity. Her gender and age become pertinent features in relationships with members of her family. She mentally integrates individual and collective notions (stereotypes) of the Self in relation to Other entities (ibid)…*

Drawing on the explanation above, we can understand why human has the tendency to imagine the world as divided into the Self and the Other (van Dijk cited in Eid and Karim, 2014, p.3). According to Van Dijk, *Such concepts operate in the mind as primary organizing ideas that shape discourse about*

relationships; they are cognitive frameworks that we use to compartmentalize information about the world (ibid, p.3). In this context, Self can whether be directly one person, Ahmet living in Turkey or can be his family, culture or country which singularly or collectively form varied discourse communities. *The Self can be thought of as the first person subject or as the entire universe and, similarly, the Other as the second person object or as nature* (Karim and Eid, 2012, p. 10). Therefore, in a given situation, we can claim that the Other is not part of the any of Self's discourse community or any discourse community the Self belongs to. However, that fact that the Other is not the part of the discourse community does not illustrate that discourse produced in these communities does not encapsulate them, especially negatively.

Identity or the Self (who we are) can be relative in varied context. Karim and Eid (2012, p.10) state how the Self and the Other might be relative:

> *"The worldview of each culture and the circumstances of its particular discourses at a given time shape the specific identity of the entities that are placed within these cognitive frameworks. At different times, the Self can be I, my family, my football team, my neighbourhood, my culture, my ethnic group, my religious group, my country, or humanity. Similarly, the Other can be a spouse, an adjacent community, a neighbouring state, another civilization, or nature. An entity that is viewed as an Other in one context comes to be seen as part of the Self in an alternative placement; for example, a rival state is incorporated into the larger Self in the situations where one identifies with all of humanity."*

I share a similar perspective on the relativity of the Self (who we are). As I already said, extended self and discourse community have several characteristics in common. Therefore, we can talk about the relativity of discourse community. As a broad and amorphous discourse community, Christians might have a similar thought pattern between each other against Muslims but Protestants' thought pattern differs from the one's of Catholics when it comes to the their approach to Christianity. For example, a protestant Christian might think, thanks to their upbringing, all Catholics will go to hell but it would be very rare to see anyone stating that kind of suggestion because it would be considered very rude, similar to a situation where two Christians sharing a familiar thought that all Muslims have

the tendency to be terrorists but again they would hesitate sharing this thought pattern to their Muslim colleagues in given situation (it is not to mean that all Christians would share that thought pattern). As it might be expected, it is hard for this kind of discourse to appear in public discourse as it contains hate speech.

The above-mentioned discourse patterns have been shaped by many parameters such as conflicts (political and structural violence) of those two religions throughout ages and the production of the other in a Foucauldian perspective. Similar to Foucault's notion of history, the continuity is not a characteristic of the discriminative sub-discourse s. At least, we can claim that what is considered at the present time to be the discriminative sub-discourse can be visible (public discourse) in different eras. For example, when Germany was not a democratic and stable country under Nazi rule, discourses, including hate speech that targeted Jews would not be an example of the discriminative sub-discourse owing to the fact that, even if it consists of discriminative and subjective values, it would be publicly acceptable to use them. In other words, subjectivity and discrimination are highly important aspects of the discriminative sub-discourse, but no matter how subjective and discriminative a discourse might be, if it is public discourse, it cannot be classified as the discriminative sub-discourse. I believe that it is the most striking difference between hate speech and the discriminative sub-discourse.

At least in democratic and stable countries, to avoid the conflicts, I argue that the mainstream discourse of any community (except for extreme groups such as KKK) should be in need of being built on ideas and thought patterns which can be acceptable to any member of that community and at least bearable to a non-member of that community so that there can exist an imagined agreement between the citizens of a nation consisted of various groups with varied discourses, e.g. in America Muslims, Christians, or their varied sects or ethnic identities. For example, a situation where Protestant Christians and Catholics in America publicly regard each other as infidels similar to what happened in Europe in the past can lead the spiral of distorted communication as well as the spiral of violence.

In my opinion, conspiracy theories or conspiracy mind-set is one of the most important tools for the discriminative sub-discourses to reproduce or reshape themselves. Barrack Obama being Muslim and Muslims living in the West helping Muslims countries aiming to take over western counterparts can

be seen examples of that phenomenon. When viewed from this aspect, conspiracy theories can be a tool to be considered and produced for discourse communities. I believe that conspiracy theories which don't contain the discriminative sub-discourse can be visible in public discourse more easily. The most striking difference between those concepts is whereas conspiracy theories (firstly as a method) are more universal (they can be used by different discourse communities), the discriminative sub-discourses are shaped by in-group dynamics. So, it can be argued that conspiracy theories can be circulated through mass more easily than the discriminative sub-discourse (when it comes to new media both might have same effect). However, the discriminative sub-discourses containing conspiracy theories are hard to circulate through mass-media

The current study is unfinished one so I rather make some points instead of writing a conclusion. So my basic argument is that the proposed convergent media environment eliminates the barriers and lets people to produce or reproduce sub-discourses through their social media accounts. It has many features to support that argument. One of the aspects of this new convergent media environment was being subjective, so its subjectivity overlaps with the subjectivity of sub-discourses. Users get to choose what to follow, which is selective exposure or thanks to structure of social media platforms users can find themselves in echo chambers. Facebook hate pages can be the example of this echo chambers, the platforms people from similar background come together to reinforce their already shared ideas. However, these hate pages can also be a version of participatory of which Jenkins took a bright view. I believe considering the features of the convergent media environments and the growing importance of discriminative sub-discourses on the convergent media, we need ask for the upcoming studies that by producing and reproducing discriminative sub-discourses shaped by the cultural and religious differences, historical conditions such as imperialism, cultural- imperialism and colonialism and conflicts such as political and structural violence , do the convergent media environment play an important role in mediating those discriminative sub-discourses which lead a spiral of distorted communication?

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HOW TURKISH COLUMNISTS PORTRAYED THE JUNE 2015 GENERAL ELECTION IN TURKEY VIA TWITTER

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Abstract

More than 35 million people in Turkey use Twitter. A lot of people uses for social media include entertainment, sports, and lifestyle as well as following personalities; such as Turkish singers, television and film celebrities, sports persons, journalists and politicians. Also Twitter is good for news gathering, getting information and arguing with other people in media. Followers use journalist/columnists' tweets primarily as a news source to keep up to date on key issues and politics. However another reason is that followers have a guidance motive, meaning that they depend on tweets from journalist/columnist to guide their decisions on how to vote and what positions to take on an issue. After all media framing theory and the agenda-setting theory of communication both provide an insight to how the media can influence their audience. Framing refers to the process by which people develop a particular conceptualization of an issue or reorient their thinking about an issue. Framing is explained that a frame is an emphasis in salience of different aspects of a topic. While agenda-setting theory deals with the salience of issues, framing is concerned with the presentation of issues. The main purpose of this study is to examine the journalists' attention that Turkey general election in the 2015 June 7th received and these communication theories play a significant role within the research.

In this study, how journalist/columnist framed their tweet about electoral topics in Turkey general election at the 2015 June 7th were represented. This study examines 896 tweets and retweets of the top 20 most followed accounts journalist/columnists on Twitter in the 2015 June 7th about Turkey general election. Study covers the time period of 31st May-14t June 2015 about the key topics dominating the electoral debate. The data gathered through content analysis reveal that the mostly placed tweet topics are the erosion of freedoms, civil liberties, and rule of law; constitutional reform; the shift to a presidential system; the economic slowdown; the Kurdish issue; and Turkey's foreign policy. Five trained coders analyzed the tweets studied. Inter-coder reliability was established by randomly selecting 10% of the tweets of this study's sample for each coder to analyze. Inter-coder reliability was 87%. Findings indicate that most important topics are civil liberties and media freedom according to tweets of columnists.

Keywords: *Framing, Twitter, Social Media, General Elections,*

HOW TURKISH COLUMNISTS PORTRAYED THE JUNE 15 GENERAL ELECTION IN TURKEY VIA TWITTER

INTRODUCTION

Two general elections were held in Turkey in 2015, the first on June 7, and the second on November 1, since the first one produced a hung parliament. In general, large numbers of people in Turkey became strongly concerned about the General Elections of 2015. Addressing the first one of 2015, June 7 elections were given particular attention by the world media and the public kept a close eye on the results of this election. In the June election, the Justice and Development Party (AKP), which had governed Turkey since 2002, lost its parliamentary majority and only won 258 seats with 40.9% of the vote. The main opposition Republican People's Party (CHP) also fared worse than their 2011 result, and won 132 seats with 25.0% of the vote. The MHP (Nationalist Movement Party) and the HDP (People's Democratic Party) both won 80 seats, with the HDP managing to surpass the 10% election threshold despite concerns that it would fail to do so.

The elections of 2015 will be remembered as a milestone in terms of the use of social media by journalists, columnists and politicians. Almost all journalists, columnists and politicians have Twitter accounts, which they use to varying degrees of effectiveness. While journalists may have millions of Twitter followers, they hardly use the micro-blogging service of social media as an interactive communication platform.

Social media have become increasingly relevant in the election climate among all politicians, citizens and journalists. Social media is a highly popular spectrum as a source of news for online users in Turkey. Twitter is a micro-blogging service that allows users to post short messages up to 140 characters. Users can sign up to "follow" other users, but can also search messages by keywords. Twitter is a platform where people influence each other's opinions about world issues as well as many other subjects from entertainment to health, sports and current affairs. The number of Turkish Twitter users grew massively during the last 5 years. More than 35 million Turkish Twitter users benefit from Twitter and most of them use it in order to follow personalities such as Turkish singers, television and film celebrities, sports persons, journalists and politicians. The

top 20 most followed accounts on Twitter in Turkey include the comedian Cem Yılmaz (with 11,1 million followers), President Recep Tayyip Erdoğan (8,2 million) and the journalists/columnists Cüneyt Özdemir (4.5 million), Ahmet Hakan (4.3 million), and Fatih Portakal (4.1 million).

Moreover, Twitter is beneficial for news gathering, getting information and arguing with other people in media. Followers use columnists' tweets primarily as a news source to keep up to date on key issues and politics. However followers are also motivated by the need for guidance, meaning that they depend on tweets from columnists to guide their decisions on how to vote and what positions to take on an issue. Followers are not merely one-way receivers of information but rather they are engaged in two-way communication (which include sharing political tweets with their followers and replying to columnists they follow.) Twitter turns out to be even more influential than columnist and political leaders hoped. The opposite might be true if followers primarily had an entertainment motive, suggesting that they often use political tweets for fun and do not take them seriously. When compared other social media applications, Twitter messages are differentiated in terms of being both short and public. Twitter places an emphasis on being a public medium by declaring "Twitter is a platform for you to influence what is being talked about around the word". (About Us, 2010). Tweets sent by journalists/columnists as newspaper coverage can have a positive or negative impact on the opinion of an individual.

This study examines how Turkish columnists framed the June 7, 2015 election in Turkey on their Twitter accounts. To understand the implications of this, content analysis method has been chosen and 896 tweets were analyzed. The purpose of this study is to determine the main ideas these tweets were based on and where these journalists stand politically, how they perceive political parties in Turkey and their performance. The tweets analyzed in this study were sent between 1st and 14th June inclusive – before and after the first election of 2015.

LITERATURE REVIEW

People seek information about the national elections and evaluate the cause of the event and the responsibility of the state for the public issues based on media coverage of the political agenda. Therefore, it is important to look at how the media frame the national election, the origin of the major issues, the actors responsible for its framing in order to examine the way in which the pub-

lic's perception and impressions have been influenced. Framing is described as a powerful mechanism that can help define and solve problems and shape public opinion (Coombs, 2006). The analysis of framing is useful for identifying the strategic messages created by communicators, and also to understand how public perceptions of political issues or institutions are shaped (Semetko and Valkenbung, 2000).

This study is based on the framing theory of mass communication. Among the varied research carried out on the portrayal of news stories, framing analysis focuses on the relationship between public issues in the news and the public perception of those issues. Media framing is based on the paradigm that how an issue is characterized in news stories can have an impact on how the audience interprets the story (Scheufele & Tewksbury, 2007, p. 12). There is no single definition about framing and the news frame. Researchers offer several different definition of framing. Tuchman (1977) explains that the media use frames to construct social reality for audiences and thus give meaning to words and images. Entman states that "framing theory that shows exactly how frames become embedded within and make themselves manifest in a text, or how framing influences thinking" (Entman, 1993).

Entman (1993) also suggests that most framing research develops from inconsistent meanings, which result in a fractured paradigm. Entman explains that the conceptualizing of the communication process has taken placed at least four locations, namely the communicator, the text, the receiver, and the culture. In this process, the first location contains the content of frames and their joining together of textual components with the factors that influence the structural qualities of news frames. These factors (editorial policies, news values, ideology, government pressures, organizational pressures, journalistic routines, and elite discourse) internal to journalism determine how journalists and news organizations frame issues (d'Angelo, 2002; Vreese, 2005). Communicators purposely or unwittingly make a frame in their message or news article with judgments that pertain to their belief systems. The second location is text, which is manifested by undisclosed or explicit stock phrases, key words, stereotyped images, sources of information, and sentences that provide thematically reinforced clusters of facts or judgments (Entman, 1993). Gamson and Modigliani (1989, 3) suggest that frames are 'interpretative packages' that give meaning to an issue. At the core of this package is 'a central organizing idea, or frame, for making sense of relevant events, suggesting what is at issue'. The third location is the receiver who frames the news in terms of his or her prior knowledge in order effectively to grasp the meaning of messag-

es (Gamson and Modigliani, 1989). According to Chong and Druckman (2007), an individual's attitude has a major influence on how one interprets media. For example, if people hear a news story about the positives of having a politician or political opinion but have a strong belief against them, the overall attitude will not influenced by how the story was framed. Cappella and Jamieson (1997, p. 47) suggest that the fourth type of frame is located where frames activate knowledge, stimulate 'stocks of cultural morals and values, and create contexts' in social discourse and thinking.

The word "frame" can be used interchangeably with schema, script to refer to audience perception and processing (Yioutas and Segvic, 2003). In addition to defining message interpretation, 'frame' has also been used in two different ways. First, message construction is a presentative, including layout of news article, tone of voice, and choice of images. Second, ideational construction is related in terms of referring, experience, and beliefs. Framing is concerned with the presentation of issues. In short, a frame is an emphasis in salience (please check) of different aspects of a topic. Entman (1993) suggests that framing involves selection and salience, recognizing "to frame is to select some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation for the item described". Frames are part of political arguments, journalistic norms, and social discourse. They are alternative ways of defining issues, endogenous to the political and social world (Vreese, 2005).

METHODOLOGY

This work builds on Semetko and Valkenburg's (2000) analysis of frames in investigating the process of framing in the Turkish general election via Twitter. Semetko and Valkenburg's suggested that the five frames about media influence in order of predominance were attribution of responsibility, conflict, economic consequences, human interest and morality. In this paper we have determined some topics discussed by Turkish columnists on Twitter during the 7th June 2105 Turkey general election.

This study analyzed columnists' tweets during the two weeks preceding the election in question looking for common frames, topics and tone. For this research the eighteen columnists with most followers in Turkey were selected. They are Ahmet Hakan, Can Dündar, Ayşe Özyılmazel, Ayşe Arman, Uğur Dün-

dar, Bekir Coşkun, Fatih Altaylı, Yiğit Bulut, Yekta Kopan, Ezgi Başaran, Ekrem Dumanlı, Özgür Mumcu, Hayko Bağdat, Abdurrahman Dilipak, Koray Çalışkan, Abbas Güçlü, Nihan Bengisu Karaca, Nedim Şener. We analyzed all the tweets of these columnists in the electoral period. To measure the extent to which certain frames appear in tweets about election, we developed a series of 9 questions to which the coder had to answer yes (1) or no (0). Each question was meant to measure one of three frames about media influence in order of predominance: Conflict, attribution of responsibility, economy, human interest and morality. The questions below are subtle questions. Also we determined the most often mentioned topics in the general election as well as the tone of columnists' tweets. Tonality is an analysis that uses a subjective assessment to determine if the content of article is either favorable or unfavorable to the person, company, organization or product discussed in the text. There are a variety of different ways to assess tone. One of the most common is a simple classification of "positive", "neutral" or "negative". Adjectives used in descriptions (positive and negative) which give strong indications of a speaker's and writer's attitude (e.g. it was 'disgusting'). Tone enables not only the identification of the polarity of feelings in a comment (positive, neutral or negative), but of the dominant emotion involved.

The research questions of the study are as follows:

1. Who are the most followed columnists and how many times did they tweet concerning the Turkish general election of June 7 2015?
2. What are the most mentioned topics in columnists' tweets on Twitter during the election?
3. What are the most mentioned individuals, groups, and institutions in columnists' tweets on Twitter during the election?
4. What are the frames, –attribution of responsibility, economy, morality, conflict and human interest– regarding columnists' tweets on Twitter during the election?

Subtle questions as a frame: **(Brunken, 2006; Semetko and Valkenburg's 2000)**

- Morality Frames
- Does the tweet make reference to morality, God and other religious tenets?

- Does the tweet contain any moral message?
- Does the tweet offer specific social prescriptions about how to behave?

Conflict Frames

- Does the tweet reflect disagreement between parties/individuals-groups-countries
- Does one party-individual-group-county criticize another?
- Does the tweet refer to winners and losers?

Human Interest Frames

- Does the tweet emphasize how individuals and groups are affected by the issue/problem?
- Does the tweet go into the personal or private lives of the actors?
- Does the tweet contain visual information that might generate feelings of outrage, empathy-caring, sympathy or compassion?

Attribution of Responsibility

- Does the tweet mention that any an individual, group or party is responsible for democratic situation in Turkey?
- Does the tweet mention that any an individual, group or party is responsible for terrorism in Turkey?
- Does the tweet suggest that an individual, group or party is responsible for press censorship?
- Does the tweet suggest that an individual, group or party is responsible for the issue/problem about foreign affairs?
- Does the tweet suggest that an individual, group or party is responsible for the internal conflicts in Turkey?

Economy

- Does the tweet mention that any an individual, group or party is responsible for economic conditions in Turkey?

1. How do the Turkish columnists construct certain messages/information in their tweets on Twitter during the election. (Tone)

Five coders were used for the data collection. Krippenderf Alpha was computed for intercoder reliability. Calculated KALPHA is 0,80. Intercoders coefficients of 0,90 or greater are always acceptable, 0,80 or greater is acceptable, and 0,70 may be appropriate in some exploratory studies (Wimmer and Dominick, 2011, p 175). Calculated KALPHA for this study is acceptable.

FINDINGS and CONCLUSION

Frequency tables, as well as crosstabs were analyzed to test the different research questions. The results include the quantitative data gained from conducting the tests. The frequency data produced a general overview of the information obtained. This information is shown below.

Table 1.: The most popular tweet topics by columnist in 1st June - 14th June 2015.

Topics / **Tweet**		**Type of Tweet**		**Total**
		Retweet		
Election	Frq.	239	27	266
	%	89,8	10,2	100
Politics	Frq.	157	13	170
	%	92,4	7,6	100
Media	Frq.	81	26	107
	%	75,7	24,3	100
Cultural and Art Activities	Frq.	38	2	40
	%	95,0	5,0	100
Foreign Policy	Frq.	23	1	24
	%	95,8	4,2	100
Terrorism	Frq.	24	2	26
	%	92,3	7,7	100
Justice	Frq.	22	0	22
	%	100,0	0,0	100
Education	Frq.	17	1	18
	%	94,4	5,6	100

Economy	Frq.	4	1	5
	%	80,0	20,0	100
Health	Frq.	1	0	1
	%	100,0	0,0	100
Others	Frq.	204	13	217
	%	94,0	6,0	100
Total	Frq.	810	86	896
	%	90,4	9,6	100

Table 2.: The most followed columnists and their tweets about general election.

Columnist / Tweet		Type of Tweet		Total
		Retweet		
Ahmet Hakan	Frq.	30	36	66
	%	45,5	54,5	100
Can Dündar	Frq.	44	14	58
	%	75,9	24,1	100
Ayşe Özyılmazel	Frq.	34	2	36
	%	94,4	5,6	100
Ayşe Arman	Frq.	8	2	10
	%	80,0	20,0	100
Uğur Dündar	Frq.	41	0	41
	%	100,0	0,0	100
Bekir Coşkun	Frq.	28	0	28
	%	100,0	0,0	100
Fatih Altaylı	Frq.	2	0	2
	%	100,0	0,0	100
Yiğit Bulut	Frq.	15	0	15
	%	100,0	0,0	100
Yekta Kopan	Frq.	112	0	112
	%	100,0	0,0	100
Ezgi Başaran	Frq.	21	0	21
	%	100,0	0,0	100
Ekrem Dumanlı	Frq.	31	32	63
	%	49,2	50,8	100

Özgür Mumcu	Frq.	66	0	66
	%	100,0	0,0	100
Hayko Bağdat	Frq.	139	0	139
	%	100,0	0,0	100
Abdurrahman Dilipak	Frq.	49	0	49
	%	100,0	0,0	100
Koray Çalışkan	Frq.	78	0	78
	%	100,0	0,0	100
Abbas güçlü	Frq.	31	0	31
	%	100,0	0,0	100
Nihal Bengisu Karaca	Frq.	40	0	40
	%	100,0	0,0	100
Nedim Şener	Frq.	41	0	41
	%	100,0	0,0	100
Total	Frq.	810	86	896
	%	90,4	9,6	100

A total of 896 tweets are coded by the coder in this study. Most tweeting journalists were Hayko Bağdat, Yekta Kopan, Koray Çalışkan, Özgür Çalışkan, Ahmet Hamar, Ekrem Dumanlı and Can Dündar (Table. 2).

The most popular tweet topic was Election, accounting for 266 of the 896 coded tweets. Columnists posted 170 tweets about politicians and their politics. Media is rank number three in this category. Tweets about foreign policy have taken fifth place in Table 2.

Most mentioned individuals, groups, institutions in columnists' tweets are shown on Table 3. Names of individuals, groups, and institutions have been mentioned in 612 tweets. Columnists called the voters to action in this electoral period. Government and AKP were the second most mentioned names columnists' tweets. Columnists called for The Government and AKP to act fairly in the election process. Also columnists called for The President of the Republic to become more communicative and politically neutral in this electoral period. The most criticized people and institutions are those in power at the time concerned.

Table 3.: The most mentioned individuals, groups, and institutions in columnists' tweets.

Individuals, Groups, Institutions	**Frequency**	**Percent**
Public/Voters	134	21,9
Government and AKP	124	21,9
President	66	10,8
Media	61	10,0
Opponents	36	5,9
Government Supporters	32	5,2
HDP/ Leader	26	4,2
Politicians	41	6,7
Opponents	25	4,1
CHP / Leader	24	3,9
Terrorist Groups	15	2,5
Neighboring Countries	13	2,1
MHP / Leader	5	0,8
Total	612	100

The tone of columnists' tweets about individuals, groups, institutions, parties are shown on Table 4. The most negative tone is directed towards the Government, AKP and President of Republic (Table 4.). The President of the Republic is ranked number three. *AKP, Prime Minister and Government rank in top five on Table 4.* Anti-government columnists often criticized the actions of President Recep Tayyip Erdoğan's activities during the election campaign.

Table 4.: The tone of columnists' tweets about individuals, groups, institutions, parties.

Individuals, Groups, Institutions		Tone			Total
Positive		Nega-tive	Neutral		
Public/Voters	Freq.	49	29	56	134
		36,6	21,6	41,8	100
Government	Freq.	6	59	15	80
	%	7,5	73,8	18,8	100
President of Republic	Freq.	5	52	9	66
	%	7,6	78,8	13,6	100

Media/Press	Freq.	25	15	21	61
		41,0	24,6	34,4	100
AKP and its Leader	Freq.	4	34	16	54
	%	7,4	63,0	29,6	100
Politicians	Freq.	3	16	22	41
	%	7,3	39,0	53,7	100
Opponents Peoples	Freq.	21	7	8	36
	%	58,3	19,4	22,2	100
Government Supporters	Freq.	1	29	2	32
	%	3,1	90,6	6,3	100
Other Opposition Parties and Their Leaders	Freq.	7	14	4	25
	%	28,0	56,0	16,0	100
CHP and its Leader	Freq.	10	8	6	24
	%	41,7	33,3	25,0	100
Terrorist Groups	Freq.	0	10	5	15
	%	0	66,7	33,3	100
Neighboring Countries	Freq.	6	5	2	13
	%	46,2	38,5	15,4	100
MHP and its Leader	Freq.	1	2	2	5
	%	20,0	40,0	40,0	100

Table 5.: The most common frames.

FRAMES	**Freq.**	**%**
Does the tweet make reference to morality, God and other religious tenets?	41	4,6
Does the tweet contain any moral message?	147	16,4
Does the tweet offer specific social prescriptions about how to behave?	187	20,9
Does the tweet reflect disagreement between parties/individuals-groups-countries	187	20,9
Does one party-individual-group-county criticize another?	338	37,7
Does the tweet refer to winners and losers?	83	9,3
Does the tweet emphasize how individuals and groups are affected by the issue/problem?	162	18,1
Does the tweet go into the personal or private lives of the actors?	50	5,6
Does the tweet contain visual information that might generate feelings of outrage, empathy-caring, sympathy or compassion?	171	19,1

The most common frame in columnists' tweets was related to mutual criticism between parties, groups and individuals (Table 5). The second common frame related the reflection of disagreement between parties, individuals and groups. The third common frame was related to specific social prescriptions regarding appropriate behaviour. Also columnists have posted tweets containing visual information about their feelings. Feelings of outrage, empathy, sympathy or compassion comprise the fourth common frame with a frequency of 171 (Table 5.).

Although the total numbers of tweets related to the democratic situation in Turkey are low, the government, the ruling party, the President of the Republic and the public/voters have been held responsible for the lack of democracy (Table 6.). However the economic condition is also a topic for debate topic between columnists. They argued that Turkey's growth has slumped in recent years. The Turkish lira has already fallen by about 17% against the dollar in 2015 (Table 8.).

Table 6.: Does the tweet mention that any an individual, group or party is responsible for the democratic situation in Turkey?

Individuals, Groups, Institutions, Parties	**Freq.**	**Percent.**
Government	26	27,1
President	17	17,7
Public/Voter	17	17,7
AKP	15	15,6
Politicians	7	7,3
HDP	4	4,2
Government Supporters	4	4,2
Opponents people	2	2,1
Terrorist Group	2	2,1
Oppositon Parties	2	2,1
Total	96	100

Some columnists have held Government more responsible for terrorism than the Terrorist Groups (Table 7). During elections, political polarization in Turkey intensified, terrorist attacks increased and various other factors that could affect the elections came into play.

Table 7.: Does the tweet mention that any an individual, group or party is responsible for terrorism in Turkey?

Individuals, Groups, Institutions, Parties	Freq.	Percent.
Government	15	50,0
Terrorist Group	9	30,0
President	2	6,7
AKP	2	6,7
HDP	1	3,3
Media/Press	1	3,3
Total	30	100

Table 8.: Does the tweet mention that any an individual, group or party is responsible for economic conditions in Turkey?

Individuals, Groups, Institutions, Parties	Freq.	Percent.
Government	7	53,9
CHP	2	15,4
Terrorist Groups	1	7,7
Public/Voters	1	7,7
Oppositon Parties	1	7,7
Politicians	1	7,7
Total	13	100

For many within ~~in~~ Turkey, privately owned broadcast media had already lost their credibility during the Gezi protests of 2013. Under AKP rule, between 2002 and 2014, Turkey's place on the World Press Freedom Index compiled by Reporters Without Borders slid from 99 out of 134 to 149 out of 180 countries. Social media, on the other hand, played a key role in keeping people informed in election period. The Government frequently imposed blocks on Twitter, YouTube and Facebook, especially during the pre –and post- election period. Columnists regularly posted that many people in Turkey view the social media restrictions as a sign of the government's intolerance of opposition voices. They also claimed that there would be more of those restrictions before the elections. Table 9. show that government, ruling party and the President of the Republic responsible for press censorship in Turkey in 42 tweets of 45.-

Table 9.: Does the tweet suggest that an individual, group or party is responsible for press censorship?

Individuals, Groups, Institutions, Parties	Freq.	Percent.
Government	29	64
President	11	24,4
AKP	2	4,4
Terrorist Groups	1	2,2
Oppositon Parties	1	2,2
Politicians	1	2,2
Total	45	100

The ruling party claimed to have determined the formula for foreign policy success: its newly adopted philosophy "zero problems with neighbors". This approach was a natural reflection of the "Peace at Home, Peace in the World" policy lay down by Kemal Ataturk, founder of the Republic of Turkey. A proportion of columnists criticized that Turkey's foreign affairs policies in electoral period and some of them expressed their opinion that there is almost no country of immediate interest for Ankara that Turkey has no problem with.

Table 10.: Does the tweet suggest that an individual, group or party is responsible for the issue/problem about foreign affairs?

Individuals, Groups, Institutions, Parties	Freq.	Percent.
Government	5	40,0
Public/Voter	3	20,0
Neighboring Countires	2	6,7
Presidents	1	6,7
Terrorist Groups	1	6,7
Opposition Parties	1	6,7
Government Supporters	1	6,7
Politicians	1	6,7
Total	15	100

The opposition parties criticized the AKP for its failed security policies before 7th June 2015. The 2015 Diyarbakır Rally bombings occurred on 5 June 2015 in Diyarbakır, during an electoral rally of the Peoples' Democratic Par-

ty (HDP). Four people died and more than 100 were injured after explosions at HDP election rally. Previously there had been a widespread expectation that the Kurdish problem would be solved through democratic processes. The People's Democratic Party, largely representing the Kurdish peoples but also encompassing leftwing liberals, surpassed the steep 10% threshold for entering parliament to take more than 13% of the vote and 80 in the Turkish Parliament. Table 11 shows that the greater part of columnists expressed the view that that people, institutions and groups in authority has been responsible from internal conflict in Turkey, while also pointing a finger terrorist groups.

Table 11.: Does the tweet suggest that an individual, group or party is responsible for the internal conflicts in Turkey?

Individuals, Groups, Institutions, Parties	**Freq.**	**Percent.**
Government	26	27,1
Terrorist Groups	17	17,7
President	17	17,7
Public/Voters	15	15,6
Government Supporters	7	7,3
HDP	4	4,2
Media/Press	4	4,2
Opposition Parties	2	2,1
Opponents People	2	2,1
Politicians	2	2,1
Total	96	100

Platforms like Twitter, Facebook have created online communities where people can share as much or as little personal information as they desire with other members. People's relationship to news has changed, creating a different type of news consumer who has developed a new set of digital behaviors. Because a user can be a news producer, this has made these platforms more individualistic, more selective and powerful, causing some commentators to argue that the basic transmission of information has become a cheap commodity since anyone who has a cell phone can become a journalist, publisher, and broadcaster. All academics, specialists, journalists recognized that freedom of expression on the Internet is a crucial challenge to address in formulating an inclusive information society.

The aftermath of the Turkish election of June 2015 provided the latest example of how powerful Internet tools like YouTube, Facebook and Twitter are changing the way media communications are produced, distributed and consumed. In the face of increasingly restricted conventional media in Turkey, people were turning to social media during the electoral period. The most ardent critics of the existing order – columnists and others – are heavily using outlets such as Twitter and Facebook.

Past research on election campaign media coverage, particularly television channels and newspapers suggests that the media can play an important role in informing voters. However, much of the research on campaign media coverage has focused on how traditional media were shaped and how they reported on political news. Unlike previous studies, this research focused on posts/tweets in Twitter by columnists. One of the most important results of this research is that many columnists have non-destructive but also slightly implicit beliefs about ruling party and government in electoral period.

In this election time there were three main issues. First one was related to whether the HDP would pass 10 percent election threshold or not. The second was the presidency and the constitution. The third was freedom of expression. The ruling party has been widely criticized both nationally and internationally for its attacks on freedom of speech, in particular with regards to protests and journalists. Despite different ideological leanings, there was agreement among the columnists in terms of some aspects of their tweets. Those tweets are related to internal conflict, terrorism, foreign affairs and media freedom. Discussions that are related those topics tend to take the form of attacks on other columnists. Morality was the frame most emphasized by columnists. Also some of columnists called on voters to oppose the existing order in Turkey and posted tweets to provide guidance to vote for a genuinely democratic system. There were serious national and international concerns as to whether Turkey would have a truly free and fair general election in June 2015. Generally columnists later tweeted that the election was fair. Turkey's economy was exposed to further risks, not only by increasing corruption, but also certain authoritarian policies highlighted by columnists in their posted tweets. It was notable that columnists tried to avoid giving name of individuals, groups, politicians and parties in their posts and also took care not to deviate from the editorial policies of newspapers with which they were affiliated.

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ANALYSIS OF GENDERED DISCOURSES ON SOCIAL MEDIA SHARINGS

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Abstract

To evaluate the implications of digital technologies such as the Web sites and social media accounts for the perspective of the public sphere, it is important to study both the production and consumption of political culture. To help understand how political culture is produced by contemporary internet technologies, we analyze sharing and data from social media accounts. We use content and discourse analysis for our research as method. By doing this, we try to see what kind of statements take place on internet, who share these sharings and who can be affected by these contents. The reason why this issue is important is that because gendered discourse is seen as a social problem. Our suggestion is that people might understand and they can see patriarchal culture by analyzing and reading academic studies like ours.

Keywords: *Women*, *8th of March, Public Sphere, Internet, Posters*

ANALYSIS OF GENDERED DISCOURSES ON SOCIAL MEDIA SHARINGS

INTRODUCTION

DISCOURSES OF MEDIA

Gender controversies on media and communication studies are much discussed topics for long years. It has been done a lot of scientific studies in these areas. According to many scientists one of the most important things on these debates is language. Because one can conclude many things from language of media including news, photographs, comments, videos and any other media sharings as these are reflections of an ideological language. On these contents there are many studies with a claim that the language of media is a gendered and ideological means which affecting people in a negative way.

The study of how gender is represented in the language is a vibrant body of work which starts from the assumption that language is an 'ideological filter on the world'. From this perspective, language reflects and perpetuates a sexist and heterosexist version of reality. Examples of sexist language include the purportedly generic pronouns 'he' and 'man', words such as 'mankind', job titles ending in '-man', and the asymmetry of address terms for men ('Mr') and women ('Mrs'/'Miss'), where women are defined—not in their own right—but in terms of their relationship to a man. Some of the earliest work by feminist linguists such as Robin Lakoff (1973, 1975) set about demonstrating a range of ways in which language is sexist, while the radical feminist, Dale Spender (1980), explores the development of what she calls 'he/man' language (Speer, 2005: 3). As we seen language is not only ideological, it is also sexist means. So it can be said that language is raises patriarchal system in society.

There are several basic components which construct social life and state systems. Media is one of the most important ideological components among these. The media perhaps the most dominant and most frequently used resources for understanding social issues (Berns, as cited in Gamson 1992; Kellner 1995). The media culture "helps shape everyday life, influencing how people think and behave, how they see themselves and other people, and how they construct their identities" (Berns, as cited in Kellner, 1995). However, nowa-

days when we mention about media and its effects it is need to be understand effects of digital media which some scholars call it new media. Digital media include social accounts, blogs and news websites and so on. The most vital thing need to be seen is that all digital media medium are shaped on internet. Hence, internet technologies have most powerful means to shape daily lives and relationships among people.

Gender differences in adopting the Internet may exist because of the characters of women and men such as socioeconomic status, which effects computer and Internet access and use. In the past, women resisted the Internet perhaps because much of its content was directed at attracting and entertaining men. More men than women had web pages, and read and posted to newsgroups more frequently. A growing number of women are getting online and are attracted to online books, medical information, cooking ideas, chatting, and something interesting (Yang & Wu, 2007: 87). Nevertheless, there is a paternalistic discourse on internet. Moreover, women use a patriarchal language tough this ideological language trigger discrimination against women.

Before internet is being a powerful sphere, public sphere is defined with a different meaning from today it has, however today the most effective public sphere is internet environment for many scholars and researchers. What one can understand from the term public sphere? The public sphere is a space where people exchange ideas and challenge one another's opinions. First, it requires shared text, regularly published and generally accessible. Obviously, "text" in this sense does not refer simply to the printed word but includes the multiple forms of content we now consume—offline and online— that contain information about public policy options (Howard, 2005). So we can say that today's most efficient public sphere is social media. In the light of this information we can analyze women discourse on media to understand how it is took shape by users of the social media.

There are highly different discourses and perspectives regarding femicide on social media and internet. So it can be said that there is a huge conflict on above-mentioned issue between feminists and other thinkers. The biggest controversy on these discourse discussions is about identity of women and how it is needed to state in public sphere. Many people assert women are exposed to discriminatory statements and attitudes by strong individuals especially including

men. However, in democratic and developed countries they have more opportunities concerning human rights in comparison to underdeveloped countries just as Middle East countries. There is one another controversy between feminists and others. Feminists claim that females no shortage support of males to tackle their own problems. However, "we're aware that the politics of discourse is not one-dimensional. Discourse can be used to expose and 'denaturalize', commonsense understandings of gender (through the use of humor and irony, for example) and to challenge ideas which create and sustain sexist and heterosexist social practices. By studying gender and discourse, and by exploring how dominant or prejudicial ideas about gender are created or resisted in discourse, we can acquire knowledge that can be used to inform social change for the better" (Speer, 2005: 1). In this context, to see and study dominant or prejudicial ideas about gender it is crucial examining internet and digital environments. Because ideas regarding social rituals and daily lives are taken form on internet environments in modern society. Consequently, we argue that analyzing popular representations of social problems is important because individuals draw on these sources when constructing their understandings of issues such as violence against women.

DIGITAL PHOTOGRAPH OF GENDERED IDENTITY ON SOCIAL MEDIA

As we see in abovementioned sentences, language is the most common and reliable way for people to translate their internal thoughts and emotions into a form that others can understand. Words and language, then, are the very stuff of psychology and communication (Cited in Tausczik & Pennebaker, 2010: Schwartz, Eichstaedt, Kern, Ungar, Ramones, Agrawal, Dziurzynski, 2013).

Recently, Facebook, Twiter, Instagram and other social accounts are so popular in all countries. Unexpectedly, like in developed countries, in undeveloped countries internet's social accounts are so popular and even though people who live in these countries are poor in terms of economic conditions, they use internet and reach its contents under any circumstances. The internet and World Wide Web are central providers of the information and images that we receive about the social world, and the impact of this should be considered alongside all of the other sources of ideas about gender. However, it is not straightforward to provide a meaningful analysis of 'representations of gender online' because the internet is necessarily diverse, and any two individuals could spend years on

it without ever looking at the same stuff. Of course, many people use the same search services, but their journeys on the Web are likely to be unique. Nevertheless, there are some 'hot' points where millions of people do end up. One of these is YouTube, which at the time of writing is the world's most popular website that's not primarily a search site (cited in Alexa.com, Gauntlett, 2008: 72). One another reason why internet is so important is that because many individuals could use internet technologies without any special capability. No matter people are uneducated; they are able to use internet and computers facilities to reach information and other online content for what kind of they want. So, internet and online content could be first factor determining agendas of people who use internet for getting whichever information regarding agenda.

SOCIAL MEDIA AS A PUBLIC SPHERE

Many media professionals have claimed that people starting argue their ideas on internet has brought along a new public sphere conception across old meaning of conception which the issue of the public sphere is at the heart of any reconceptualization of democracy. Contemporary social relations seem to be devoid of a basic level of interactive practice which, in the past, was the matrix of democratizing politics: loci such as the agora, the New England town hall, the village Church, the coffee house, the tavern, the public square, a convenient barn, a union hall, a park, a factory lunchroom, and even a street corner. Many of these places remain but no longer serve as organizing centers for political discussion and action (Poster, 1997). However, the meaning of public sphere and working of conception has changed nowadays. Basis of environment for people to discuss about important ideas is internet and online environments now. Because the biggest and detailed debates have took place on online environments since each individual has their personal social media accounts. These personal accounts provide a broad environment for their users. They provide not only personal fields of interest but also sociological, communicational and political backgrounds and information.

Much of the online information debate focuses on the benefits for the haves and the disadvantages for the have-nots. For those with access to computers, the internet is a valuable resource for political participation, as research that follows has shown. At the same time, access to the internet does not guarantee increased political activity or enlightened political discourse. Moving political discussion to

a virtual space excludes those with no access to this space. Moreover, connectivity does not ensure a more representative and robust public sphere (Papacharissi, 2002: 12-13). Nevertheless, there is an argue that internet environment offer people a democratic sphere and people who use internet have same and equal possibilities to reach online content and to discuss about their ideas. For this reason, the new public sphere (internet environment) has more democratic possibilities and conditionals than physical (traditional) public sphere.

For example, Some critics argue, access to online technologies and information should be equal and universal. Access should also be provided at affordable rates. Without a concrete commitment to online expression, the internet as a public sphere merely harbors an illusion of openness (Cited in Pavlik, 1994; Williams and Pavlik, 1994; Williams, 1994: Papacharissi, 2002: 14). It is here where the Internet most obviously makes a contribution to the public sphere. There are literally thousands of Web sites having to do with the political realm at the local, national, and global levels; some are partisan, most are not. We can find discussion groups, chat rooms, alternative journalism, civic organizations, NGOs, grass roots issue-advocacy sites (Cited in cf. Berman & Mulligan, 2003; Bennett, 2003b: Dahlgren, 2005: 152), and voter education sites (see Levine, 2003). One can see an expansion in terms of available communicative spaces for politics, as well as ideological breadth, compared to the mass media. Structurally, this pluralization not only extends but also disperses the relatively clustered public sphere of the mass media (Dahlgren, 152). Hence, thought there are gendered and ideological discourses on internet and social media accounts, these negative language and its effects could be discuss by users of online content and environment.

For Felski the concept of the public sphere must build on the "experience" of political protest (in the sense of Negt and Kluge), must acknowledge and amplify the mutliplicity of the subject (in the sense of poststructuralism) and must account for gender differences (in the sense of feminism). She writes:

Unlike the bourgeois public sphere, then, the feminist public sphere does not claim a representative universality but rather offers a critique of cultural values from the standpoint of women as a marginalized group within society. In this sense it constitues a partial or counterpublic sphere.... Yet insofar as it is a public sphere, its arguments are also directed outward, toward a dissemination

of feminist ideas and values throughout society as a whole [As Cited Felski, 1989: Poster, 1997). Like this claim, all other thinkers could assert that the term public sphere is an environment for discussion any opinions for any organized people. Actually, likewise this idea, we can see debates and information about many topics by various individual groups.

CONTENT COMMERCIALIZATION AND IDENTITY ON INTERNET

One of the most crucial issues for women is commercialize contents and advertisements on online medium, web sites and social media accounts and even news sites. Because ideas of modern people is affected by media contents. And this causes a negative effect on shaping of ideas about identities. Many individual becomes to think according to messages of advertisements. However unfortunately these messages of media contents have undesirable thoughts related to many things in social life.

The explosion in young people's uses of social networking sites has emerged as a specific area of interest, with researchers considering how virtual spaces such as YouTube, MySpace and Facebook are commodified and marketized environments that structure the display of identity and practices of consumption, which carry both 'risks' and 'opportunities' (Cited in Livingstone, 2008: Ringrose, 2011: 101). When internet transforms marketized environments, it becomes a big disadvantage for users of online content. Because content commercialization shapes identities of individuals and generates false consciousness for people. They may ignore their real identities when they are consuming content of internet and they may comply with ideological and patriarchal language on online environments.

Content commercialization may support popular culture and may propagate advertisement's messages during people are on internet and during they are on a research, studying or something like that. This reality might affect much more children than adults. Because they are more defenseless while they are using computer technologies than adults. However, negative messages of online contents and advertisements may all individual readily. The link between the computer, popular culture, and the engagement occurring in a private or domestic space seems to appear most obviously during the age period of early

adolescence. This is the age group in which girls begin to engage with a wide range of popular culture media, much of which is directed at them as a consumer group: films, television series, music, magazines, and romance fiction (Cited in Christian-Smith, Driscoll, McRobbie, Tapscott, and Walkerdine, among others: Reid-Walsh & Mitchell, 2004: 174). These girls may engage in a number of popular culture/popular media activities at once. They may be engaging in apparently "redundant" activities—such as logging on to a Web site and playing along while watching a game show. Or they may be engaging in disconnected activities at the same time, such as playing a computer game, talking on the telephone, and watching music videos on television. Instead of experiencing cognitive dissonance, it would appear that they are enacting their own version of "convergence!" (Reid-Walsh & Mitchell, 174).

When people watch advertisements or they see them on their social accounts, they might believe about what advertisements are saying. As long as they believe messages of these contents, they are target audience who advertisers would like to sell their products. However, this is not the only thing about advertisements. Some advertising is unapologetically sexist, and is presumably used because it is felt that the message 'works' for the target audience, even if it might surprise and offend some others. The fact that this doesn't happen all the time does not necessarily show that advertisers take their social responsibilities very seriously, but probably does show that they have learned that it is not good business to offend their customers with sexist stereotypes (Gauntlett, 2008: 83). This is an important issue especially for young people. Because according to advertisement industry, young people are basis target audience for its products. Steven Miles describes this as the representation of young people as "fully-fledged citizens of a consumer society," rather than of a civil society; that is, a consumer identity operates in place of a citizenship based on secure economic and social foundations. Naomi Klein notes the irony of the multinational corporations excluding some youth from the job market while generating exploitive work for others, but relying on all young people to consume their products (Harris, 2004: 165).

Commercialize contents on online environments usually advertise social lives of rich individuals and people who have high-status and they encourage people to be such individuals by consuming themselves' products. By framing special lives, arts, sports and any other practices of popular culture, advertisements offer special lives by an ideological language. As social theorist Lisa Ad-

kins notes, style, fashion, accessories, and presentation are the "essential preconditions for economic power." Obtaining high-status work in the industries driving the new economy—lifestyle, marketing, and image—depends on consumption skills, and it is young women above all who are imagined to have this skill set. In this way, the new youth citizenship is enacted by girls, because they are apparently able to use consumption to secure their social rights (Harris, 2004: 166).

Some scholars claim that especially young people who consume products which seen on internet's sharings are not citizen, exact opposite they are just consumer of advertisement's messages. Hence, they constitute imagined communities on internet and so they are not real individuals. And this situation specifies their social identities and their personalities. Under these conditions of both corporate and state encroachment on youth political cultures, the Internet has flourished as a site where collectives and individuals can gather to share ideas, debate issues, and strategize about protest. These constitute "virtual communities" not simply because many of them exist only on the Internet, but also because they are not necessarily "real"; that is, there is no evidence of a formal social order, and membership is loose and transient. Many young women position themselves as outside their own societies and as, instead, citizens of these transnational "imagined communities" precisely because they are amorphous and liminal (Harris, 2004: 170). For this reason, beside normal formal education, it is a necessity for people that have media literacy education in order to evaluate media sharings and media messages.

OBJECTIVE AND METHOD

Research is made in the day 8th of March women's day who shared about this day all day long in social media. To understand distortion of content, we examined poster social media sharings which occurred in '8th of March' which is celebrated as 'women's day' all around the world. We categorized each poster to how they distorted in a similar way. 45 posters were examined. 7 sub - categories are created. These categories are created how women are celebrated with leaning with something else especially commercial way. This article objective is to achieve to understand the concept of women's day how it is distorted. Categorization of every social media sharings shows that as an important day like women's day how categories can make the women gain their rights and at least talk about their problem in case the day is about women's rights.

FINDINGS AND CONCLUSION

When we look at the women studies since the lack of women's rights on the agenda all the time, women studies focus on basic human and women rights. Social media started to be a new field in women and human studies. When we consider women as a disadvantageous group, women are the one who needs to study to compare to others. Especially, a Muslim country like Turkey is not internalized both women rights and ethics of social media.

For this research categories created by posters' common features. These categories are; Flower – Plant women, Politics – Women, Freedom – Women, Pink – Redish Women, Sports – Women, Commercial – Women, Anti Violence – Women.

Categories like Flower and Pink are mostly seen as a reductionist approach. This kind of communication puts women into a mold and it does not have a point. On the other hand categories like Anti Violence and Freedom give a strong message about equal rights of women. If it is used with a commercial concern, it gives the brand good image.

Category	**Numbers**
Flower – Plant Category: 11 Posters	
Politics Category: 8 Posters	
Freedom Category: 4 Posters	
Pink – Redish Category: 13 Posters	
Sports Category: 5 Posters	
Commercial Category: 14 Posters	
Anti-Violence Category: 5 Posters	

Most shared Poster of the Day is the one with words are proper for women in Turkish Language. Poster is shared by Koç Foundation and its social responsibility project called "Ülkem İçin". In Twitter the post gets 1999 retweet and 1575 likes. In Facebook the post gets 11.000 like and 22.000 shares. The most shared poster of the women's day is classified Anti violent, commercial. This poster become successful because of its message.

The other categories like sports category is also useful in case of liberalization on women. Mostly they appear like watchers, not as a sportswomen but

this area seems like more men area. This might show women equal to men. In the politics category, mostly show and appreciates Atatürk as a leader who give women many rights and ideologically says this rights needs to be protected.

When we look at the women day sharings in the concept of distortion of content, we can figure that in women's day women gets the second place. Everybody may like the sharings but it is not suitable for the real message. Mostly it is not showing the real purpose of the Women's day. Women's day needs to be a day which women's rights comes to fore and looking for equality. But unsuccessful communication works make image look bad like in the some posters. While trying to create a good image and celebrating women's day, bad communication may damage the brand.

According to the research Internet might be a platform for the public sphere because the useage of internet and demand for equality from in a channel like internet may lead the realization of bad situation.

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JAMES TAYLOR'S LETTER IN THE EASTERN WESTERN EQUATION AND RAISING ISLAMOPHOBIA

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Abstract

Political and social events have been occurred in recent years that commoves the violent and chaos in Middle East, not only made difficult the daily lives of people live in relevant countries but also, as a consequence of globalizing world, caused the change of West's existing perception of Islam irrevocably and thus created a powerful wave of hate speech which feeds itself continuously against all Muslims in the World. Media's agenda which revolves around the subjects such as radical Muslim Circles' responding the political transformations with terror, presidential candidate Trumps' speech against Islam in United States, the immigration of Syrian immigrants to Europe, and such issues like the terror which exceeds the limits that threatens the future hope of stability that has not exist already in Middle East, is also affected by this impaired perception.

Keywords: *Islamophobia, Terror, Social Media, Orientalism, Polarization*

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JAMES TAYLOR'S LETTER IN THE EASTERN WESTERN EQUATION AND RAISING ISLAMOPHOBIA

INTRODUCTION

The Western World that pays close attention to terror attacks when it happens in Europe, however when it happens in Turkey, they simply remain unresponsive. This negligence which became a matter of moral, causes Turkey to be perceived as a Middle East country and hence reproduce the perception that sees violence as normal. For instance, after the terror attacks happened in France, whole Europe became one, European countries which were represented at a level of governments' presidents, marched in order to announce the unity of democratic/humanist stance against violence, Millions of people protested the incident by adding the French flag to their profile pictures in social media and showed that they are there for the French public against terror. However, while three huge explosions were happening in Turkey in last five months, the news about Turkey have not got the necessary attention from Western media institutions and the western perception of seeing Turkey as a country in which violence became a norm reproduced by sharing the bloody photos relevant to these news.

According to the Europe there is a rising Muslim threat recently. People are really concerned about terror attacks. This rising threat leads some European people makes them fell worried. But the real problem is seeing any Muslim as a terrorist. Based on this concern there is a rising Islamophobia in Europe. Of course, the perception of Islam in changing paradigms Europe were affected in the worst sense. This development in the western- eastern equation in Europe revealed divergence and polarization. This study represents the results of research on social media in the public's best expresses itself. As a result, the east-west equation in social media has been proposed as content analysis.

HISTORY'S ANCIENT DUALITY; EAST – WEST STRUGGLE

There is a strong academic approach has quite essential texts' list that causes East and West be not only directions on a compass but also opposite objects of a huge and contradictive idea tradition. Under this deep intellectual interest there lies a great existence of ancient contradiction which makes itself

visible on the stage of history sometimes with a hostility that remained silence for hundreds of centuries and sometimes with the hardest wars, the bloodiest invasions(or as a blessed name 'conquests') and long-termed political struggles.

Even though, the history of this struggle that defined by some academics with sedentism, some with Trojan War which is the subject of Homer's famous epics named as Iliad and Odyssey and some with Persian-Greek wars, has been in the shadow of the myths in which reality and imagination engaged with one another, it is obvious that it is one of the most important powers that brings the history itself to us. Although it is not obvious where east and west are, once the characteristics of one known it is possible to determine the other separately of geography. When considered from this point of view East is what is not west and west is what is not east. But it is necessary to expand this definition with reinterpreting the Marks epigram in the introduction of Said's famous book. If Easterners' are the ones who cannot represent themselves as it mentioned on the epigram, West appears to us as the one creates East in expression and makes it the object of West's academic interest. Hence, East is the one remained stıll in the expression, be examined instead of examine, be represented and be known instead of knowing. Said explains this situation thus;

> *"Everyone who writes about the Orient must locate himself vis-à--vis the Orient, translated into his text, this location includes the kind of narrative voice he adopts, the type of structure he builds, the kind of images, themes, motifs that circulate in his text -all of which add up to deliberate ways of addressing the reader, containing the Orient and finally representing it or speaking on its behalf. None of this takes place in the abstract however. Every writer on the Orient (and this is true even of Homer) assumes some Oriental precedent, some previous knowledge of the Orient, to which he refers and on which he relies. Additionally, each work on the Orient affiliates itself with other works, with audiences, with institutions, with the Orient itself..."(Said, 2013: 30).*

Therefore in this aspect, east is a concept that is drawn to the past which creates new meanings as it constantly feeds one another. Because of this, Said does not see the world as a place which is equally divided to two by East and West. For him, there is only West. And the East is "... "…An invention that is

almost entirely found by Europe… The land of exotic creatures, unforgettable memory visions and extraordinary experiences...” (Said, 2013: 11). Just because of that East does not make any sense without the West. (Said, 2013: 31).

Even today, the history can be studied as the battle of these two sides. Hence, as Edward Said was explaining the relationship between East and West, he explains it as “... a potency, domination relationship, a complicated relationship on dominance whose level changes... ” (Said, 2013: 15). This explanation shows how important the clash of these two sides is. It is a global game that results in to zero. The balance is always to the detriment of one side and as the gap between the battles widens, the history gains the power to carry itself to the next stage. The first core of West-East conflict that is separated from magnificent and subjective myths, completely human focused and from dependable written sources is seen with the destruction of Roman Empire.

“Despite the political power of the city of Roma in the era of peace in Roman Empire, the power of vision, economy and culture on the Aegean district has resulted in the dividing of the Empire and as this separation becomes instutional (Byzantine and West Rome Empire) it resulted in political and cultural separation.” (Arlı, 2014: 17)

In world that falls between the dilemma that reinforces the discrimination between Global (Catholic) and True Way (Orthodox) in Christianity, the side of the world that is ‘not east’ has remained in silence for so long and after found Islam who fills the absence in this game. Although the actors changes within time, the most important representative of this struggle against the West that still stands is Islam.

ISLAM AS A WEST’S LAST NEGATIVE CONCEPTION AND PERCEPTION OF TURKS IN WEST’S IMAGINATION

Even though, Islam which occurred with a new concept of civilization, had strange alliances with West and remained silence as mutually that can be seen throughout the history, just a little close contacts and simple disagreements have mostly turned into rapid conflicts. These conflicts are nothing but fractions on fault lines of ancient struggle. This up-and-down relationship would chased in best way with Arnold J. Toynbee’s considerable large-scaled summary.

Toynbee claims that Islam and West had three huge conflicts. First of these occurred when Western Society was just a child and Islam was the most important religion in Arab's heroic era. This era was the time Islam's sovereignty in Middle East was tried to turn into a World Government. (Toynbee, 2011: 158). At first conflict, Muslim forces seized almost everywhere including Northwest Africa, Iberian Peninsula, GALYALI GOT except Italy. But this situation was not take too long and west had its sovereignty back.

> *"…When Western Society suppressed the danger of extinction, started to progress and prevented the establishment of Islamic World Government, aces changed hands. Westerlies, seized the area that reaches from Mediterranean's one point to another, the area that contains Iberian Peninsula to Sicily and to Syria Terre d'outre Mer from there. As Christianity had regressed because of the invasions of both Northern European Barbarians and Arabs a few centuries ago, Islam pretty regressed by the attacks of both The Crusaders and Middle Asian Nomads." (Toynbee, 2011: 158)*

However, the conflict did not end in here. West that could not wipe the retrograde Islam off the history, did not achieved its goal likewise the Islamic Forces' attacks that aims to eliminate The West had been unsuccessful. On the contrary, the descendants of Middle Asian raiders who presses Islam from its own East, accepted this new religion in some way and entered its service. Then with a new concept of government they conquered Istanbul which was the capital of Orthodox World. At this point of history Turks started to represent East with Ottoman Empire.

Toynbee states that West from this point started to fight against "…Ottomans not only through the Mediterranean coast but also through a new continent in Danube Basin…" (Toynbee, 2011: 159) This long and horrible defense line had been forced to the gates of Vienna sometimes and caused the perception of Turks in west's imagination to be shaped in a way that assimilate with Islam which older than this perception.

As Said mentioned;

"Not for nothing did Islam come to symbolize terror, devastation, and the demonic hordes of hatred barbarians. For Europe Islam was a lasting trauma. Un-

til the end of the seventeenth century "Otto-man peril" lurked alongside Europe to represent for the whole Christian civilization a constant danger, and in time European civilization incorporated that peril and its lore, its great events, figures, virtues and vices, as something woven into the fabric of life." (Said, 2013: 69)

For the West, Islam and being Turk are so intertwined with one another that on civilization's joint mind these two words can replace each other. Hence, in fifteenth century, Luther, the founder of Protestantism, sometimes referred to Islam as Mohammed's religion and sometimes Turks' belief in his epistles and used the word 'Turk' in order to represent all the Muslims. (Canveren, 2014: 155) Luther's, who carried out west's own idea reform inside its own self, statement on Koran shows this clearly;

> *"Jesus, here, (in Koran) is not the savior, is not the king, is not the salvation from sins, he is neither a blessing nor the Holy Spirit. No father, no son, no holy spirit, no baptism, no holy order, no Bible, no belief and no Christian discipline and structure. None of them exists. Because there is Mohammed's own discipline and especially sword disciplines. It is the main belief of Turks." (Luther, 1529: 41 akt. Canveren, 2014: 156)*

As it can be seen on Luther too, because Turks are identified with Islam, even the Balkan countries that became Muslims were regarded as Turks. The Islam world that is made out of many nations was considered to be Turks as khalif was Turkish. After the world war which most of the Islamic geography was invaded a part of the Muslims whose countries had become officially and unofficially colonized had become radicalized and started the third wave of the battle, global jihad's terrorizing movement, as they regarded west as responsible for their current situation.

During the history, west tries to solve their problems creating the 'Others' phenomenon via East. Western world colonialization process, including crusades, made a peak at that time. While West bring their darkness from middle age to the East, they were creating their re born (Renaissance) and building their modernization. At this point they started to impose their modernity as their absolute civilization making east as the 'Other'. They deepen the gap between with their 'Other' (Kaya Erdem, 2009: 279).

The chain that the last piece of it being Islamic State of Iraq and the Levant today, is actually secured to the cores of the conflict between East and West through history.

Even though Turkey was some place that Tonybee, referred as " acts with the most effective way of protecting oneself from the danger of unknown, following its principles on finding out the secret... when met someone who is more skilled and better armed, forgetting the traditional war technics and traches to fight with the tactics and guns of the enemy... "and named as Herodian after the king Herod who was the king of the Jews but still was involved in the Hellenistic culture so that was not very welcomed (Toynbee, 2011:172) the visions changed due to Ataturk's reformations on civilization history, the old image could not be completely destroyed. This change, on the way that Samuel Huntington says did nothing but created a lonely Turkey that "denies Makkah and denied by Brussels" (Huntington, 2013: 209)

Through the long battle time, until the power of Ottoman is lessened and Islam stopped being a threat for the West for a short span, the image of Turks was fixed on ill-minded religion enemy who wanders around the borders of the West. This image has gotten into tales and lullabies that it caused into having a whole judgement on collective memory. The consequences of these judgements are still seen on the he way that the West sees Turks today. Turks, no matter how they try to identify with the democracy and follow the norms of the modern world, the resemblance of their on the collective mind is still the 'Horrible Muslim' who threatens the widest borders until the 17th century. The reason behind the otherness of the Turkish image on subcountious is this historical conflict.

RACISM IN WEST FROM PAST TO PRESENT

When Europe's religious distribution in 1500s and Italy's situation are considered, the fundamentals of the prejudice against religion diversity in Europe can be seen. It is confirmed that the entire population of England, Spain and France were Catholic at 1500s. Whereas, it is known that there were Jewish communities lived in Italy at varying rates between %1 and %2. In fact according to Kaplan, (2007:294) Jewish people been in Italy were living in a place, similar to a district, called as a ghetto which's gates were closed at sunset primarily aims to prevent interventions of Jewish and Christians. Ghetto was an Italian invention. Religious

diversity's being that much important and as strong as to effect living is the basis of Europe's not assimilated religious diversity until modern age.

Another example of intolerance against religious diversity in Europe is the demolished Muslim marks in Europe's lands where Muslims had ruled. Many European Countries including the ones ruled by Muslims in past, demolished the marks of Islamic Civilization sometimes even not leaving a single Mosque. You may have to work hard to find marks about Spain's, Portugal's, Sicily's, and Hungary's being ruled by Muslims in past (Aktürk, 2013:303).

Obviously, it is impossible not to mention Nazi Germany while explaining the history of racism concept in Europe. This field which has some examples that is unjustifiable to even mention, turned into cold war because of that era's intense agenda, the reconstructions of USA and Europe and the Soviet threat. That was the era in which racism was not a topic because of the wars and nowadays terms such as diversity, xenophobia were meaningful in nowhere except USA. Constitution Of Federal Germany's third law's title is 'equality before the law; discrimination ban' and under the title there is a law that 'no one could be behaved unjustly toward and could be behaved privileged because of gender, nationality, race, language, country and origin, belief, religious or political view. No one could be behaved unjustly toward because of defect or disability.' This law is actually the most important law of anti-racist construction of Europe which was prepared for today.

The situation that Europe is currently involved in is quite different than post World War 2. The immigrations that Germany and other European countries allowed after the war was due to economic issues. With the thought of high welfare level, these countries got many immigrants from everywhere including the Muslim countries. Today, %13 of the population of England are immigrants. This rate is around %12 in Germany and France. According to German Federal Statistical Office Wiesbaden, the population of foreign people on 2000 in Germany were 7.296.817 and the population of Turks were 1.998.536. The workers who went to abroad from Turkey on 1972 eased the concealed unemployment at %40.8 and the workers' foreign currency income that gets to Turkey went above %99.

The main thing that fuels nationalism in Europe is the rise in the numbers of immigrants. The difference of life style, especially when the Muslims are

considered, of the immigrants who settled to Europe had become the target. Especially during the past years, the ones that are first to be labeled as guilty are the immigrants. The Turks in Germany are exposed to racist attacks time to time ever since the first immigrants settled in to the county. The reasons of these attacks are sometimes xenophobia and sometimes islamophobia. Governmental authorities and non-governmental organizations are trying to prevent racism. Of course, when the anti-racist acts that Europe runs are compared to anti-racist acts in USA, they are not enough. Hollywood attached importance to works that are anti-racist and raises the adaptation on living in harmony especially on Black Americans and when examined historically, on Jew massacre too.

Although Muslims have lived in the Baltic and Balkan regions, on the Iberian Peninsula, in Cyprus and in Sicily for centuries, the largest part of the Muslim population in the European Union arrived as migrant workers from the 1960s and a smaller number as asylum seekers in the 1990s. Most Muslims are Sunnis, although there is a Shiite minority, as well as other strands, like Alevis and Sufis. Ethnic and sectarian differences can be important, because they can impact on attitudes concerning, for example, integration and relationships with non-Muslims.

In a number of EU Member States, such as Greece, Spain, Cyprus and others, Muslim communities have a long historical presence. In Spain, for example, a Moroccan Spanish Muslim community has always been present in the two North African enclaves of Ceuta and Melilla In Greece, the region of Thrace, in the northeast, has been home to a Muslim community with Greek citizenship whose history can be traced back several centuries and is closely linked to the Ottoman presence in South Eastern Europe. The majority is of Turkish descent. A second group consists of Muslims from the Roma community. A third group are Pomak, Muslims of Bulgarian Slavic descent. Two small communities also live on the islands of Kos and Rhodes, but do not enjoy the status of a religious minority, with recognized religious and educational rights (Muslims in the European Union Discrimination and Islamophobia, 2006: 23).

Especially after 9/11, Islamophobia has become a topic that comes up quite a lot on international media agenda. During that time, as Al-Qaeda came to the forefront with Afghanistan on American agenda the name Usama bin Laden was declared to be archenemy. After that, Muslims had become the target and the Muslims who are an unknown-other that USA had never involved in their politics before got beyond the discrimination and became the potential perpetrators of terror attacks.

Islamophobia is an ideology, similar in theory, function and purpose to racism and other similar phenomena, that sustains and perpetuates negatively evaluated meaning about Muslims and Islam in the contemporary setting in similar ways to that which it has historically, although not necessarily as a continuum, subsequently pertaining, influencing and impacting upon social action, interaction, response and so on, shaping and determining understanding, perceptions and attitudes in the social consensus – the shared languages and conceptual maps – that inform and construct thinking about Muslims and Islam as Other. Neither restricted to explicit nor direct relationships of power and domination but instead, and possibly even more importantly, in the less explicit and everyday relationships of power that we contemporarily encounter, identified both in that which is real and that which is clearly not, both of which can be extremely difficult to differentiate between(Allen, 2010: 190).

The reason behind how strong islamophobia is today is because of the fact that two old enemies: Soviets and USA expanding their warzone out of the borders of their country. No one expected Soviets to invade Afghanistan and the Al-Qaeda that was created back then to make it to today. Islam that was not an enemy to anyone until then and the existing west-opponent organizations had grown big and became uncontrollable. On a world that terror was not disturbing to the masses before 9/11, had become the agenda of international media due to the rightful shootings of American media. Coming from the days that it seemed like it is impossible to determine what would the future bring to today, the threatening of terror is exorbitant both in Europe and USA.

In the days like these in which even the terror organizations like Isis could establish a government by exploiting the weakness of the countries that have internal disorders just as Syria, Muslims live in West are the ones who are most innocent against mass migration, terrorist threat and rising Islamophobia but still be detained mostly. The daily living practices including prayers of Muslims whom already have difficult living conditions in comparison to Western people, have started to be raised concern. Thus Muslims became appetizing provisions of innate racist politicians in Europe and USA who are extreme rightists, fascists and have no particular political doctrine like Trump.

After the increasing immigrations to Europe and the harassment cases which are claimed as done by immigrants, Racist parties in Europe started to increase their number of chairs in parliament. According to the research done by Martin Smith and Tash Shifrin, The Austrian Freedom Party (Freiheitliche Partei

Österreichs, FPÖ) (Freiheitliche Partei Österreichs, FPÖ) is a far right racist populist party that is seeing increasing electoral success. Its candidate Norbert Hofer leads the race for the Austrian presidency after taking 36.7% in the first round of voting on 24 April. Dawn – National Coalition (Úsvit – Národní Koalice) is a far right populist anti-immigration party that uses anti-Roma and anti-immigrant racism. It took 6.88%, winning 14 seats (out of a total of 200) in the 2013 general elections, although its vote halved at the European elections, when it failed to take a seat in Czech Republic. The far right racist populist Danish People's Party (Dansk Folkeparti, DK) topped the poll in the European elections in 2014, winning 26.6% of the vote. It came second in parliamentary elections the following year, with 37 out of 179 seats. Golden Dawn (Chrysí Avgí) is a nazi party. It has both an electoral and a paramilitary wing. It wants to see Greece run as a dictatorship, uses Nazi imagery and is openly ethno-nationalist and racist. Golden Dawn was founded in 1983 as an anti-Semitic, pro-dictatorship organization.

(http://www.dreamdeferred.org.uk/2016/04/fascism-and-the-far-right-in-europe-country-by country-guide-part-one/).

On 7 January 2015 at about 11:30 local time, two brothers, Said and Chérif Kouachi, forced their way into the offices of the French satirical weekly newspaper Charlie Hebdo in Paris. Armed with assault rifles and other weapons, they killed 11 people and injured 11 others in the building. After leaving, they killed a French National Police officer outside the building. The gunmen identified themselves as belonging to the Islamist terrorist group Al-Qaeda's branch in Yemen, who took responsibility for the attack. Several related attacks followed in the Île-de-France region, where a further five were killed and 11 wounded.

Islam antoganism in Europe increased after this attack. The fear and further attacks' not being prevented indicated that the terror is an issue that concerns everyone closely and it is hard to prevent whether the country is powerful or not.

OBJECTIVE AND METHOD

The research have done after the car bomb attack happened in Güvenpark, Kızılay, Ankara on March 13, 2016 near the bus stations in which 38 people died(two of them are attacker terrorists) and 125 have injured including 19 seriously wounded. After this attack a Facebook user James Taylor's sharing's

effects and the aspects on social media were evaluated. No one could have put forward an idea about how important message on Facebook could be on both Turkish and International Media until today. Main subject of this sharing was that Ankara attack is not reacted as much as the attacks happened earlier in Europe. It can be seen as untold reflection of Islamophobia which given theoretically in the previous parts of article even though James Taylor did not explain this in his sincere and observational writing.

FINDINGS

For those who do not know Turkey, or who distance themselves from these attacks, maybe this will open your eyes. The bombing this evening occurred in the one of the most crowded parts of the center of town, next to many bus stops with people waiting to go home, arriving for a night out, and sitting in the park relaxing and drinking tea. Is the equivalent of a bomb going off outside Debenhams on the Drapery in Northampton, or on New Street in Birmingham, or Piccadilly Circus in London? Can you imagine being there? Can you imagine the place you walk past every day, the bus stops you use, the roads you cross being obliterated. Can you imagine the victims? The teenagers catching the bus to go home, the grandparents walking into town, the people waiting for a taxi after a long day laughing and socializing in the sun. Now imagine they were English, and this attack was in England. If these people were instead the people you see every day on your way to work, people just like you and I, normal, happy people. Families, policemen, students, artists, couples. Your friends' maybe. These people are no different. Continuing with his message 'They just happen to be Turkish', he tries to show empathy to the west. It can be said, actually this is a personal message from someone who understand terror is the same terror everywhere against to the hypocrisy of west. Ankara is my home, it has been for the last 18 months, and it will continue to be my home. You were Charlie, you were Paris. Will you be Ankara? With his message above, he actually ironizes the fact that they are not going to become 'Ankara' in any way.

With this post, James Taylor got 117.418 repost, got 173 thousand likes, 10.612 comments on Facebook and got followed by 19 thousand people who did not know him before. Almost every Turkish newspaper and internet news website wrote about him and his post got to become one of the most memorable news amongst the readers.

James Taylor's text was taken part in the biggest news portals such as Huffington Post, Guardian, Independent and BBC. The video named Je Suis Ankara prepared by a website that make news on social media called Now This News, has seen 9.800 times, shared 155 thousand times, reached to 73.800 likes and got commented on 2.900 times. Almost entire comments are positive. Except the ones that includes hate speeches made by the people who hate Turkey, we can collect the comments under the titles as; Condolence, Solidarity and Anti-Terrorist. The opposite comments are mostly includes the ideas such as the terror have always been part of Turkey for many years and this one is not important as others.

CONCLUSION

As a conclusion, all the provided news are given in the objective way. None of the foreign broadcasts talked in the way that James Taylor asked them to and reflected this more like an accomplishment in social media. However, in a place like Facebook where one can buy followers and viewers in exchange of money or raise their accounts on social media with different tactics generally, it is not right to degrade this post to a social media accomplishment. There is a big role of Turkish users using the social media as a very successful way of showing resistance and using it as a discourse area just like it was in the 'Gezi Protests' on the spread of this particular post from an English musician who lives in Ankara and does not have any more followers than an average Facebook user. Of course, this reproach of Turks has a broad repercussion as a foreign person stood up and said what they wanted to say.

The reason behind the high numbers that the post got, is that there are a lot of people who feels exactly the same. As the terror is global and it can occur in anywhere at any time, and people still acts like as if some people and some cities are more important than the others, it is a request to count two different western and eastern people to be treated equally as the common wish is to live in peace. It is a hope of asking people who changed their Facebook profile pictures into French flag after the Paris attacks to be sorry for Ankara.

Because it is painful for those people who shares others pains by knowing that the things they have been through is all the same, but feel that their pain is not shared. The situation criticized in here is not Western people's not showing any reaction but the orientalist point of view that West still has. The comments about Ankara made by the people who do not know Turkey can be heartbreaking. In spite of the fact that Turkey's effort in order to introduce itself to West with Media continues with increasing acceleration, there are still comments in Europe like Turks do not deserve the right to move freely or it is too early for this right. People who defends that UN should not be expanded with showing the Europe's economic crises as an excuse are the ones who wants Europe's politics to stay as a Christian club which was one of the popular statements of 2000s. The process in the USA started with candidateship of Trump have been progressed in a bad way for the sake of Islam which is one of the biggest fears of the USA since 9/11. Trump who has speeches what we may called as an Islamophobic tries to put USA in a way that has no good for the future. It is clear that it is hard to make a society that assume Muslims are terrorists adopt an idea of anti-racism in a system in which the politics are established on racism and try to destroy the hostility of foreigner.

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USING INTERNET PUBLISHING AS A PROPAGANDA MEDIUM: AHSEN TV

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Dila Naz MADENOĞLU *was born in Eskişehir on 1990. After finishing her high-school education on 2008 in Eskişehir, she went to İstanbul for college. She studied Film and Television at İstanbul Bilgi University. She graduated from college in 2013 and started her Master's Degree at İstanbul University, Radio, Television and Cinema department. After submitting her thesis on 2015, she started her PhD at İstanbul University, Radio, Television and Cinema department on 2015. She is still a PhD student.*

Abstract

There have been several studies about media and propaganda, however there are no sufficient studies concerning propaganda in Internet publishing. Within this study, the street interviews compiled by Ahsen TV, which is an Internet publishing establishment will be examined and the consistency between the name, explanation and the content of the street interviews will be analyzed. In this context, by using the structural analysis method, it will be examined how cohered the elements that are promised in the name and the explanation of the videos with the content in the video. The possible findings as a result of the analysis is, a political propaganda is being made by the street interview videos that are being published on Ahsen TV's website, which are chosen as favorites by the followers of the website that contain political contents. The aim is to put forth that the provocative elements in the videos that have low consistency, also contain propagandist quality.

Keywords: *Ahsen TV, propaganda, provocative, Internet publishing*

USING INTERNET PUBLISHING AS A PROPAGANDA MEDIUM: AHSEN TV

INTRODUCTION

In the past, media organs such as newspapers, journals, radio, television etc. were being used to broadcast information to the masses; however nowadays, with the progress of technology, the information can reach to larger masses and faster than it used to be. Internet access allowed people to engage with the information both actively and passively, thus carried news reporting to an interactive platform. Nowadays Internet became a medium, which the information is being reproduced and presented in new formats instead of being a medium, which just enabled the information to spread (Karaduman, 2002, p.17). Within the traditional media, the reader was limited with only being informed about the news; however nowadays, with the Internet journalism, the reader could also be the one who produces the news. On the Internet every user is in the position of a participant, an information consumer and a news producer (Kazaz, 2007, p.223). The unifying power of Internet publishing allowed different mediums such as newspapers, journals, radio and television to accumulated in one platform and let the information spread to different places by linking the masses together. At this point, it is important to mention the concept of "global village" by McLuhan. The concept of global village, which McLuhan came up with in the 1960s, highlights the concentration of world as one place and the people who are informed about each other after the revolution of information (Davut, 2009, p.2). It is possible to examine Internet publishing under the titles of Internet journalism, Internet radio broadcasting and Internet television (Varol, 2011, s.3).

> *"Since 1990's, opening the internet for the civil use and some technologic and economic processes accompanying this process allowed internet to be a new medium for the presentation of news; some actors inside and outside from the internet domain implemented internet journalism practices with different motives." (Geray, 2010, p.305).*

Deuze pointed out that journalism was altered because the boundaries between journalism and other mass media were disappeared (Deuze, 2007, p.141). Within the concept of Internet journalism, some contents that were not

published in any kind of medium could partake as well as the online version of printed journals/newspapers. It can be seen that the reader could interact with the news by carrying the printed journals/newspapers on an online platform. In this case, the reader's status is changed from a one-sided participation to an interactive attendance. It is possible to reach the information, created by Internet journalism from every environment that contains Internet connection, as opposed to printed journalism. Because of the limited page numbers, the printed journalism can only advert to the issues that the general reader population might concern; on the other hand, because the Internet journalism has no page number limitation, the contents got to be more personalized. The printed journalism is limited as local, regional or national, but the Internet journalism eliminated this separation. For an instance, the local newspaper is no longer a medium, which only the local people can reach, but a medium which every people who uses Internet can attain (Varol, p.5). On the chart of Boczkowski, which the printed and online journalism was compared, the alteration of reporting and participation between two platforms can be seen.

Printed Journalism	**Internet Journalism**
Generalized news	Customized, personalized news
Physically limited	Physically unlimited
Spatially limited	Spatially unlimited
Temporally limited Limited time Fixed production cycles	Temporally unlimited Non-limited time Variable production cycles
Limited media	Unlimited media (multimedia)
Content produced by journalists	Content produced by user
Generally fixed	Generally dynamic

Table 1: Boczkowski's Comparison of Printed Journalism and Internet Journalism (Boczkowski, 2005, p.65)

By transferring printed journalism to Internet journalism the reader/participant could take an active part on news production and content output. However this situation brought up the ethic questions as well, because with the interactive participation of the user, the production of news/contents could get more personalized instead of more professional.

Radio also benefitted from the developing technology just like journalism. As distinct from traditional radio, it is possible to reach the radio channels which are broadcasting on Internet from anywhere with Internet connection. Similar to journalism, local radio stations, broadcasting on Internet could carry the content further and to more people (Varol, p.6). Such as journalism and radio, television also took place on Internet broadcasting. The content which was accessible from the TV channels, moved to an online platform via Internet connection. By carrying the content on TV to the Internet medium, the broadcast could be reached regardless of time and place. Just like radio and journalism, Internet television also removed the boundaries between local, regional and national. For instance, broadcasting a local television channel online makes it accessible to view by everyone who has Internet connection (Varol, p.6).

Internet broadcasting, reaching everyone who has Internet connection, accelerates the news/contents to spread, also increases the interaction with the news/contents. The reader, listener or the spectator's possibility to interact with the content, brought up some ethical problems.

> *"Ethical problems on media practices primarily are objectivity, accuracy, neutrality and balance, accurate representation, agenda diversion (broadcasting non-news, news editing), reality, the validity, conformity and integrity of the sources, presenting the same image over and over again, deceiving with 'soon' phrase, establishing good relations with the forces over interest bonds and representing them well, failure to comply with law and personality rights." (Erdoğan, 2006, p.23)*

Unscrambling personal life, not referring to the actual source of the content, publishing the contents before they were mature, the uncertainty of the headlines, being exposed to compulsory advertising, sloppy use of language (Varol, pp.9-11), producing news that are not proven, personalized contents, inconsistency of the headline with the content could cause some ethical problems alongside with propaganda and provocation. The contents, which are unethical and/or provocative, could be used as a propaganda tool under the name of journalism. The relationship between propaganda and news that the masses don't usually distinguish coincides with the aim of the groups who wanted to make propaganda, because the propaganda, which is being perceived as news, achieves its goals faster.

With the development of media and the increase of technological facilities, both the quality and quantity of propaganda has changed. Objectivity, informing, the public's right to know were hidden behind the fact of using mass media as a propaganda tool (Arıkan, 2010, pp.31-33). Evolution of technology and increment of Internet connection let more people to make propaganda via Internet broadcasting. The propaganda model of Chomsky and Herman focuses on the multi-dimensional effect of inequality of wealth and power over the interests and choices of the mass media, about how the money and power allows the news pass through the filter, how to marginalize the opposition and how to transmit the messages of dominated special interest groups, to the public. Chomsky and Herman gathered the basic components or the cluster of news filter under the headlines of; the size of dominated mass media firms, monopolized ownership, owner's wealth and profit orientation; advertising as a basic income of mass media; media, being based on the information provided by experts that government, business world or the basic sources and perpetrators of power financed and confirmed; response production as a tool that disciplines media; and anti-communism as a mechanism of national religion and audit (Herman, Chomsky, 2012, p.72). Propaganda types that vary according to the areas of activity can be classified as, internal and external propaganda, general, limited and personal propaganda, political, economic and military propaganda, individual and mass propaganda, political and sociological propaganda, mess and integration propaganda, vertical and horizontal propaganda, rational and emotional propaganda, white or light propaganda, grey or blurred propaganda, black or insidious propaganda, strategic propaganda, tactic propaganda, occupation propaganda and counter propaganda. Counter propaganda, which is more devastating, can cause provocations that lead masses to revolt (Kalender, 2007, pp.23-31). Propagandas over media can turn into a provocative content that incites individuals or groups. The interactive environment on Internet publishing can become a suitable place for propaganda and provocation and can reduce propaganda making to individuals. By the conversion of reader, listener or spectator into a participant, propaganda can be made on the people who are exposed to the provocative content thus, unethical productions can be created.

Within this study, unethical, propagandist and provocative elements in the street interviews that are politically motivated which are picked as favorites on the website of the establishment called "Ahsen TV" are determined and it is examined if there is a propaganda making or not in the videos within Ahsen TV.

In this research the consistency between Ahsen TV's street interview's headlines and explanations are examined.

METHODS AND LIMITATIONS

This study is limited with Ahsen TV, which is broadcasting online. In this study, the videos on the website of Ahsen TV that are in the section of street interviews which were chosen as favorites were used. For the study, 12 videos that contain political headlines were chosen out of 37 videos that were chosen as favorites. The hypothesis of this study is that people via various Internet channels or social networks are fallowing Ahsen TV. Ahsen TV is the chosen sample out of online broadcasting establishments for this study. In this study, the headlines and explanations of politically entitled street interviews on Ahsen TV are going to be analyzed by structural analysis.

FINDINGS AND COMMENTS

Ahsen TV is a website that broadcasts online which produces contents in various subjects and shares these productions with masses. On Ahsen TV's website there are eight tabs which are, "Home Page", "All Videos", "Street Interviews", "News", "Short Films", "Social Experiment" and "Your Favorites". The videos under the "Street Interviews" tab can be arranged chronological, alphabetically, according to the number of views, according to the number of likes and according to the number of comments. In order to like or comment a video, it is necessary to sign up and log in. At this point it is understood that Ahsen TV is not only fallowed via some Internet channels or social networks, it has its own followers. According to the data on December 16, 2015; when the videos on street interviews tab are arranged by the number of favorites, there comes up 37 videos. These are; "Sarıgöllü Psikopat Emrah'ın Sizi Ekrana Kilitleyecek Yeni Videosu:)", "Kafir Gavurla Bir Müslüman Müslüman Bir Değil Neden?", "Pkk Savunucusu HDP'liler Ahsen Tv'ye Böyle Müdahale Etti", "Medrese Talebesinden IŞİD'in Çirkin Yüzünü Dinleyelim", "Tarkan'ın Korumasının Dudak Uçuklatan Konuşması", "Sultan İkinci Abdulhamid Han Sevdalısı Suriyeli Çocuk", "Fettullah GÜLEN'i Seven Genç İle ERDOĞAN Savunucusu'nun Kıyasıya Bir Tartışması", "Ahsen Tv'yi Gülme Krizine Sokan Cevap", "Eşek dokuz türlü yüzgeç bilir, denize düşünce hepsini unutur, boğulur", "Sizce Bir ERKEK Nasıl Giyinmeli?", "2018 Yılında İsrail Haritadan Silinecek", "CHP'li Gencin ŞOK

İtirafı ‘CHP Camii Satarak OH İyi Yaptı’”, “Allah’u Teala’yı Tarif Edebilir misiniz?”, “Ülkeyi Karıştıran ‘The Pianist’ Paylaşımını Yapan Genç Bakın Kim Çıktı?”, “20 Sene Önce Dininizi rahat Yaşayabiliyor muydunuz?”, “Kemalistlerin CHP’sine TARİH dersi ile İnce Ayar Veren Öğretmen”, “Milli Görüşçü Bombayı Patlattı: Bir Şartla Erdoğan’a Oy Veririm”, “Kafası Güzel ‘HAPLI’ Genç Sonunda Böyle Tövbe Etti – Elhamdülillah”, “PKK Terörü Biter mi? Akan kan durur mu?”, “Ahsen Tv Muhabirini Kafadan Koparan Genç :)” “Ehlisünnet Tv Yayın Hayatına İlk Deneme Çekimi ile Böyle Başlamıştık”, “Ahsen Tv Muhabirini Çıldırtan HDP’li Genç”, “Röportaja Kulak Misafiri Olan Bu Adam’a Hayran Kalacaksınız :)”, “Ak Parti’yi Yalnız Bırakmayan Servis ciler”, “Şeytana ve Nefsine Uyan Genç”, “Ne Dediğini Bilemeyen Gencin Gülme Krizine Sokan Hareketleri :)”, “Muhabir soru sorduğuna pişman eden Mücahid Amca”, “Osmanlı Torunu İşte Böyle Kükrer !!”, “Erdoğan’ın Peşinden Giden İmanlı Gençlik”, “Ulusal parti genel başkanı Gökçe Fırat’ın İslam Hakkındaki Görüşleri”, “Cesur Yürekli Kız PKK’ya Meydan Okudu”, “Ak Parti Kürt Düşmanı mı?”, “Erdoğan Düşmanı Gence Ahsen Tv’den Osmanlı Tokadı”, “Muhalefet’i Şoka Sokan Soru!”, “Çinlilere Korkutan Tekbir Sesleri”, “Ahsen Tv Muhabirini Susturan Ülkücü genç”, Psikopat Gencin Esprileriyle Kırıp Geçiren Konuşması”. http://ahsentv.com.tr/sokak-roportajlari/ link can be used to reach the videos. In the street interviews, which were chosen as favorites, there is 13,5% of religious, 27% of social, 32,4% of political and 27% of other subjects were covered according to their titles. The politically motivated street interviews which were chosen as favorites are overall 12 videos that are, “Pkk Savunucusu HDP’liler Ahsen Tv’ye Böyle Müdahale Etti”, “Ahsen Tv Muhabirini Susturan Ülkücü genç”, “Erdoğan Düşmanı Gence Ahsen Tv’den Osmanlı Tokadı”, “Ak Parti Kürt Düşmanı mı?”, “Ulusal parti genel başkanı Gökçe Fırat’ın İslam Hakkındaki Görüşleri”, “Erdoğan’ın Peşinden Giden İmanlı Gençlik”, “Ak Parti’yi Yalnız Bırakmayan Servis ciler”, “Ahsen Tv Muhabirini Çıldırtan HDP’li Genç”, “Milli Görüşçü Bombayı Patlattı: Bir Şartla Erdoğan’a Oy Veririm”, “Kemalistlerin CHP’sine TARİH dersi ile İnce Ayar Veren Öğretmen”, “CHP’li Gencin ŞOK İtirafı ‘CHP Camii Satarak OH İyi Yaptı’”, “Fettullah GÜLEN’i Seven Genç İle ERDOĞAN Savunucusu’nun Kıyasıya Bir Tartışması”.

In further study, the consistency between these videos’ titles and explanation will be examined and it is going to be determined if there is a propaganda making according to the results.

1) Pkk Savunucusu HDP'liler Ahsen Tv'ye Böyle Müdahale Etti

Place: Bakırköy

Number of People: 6

Duration: 4.01

Explanation: "Pkk Savunucusu HDP'liler Ahsen Tv'ye Sözlü Böyle Saldırlar CHP adam Erdoğan Düşmanlığından dolayı HDP'lilerle Aynı Safta"

The Promises:

Title: "Pkk Savunucusu HDP'liler Ahsen Tv'ye Böyle Müdahale Etti"

Promises:

- Ahsen TV was interfered.
- The people who interfered Ahsen TV declared that they vote for HDP.
- People, who vote for HDP, defend PKK.

Explanation: "Pkk Savunucusu HDP'liler Ahsen Tv'ye Sözlü Böyle Saldırlar CHP adam Erdoğan Düşmanlığından dolayı HDP'lilerle Aynı Safta"

Promises:

There are people who declared that they vote for HDP.

- The people, who declared they vote for HDP, defended PKK.
- The people that vote for HDP, which defend PKK, did verbal attacks on Ahsen TV.
- There is a man who votes for CHP.
- The man who votes for CHP is the enemy of Erdoğan.
- The man who votes for CHP did verbal attacks on Ahsen TV, alongside with the people who vote for HDP.

In the video, there is no output question. There is no verbal attack on Ahsen TV, like it is promised on the title, on the contrary the reporter interferes the people he is interviewing with. The people don't declare they vote for HDP. The people don't say they support PKK. The man, who was claimed as CHP supporter, doesn't declare that and he doesn't declare he is against Erdoğan. The man, who was claimed as CHP supporter, insulted the reporter and verbally

attacked him. Even though the man, who was claimed as CHP supporter, did try to interfere the reporter at the end of the video, the action was not performed with the people who were claimed as HDP supporters.

The title and the explanation of the video show 14,2% consistency with the content of the video. Considering the title and the explanation, the video does not fulfill the promises that were made. Despite it doesn't exist in the content, characterizing the people as HDP, PKK and CHP supporters on the title and explanation is unethical and provoking.

2) Ahsen Tv Muhabirini Susturan Ülkücü genç

Place: Bakırköy

Number of People: 1

Duration: 9.09

Explanation: "Sokak ropörtajlarında Ahsen Tv Muhabirini Susturan Ülkücü gencci dinliyorsunuz iyi seyirler."

The Promises:

Title: "Ahsen Tv Muhabirini Susturan Ülkücü genç"

Promises:

- The person that the Ahsen TV reporter interviews with declared, he is idealist nationalist.
- Idealist nationalist man caused Ahsen TV reporter to stop talking.

Explanation: "Sokak ropörtajlarında Ahsen Tv Muhabirini Susturan Ülkücü gencci dinliyorsunuz iyi seyirler."

Promises:

- A street interview was made
- The person that the Ahsen TV reporter interviews with declared, he is idealist nationalist.
- Idealist nationalist man caused Ahsen TV reporter to stop talking.

In the video, there is no output question. İnterviewee is asked at the end of the video if he is an idealist nationalist, the man states he is not an idealist nationalist he is just nationalist. The reporter, asking the same question again, makes the question guiding. There is no such situation that the man made the reporter stop talking; the reporter prefers to stay quiet in his own initiative.

The title and the explanation of the video show 50% of consistency with the content. In order to base the title and the explanation upon an ideology, the reporter manipulates the interviewee. Because the man accepted this situation, there is nothing unethical.

3) Erdoğan Düşmanı Gence Ahsen Tv'den Osmanlı Tokadı

Place: Unknown

Number of People: 1

Duration: 0.48

Explanation: "Cumhurbaşkanlığı sarayına kafayı takan gence Ahsen Tv Muhabirinden Osmanlı Tokadı"

The Promises:

Title: "Erdoğan Düşmanı Gence Ahsen Tv'den Osmanlı Tokadı"

Promises:

- The person in the video declared he is against Erdoğan.
- Ahsen TV reporter answered this person.
- The reporter warned this person tough and effective to impose his supremacy.

Explanation: "Cumhurbaşkanlığı sarayına kafayı takan gence Ahsen Tv Muhabirinden Osmanlı Tokadı"

Promises:

- The interviewee talked about the presidential palace.
- The interviewee is obsessed with the presidential palace.

- The reporter answered the interviewee.
- With the tough and effective answer the reporter gave, he successfully imposed his supremacy.

There is no output question in the video. The interviewee doesn't declare that he is against Erdoğan. The reporter blocked the interviewee's speech and interfered him. The interviewee criticized the presidential palace however he doesn't declare that he is obsessed with it. İn the video, with some special effects, the sentences of the reporter were highlighted and with the music used, the video was dramatized. The highlighted sentences in the video reflect the reporter's point of view.

The title and the explanation of the video show 40% of consistency with the content. Considering the title and the explanation of the video, the promises were not fulfilled. Even though it is not in the content, characterizing the interviewee like he is against Erdoğan is unethical and provoking. Using special effects to emphasize the reporter's opinions estranges the video from being objective and gives it a propagandist perspective.

4) Ak Parti Kürt Düşmanı mı?

Place: AKP meeting

Number of People: 1

Duration: 1.02

Explanation: "Sokak röportajlarımızda muhabirimiz mikrofon uzattığı gence Ak Parti Kürt Düşmanı mı? sorusunu yöneltti. Bakalım ne cevaplar verilmiş iyi seyirler."

The promises:

Title: "Ak Parti Kürt Düşmanı mı?"

Promises:

- The interview is about to understand if AKP is against the Kurds or not.
- AKP has a particular approach to Kurds.

Explanation: "Sokak ropörtajlarımızda muhabirimiz mikrofon uzattığı gence Ak Parti Kürt Düşmanı mı? sorusunu yöneltti. Bakalım ne cevaplar verilmiş iyi seyirler."

Promises:

- There are several street interviews.
- The question was asked to several people.
- The person has several answers.
- The answer exists in the video.

Of 62-second video, the question of "Is AKP against the Kurds?" was asked on the 40th second. İn the first 40 seconds, the interviewee was asked about his political view, which party he voted for and why. The reporter doesn't interfere the person.

The title and the explanation of the video show 87,5% of consistency with the content. Considering the title and the explanation, the content highly fulfills the promises.

5) Ulusal parti genel başkanı Gökçe Fırat'ın İslam Hakkındaki Görüşleri

Place: Haliç Convention Center

Number of People: 1

Duration: 13.33

Explanation: "Ulusal parti genel başkanı Gökçe Fırat ile mülakat"

The Promises:

Title: "Ulusal parti genel başkanı Gökçe Fırat'ın İslam Hakkındaki Görüşleri"

Promises:

- The interview was made with the president of ULUSAL, Gökçe Fırat Çulhaoğlu.
- He was asked about his opinions on Islam.

Explanation: "Ulusal parti genel başkanı Gökçe Fırat ile mülakat"

Promise:

- The conversation with the president of ULUSAL, Gökçe Fırat Çulhaoğlu is an interview.
- There is not a specific interview subject.

In the video, there is a discussion with Gökçe Fırat Çulhaoğlu. İt is not specifically about Islam, like it's promised on the title. The video is not based on a specific subject, like it's promised on the explanation. There are several subjects in the interview, religion is just one of them. The reporters don't interfere the interviewee.

The content of the video show 50% consistency with the title and 100% consistency with the explanation. The title of the video is misleading because the conversation is not based on religion.

6) Erdoğan'ın Peşinden Giden İmanlı Gençlik

Place: Meeting of Erdoğan

Number of People: 1

Duration: 00.56

Explanation: "Erdoğan'ın Peşinden Giden İmanlı Gençlik"

The Promises:

Title and Explanation: "Erdoğan'ın Peşinden Giden İmanlı Gençlik"

Promises:

- The interviewees are Erdoğan's followers.
- The interviewees declare that they are faithful.

The interviewee in the video supports Erdoğan and traces him. The interviewee declares he is faithful. The reporter doesn't interfere the interviewee. The title and the explanation show 100% of consistency with the content.

7) Ak Parti'yi Yalnız Bırakmayan Servis ciler

Place: Meeting of Erdoğan

Number of People: 1

Duration: 00.42

Explanation: "Ak Parti'yi Yalnız Bırakmayan Servis ciler Erdoğana Böyle destek oldular"

The Promises:

Title: "Ak Parti'yi Yalnız Bırakmayan Servis ciler"

Promises:

- There are shuttle bus drivers in the video.
- The shuttle bus drivers in the video support AKP.

The explanation: "Ak Parti'yi Yalnız Bırakmayan Servis ciler Erdoğana Böyle destek oldular"

Promises:

- The shuttle bus drivers support AKP.
- The shuttle bus drivers support Erdoğan.
- Erdoğan represents AKP.

There is no declaration about the shuttle bus drivers supporting AKP. The shuttle bus drivers support Erdoğan. The 16-second of the 42-second video contains interview, the rest consists slogans in favor of Erdoğan. The reporter doesn't interfere the interviewees.

The title and the explanation of the video show 50% of consistency with the content. Even though it is not declared in the video, characterizing the people in the video as AKP supporters, is unethical and propagandist.

8) Ahsen Tv Muhabirini Çıldırtan HDP'li Genç

Place: Gaziosmanpaşa

Number of People: 1

Duration: 14.05

Explanation: "Gaziosmanpaşa'da Mikrofon Uzattığımız HDP'li Gençten Çok İlginç Açıklamalar Yaptı Ahsen Tv Muhabirini Çılgına Cevirdi"

The Promises:

Title: "Ahsen Tv Muhabirini Çıldırtan HDP'li Genç"

Promises:

- The reporter of Ahsen TV, interviewed with one person.
- The interviewee declared that he supports HDP.
- The interviewee drove Ahsen TV reporter crazy.

Explanation: "Gaziosmanpaşa'da Mikrofon Uzattığımız HDP'li Gençten Çok İlginç Açıklamalar Yaptı Ahsen Tv Muhabirini Çılgına Cevirdi"

Promises:

- The interview took place at Gaziosmanpaşa.
- The interviewee declared that he supports HDP.
- The person made interesting comments.
- Ahsen TV reporter got angry because of the comments the interviewee made.

Though in the video the interview starts with one person, during the interview the number of people who expressed their ideas increased. The interviewee declared he supports HDP. During the interview the reporter gets angry on what the interviewee says and interferes him. The interviewee makes some statements that the reporter didn't know.

The title and the explanation of the video show 80% consistency with the content. The displeasure of reporter by the comments that the interviewee made, quoted as "he got the reporter angry" or "he drove the reporter crazy" in the title and explanation.

9) Milli Görüşçü Bombayı Patlattı: Bir Şartla Erdoğan'a Oy Veririm

Place: Taksim

Number of People: 1

Duration: 8.17

Explanation: "Mili Görüşcü Bombayı Patlattı: Bir Şartla Erdoğan'a Oy Veririm"

The Promises:

Title and Explanation: "Milli Görüşçü Bombayı Patlattı: Bir Şartla Erdoğan'a Oy Veririm"

Promises:

- The person in the video declares he is nationalist.
- The person has important comments.
- The conversation with him was about Erdoğan.
- The person did not vote for Erdoğan.
- The person declares he could vote for Erdoğan on one condition.

The person in the video declared he is a nationalist. He made some statements. He mostly talked about Erdoğan and Erbakan. He implied he didn't vote for Erdoğan. He said he could vote for Erdoğan on one condition and he sorted his conditions. The reporter doesn't interfere the interviewee however his questions are guiding. The title and the explanation of the video show 90% of consistency with the content.

10) Kemalistlerin CHP'sine TARİH dersi ile İnce Ayar Veren Öğretmen

Place: Taksim

Number of People: 1

Duration: 05.38

Explanation: "Kemalistlere Fena TARİH Dersi Veren Genç"

The Promises:

- Title: “Kemalistlerin CHP’sine TARİH dersi ile İnce Ayar Veren Öğretmen”
- Promises:
- CHP belongs to Kemalists.
- Kemalists support CHP.
- The person in the video declared he is a teacher.
- The person in the video teaches a history lesson in the video.
- The person in the video, by teaching a history lesson, chastens Kemalists’ CHP roughly.

Explanation: “Kemalistlere Fena TARİH Dersi Veren Genç”

Promises:

- The interview was made with one person.
- The person chastens Kemalists roughly by giving them a history lesson.

In the video, even though the interviewee mentioned Kemalists, he did not declare anything about CHP. There is no information in the video that proves Kemalists are CHP supporters or CHP supporters are Kemalists. There is no declaration about the interviewee, being a teacher. The interviewee refers to history while making his explanations. There is no interfering to the interviewee.

The title and the explanation show 16,6% of consistency with the content. Even though it doesn’t take place in the content, characterizing the group that the interviewee targeted as CHP supporters is unethical, misleading and provoking. Although there is no chastening in the content like it is promised in the title and explanation, implying it by using that phrase is misleading and provoking. The interviewee doesn’t declare he is a teacher, however stating him, as a teacher in the title is unethical and misleading.

11) CHP'li Gencin ŞOK İtirafı "CHP Camii Satarak OH İyi Yaptı"

Place: Taksim

Number of People: 1

Duration: 00.20

Explanation: "Taksim'de CHP'li Gencin ŞOK İtirafı 'CHP Camii Satarak OH İyi Yaptı'"

The Promises:

Title: "CHP'li Gencin ŞOK İtirafı 'CHP Camii Satarak OH İyi Yaptı'"

Promises:

- The person in the video declared that he supports CHP.
- The person gave up on hiding a truth that is inconvenient for other people to know, and explained it.
- The person's declaration is shocking.
- The shocking truth that he gave up on hiding is the fact that CHP sells mosques.
- He said "CHP cami satarak oh iyi yaptı" in the video.
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- Explanation: "Taksim'de CHP'li Gencin ŞOK İtirafı 'CHP Camii Satarak OH İyi Yaptı'"

Promises:

- The interview took place in Taksim.
- The person in the video declared he supports CHP.
- The person gave up on hiding a truth that is inconvenient for other people to know, and explained it.
- His explanation is shocking.
- The shocking truth that he gave up on hiding is the fact that CHP sells mosques.
- He said "CHP cami satarak oh iyi yaptı" in the video.

The video is not in the format of street interview. The person declares he supports CHP. The person doesn't make a confession. The person doesn't have a declaration of "CHP cami satarak oh iyi yaptı". He says "çok iyi yapmış" as an answer to the reporter who said, "10 kuruşa camiyi sattı bak burada yazıyor".

The title and the explanation show 40% of consistency with the content. As it is promised in the title and explanation, there is no confession. Reporter's claim of selling the mosques situation is showed like it is the person's confession, which is unethical and provoking.

12) Fettullah GÜLEN'i Seven Genç İle ERDOĞAN Savunucusu'nun Kıyasıya Bir Tartışması

Place: Taksim

Number of People: 2

Duration: 18.48

Explanation: "Fetullah GÜLEN'i Seven Genç İle ERDOĞAN Savunucusu'nun Kıyasıya Bir Tartışması"

The Promises:

Title and Explanation: Fettullah GÜLEN'i Seven Genç İle ERDOĞAN Savunucusu'nun Kıyasıya Bir Tartışması

Promises:

- There are two interviewees in the video.
- One interviewee declares he likes Fettullah Gülen, and the other interviewee declares he supports Erdoğan.
- The interviewees heavily argued with each other.

In the video, even though the interviewees defending their own opinions, there is no heavy arguments between them. One of the interviewees declares he supports Erdoğan, on the other hand the other interviewee doesn't declare that he likes Fettullah Gülen and he states he is not a member of the congregation. The reporter doesn't interfere them.

The title and the explanation show 66,6% of consistency with the content. Even though one of the interviewees doesn't declare that he likes or supports Fettullah Gülen, stating it like he does on the title and explanation is unethical, misleading and provoking.

CONCLUSION

Being characterized outside their statements marginalized some interviewees in the street interview videos of Ahsen TV. These characterizations are both unethical and provoking. It is possible to state that, via the provocative elements on the titles, Ahsen TV makes propagandas against HDP, PKK, Erdoğan hostility, CHP and Fettullah Gülen. Even though the stated elements take place on the title and explanation, they are not confirmed in the content of the videos; hence these characterizations are used as seditious and provocative elements. On the table below, the titles, which contain provoking elements, are shown in italic.

Consistency Below 50%		
Title	**Explanation**	**Consistency with the content**
Pkk Savunucusu HDP'liler Ahsen Tv'ye Böyle Müdahale Etti	Pkk Savunucusu HDP'liler Ahsen Tv'ye Sözlü Böyle Saldırlar CHP adam Erdoğan Düşmanlığından dolayı HDP'lilerle Aynı Safta	14,2%
Erdoğan Düşmanı Gence Ahsen Tv'den Osmanlı Tokadı	Cumhurbaşkanlığı sarayına kafayı takan gence Ahsen Tv Muhabirinden Osmanlı Tokadı	40%
Kemalistlerin CHP'sine TARİH dersi ile İnce Ayar Veren Öğretmen	Kemalistlere Fena TARİH Dersi Veren Genç	16,6%
CHP'li Gencin ŞOK İtirafı "CHP Camii Satarak OH İyi Yaptı"	Taksim'de CHP'li Gencin ŞOK İtirafı "CHP Camii Satarak OH İyi Yaptı"	40%

Table 2: Titles and Explanations Show Below 50% Consistency with the Content

It is determined that in the contents, which show below 50% consistency with the title and explanation has provocative and propagandist approach. The slang language, used in titles and explanations, and declarations that has no accuracy, could mislead the people who will interact with the video. Thence it is possible to state that these videos have provocative propensity.

Consistency Above 50%		
Title	**Explanation**	**Consistency with the content**
Ahsen Tv Muhabirini Susturan Ülkücü genç	Sokak röportajlarında Ahsen Tv Muhabirini Susturan Ülkücü gencci dinliyorsunuz iyi seyirler.	50%
Ak Parti Kürt Düşmanı mı?	Sokak röportajlarımızda muhabirimiz mikrofon uzattığı gence Ak Parti Kürt Düşmanı mı? sorusunu yöneltti. Bakalım ne cevaplar verilmiş iyi seyirler.	87,5%
Ulusal parti genel başkanı Gökçe Fırat'ın İslam Hakkındaki Görüşleri	Ulusal parti genel başkanı Gökçe Fırat ile mülakat	50%
Erdoğan'ın Peşinden Giden İmanlı Gençlik	Erdoğan'ın Peşinden Giden İmanlı Gençlik	100%
Ak Parti'yi Yalnız Bırakmayan Servis ciler	Ak Parti'yi Yalnız Bırakmayan Servis ciler Erdoğana Böyle destek oldular	50%
Ahsen Tv Muhabirini Çıldırtan HDP'li Genç	Gaziosmanpaşa'da Mikrofon Uzattığımız HDP'li Gençten Çok İlginç Açıklamalar Yaptı Ahsen Tv Muhabirini Çılgına Cevirdi	80%
Milli Görüşçü Bombayı Patlattı: Bir Şartla Erdoğan'a Oy Veririm	Mili Görüşcü Bombayı Patlattı: Bir Şartla Erdoğan'a Oy Veririm	90%
Fettullah GÜLEN'i Seven Genç İle ERDOĞAN Savunucusu'nun Kıyasıya Bir Tartışması	Fetullah GÜLEN'i Seven Genç İle ERDOĞAN Savunucusu'nun Kıyasıya Bir Tartışması	66,6%

Table 3: Titles and Explanations Show Above 50% Consistency with the Content

Provocative discourses, slang language or information that is not accurate were not determined in the videos that the title and explanation show above 50% consistency with the content. However, considering most of the contents that have high consistency, it can be seen that Ahsen TV has a propagandist approach.

Ahsen TV is being provocative and propagandist over some videos they edited under the title of street interviews, by using expressions and phrases that do not coincide with the content. Characterizing the interviewees with some traits without their declaration is unethical and could mislead the people that are going to watch and interact with the videos. Via the titles, alienation and some classifications about the facts were not proven to be right were made in order to create new representations. On the titles which provocative elements were not found, propagandist approach was seen. In this context, it is possible to state that a type of propaganda is being made on Ahsen TV via some politically concerned videos under the title of street interviews, which were chosen as favorites that the titles and explanations are not consistent with the content by using provocative elements. It is feasible to state that, even though there are no provocative elements in the videos, which the title and the explanation are consistent with the content, there is still a type of propaganda making via them.

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THE USE OF WEB TVs TO DEVELOP CORPORATE IDENTITY:IU WEBTV EXAMPLE

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Abstract

In this paper, the use of Web TVs to develop corporate identity will be examined and Istanbul University Web TV (IU WEBTV) will be given as an example. In this research, the concept of corporate identity will be studied in the part 1. Followingly, the development of the new media and the concept of WebTV will be mentioned. In part 3, the history of Istanbul University will be touched upon and in the fourth and last part, the concept of IU WEBTV will be explained.

Keywords: *Corporate Identity, New Media, Web TV, Istanbul University, IU WEBTV*

THE USE OF WEB TVS TO DEVELOP CORPORATE IDENTITY: IU WEBTV EXAMPLE

INTRODUCTION

Corporate identity can be defined as the form that a corporation or an organization seeks to build on its customers and its external environment or can be defined as the way that a corporation expresses itself to the masses. Company logo, office building and environment, products and packages of the company, its documents and website can be given as the basic elements of the corporate identity.

New media is a conduit that emerged in the fields of media and communication as the result of the innovations in computer science and technology. New media environments that allow audios, texts and images to be streamed over a single infrastructure include blogs, web sites, social media platforms and virtual reality environments et cetera.

Web TVs, on the other hand, are one of the new media platforms where broadcasts are delivered to the viewers via devices with internet access and content producers broadcast their contents through internet networks.

In the third part of the paper, relevant information about Istanbul University will be given. The modern period of Istanbul University, that is established in 1453 and has a historical past, started in 1933, after the university reform act. Today, according to the reports prepared by Higher Education Institution (YÖK), it is the university that produces the highest amount of scientific publications among the universities in Turkey. Istanbul University is also one of the leading universities of Turkey. Istanbul University is included in the "Top 500 Universities of the World" list prepared by Jiao Tong University in Shangai.

IU WEBTV has been established in cooperation with IU Press and Public Relations Directorate and IU Communication Faculty since 2014. It is a web TV that broadcasts programs about the exhibitions and products of university students and colleagues, as well as important cultural and artistic events, scientific and academic activities and programs prepared by the university students.

A Youtube-based channel, IU WEBTV that provides content and interacts with social media, is a system with which videos are shared and a platform where news from İletim Gazetesi (University Newspaper) can be followed using the QR codes provided.

CORPORATE IDENTITY

Corporate identity is the collective meaning of a corporation or institution expressing itself and it allows people to define and relate the corporations and companies (Topalian, 1984:56). In that regard, corporate identity is the first image that corporations provide to their consumers. It is regarded as the main means of direct communication with the masses.

Corporate identity, also, can be explained as the introduction of corporate personality to internal and external targeted groups in order to have a long-term strategically planned goal and desired image (Ak, 1998:10). For that reason, corporate identity must be deducted as a whole and designed accordingly.

Corporate identity can also be described as the form of representation of an institution itself. In marketing, the concept is the name given to the exposed face of an institution and it is the expression of the institution.

Corporate identity is the design of abilities to distinguish the corporation from others and reflection of the institution's mind-set characteristics, because of that, it is one the main tool that helps corporates differentiate themselves from others. It is the essence of integrated communication strategy that takes place between targeted internal and external social groups. People make choices about a product or service based on the corporate identity. Because of that, corporate identity makes companies, their products and services visible to the public and makes companies memorable and catchy.

With corporate identity, organizations form their own independent identities by nature. All companies have a corporate identity and benefit from that to make themselves more effective and use resources more effectively.

In the recent years, the importance that newly established institutions and organizations give to the corporate identity is increasing. Corporate identity is

transforming into a strategic weapon for the corporations in a rapidly growing competitive environment. Especially considering that that it becomes increasingly important to be seen, to be recognized and to be known by the international environment, corporate identity that include verbal and visual presentation of corporations, their market positions and their competitive differentiations in commercial units and product levels receive a great importance.

The concept of corporate culture contains all the communication tools of the corporate, its culture, mission, goals and strategies, its institutional structure, centralization of control mechanisms, its products and services, relevant market or sector, its offices and wholesalers (Olins, 1991:34). Corporate identity is the focal point of defining the institution.

The concept and the limits of corporate identity which previously had been associated only with the visual elements of the corporation such as logos and operation buildings, has expanded over time. Recently, all of the tools such as products and packages of that products, service and brand name, general view of places such as the office building and construction site and their inside looking, from the clothes of the secretaries at the reception to the behaviour of the salesmen behaviour of employees, the quality of the corporate managers, institutional working and service mentality, corporation's internal communication documents such as signs, orientation elements, letterhead, business cards, envelopes, files and greeting cards, bills, dispatch note, receipts, personnel follow-up forms, achievement certificate, certificate, corporate publications, newsletters, activity and financial reports, brochures, catalogs, advertisements and public relations works, flag, corporate promotional materials such as stickers, calendar, memo pad, calendar, multi-media applications such as corporate web site and promotional CD, graphics on the vehicles and all kinds of images, styles and messages can be counted as components of the corporate identity (Bakan, 2005:62). The basic elements of corporate identity include corporate communication, corporate design, corporate visual identity, corporate culture, corporate philosophy, corporate behaviour, corporate image, corporate branding, and corporate strategy.

In the formation of an entity's corporate identity, the visual elements, communication and behavioural elements must be examined together. Institutional logos, communication strategies, internal and external discourses and behaviours of the managers contribute to the establishment of institutional identi-

ty. In particular, logos are considered to be the apparent power of an institution or brand, hence they are the sign of reliability of corporations or brands. A well-known institutional logo directly affects the corporate identity.

On the other hand, corporate identity is important in the way that it integrates employees with the employers and managers. Corporate identity allows employees to feel a sense of belonging to their institutions, to be proud of their institutions and the works of their institutions and to share a common culture. The more unity the employees have in and out of the firm, the greater the corporate identity spread in an integrated manner.

Institutions should strategically address and plan their corporate identity and implement it in an integrated way in order to pursue a successful policy, to be effective both within and outside the organization, and to show its difference from many others in the increasingly competitive environment.

THE DEVELOPMENT OF THE NEW MEDIA AND WEB TVS

Advancing and evolving technology in almost every area of life has led to developments in communication and the emergence of new channels. Developments, especially since the second quarter of the 20th century, have made it possible for new media to emerge. The emergence of the new media was created by the combination of technological developments in the computer and media fields (Başlar, 2016). The use of new media term, based on the 1960s, meets an expanding and diverse set of practical communication technologies. The mass media is not the only condition for mass communication; New media technologies also enable mass communication (Parlayandemir, 2015:41). Transfer of information between individual media, alternative media and mass media is interesting. The internet-based new media, which has a mutual passivity between the public space and the private space, increases the individuality. According to utopian approaches, the new media has various influences such as freedom, facilitation of communication and increase of communication, disengagement of people from society according to the dystopian approaches, drowning of information pollution (Parlayandemir, 2015:41).

The most important feature of the new media is the fact that the dynamic system structure of voice, text, image and simultaneous communication can

be transferred, stored, collected and processed through a single infrastructure (Quail, 2005:142). The greatest advantage of digitization for new media is that it can be used by electronic devices, transformed into each other and used and transferred in different environments because the data are expressed in terms of electrical values (Atabek, 2001:37).

Today, new media councils include web sites like blogs, wikis, social media applications, video games, virtual reality environments, GSM, WAP, GPRS, CD, VCD, DVD, interactive CD, double sided CD, e-mail, podcast etc. In addition, traditional media like newspapers, radio and TV are also broadcasting through new media and tend to work in cooperation with new media.

One of the most important changes that the new media provides to its users is that it enables bidirectional communication with the target mass, completely different from traditional media. Social media, in particular, is evolved by the content of users. Social media emerges as a platform where immediate feedback is both received and provided. New media such as wired and interactive TVs, Internet Protocol Television (IPTV), Mobile and Web TV, as well as the Internet, enable the structuring and interaction of sounds, texts and images with each other thanks to the multimedia technology provided by digital technology.

Web TVs can be defined as providing visual programs to users on PCs, notebooks, tablets and mobile devices via open internet or private internet networks. The programs prepared for broadcasting include antennas, fiber-optic cables are delivered to the users online via internet connection, not through channels (Woodford, 2016).

Features such as selecting the desired content, starting playback on demand, stopping playback and resuming playback at the user's disposal, using the multimedia features of the content, and sending the feedback via the same tool at the same time are the features of Web TV.

In general, it is possible to talk about three types of Web TVs (Woodford, 2016). The first model is called video-on-demand. In this model, viewers choose programs according to their demands from the broader options offered by the broadcaster. After paying the fee, viewers can watch the program they want in the order they want whenever they want. An example of this is Netflix.

The second model is called time-shifted Web TVs. BBC (British Broadcasting Corporation) publications are examples of this type. The BBC provides a web-based streaming of videos via the BBC iPlayer, a video player that allows viewing programs of the previous week. With this model, viewers will be able to access their specified schedule of programs online via an online platform at a later time. The third and final model, live web TVs (live / simulcasting) are live Web TV broadcasts.

Web TV broadcasts, in which real-time broadcasts are carried out, are performed using a computer connected to the internet and a camera system and live broadcasts. For Web TVs that cannot follow the 24-hour live broadcast policy, it is also possible to transfer the previously determined broadcasts via the channel using the auto playback feature (Durmaz, 2012).

HISTORY OF ISTANBUL UNIVERSITY

Istanbul University is Turkey's most renowned higher education institution. It is the oldest university in Turkey and one of the top 10 universities in Europe. Throughout its history, Istanbul University has pioneered the science, the enlightenment of contemporary values and society. Istanbul University plays a key role in higher education, both locally and historically. It has the title of being the only school in Turkey with 2 Nobel Prize-winning graduates, taking place on the list of the top 500 universities in the world every year.

Istanbul University was established shortly after the conquest of Istanbul in 1453. Today, the university has a long history and has 22 faculties, a vocational school, 7 vocational schools and 767 doctoral programs. The university has more than 12 administrative staff besides more than 5 faculty members. Istanbul University, considered among the most crowded universities of Turkey, has registered 10,344 students in undergraduate programs, 81,410 undergraduate students, 17,177 students in graduate programs and more than 70 thousand students in distance education. The symbol of Istanbul University, which continues its activities in 12 different settlements including Central Campus, is the historical settlement in Beyazıt (Yolcu, 2011).

The university, which has the slogan "Science Bridge for the Future of the Future," has a long history. The history of Istanbul University, which dates

back to 1453, is also the history of scientific education and development in Turkey (Yolcu, 2011).

The modern history of the university begins with the university reform that took place in 1933. In accordance with the decision taken by the Turkish Grand National Assembly, instead of Darülfünun, which was closed on July 31, 1933, Istanbul University, the "first and only university" of Turkey, was founded on 1 August 1933. With the reform of the university, the medical faculty of Haydarpasa has been moved to the European side and joined the university. Istanbul University has thus become the first and only university with two medical faculties of Turkey (Yolcu, 2011).

Today, according to the reports prepared by the Higher Education Institution, Istanbul University is the university that has the most scientific publications in Turkey. Located in the list of "Top 500 Universities of the World" by Jiao Tong University in Shangai, Istanbul University is one of the leading universities in Turkey which has academicians who are leading researchers in science.

The fact that the university has a large number of students, administrators and academic staff is a disadvantage for the university both in terms of advantages and in terms of internal and external relations. Nevertheless, Istanbul University is considered to be one of the successful examples with its important and devoted studies in the field of press and public relations. IU WEB TV has been operating since 2014 as a successful media and public relations initiative reflecting the institutional identity of the university.

ISTANBUL UNIVERSITY WEB TV: IU WEBTV

Istanbul University contributed to the daily scientific contribution since foundation of university -1453, and continued its pioneering role in this area. IU WEBTV, one of the new media tools used by Istanbul University for rapid and unlimited communication, started broadcasting on 1 January 2014. It is established in cooperation with the Press and Public Relations Directorate and the IU Faculty of Communication and serves as an application unit for the University's public relations department, faculty members and students.

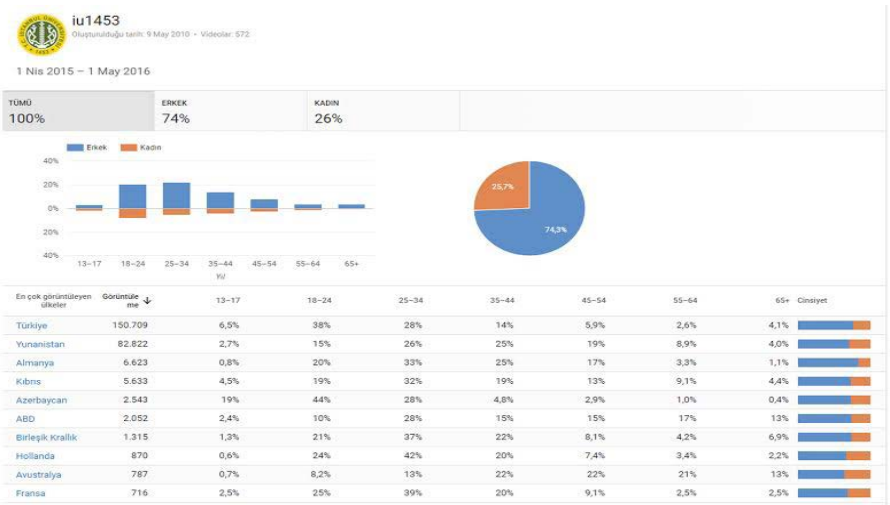
IU WEBTV exhibits the products and activities of the university students and the members and announces important cultural and artistic events and sci-

entific and academic activities by making news about them. In addition, programs prepared by university students are also published here.

IU WEBTV has the features of being a Youtube-based channel which can be followed using QR codes in Iletim Gazetesi, interacting with social media, and updating contents (Retrieved from: iuwebtv.istanbul.edu.tr/?p=7207).

Between April 1, 2015 and May 1, 2016, 74% of IU WEBTV's audience are male and 26% are female. In the same period, the first 3 countries following IU WEBTV are Turkey, Greece and Germany, and 66% of the audience in Turkey are composed of people between the ages of 18-34. IU WEBTV had 424,521 minutes of total viewing time and 262,191 views during the same period. 56.4% of the viewers used computers, 33.7% mobile phones and 8.7% used tablets. IU WEBTV's videos received 38 dislikes, in the same period, besides 613 likes and 91 videos were made in total. IU WEBTV has a total of 354 subscribers on May 1, 2016, while 112 subscribers unsubscribed during the mentioned 13-month period, 466 new subscribers have been attracted.

IU WEBTV Statistics



En çok görüntüleyen ülkeler	Görüntüleme	13–17	18–24	25–34	35–44	45–54	55–64	65+	Cinsiyet
Türkiye	150.709	6,5%	38%	28%	14%	5,9%	2,6%	4,1%	
Yunanistan	82.822	2,7%	15%	26%	25%	19%	8,9%	4,0%	
Almanya	6.623	0,8%	20%	33%	25%	17%	3,3%	1,1%	
Kıbrıs	5.633	4,5%	19%	32%	19%	13%	9,1%	4,4%	
Azerbaycan	2.543	19%	44%	28%	4,8%	2,9%	1,0%	0,4%	
ABD	2.052	2,4%	10%	28%	15%	15%	17%	13%	
Birleşik Krallık	1.315	1,3%	21%	37%	22%	8,1%	4,2%	6,9%	
Hollanda	870	0,6%	24%	42%	20%	7,4%	3,4%	2,2%	
Avustralya	787	0,7%	8,2%	13%	22%	22%	21%	13%	
Fransa	716	2,5%	25%	39%	20%	9,1%	2,5%	2,5%	

Image 1: IU WEBTV Demographic Data (April 1, 2015 to May 1, 2016)

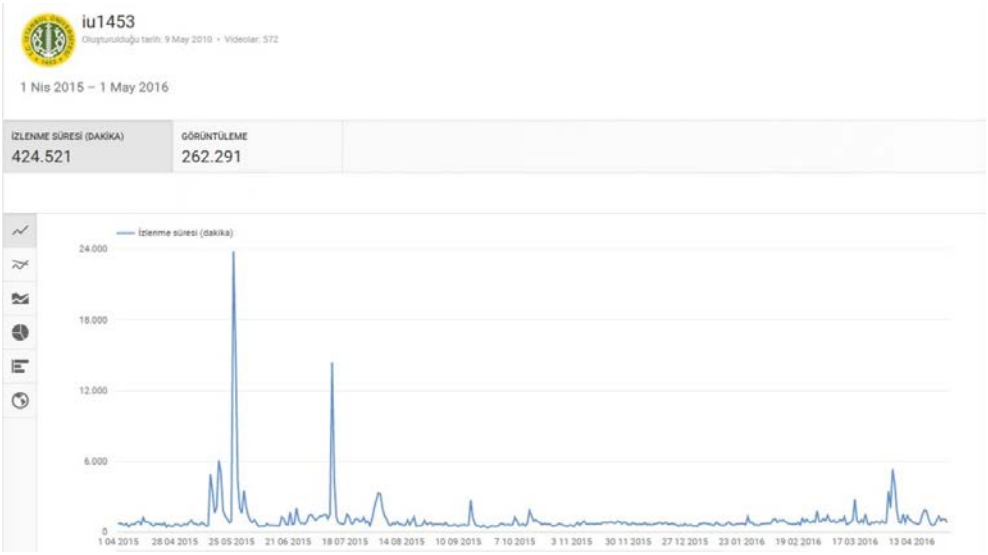


Image 2: IU WEBTV Tracking and Display Times (April 1, 2015 to May 1, 2016)

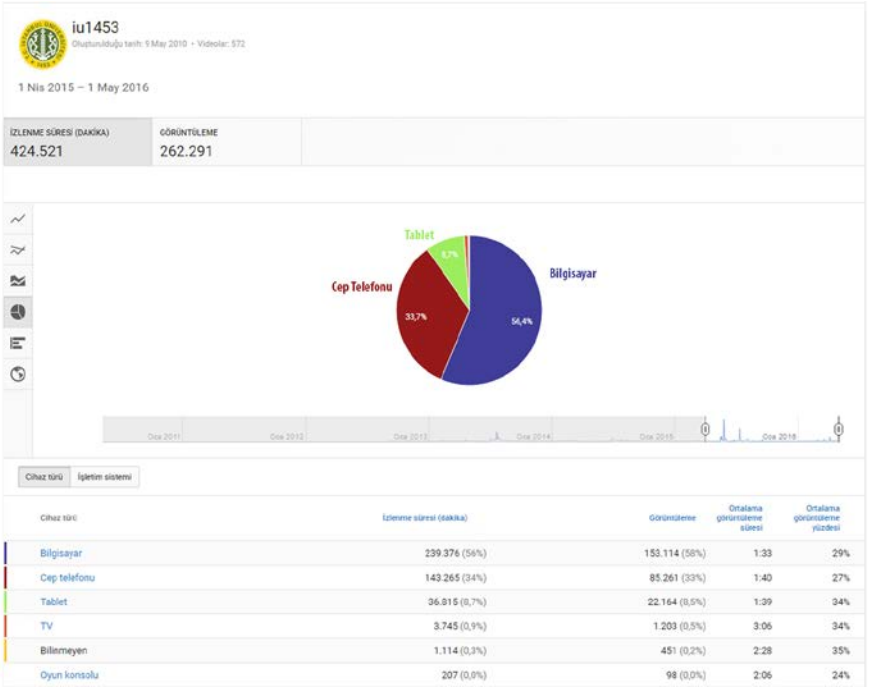


Image 3: IU WEBTV's Watching Events (From April 1, 2015 to May 1, 2016)

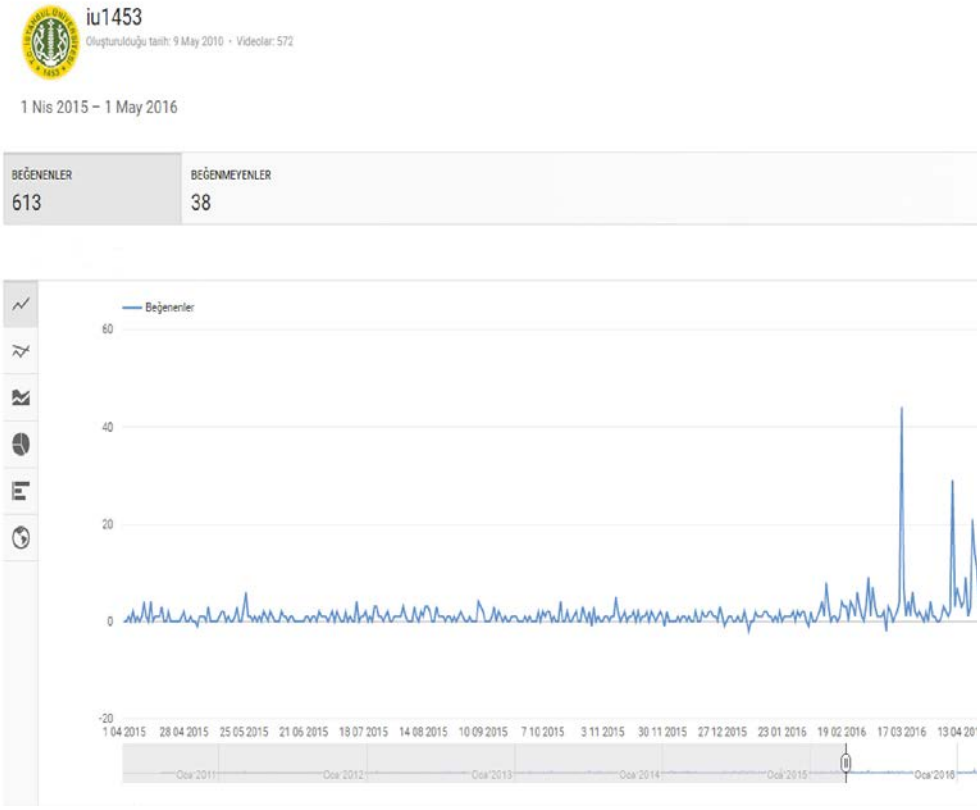


Image 4: IU WEBTV Like and Dislike Data (April 1, 2015 to May 1, 2016)

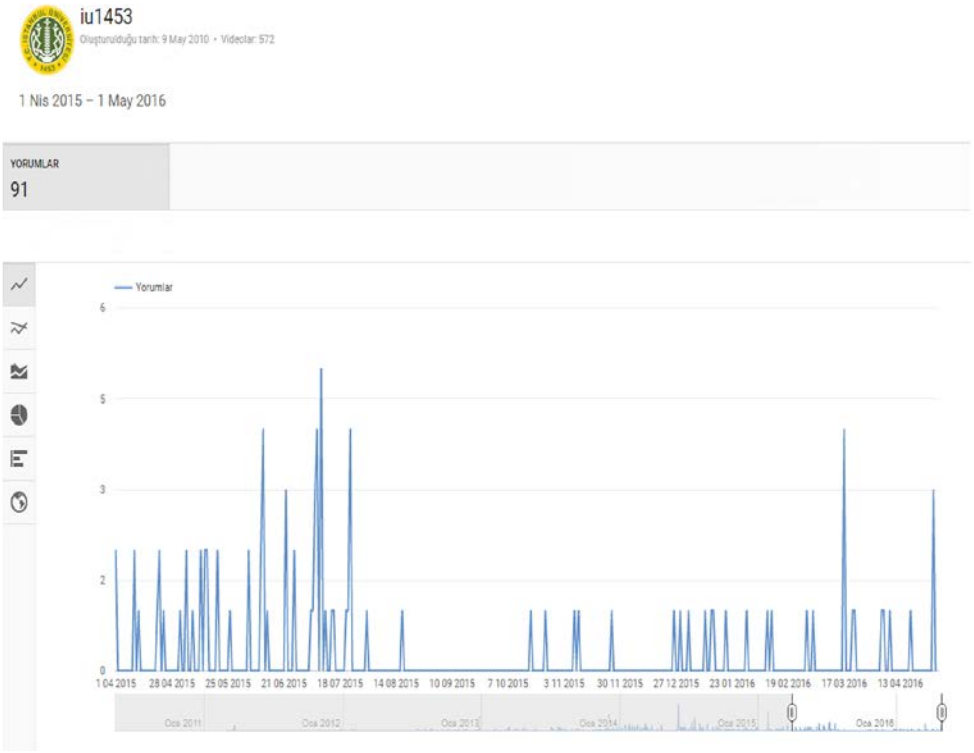


Image 5: IU WEBTV Videos Comments (April 1, 2015 to May 1, 2016)

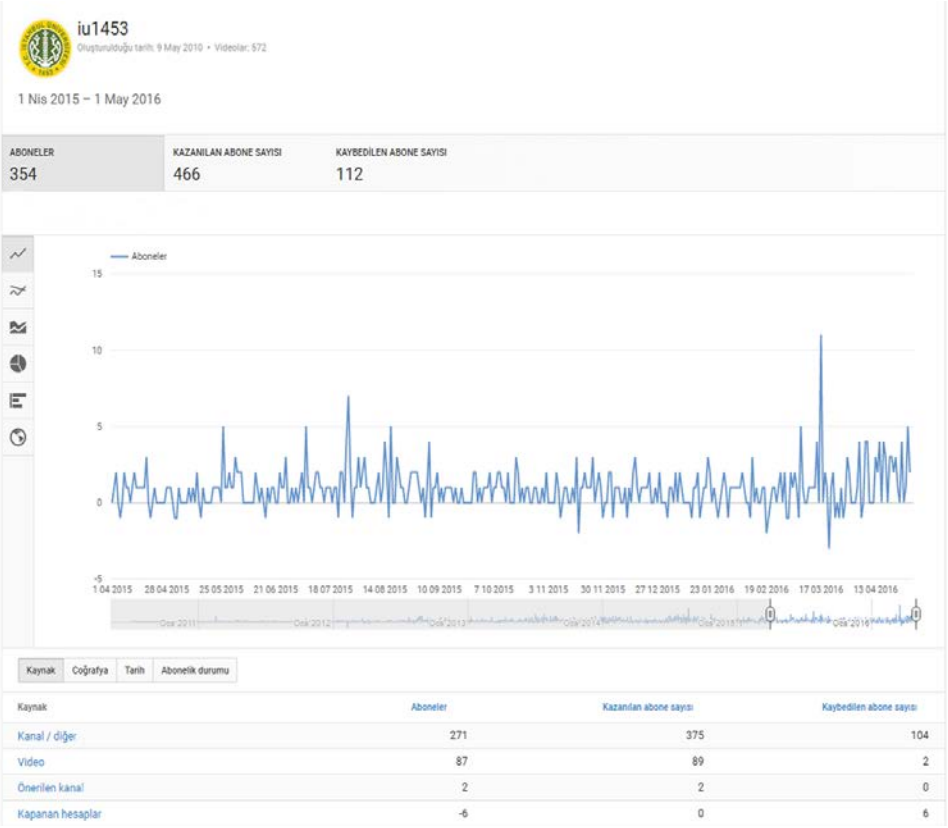


Image 6: IU WEBTV Subscriptions (1 April 2015 to 1 May 2016)

CONCLUSION

In this article, the use of Web TVs to develop corporate identity and IU WEBTV, Istanbul University's Web TV were examined. In the first part, the concept of corporate identity is explained in subtopics, and the elements forming institutional identity are mentioned. In the second part, the definition of the new media, its development, its circles and the concept of Web TV are mentioned. In the third chapter, the history of Istanbul University and various data about the university are given. In the fourth and final section, IU WEBTV was examined as an example of the use of Web TVs to develop corporate identity.

IU WEBTV operates as a Youtube-based channel with updated contents, interacting with the social media where videos of QR codes on İletim Gazetesi

can be viewed. IU WEBTV, which started broadcasting on January 1, 2014, exhibits the products and activities of the university students and the members, reports on important cultural and art events, scientific and academic activities and publishes programs prepared by the university students.

IU WEBTV, one of the most important components of the university's institutional identity, consists of people aged 18-34 who make up 66% of the audience volume between 1 April 2015 and 1 May 2016. IU WEBTV had 424,521 minutes of total viewing time and 262,191 views during the same period. 56.4% of the viewers follow the channel via computers, 33.7% of the viewers follow via mobile phones and 8.7% of the viewers follow via tablets. IU WEBTV has a total of 354 subscribers on May 1, 2016.

It is very important that Istanbul University, which is a very important institution both in the international scientific world and in terms of higher education in Turkey, publishes its own news and scientific developments from its primary source with its web TV broadcasts. The importance of IU WEBTV is increasing day by day in terms of corporate identity of Istanbul University. IU WEBTV's production format and contents have a quality that can be shown as an example to the other higher education institutions in Turkey.

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TELEVISION AND THE TRADITION OF PUBLIC THEATRE: A CONTENT ANALYSIS SPECIFIC TO GULDUR GULDUR SHOW PROGRAM

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Abstract

The media, which is used due to different aesthetic concerns and representation search in the art of theatre at the present time, creates a host position and searches the way to integrate the structural elements of this art with sit-coms, sketches, radio theatres etc. over mass media devices. The media make the audience who are in different places from each other meet the theatre, which is used within itself, with an external intervention for the purpose of creating new expression opportunities. The study wants to discuss how certain general elements of the public theatre tradition are placed in the "Güldür Güldür Show", which is on the Show TV, based on the fact that the media had claimed the ownership of the art of theatre. One of the reasons of the selection of "Güldür Güldür Show" as the data source is the fact that although there have been made slight changes in the program format in different TV channels, it had the 4,17% Rating and 10,66% Share in its 20th and 99th parts between the dates November 20, 2013 and March 4, 2016 on Show TV channel. The study has been based on the assumption of the program having reflected the basic elements of the public theatre such as open style, contrasts, language, imitation, the use of music and dance, social criticism more than the other show programs on television. The parallel and contrasting elements between the basic elements of the public theatre tradition and the sampling have been determined.

Keywords: *Television, Public Theatre, Güldür Güldür Show*

TELEVISION AND THE TRADITION OF PUBLIC THEATRE: A CONTENT ANALYSIS SPECIFIC TO GULDUR GULDUR SHOW PROGRAM

INTRODUCTION

Media technology, according to Amy Petersen Jensen, is the central and indicative element of ‘’cultural development’’ that affects the infrastructures (including theatre) pertaining to the concept of culture. To her, media companies and the technologies used by them model the dominating cultural production as well as commodification (Jensen, 2007). With reference to James Lull’s work referred to as ‘Media, Communication, Culture – A Global Approach’, Jensen (2007) emphasizes the fact that Lull, in his statements, mentions that these corporate companies infiltrate into the ideological patterns within public awareness and manipulate them. Jensen also includes in his reference the following statements made by Lull in his namesake work: ‘’Media technologies enter cultural settings in ways that extend the characteristic traditions, values, and styles that are already in place while at the same time they also challenge and transform the foundations of culture’’ (Jensen, 2007). Starting from the media’s tendency to sustain ‘’customs and traditions’’, how the one that is ‘conventional’’ is tried to be re-shaped through the television, which is mass media, constitutes the starting point of this study.

In line with this, whether or not the elements of conventional public theatre show their existence through the TV show called ‘Güldür Güldür (Amuse, Amuse Noisily)’, which is still being broadcasted on Show TV, is examined through the systematic sampling method.

The 35th , 51st , 67th , 83rd and 99th episodes of this show were selected as the main samples and were examined under the headings referred to as exhibitive style (open-style), contrasts, language, imitation, the use of music and dancing, public criticism, and clarity that pertain to the conventions of the public theatre. Additionally, these episodes were grounded on the question, ‘how’, which is among the questions of content analysis such as ‘what, how, to whom’, as it was cited by Öğütülmüş and was also highlighted by Holsti in the definition of content analysis (Öğülmüş, 1991).

Within this context, as was stated by Holsti in 1969, the units of content (theme, story, etc.) that distinguish/simulate Category A (Güldür Güldür Show)

from Category B (The Conventions of the Public Theatre) were mentioned under headings, again, by starting from the basic elements of public theatre, and the existence of these elements within the show called 'Güldür Güldür', which meets its audience through the mass media, television, is tried to be questioned.

Oskay (2015), in his article called '' The use of Expressions, Clothing, Décor (setting) and Space'', which is included in his work called ''The Alphabet of Communication'', in which communication is focused on the channel problem, he mentions gestures, mimics, tone of voice and words as the subsidiary elements of the main channel of communication. In line with this, it is necessary to propose the hypothesis that the features of 'communication' and 'theatre' are in harmony with one another along with the gestures and mimics, which are essential in non-verbal theatrical narrative, and with the tone of voice and words, which are fundamental in verbal theatrical narrative. As shown in Table 1; with the verbal and non-verbal actions performed by the source (Actor), the transmission of the message to the involved target (Audience) is ensured, which is provided by the codes based on the text and on the subsidiary elements, such as acting styles performed by the actor on the stage, costumes, and décor.

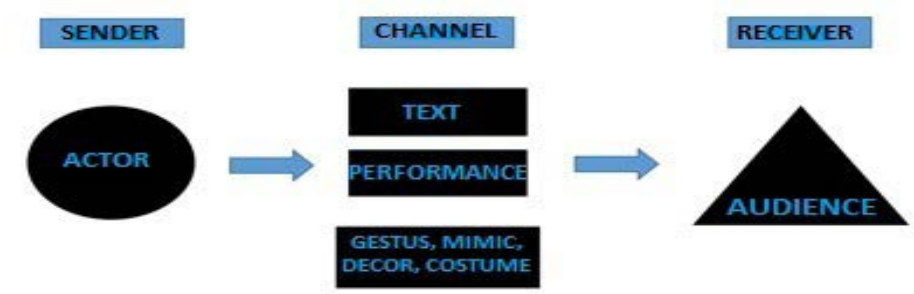


FIGURE-1: COMMUNICATION AND THE THEATRICAL CODES-1

However, a visual description in addition to the situation is required here by using another picture/scene, since the involved show program broadcasted on TV does not only meet directly with its TV audience along with dramatic arguments, such as the actor's action on the stage alone as well as décor, costume, etc., but it also allows for a bi-directional convergence through the feedback element (one of the main elements of communication) coming from the audience who participate in the artistic activity performed on the stage with their presence in the theatre hall at that time.

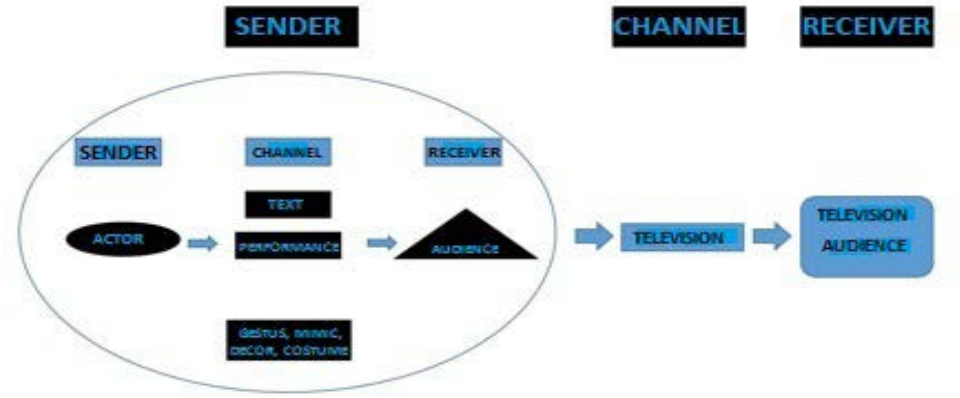


FIGURE-2: COMMUNICATION AND THE THEATRICAL CODES-2

In line with this, it would be to the point to put forward the hypothesis that the source-the channel- the target string that constitutes the basics of the communication fact matches up with the string of communication established with the audience by the art of theatre. According to this hypothesis, the mass media called television affirms the main string of communication by using these codes and by transforming what is theatrical into what is contemporary.

When Oskay's (2014) views on the communication phenomenon/fact are taken into consideration, he, with reference to Huizinga's views, states the fact that the mutual interaction and the sense of responsibility between the individuals participating in the play are replaced by a social transition process that turns into a spiral of relationships that ''set up a rule'' and ''apply that rule'', and this period, as he calls it, is a new period of time. In other words, the equal participation process that shows up in the course of the play takes the form of ''the state of being without a play'' in which there are those that determine and apply the rules. That is to say, the play is made impossible.

The fact that the play phenomena is made impossible coincides with the fact that the mass TV audience to whom the show 'Güldür Güldür' appeals to is far from being in active participation. In other words, the TV audience is passivated and is unable to take active part in the reality of the play, the people, and the setting. This fact does not only go for the television, but it is also the passiveness of the audience in the face of several mass media as well as today's media. However, considering the integrity of actions pertaining to that moment occurring on the theatre stage of the TV program 'Güldür Güldür', the fact that

the presence of physical/perceptible audience existing within that setting is far from this state of passiveness is clearly felt along with the audience participation in the play, the responses given to the questions raised by Ali Sunal, and with the reactions of laughter and applause unique to that moment.

Right at this point, the audience in front of the TV has confronted with the constructional and fictional effect of the television device more than the audience present within that theatre hall at that moment and has entered into a state of watching a program containing within itself the paradox of 'theatre on TV' that has only been recorded.

While Oskay (2014) is mentioning of the association of communication and art, he emphasizes the fact that art has more potential to use new techniques when compared with science, and he talks about its potential to possess a mass type of production, as well. Yet, to him, this potential also causes the 'play' phenomenon included within art to disclaim its exuberant quality. Here, it is necessary to repeat the fact that the TV show 'Güldür Güldür' is 'a television program shaped by the mass media'; yet, it should also be kept in mind that it bears the characteristics of being a 'theatrical show' that contains within itself the elements of theatre unique to the time and space in which it was recorded.

Today, when a multi-disciplinary academic recognition appears to be rather difficult as far as the association of communication-theatre in particular is concerned in Turkey, our study is of importance in terms of the necessity to see the interaction of these two branches, science and art, with one another in regard to their style and content, and this study is also significant in terms of the desire to evaluate the concept and motivation of acting out a 'play', not only specific to the stage but also specific to the media and communication that host the chief humanitarian values and affect the cultural structure also within the bounds of the field of social sciences. In this respect, it is targeted that some contribution be made to the fields of communication and performing arts by making a style-oriented comparison.

IN REFERENCE TO THE FUTURE OF PUBLIC THEATRE ON TV - A DRAMATIC PHENOMENON

Esslin (2001) states that television bears a dramatic value, emphasizing also the fact that this device, in its essence, is a 'tool' which contains dramatic elements within itself and which is of great importance in the name of allowing

many aspects of a dramatic criticism, cultural influence and arguments to be made over this device to become better comprehensible.

Esslin, in addition to his own view, reinforces the fact that television and dramatic element are in interaction along with these remarks: ‘’…Television is a dramatic tool on a visible level, since the majority of what it conveys are in the form of a conventional drama that involves the fictional materials presented by the actors by getting prepared beforehand and that also utilizes the theme of the play, the conversations, characters and costumes – in brief, all of the tools of dramatic expression – and television, no matter what it shows to its audience, exhibits the basic characteristics of a dramatic type of communication as well dramatic thought forms, because drama is a useful method for us to meditate and reason over the whole world while living in it’’. In addition to his views, Esslin expresses the fact that the screen makes its presence felt both as a frame and as a stage, as was already set up as a rule by Duchamp (Esslin, 2001).

In line with Esslin’s views, if television has the potential to exist together with the association of the stage and the screen in a dramatic fashion, then the hypothesis that it can utilize these elements over the comedy phenomenon and can also share them with the target audience may be developed, as well.

Considering the phenomenon of public theatre, on the other hand, Balay (1995) describes this phenomenon as ‘’the theatre, the audience of which involves the general public’’, as can be seen in one of the general definitions of this concept. To him, it is a fact that this concept has paved the way for such discussions as whether or not it takes into consideration the class discrimination of the masses it addresses to; whether it has produced this type of entertainment for the masses themselves; and whether or not its goal is to reflect, change or make the masses get used to their usual states (Balay, 1995). Balay (1995), in line with this, emphasizes the fact that George H. Lewis mentioned of three different classifications such as folk culture, popular culture, and elite culture, and that ‘’the difference between these three classifications was on the decrease and even a certain cultural product could receive the same appreciation from different walks of life in terms of social status’’.

At this point, it would be appropriate to include the statement made by one of the script writers of the program, Uğur Güvercin (‘’Güldür Güldür

Show, 100th Episode, Behind the Scenes- Special, 2016), within the context of the masses the show targets at:

''Among our audience, there is this man getting on the metrobus in the morning as well as that man having a dinner in a fancy restaurant in the evening. Thus, this is such a nice composition that any story from anywhere pops up for us. That is, we use the stories brought here or told to us by anyone''.

On the other hand, it is required that Balay's (1995) views in line with class differentiation be supported by Çelenk's views. Çelenk (2005), with reference to Martin Jay, remarks that the thinkers of the School of Frankfurt do not deal with criticism within the class context alone. He highlights the thought stated by Adorno that general social tendencies should be taken as the basis rather than definitely evaluating the cultural phenomena within a certain interest group (Çelenk, 2005). In this context; while the influence based on the conventional culture, which is created by the television device, is being evaluated as specific to the program called 'Güldür Güldür' in this study, in what way the social tendencies are revealed by being simulated to the public theatre is focused on rather than highlighting a class discrimination. Apart from his above-mentioned views, Çelenk (2005), in his namesake work, emphasizes that the sense of enjoyment reaches its peak point in the face of what is conventional and what is new, however, is subjected to a critical attitude as stated by Walter Benjamin. When Benjamin's argument above is dealt with, taking pleasure in what is conventional is, under examination, considered as a fact; yet, what is new is not approached as a repulsive means, as was stated by Benjamin. There is no doubt that this view, under examination, is well-grounded by taking into consideration the perception of the audience and the contributions and ratings of the views received upon the reactions of the audience. On the other hand, it is useful to keep the mechanism of criticism as to what is theatrical in a hidden form, since it is difficult to perceive the action performed through the TV, either as a totally theatrical action or as the 'theatre' itself, as mentioned previously, because the phenomenon of 'here and now' is not regarded as a tangible/concrete fact for the vast audience of television who watch the program 'Güldür Güldür' on their screens.

When theatre and the art of acting are taken as the basis, it is seen under examination that cultural codes and construction converge theatre, the audience of which involves the general public, not only through the 'theatre stage' along

with the known methods alone, but also through the 'television', which is in the position of one of the mass media tools with the quality to determine another cultural mechanism of construction; in addition, it is also seen that what is popular is blended with the public-based conventional theatrical construction.

According to Yavuz Pekman (2010), on the other hand, public art actualizes its principal ideological function by taking the theme of 'entertainment' as the basis, and with the 'common participation' of the target audience, this goal is easily achieved.

It is necessary to evaluate the target audience that the TV show 'Güldür Güldür' reaches in two different ways within the spatial context. The first is the type of audience present in the theatre hall where the theatrical fact known as 'here and now' is grounded and which is the same place shared with the actors, while the second is the type of audience reached at the broadcast hour of this program on TV and those who share places different from one another at that time. When the performance process and the target population outside this are spatially separated into two sections without favoring the 'class differences', it is possible to see that the term 'common participation', as was highlighted by Pekman (2010), is valid for the audience sharing the theatre hall, whereas it is also possible to see that 'here and now' principle does not take place for the TV audience, since the show program in question does not reach the TV audience while on air, and the actor cannot get the feedback to be received from the audience on the basis of 'here and now'. However, considering both types of masses, it is also a fact that entertainment and laughter reach these masses in line with the ultimate goal. At this point, it would make sense to define the show program as 'the entertainment program in which a recorded theatre play is conveyed to the audience through television, a mass media tool', rather than perceiving it within an actual 'theatre' phenomenon, as was mentioned above. It would be useful to reinforce this definition along with Gökdağ's views in 2015.

While Gökdağ (2015), starting from the fact of theatre known as 'here and now', touches on the differences between theatre and ritual, he defines the ritual as that which brings 'what is beyond' to the time and place there. Gökdağ also notes that the 'entity beyond' comes into existence as the audience physically present at the time of the theatre show (Gökdağ, 2015). If an evaluation is to be made within the framework of the show called Güldür Güldür, this show

program needs to be evaluated as the television show that tries to bring 'the place there' to the 'place beyond' ('that which is beyond' should be perceived as the audience in front of the TV) in contrast to the concept of 'ritual' emphasized by Gökdağ as well as a show that appeals to the audience showing a physical presence in the theatre hall by making use of the theatrical fact known as 'here and now'. Although the show is broadcasted on TV by being spatially and temporally independent of the moment that it is aired on, it should still be scrutinized within the context of tangible reality regarding the presence of basic elements in the context of public theatre. In line with this, it is necessary to take a look at the basic elements of public theatre and to discuss the extent to which they bear parallelism and contradictions.

EXHIBITIVE STYLE (OPEN STYLE)

Pekman (2010) states that the exhibitive style (open style) used in public theatre is formed on its own and that any element related to 'illusion' is not used between the stage and the audience. To him, there is an element of 'intermediary' between the actor and the audience in conventional theatre. 'Intermediary', in meaning, should be understood as the factor that eliminates the possibility of identification likely to occur between the audience and the action on the stage. When the show Güldür Güldür is taken into account, the factor referred to as the 'intermediary' can be seen to imply the host of the program, Mr. Sunal. Sunal's attitude seen to get involved in the sketches from time to time takes the audience away from that attitude of identification. On the other hand, the fact that the sketches within the show are of episodic quality also reminds the audience of the fact that they are in a state of watching theatre at each moment, as it was already quoted by Pekman.

Considering one of the most principal cores of public theatre, which is the exhibitive element (open form), Metin And (2006) remarks that this characteristic is found in Karagöz Shadow Play and in Light Comedy (theatre-in-the-round), whereas Encomiast (public storyteller) tends to get much closer to realistic and illusory theatre. He states the fact that Karagöz Shadow Play and Light Comedy are received through the perception referred to as ''a play is a play'', and that the audience's attitude of identification does not exist within these types of shows. In line with And's views, the audiences sitting in the theatre hall and in front of the TV when the show Güldür Güldür is on are seen to not identify themselves with

the play and the actors on the stage within an identificational structure. This break is provided both by the questions raised by Ali Sunal, the host of the show, with respect to the actors, which convey the message that 'only a play is performed here' by interrupting the action on the stage and by the conversations, gestures and mimics of both Mr.Sunal and the actors and actresses during the performance from time to time. We should not deny the fact that there is parallelism between the perception, 'a play is a play'', created on the audience by the exhibitive style as And had stated and the actions of Mr.Sunal and the actors on the stage. And (1970), while defining the exhibitive 'open form' style existing within the theatrical art, also touches on the open-atectonic and closed-tectonic antilogy through the quotes made by Wölfflin. He underlines the fact that a work of art takes a restricted form as it was quoted by Wölfflin in a closed manner, whereas in the open form/style, a greater and broader power away from the boundary comes into existence. To And, time and space are not framed in the open style. They are free. Epic theatrical narrative is also a reality that uses the open-style element. And talks about the presence of such elements as symbolic accessories, songs, and direct addresing to the audience in the epic theatrical narrative, as well.

When 35th episode of the show 'Güldür Güldür' is examined; the episode in question, as also seen in other episodes, begins with the start-up of the show performed by Ali Sunal, the narrator/host of the show, in other words, the 'intermediary', as expressed by Pekman.

Sunal informs the audience both in the theatre hall and those in front of their TVs about the fact that they can shoot their own videos while watching the show program and then send these videos to their own pages on social networking sites via the internet and under the hashtag, #güldürgüldürizlerken (#watchinggüldürgüldür), as the result of which they will find a surprise waiting for them. In this way, it is seen that the active participation of the audience at that moment when they are watching the show is ensured, and this motivation gains a testimonial quality, as the result of which an audience-rewarding system is established. This calling made for the purpose of ensuring the active participation of the audience over social media is followed by a question-answer process between the audience and the host in line with the state of 'here and now' on the stage that is rooted within the format of the show. This question-answer process will be directly related to the sketch to be broadcasted soon. It is also seen in 83rd episode of the show that Sunal informs the audience about the sketch to be

broadcasted in a short while at the beginning of the program or creates a conversational atmosphere mutually in relation to the previous life experiences of the audience that have something to do with the theme of the sketch.

This way of communication created along with the participation of the audience is the source of the 'entertainment' phenomena, which brings the comedy element known as improvisation-eulogy (in ottoman culture and entertainment life) into the forefront. There is a connection between the fact of performing a play in Karagöz Shadow Show and in Light Comedy within the main canvas by being independent of the script and the unprepared/improvised communication established with the audience by Mr.Sunal, which, in this sense, promotes the creation of a new comedy element within the show itself. This situation also carries the fragments of parody element studied by Sokullu (1997) under the heading, ''Misapprehension'', which is found in Karagöz Shadow Play:

Sunal: Can we just count those 7 Dwarfs? Just count the 7 Dwarfs precisely, ok? Let's begin…I am counting now…

Audience: One dwarf, two dwarfs…

(Laughter in the Theatre Hall)

And (2006) states that folk tales are benefited from in Karagöz and Light Comedy and that these tales are conveyed to the stage through an adaptation process. With this information, it is seen that tales/stories are also benefited from in parallel to the program, and even different tales are used in an intermingled fashion during the show.

On the other hand, Dursun (2010), with the manner that he quoted from Aktulum, mentions of the presence of a cynical transformative element unique to intertextual narratives:

''…Deriving rather an amusing and entertaining work from a serious work of art by changing the theme and/or content of that work of art, or creating, to some extent, a cynical/ironical (amusing) transformative work out of the statements or lines belonging to the work of another author - which means re-fictionalizing them for entertainment purposes - can be defined as re-writing that work by maintaining the action

or the theme of the text as it is without changing the basic content and the dynamics of the narration within that work" (Dursun, 2010).

We come across such situations in the first sketch of 83rd episode through the enrichment of legendary characters in modern daily life. The sketch in question, which refers to the story of Ferhat and Şirin, begins with the character called Şirin calling out to Ferhat to appear on the stage:

Şirin: Ferhaaaaaat! Go the way of all flesh, you dumbbell, for mercy's sake! Ferhaaaaaattt!

(Ferhat enters the stage with a sledge hammer in his hand)

Ferhat: Yes, my dearest Şirin?

Şirin: Ferhat, what are you digging through again?

Ferhat: I am adding the hall in the balcony for you, my lovely Şirin…

(Laughter in the Theatre Hall)

Contrary to the real story, in this sketch, Ferhat is already married to Şirin, and they are living in one of the building complexes of the modern world. Ferhat has become rich along with Mount Bolu Project as the owner of a company called 'Ferhat Debris Inc.'. Şirin, reminding Ferhat of the fact that they have already climbed up the social ladder, tells him they need to become allies/ friends with thre European princesses.





Photographs 1-2: Actors: Uğur Bilgin, Meltem Yılmazkaya, Aylin Kontente, İrem Sak, Derya Karadaş, Doğa Rutkay, Ayşegül Akdemir

Right at that moment, there is a knocking on the door, and there enter the residents of the same complex, who are Snow White, Sleeping Beauty, Princess Rapunzel, the Princess who kissed the Frog. Seeing that the Princess who kissed the Frog had no name, Mr.Sunal pauses the sketch by hitting the gong (It is debatable whether or not the gong or ring element used here by Sunal bears any resemblance to the snap sound (Turkish: Şak Şak) used in Light Comedy (theatre-in-the-round) by Pişekar, which has a significant place within the play. The reason why this tool with a snap sound (şak şak) seen in light comedy is indicated is the fact that apart from acting, a different material which produces a sound on the stage and is capable of drawing the attention to another direction has been used):



Photograph-3: Actor: Ali Sunal

....

Sunal: Hang on a minute, pardon me but…now all of them has a name but this girl…why not?

Actor: She has no name… This is called 'No Name' …

(Laughter in the Theatre Hall)

Sunal: Couldn't you find a name for her while you were working?

Actor: I did.

Sunal: What is it then?

Actor: The daughter of this and that bitch…

(Laughter in the Theatre Hall)

As also mentioned above, the fact that Sunal pauses the sketch and raises questions to the actors seems to affirm the breaking moment of the identificational structure over the sketch, which is present within the exhibitive play style (open form) found in public theatre. The audience, due to the structure/construction of the play, is completely left away from the attitude of identification along with the questions asked to the actors, and with this intervention, the goal to reinforce comedy is pursued. Here, through the answer given to the question asked by Sunal, it is possible to come across some word play (equivocation) containing elements of obscenity and language found among the elements of public theatre, which will also be discussed in the succeeding sections. When the style in public theatre in general is examined, Balay (1995) remarks that the element of laughter is prioritized, and that the prototypes (archetypes) do exist in the form of a 'mythological burlesque' through the conveyance of mythological characters and events onto the stage. We can talk about a parallelism between the orientation/harmonization of mythological heroes to the daily life of the period in question and the adaptation of legendary heroes to the daily life in terms of the method of creating comedy. Separately, when the distinctions between the internal structures pertaining to the comedy genre are taken into consideration with the manner highlighted by Sokullu (1997), it would be true to say that a partial narrative form that complies with the element of farce also takes shape in the process of the show program.

Sokullu defines farce as a public entertainment with pranks (vulgar jokes) and imitations that gains its value from the stage instead of the script and that is actualized while being played on stage by focusing on the actor. Here also, Sunal's dialogue with the actor is considered to be found within the farce comedy pattern as an improvised element. The verbal attacks carried out by the princesses on one another throughout the sketch are also the evidence that a farce narrative, here, is dominant, because Sokullu remarks that an attack is repaid with another attack in farce.

The above-mentioned similar findings related with the exhibitive style (open form) are found in all of the episodes of the program that have been examined. In particular, in 3rd sketch of 99th episode, the two participants selected from the audience, who take part voluntarily in the play, are seen to have acted a part by joining the sketch interactively and to have been in a state of mutual dialogue with the typecasting reflected by the professional actors on the stage.

It can be inferred that these mutual/interactive conversations performed in an improvised manner bears a close resemblance to the use of the similar element of improvisation seen in light comedy.

THE USE OF MUSIC AND DANCE

Pekman (2010) emphasizes the fact that the use of music and dance shows up in all the genres in the conventional public theatre. And (2006), on the other hand, states that ' being a dancer boy' and 'being a dancer girl' in the theatrical plays of the past have appeared as a show style that bears dramatic characteristics. With reference to the dictionary by Meninski and the book written by Thomas Hyde on oriental plays in 17th century, he states that the word 'dancer girl', in its lexical meaning, is used to represent an actor, a dancer, and a comedian. To And, 'dancer girl' in those years transformed as a danceress/showgirl; whereas, the male actors were referred to as a 'dancer boy' or a 'rabbit'. And, while describing the apparel of the dancers, also mentions the fact that the 'dancer girls' used to wear a dress made of a brocaded and fringed silk cloth.

The first sketch of 51st episode is about a birthday celebration. A young boy who is on the verge of turning the age of 18 never had a girlfriend before, which he perceives as a failure. Yet, his belief that his destiny will change along with his new age is complete. However, the 'dancer boys' popping out of the

two big birthday cakes brought to the stage as the gift sent by his father disappoint this young man, and afterwards, the events progress. In this sketch, the 'dancer boy' figure, an imagery of public theatre, is seen to have taken its place. The two actors disguised as dancer boys who pop out of the birthday cakes by being accompanied by a type of music with local tones begin to dance on the stage. The actors disguised as dancer boys to the accompaniment of music that is playing on continue their dance by exhibiting comical figures. In the wake of the cheers coming from the audience in the form of 'Again! Again!' even after the music and dancing were over, the actors disguised as dancer boys are seen to perform a brief repetition of their dance accompanied by the same music.

Here, it is also necessary to talk about the influence of the audience over the course of the play. This state of inclusion on the part of the audience is in the direction of making the actors repeat their actions. This desire partaining to the audience takes an effective position through the repetition of some part of the play by pausing the sketch at the requested part.





Photographs 4-5: Actors: Onur Buldu, Çağlar Çorumlu

On the other hand, in the middle of the first sketch of 35th episode, Hüsnü Şenlendirici is seen to enter the stage. Şenlendirici is one of the members of the girl's family included in the theme of the sketch. In the course of the sketch, one of the actors ask Şenlendirici to play his clarinet. Şenlendirici accepts this offer but also says that it would be better if an earthenware kettledrum player accompanied him, as well. Upon his request, the actor playing the role of the father says a relative of his called Gökhan has been waiting at the door, and then he invites him to the stage. Şenlendirici and Gökhan start playing belly dance music after this moment. While they are playing the clarinet and the earthenware kettledrum, the actors are seen to dance on the stage while, at the same time, the audience is seen to accompany this musical atmosphere with their applause.



Photographs 6-7: Actors: Ali Sunal, Özge Borak, Meltem Yılmazkaya, Hüsnü Şenlendirici, Çağlar Çorumlu, Onur Buldu

After the belly dance music was over, Sunal rings the bell on his table and pauses the sketch. Telling Şenlendirici that he has a special request from him, he demands an emotional melody from Şenlendirici. He even mentions about

the beautiful voice of one of the actors. Upon this request, Şenlendirici, along with his clarinet, begins to accompany the folk song called 'The Red Wheat does not part from its Spike'(Turkish:'Kırmızı Buğday Ayrılmıyor Sezinden') that is sung by the actor involved. At the end of the folk song, the sketch ends along with the applause coming from the audience. The use of the elements of music and dance are also seen in all of the sketches of 99th episode and in 4th sketch of 83rd episode from time to time.

MIMESIS (IMITATION)

Aristoteles (2010) defines comedy as the mimesis/imitation of what is amusing. He expresses the fact that the essence of what is amusing is based on 'defect'. Şener (2014), on the other hand, states that the first approach to the concept of 'imitation/mimesis' was actualized by Plato and that Plato himself had described this word within a degrading sense as 'getting away from the primal fact three times'.

Şener also notes that Aristoteles and Plato had dealt with this phenomenon in different ways, while Aristoteles had referred to the concept of 'mimesis/imitation' as 'the commitment to the visible reality'.

Pekman (2010), on the other hand, grounds mimesis/imitation specific to the public theatre on the desire of the audience to see how the plays that they have formerly known on the basis of stories are performed through imitation. He also states the fact that the mimetic element highlighted by Aristoteles is in parallel with the brief introduction that is constantly existent in light comedy (theatre-in-the-round).

When the show 'Güldür Güldür' is dealt with, the presence of Aristotelian mimetic element found in the conventional public theatre becomes tangible. The way Sunal opens the show and his interaction with the audience can be evaluated by the hypothesis that it bears resemblance to the brief introduction part of Light Comedy, as mentioned by Pekman.

51st epidose of this program can be described as the satire (burlesque)

of another show in which the jury makes a decision on the apparel and appreciation, which was broadcasted on Turkish televisions. The reaction of the audience in the course of this sketch is the indicator that they have a perspective over the program imitated and that the desire to follow this mimetic sketch is reciprocated in them in the form of laughter.



Photographs 8-9: Actors: Onur Buldu, Doğa Rutkay, Aylin Kontente, Özge Borak, Meltem Yılmazkaya, Ayşegül Akdemir, Uğur Bilgin

The same style of another mimetic element is seen in 35th episode. The sketch, which is the satire of one of the health programs broadcasted in the morning on Turkish TVs, is included under the title, ' My Physician'. In both of the programs, the actors are seen to perform an acting style in the form of an exaggerated parody along with their costumes, make-ups, gestures and mimics.





Photographs 10-11: Actors: Rüştü Onur Atilla, Aziz Aslan, Ayşegül Akdemir, Burak Topaloğlu, Meltem Yılmazkaya, Özgün Aydın, Doğa Rutkay, Onur Buldu

LANGUAGE

Balay (1995) states that the use of language in public theatre is simple but smart, and that a language proficiency/mastery is confronted with those that derive new words with the help of a play on words, the creation of words as well the prefixes ans suffixes.

To Balay, actors use different dialects and jargons within the characters that are based on their typecasting. He points out that in line with this, public theatre utilizes a language different from other arts and only unique to itself. With reference to Nicoll, he underlines that this is the 'Coarse Poem of Daily Life'. Pekman (2010), on the other hand, remarks that even though there are a number of ethnic origins represented by the types found in the conventional public theatre, the very principal element that contributes to humour is the

characteristics of a language. By giving examples of Karagöz typage/character, Pekman states the fact that the way he speaks has had the opportunity to become prominent in the face of other typages by making irony through witty remarks.

In 67th episode, the second sketch in which the typage/character called '' Şevket, the Teacher with Track Suit' is, again, a satire of a TV program. The program reflected on the stage is referred to as 'Towards Style'. There are also actors on the stage who motivate and liven up the audience in the course of the program. As in some other episodes of the show 'Güldür Güldür' (the name remains as Şevket, but the imitated typages show differentiation) , the typecasting here referred to as 'Şevket' appears in front of us as an amusing element unique to himself as regards 'language', which can be found among the 'non-linguistic' and 'linguistic' elements creating what is comical, as expressed in And's work called the Conventional Public Theatre. The outlook of the typecasting called Şevket as well as the verbal accent/intonation and attitudes he poses within the 'language' phenomenon reveals a type which reinforces the play performed by the actor and the amusing aspect of which is quite dominant, as well. The actor welcomed by the audience in great enthusiasm from the moment s/he enters the stage gives the impression that the audience has seen a familiar frame of typification in the previous programs and that their expectations had already been met then. The aesthetic effect created by the actor and posed by the language used by the actor as well as the enthusiasm they arouse in the audience are the indicators that both actors and the audience adopt this typification no matter how daily the remarks of the actors might be. In line with this, the attitude and the use of language selected by the actor becomes successful on a theatrical plane of influence as well as affirming the use of 'language', one of the elements of public theatre, in an effective way.





Photographs12-13: Actors: Çağlar Çorumlu, Özge Borak

OBSCENITY

Pekman (2010) expresses that the middle class is restored and approved through the slang language and profanity used in public theatre. To him, profanity and slang language paves the way for the reconciliation between the masses of different classes within a cultural context. Pekman also states that the expressions of sexually explicit jokes and words containing profanity used by others, which cannot be spoken out in every environment so easily by urban middle class, delights this class.

The first sketch of 99th episode of the show appears as a satire of Brasilian soap operas that were once broadcasted on Turkish TVs for quite a long period of time. A slang word used in this sketch is censored with a 'beep' sound within the TV program; yet, it is heard by the audience in the theatre hall. The element of obscenity here is created by benefiting from the element of language. It is seen that by replacing the letters of different words, the parody is allowed to manifest itself.

SOCIAL CRITICISM

Balay (1995), with reference to the definition model of George Lewis, highlights that public theatre, rather than having the perspective of scrutinizing the standards of judgement pertaining to the society it flourished within, merely transfers those standards of judgement and creates entertainment in this way. Pekman (2010), on the other hand, as if he affirms what Balay quotes, points

out the fact that public theatre does not adopt the mission to change and transform but only underlines the situation of what is currently happening. Just as the themes like unemployment, ignorance, poverty, female-male relationships, family, violence, etc. are mentioned in Karagöz, an example of public theatre which is the reflection of daily life problems (Pekman, 2010). It is also possible to be a witness to similar themes touched on in the show 'Güldür Güldür'.

Th fourth sketch of 99th episode is grounded on creating a resemblance between the custom of 'asking for the girl's hand in marriage', which is quite common in the Anatolian society, and the action of 'asking for a job' over a bank employee. Here, the custom or tradition is used only as the framework. It does not serve the purpose of a social criticism. In the sketch, the theme of applying for a job is mentioned through an unemployed young man almost ready to become a slave in business world.

However, the job is not provided that easily, and an interview between the employer and the candidate takes place within the framework of various absurd questions. The job to be provided is referred to as something precious. On the other hand, the first client of the employee admitted into the bank is the one who has never received a loan from a bank before. Even though a naïve relationship far from being trickery is established between the two, the sketch, somehow, does not end in that way. The person who has received the loan exits the stage by pointing out that s/he was cheated and that more load was imposed on him/her apart from the loan received. Upon this incident, the employee in question implies to his/her boss that it should not be so and that s/he has also been cheated in the process, and then the sketch ends. Here, there is a social criticism based on the economic system.



Photograph-14: Actors: Uğur Bilgin, Burak Topaloğlu, Derya Karadaş, Çağlar Çorumlu, Onur Buldu, Erdem Yener, Meltem Yılmazkaya

In the final sketch of 83rd episode, on the other hand, an exaggerated satire of the differences between the passengers of the Business Class and those of the Economy Class on the plane is seen. The theme involves the transferral of a passenger from the Economy Class to the Business Class due to the fact that the ticket belonging to the seat sold was for two people, and due to none of the seats available, the passenger in question is transferred to the Business Class, after which the relationships or events experienced by both Economy Class and Business Class are portrayed. Here, the assessment of a situation in relation to class discrimination as well as the presence of a mechanism of social criticism can be brought up. During the assessment of this situation, the passengers in the Business Class find the one coming from the Economy Class rather odd in the first place; yet, it is seen that they embrace him/her later on. The Business Class involves those coming from the elite layer of society while quite extreme samples representing rather the common people as well as the poor group are selected for the Economy Class. The hypothesis that the recognition of the lower class by and within the upper class activates the mechanism of social criticism can be focused on here.

CONTRASTS

Pekman (2010), starting from the example of Karagöz, one of the main characters, states that Karagöz is not as a naive character as he seems, whereas Hacivat bears an attitude of regarding himself superior to the other public class.

To him, just as seen in Kavuklu and Pişekar, this contrast created by these two characters is an integrated part of the main relationship mechanism within the society. The analysis of the relationships between the typage called Şevket, who appears in the sketches of 51st and 67th episodes of the show 'Güldür Güldür', and the other typages existing within the sketch can be made in line with this.



Photograph-15: Actor: Çağlar Çorumlu

Şevket is the typification of one who criticizes the existing social deformity ruthlessly and boldly. As stated by Pekman (2010) in his examples of Karagöz and Kavuklu, it is also possible to come across the dominance of the state of the male attitude of speech in these typifications over other typifications who have female attitudes of speech in the forms of speech made between the typage called Şevket and other typifications, as well. A dominance is allowed to be established over other typifications along with the coarse, humorous and cynical attitude penetrated into the typification in question, and thus, a parody arising from contrasts is created. Again, in the first sketch of 51st episode, the fact that the actors disguised as dancer boys are humiliated and judged ignorantly by the youth can be perceived as the judgement of conventions in the face of the modern ones. Apart from the fact that the existing contrast here is the assessment of a situation, the perception that occurs in the audience may bring to light the importance to be attached on conventions/traditions. It is possible to come across the same example in the typification called Bilal seen in the first sketch of 99th episode. The contrast occurs through the reflection of Bilal's no-way-out but masculine and dominant state over other naïve Brasilian typifications after he leaves Sivas, dreaming of marrying a Brasilian girl, and hence, the parody is ensured in this way.



Photograph-16: Actors: Alper Kul, Onur Buldu, Aylin Kontente

IN LIEU OF CONCLUSION

One of the principal results of this study is the fact that what is conventional is subjected to transformation through one of the means of mass media called television. The television, specific to the show called Güldür Güldür, fufills its core function by conveying the artistic activity on the stage to the target audience in front of their TVs. It provides this functioning process by benefiting from the cores of the conventional public theatre and by being the intermediary of an artistic-cultural sharing/communion.

As is also emphasized in the study, the presence of the elements of open-form (exhibitive) style, language, imitation, the use of music and dancing, social criticism, obscenity and contrast seen in 35t , 51st , 67th, 83rd and 99th episodes of the show, which constitute the basis of the conventional public theatre, is seen to show up quite tangibly. The program in question, including the phenomenon of communication, also exhibits an open attitude towards the feedback of the audience in the theatre hall and maintains this within the basic relationship of audience-actor-play pertaining to the art of theatre. However, as also mentioned in this study, it is not possible to mention an active feedback from the TV audience. Feedback is provided by the audience making their presence felt in the theatre hall in the course of the play. If it is considered to be evaluated as an element of feedback, whether or not the ratings and the participations in the show will be regarded as the indicators of numerical or statistical satisfaction received from the TV audience can still be discussed.

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GOOGLE EFFECT ON FINANCIAL PERFORMANCE OF TRADITIONAL MEDIA AND NEWSPAPER COMPANIES

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Abstract

The internet giant Google is often a symbol of innovation when one thinks of communication and technology. Accelerating from the beginning of 21st century, internet has become an indispensable part of our lives and internet penetration is increasing globally each year. As an internet company, Google is considered to be a part of technology industry by some sources and media industry by others. While Google has the characteristics of both a technology and media company its mission statement "to organize the world's information and make it universally accessible and useful" makes it clearly a part of communication which is often described as a transmission of information and messages. The efforts of the company as an innovator has paid off and today Google ranked number 3 in the most valuable brands list of Forbes magazine with market value over $530 Billion in February 2016. As a universal source of information, Google has become a major medium for advertisers globally while challenging similar but less innovative companies like Yahoo! and presenting a bigger threat for traditional media companies, especially the print media. Print media companies' advertising revenues are eroding as internet companies led by Google are challenging their sustainability. The aim of this study is to analyze Google's effect on the financial performance of newspaper companies in terms revenues, profitability and market value from 2004 to 2014. To achieve this, five strong and publicly quoted media companies with newspaper origin are selected: Gannett (USA), Torstar (Canada), RCS (Italy), DMGT (UK) and Axel Springer (Germany).

Keywords: *Google, Internet Companies, Newspaper Companies, Financial Performance*

GOOGLE EFFECT ON FINANCIAL PERFORMANCE OF TRADITIONAL MEDIA AND NEWSPAPER COMPANIES

INTRODUCTION

Google has become an indispensable part of many people's lives starting from the beginning of 21st century. As a matter of fact, the name "Google" is now almost synonymous for the word "internet". Founded less than two decades ago in 1998, the company went public in 2004 with an initial price of $23 Billion pointing out to an increase of more than 2.200% considering the $530 Billion reached in February 2016. In the year the company went public, it obtained revenues of $3.2 Billion, which was a very sharp increase from only $19.1 Million just 5 years ago in year 2000. The company's revenues also increased from $3.2 Billion to $66.0 Billion by 1.970 % while its net income rose by 3.519 % from 399 Million US Dollars to $14.4 Billion in the same period (Annual Reports, Google).

In the first publicly available annual report Google released in 2004, the company described itself as a global technology leader focused on improving the ways people connect with information. The company's innovation in web search and advertising made Google's web site one of the most preferred internet destination in addition to becoming one of the most recognized brands. Although Google is mainly a technology company, the innovations it brought to advertising industry has made it a clear competitor to almost all media companies which derive a considerable part of their revenues from advertising. All traditional media companies are more or less affected by Google's position but the most affected ones are the print media companies.

According to a recent study released in June 2015 by ZenithOptimedia, a global media services network, media consumption trends are changing and they are changing in favor of online media. The study gathered information on media consumption habits in 65 countries and found out media consumption increased from 461.8 minutes in 2010 to 485.3 minutes in 2014 by 5.1%. This increase was triggered by the time spent on internet which almost doubled from 59.6 to 109.5 minutes. As the time spent on internet increased from 2010 to 2014, it propelled at the expense of traditional media. Newspapers suffered the most from this situation followed by the magazines. The only medium that did

not lose from the time allocated to it has been "outdoor". While televisions still continue to dominate the media sectors in terms of the time allocated to them, they also lost some share from the people's everyday life. The time spent on traditional media namely newspapers, magazines, television, radio and cinema has fallen and expected to fall further in the coming years as well. According to the results of the study, internet and outdoor will be the only media sectors to be able to increase the time allocated to them by 2017. However, television segment is expected to sustain its leadership for some more years in spite of the loss in share (Media Consumption Forecasts 2015, ZenithOptimedia).

	Newspapers	Magazines	Television	Radio	Cinema	Outdoor	Internet
2010	21.9	10.3	195.6	66.6	1.9	106.0	59.6
2011	20.6	10.2	192.2	68.2	1.7	104.6	70.7
2012	17.8	9.5	190.7	62.2	1.8	103.8	80.5
2013	16.9	8.9	186.5	59.2	2.0	108.5	87.8
2014	16.3	8.3	183.9	58.4	1.7	107.2	109.5
2015	15.2	7.9	179.5	56.8	1.7	108.7	122.4
2016	14.6	7.5	176.7	56.1	1.7	108.6	134.6
2017	14.1	7.3	175.4	55.0	1.7	107.7	144.8

Table 1: Average Media Consumption
(ZenithOptimedia Media Consumption Forecasts June 2015)

DEFINING MEDIA INDUSTRY

Defining media industry is a difficult task and there is no single industry definition which is commonly accepted. According to Picard, traditionally media market has been defined as consisting of a product dimension and geographical dimensions by the field of media economics. The product is all media related products such as the newspaper, motion picture or a television program. The geographical dimension could range from local, national or global media products (Picard, 1989: 169-189).

According to Albarran, new markets are emerging that intersect with the media industries that may not involve core functions like content creation or

distribution but important in understanding how markets have evolved and how they are interrelated. Search (Google, Yahoo! and Microsoft's Bing), social networking (Facebook, MySpace owned by News Corporation), user-generated content (Youtube, Wikipedia, Craigslist, Flickr) are some examples of these new markets. Smart phones and video game consoles are given as examples of new markets interrelated to media on the technology side (Albarran, 2010: 52-60).

According to media economics academician Lucy Küng, Europeans defined the constituents of the industry more narrowly compared to their colleagues from United States until the concept of convergence began spreading. Europeans limited the industry to broadcasting (radio and television), print (newspapers, magazines, journals and books), motion picture and recording industries while US analysts included gaming, sports and theme parks. However, when sectors like gaming, sports and theme parks are included in media industry definition, it is more appropriate to name the sector as media and entertainment industry (Küng, 2008: 6-7).

As the new media industry developed and its products became more mainstream the definition and scope of media industry became even more complicated. Digitalized content which is the core of internet and becoming more and more important for mobile telephony has been an accelerator of the diminishing boundaries between the media and communication industries. Although including communication players in media sector is comparatively new for media scholars, some industry practitioners have even been including fixed and wireless communications, and adaptations of the internet as part of the media sector (Küng, 2008: 8).

A unique aspect of media industries is the ability to offer the product in two separate but related markets: the market for audiences and the market for advertisers referred to as "dual" product market. Even though there are a few media industries not engaged in the sale of advertising, most media mediums and products are advertising supported. Examples of advertising supported mediums are electronic media, print, motion pictures, internet and new media/ digital platforms. Electronic media products are broadcast radio and television stations and networks, syndicated programs, cable, satellite, IPTV-delivered channels; print media products include newspapers and magazines; motion pic-

tures include product placement and merchandise tie-ins; internet products are search engines, banner advertising, click-through advertising, internet television portals; new media/digital platform products are online television, podcasts, blogs, smart phones, social networks, user-generated content(Albarran, 2010: 52-53).

Even if Google is basically a technology company, it is inevitably a media company at the same time. The advertising revenues it obtains from the advertising market makes the internet medium and Google inseparable from media industry.

FINANCIAL SCOPE OF MEDIA INDUSTRY AND INTERNET COMPANIES

As the consumers change their consumption pattern in favor of the internet medium, advertisers prefer to spend their advertising budgets on this medium as well. Advertisers spend less of their advertising budget on traditional media and especially the print media. As a result of this, financial performance of the internet giants like Google increase while print media companies which were once very successful now struggle for a solution.

One of the most widely accepted and consistently published reports on the financial scope of the media industry by industry practitioners is the Global Entertainment and Media Outlook prepared by the global consultancy and audit firm PricewaterhouseCoopers ("PwC"). The report has been published annually for the last 16 years and includes internet, television, B2B publishing, newspaper publishing, book publishing, film, consumer magazines, video games, music, radio and outdoor as part of the media and entertainment sector. Every year the report covers a period of nine years, four years' actual figures and five years' estimated figures. Under the "internet" section of the report there are two topics and those are internet advertising and internet access. Internet access revenues are included in the report because the internet access is considered as a gateway to access digital media. According to PwC Entertainment and Media Outlook 2015-2019 version the financial scope of the media and entertainment industry is $1.835 Billion in 2014 before elimination of duplications, those revenues counted under both newspapers and internet, etc. This amount is expected to reach $2.358 Billion by 2019 by an increase of 28.5%. Internet is forecasted

to be the driving factor behind this increase. Internet portion of these global media revenues is $584.9 Billion and accounts for %32 of total entertainment and media revenues (Dai and Tarı, 2015: 200). When internet access revenues are included in the sector, revenues of the internet sector exceed even the revenues of the global television sector. Although the televisions, the leader of the traditional media, holds 22.2% of the industry, PwC expects this percentage to decrease to 20.5% by 2019. The newspaper is the only medium expected to lose revenues from 2014 to 2019 (Entertainment and Media Outlook 2015-2019, PricewaterhouseCoopers).

Billion US$	2014	2015	2016	2017	2018	2019
Internet	585	649	715	783	854	926
TV	407	421	439	453	470	484
B2B	194	200	207	214	223	232
Newspaper	149	148	148	147	147	147
Book Publishing	120	121	122	124	126	128
Magazines	95	96	96	97	97	97
Film	85	88	91	95	99	105
Video	71	75	80	84	89	93
Radio	46	47	49	50	51	52
Music	46	46	46	46	47	48
Outdoor	36	38	40	41	43	45
TOTAL	1,835	1,929	2,032	2,134	2,246	2,358

Table 2: Global Entertainment and Media Revenues (PwC Global Entertainment and Media Outlook 2015-2019)

All of the entertainment and media sectors included in PwC's report includes many different sources of revenue. Similar to the internet sector which includes internet access and advertising revenues, all other sectors have varying type of revenues. For example, TV sector includes subscriptions, license fees and advertising; B2B sector includes business information, directories, professional books, trade magazine circulation and advertising; newspaper sector includes circulation and advertising; book publishing sector includes sales of print and digital copies of consumer, educational and professional books, etc. However, there is one common source of revenue applicable to almost all media sectors and that is the "advertising revenues". When advertising revenues are

considered, financial scope of the global media industry is approximately $518 Billion in 2014 according to PwC entertainment and media report 2015-2019.

$Billion	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
TV	146	146	158	171	149	137	141	147	154	158	167	172	182	188
Internet	18	26	38	52	58	60	70	85	99	116	135	155	176	198
Newspaper	114	112	116	120	109	90	85	84	82	80	79	77	77	76
Outdoor	23	24	28	33	32	29	30	32	33	34	36	38	40	41
Radio	32	33	35	36	35	31	31	32	33	34	35	36	37	38
Magazines &B2B	80	82	86	93	90	75	58	60	60	60	60	61	61	61
Others	0	0	2	3	4	4	4	4	5	5	5	6	6	7
TOTAL	413	423	463	507	476	425	420	445	466	488	518	545	579	609

Table 3: Global Advertising Revenues
(PwC Global Entertainment and Media Outlook 2015-2019)

Almost all media sectors are competing for advertising revenues. The reason for newspapers' suffering from internet's success is related to this competition on advertising revenues. When global advertising revenues are analyzed, it is observed that internet sector holds the second place following television sector as of 2014. This is an astonishing development considering the fact that internet sector obtained only $18 Billion and was one of the least preferred medium for advertisers. Television has kept its place as the leader of the advertising industry whereas newspaper sector lost its place to internet sector. While newspapers were obtaining $114 Billion of advertising revenues globally in 2004, the turning point for them is marked as 2008 global financial crisis. Global financial crisis which started in the last quarter of 2008, continued the following year and the whole advertising industry shrank in 2009. While the advertising industry size decreased from $476 Billion to $425 Billion in 2009, internet advertising was the only medium that was able to increase its revenues slightly. Newspapers continued to lose revenue every year after 2008, while internet gained revenues and in 2011 internet surpassed newspapers. PwC's entertainment and media 2015-2019 report estimates that internet will take television's place as the leader in 2017.

PwC's report on the financial size of media and entertainment industry is a comprehensive report aiming to include all types of revenues of media compa-

nies. However, when financial size of media industry is inquired, many resources give information about solely advertising revenues. One of the most reliable sources of information on the size of the media industry taking only advertising revenues into consideration is Advertising Expenditure Forecasts published by the advertising agency ZenithOptimedia. The agency publishes its estimates for the size of the industry quarterly, revising the projections for the year end and future every quarter (Tarı, 2015: 164). The industry components of the ZenithOptimedia report is similar to PwC but not exactly the same. According to the forecast published in December 2014 by ZenithOptimedia, the size of the industry for 2015 is estimated to be around $545 Billion up by 4.9% from 2014 indicating an industry size of $519.5 Billion for 2014. These estimates are quite similar to the estimates of PwC in spite of some differences in the included sub sectors Advertising Expenditure Forecasts December 2014, ZenithOptimedia).

FINANCIAL SCOPE OF INTERNET ADVERTISING AND GOOGLE'S PLACE IN INTERNET ADVERTISING

Although measuring the financial scope of internet advertising is a difficult task, there are various sources of information that can be counted on. PwC, ZenithOptimedia and e-marketer data are some of the sources used widely by industry practitioners. However, the countries and sector categorization differences result in some differences in their reports. Moreover, each company makes its own projection for the future. Thus their estimations for the future vary from each other from time to time. Yet all three companies have wide networks around the globe providing us the best available financial information for the moment and they are trying to improve their methodology each and every year.

Internet advertising revenues reported in PwC's report include advertising expenditures made by consumers either through a wired connection or via mobile devices. Paid search, display, classified and video sub-segments are considered to be part of wired internet advertising revenues. Search internet advertising involves placing ads on web pages that show results of search engine queries like Google's AdWords. Display Internet advertising comprises revenues from traditional ads placed on web pages in many forms, including banner ads. Other Internet advertising formats (e.g. affiliates, rich media and email) are also included in this category, but video, search and classified advertising is excluded. Classified Internet advertising is advertising posted online in a categorized listing of products or services. A fee is paid by an advertiser to display an ad or listing around

a specific category such as automotive, recruiting or real estate. Video Internet advertising comprises revenue from in-stream video advertising (pre-rolls, mid-rolls and post-rolls) only. It does not include in-stream banner display advertising or out-of-stream video advertising. It includes revenue from both traditional broadcasters and Internet-based websites, including YouTube. Mobile internet advertising includes all advertising delivered to mobile devices regardless of format and this revenue is not split to sub-segments such as display, search or classifieds. Advertising revenues are shown net of agency commissions and production costs where applicable to achieve consistency across sectors.

Million US $	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019
Wired	66.501	80.006	90.711	101.849	112.798	125.189	138.254	151.375	164.125	175.988
Mobile	3.206	5.212	8.516	14.514	22.626	29.752	37.869	46.635	55.775	63.878
TOTAL	69.707	85.218	99.227	116.363	135.424	154.941	176.123	198.010	219.900	239.866

Table 4: Global Internet Advertising Revenues
(PwC Global Entertainment and Media Outlook 2015-2019)

Of these categories paid search internet advertising revenue is the largest single contributor to internet advertising and accounts for $53.13 Billion of the $135.4 Billion total internet advertising revenues. Search is regarded as an established and understood advertising medium that plays a central role in internet advertising. The report estimates the search to reach $85.41 Billion by 2019 and account for 35.6% of total internet advertising revenues. The second largest contributor to internet advertising revenues is display advertising and estimated to have a financial scope of $36.8 Billion globally in 2014 by PwC. As the third largest internet advertising segment mobile internet have a financial scope of $22.6 Billion globally but have the highest potential for growth. The size of mobile internet advertising is projected to reach $63.9 Billion in 2019 by an increase of 182%. The classified is estimated to have a financial size of $16.5 Billion and video internet advertising is estimated to have a financial size of $6.3 Billion in 2014 by PwC.

Similar to PwC's report, ZenithOptimedia Advertising Expenditure Forecasts in three categories namely paid search, total display and classified ad-

vertising revenues. However, these three categories include both mobile and desktop internet. According to ZenithOptimedia forecasts in published in September 2015, paid search category is the largest segment with $59.8 Billion, display internet advertising second with $59.2 Billion and classified is third with $15.1 Billion of global revenues in 2014. All three categories include both mobile and desktop internet advertising revenues. The total industry estimation of ZenithOptimedia is $134.1 Billion and very close to PwC's estimate of $135.4 Billion for 2014. However, ZenithOptimedia estimates mobile advertising revenues as $29.8 Billion globally in 2014 and projects that it will reach $89.5 Billion in 2017.

Google is the biggest and strongest player in internet advertising industry. Although its core competency is search advertising, the company has significant market share in other internet advertising subsectors as well. The independent market research company E-marketer estimates the size of digital ad market as $133.32 Billion for 2014 in its March 2016 estimates. Google is estimated to have a share of 34.6 % of the whole digital ad market. The closest competitor to Google is Facebook with 8.6% market share. There are four other companies with market share more than 1% and those are Baidu, Alibaba, Yahoo and Microsoft with 5.1%, 4.5%, 2.6 % and 1.6% respectively. Tencent which currently has a market share of 0.9% is expected to reach a market share of 2.4% by 2016.

	2014	**2015**	**2016**
Google	34.6%	33.3%	30.9%
Facebook	8.6%	10.7%	12.0%
Baidu	5.1%	5.6%	6.1%
Alibaba	4.5%	5.1%	5.9%
Tencent	0.9%	1.6%	2.4%
Microsoft	1.6%	1.6%	1.6%
Yahoo	2.6%	2.1%	1.5%
TOTAL DIGITAL REVENUES	133.32 Million $	159.33 Million $	186.81 Million $

Table 4: Net Digital Ad Revenue Share Worldwide (E-marketer March 2016)

Google's search advertising share is more remarkable with 60.8% of all global search advertising revenues. Baidu is the closest competitor with 8.5 % share. Microsoft and Yahoo are third and fourth with 3% and 2.8% mar-

ket shares. Another competitor in the search advertising sector is Sohu.com, a distant rival with only 0.5 % market share. Google is also successful at mobile advertising industry with 40.1 % share followed by Facebook which has a share of 18.3 % in 2014. Display internet advertising is where Google is not as successful as it is in other internet subsectors. Google holds the second place in display ad revenues with 14.1% market share following Facebook which has 21% market share (E-Marketer, March 2016).

GOOGLE AS AN INNOVATOR

Google had only 39 employees, $500 Thousand of monthly expenses and $20 Million in the bank near the end of 1999. It was clear that it had to find a business model that worked to be able survive more than a few years. The founders initially targeted to sell text-only ads to sponsors targeting particular key words but it was not a viable model at the moment. Making a deal with DoubleClick, an ad network that specialized in serving graphical banners could save the company given Google's attractive and busy traffic. However, DoubleClick's gaudy and irrelevant ads did not appeal to the company's founders. In addition, if they preferred to make a deal with DoubleClick, the chances were that the company would quickly become traditional. The business model in 1999 and at the beginning of 2000 was cost per thousand (CPM) meaning advertisers paid for the number of impressions delivered. GoTo.com's Bill Gross had developed a new model namely pay-per-click (CPC) and it was becoming popular but CPM was still the dominant model. Thus Google decided to sell text-based advertising with CPM model unto the point it became infeasible, if ever. The idea was to choose an innovative model but they could always switch to a traditional deal with DoubleClick and earn millions of dollars if they needed to. However, there were unexpected developments in the horizon. In March 2000 the crash of Nasdaq market had destructive effects on cash rich technology companies of the era. DoubleClick which Google considered as a possible savior in times of difficulty was in difficulty itself, its stock falling from $115 to merely $15. This was a turning point for Google since the whole media industry and especially banner advertising plummeted in year 2000. Google turned to GoTo's CPC approach and mixed it with its text ads online which gave birth to its now famous product AdWords. While Google was serving 3 million searches a day in 1999, by the time AdWords hit the market at the of 2000 searches had reached a level of 60 million per day. There were two other important strategies the founders used which made a difference in the company's future. The first one was while internet and technology companies of the 2000's made huge amounts of money on marketing, Google spent little on advertising. They actually hired a marketing executive to make a campaign however as the plan

involved spending a few million dollars which is a huge part of their whole budget of $20 Million, they called it off. Instead of spending marketing, they used public relations effectively and this was possible because they had a product that was working perfectly and quick. Their second strategy has been to build an unparalleled infrastructure using off-the shelf parts, cheap hard drives, memory chips, CPUs instead of heavy and more expensive stuff from IBM, Fujitsu or similar brands. The system consisted of as many computers as possible which were also as independent from each other as possible. This approach became to be known as distributed computing was imitated by the competitors later on but by the time they realized its success, Google was far ahead and ready to go public in 2004 (Battelle, 2005: 123-128).

Boston Consulting Group which is a global management consulting firm has published a report on innovation, ranking 50 most innovative companies since 2004 based on a survey conducted on 1500 senior executives in 2015. Google has been in this list since the inception of the report. The company has entered the list from 15th place in the first issue of the report in 2004 and has quickly moved up to 2nd place in 2006. Google has kept its place as the second since 2006 except for 2013 when Samsung became second. However, Google quickly regained its second place in 2014 keeping its position right after Apple.

	2004	2005	2006	2007	2008	2009	2010	2012	2013	2014	2015
Apple	1	1	1	1	1	1	1	1	1	1	1
Google	15	8	2	2	2	2	2	2	3	2	2
Tesla	-	-	-	-	-	-	-	-	41	7	3
Microsoft	2	3	5	5	5	4	3	4	4	4	4
Samsung	-	-	-	-	-	-	-	-	2	3	5

Table 6: Most Innovative Companies Survey (Boston Consulting Group Surveys, conducted annually from 2004 onwards except for 2011)

Eric Schmidt, Google's CEO from 2001 to 2011, has defined the story of innovation as a small team of people who have a new idea, typically not understood by people around them and their executives. Schmidt has outlined eight basic principles to answer the questions on how Google innovates:

- Think 10X
- Launch, then keep listening

- Share everything you can
- Hire the right people
- Use the 70/20/10 principle
- Look for ideas everywhere
- Use data, not opinions
- Focus on users, not competition

Think 10X: By think 10X, the company aims to improve a product or application by ten times instead of only 10%. This approach of improving something by ten times is also a challenging goal for the engineers of Google producing glucose-monitoring contact lenses, balloons that deliver internet access to remote parts of the world and self-driving cars.

Launch, then keep listening: By this approach, Google starts providing a product to its users before it becomes perfect and decides to increase or decrease its efforts based on the feedback provided to the company. Schmidt defines the beauty of this approach as never getting too far from what market wants by using real-world user feedback. Android is shown as an example of this and launched in 2008, Google's mobile operating system has been improved continuously and today has more than 1 billion active users today and every day 1.5 new android devices are joining the market.

Share everything you can: This principle means openness with employees to obtain the maximum collaboration from them. Every Friday, the company holds TGIF meetings hosted by the founders personally and all employees can attend whether physically or through video conferencing from all over the world. Google news, industry changes or new acquisitions are some of the subjects discussed at these meetings and start-up spirit is tried to be preserved.

Hire the right people: Google has grown from 2.000 to 55.000 employees globally. The company wants to employ people who are willing and capable of solving challenging problems. Therefore, it employs a three step approach in hiring new people. First, the company encourages Google employees to refer to qualified people they know and reward if their candidate gets hired; second a robust screening process is applied and third the interviewers' notes, scores and recommendations are included in a complete packet of information which goes to a hiring committee for review. Google stated that it hires people for their

capability and learning ability before expertise.

Use the 70/20/10 principle: 70/20/10 principle of Google is the time allocated to projects by employees. The company encourages to use 70% of the time to core business, 20% of time is allocated to projects related to core business and 10% of the time is allocated to projects unrelated to core business with the expectation that unrelated projects may become core projects in future.

Look for ideas everywhere: The company believes that great ideas can be found everywhere and looks for it everywhere giving the example of an improvement opportunity for Google Maps came up in India when the engineers realized lack of online map data limited Google Maps usage in India. Thus they provided a platform where missing data could be completed by volunteers.

Use data, not opinions: Google states that data beats opinions most of the time and makes use of this strategy in its decisions. As an example of this attitude an annual survey applied to all Google employees globally called Googlegeist is given. The survey asks employees for their views on a broad range of issues—their own well-being, the company culture, their managers, compensation, work-life balance, diversity and career opportunities and the results are analyzed in every possible way.

Focus on users, not competition: Last of the eight principles behind innovation of Google is focusing on users rather than the competition. By this approach the company means if one focuses on users the rest will follow. In other words, if you have good product or service people love its uniqueness should not intimidate you. One example for this case has been "Gmail" introduced in 2004. Everyone thought it was needless to create another mail service while there were plenty of them at time. However, as usual Google acted out of box and offered a storage space of one full gigabyte while others were only providing 2-4 megabytes. Ten years later Gmail became world's number one web-based e-mail service with more than 900 million active users (Creating a Culture of Innovation, Google).

FINANCIAL PERFORMANCE OF GOOGLE VERSUS NEWSPAPER COMPANIES

Two of the most important criteria for financial health is described as sales revenue growth or decline and change in results by Robert G. Picard, one

of the founding academicians of media economics. Sales revenues are indicators of the success that the company's products and services are having in the marketplace and the economic condition of the marketplace itself. To measure the performance of one company, revenue and change in revenue of a firm are tracked and compared to a similar period in the past. In addition to revenues, results are also important because they show the effectiveness with which firms use resources (Picard, 2011: 138). Increasing revenues at the expense of profitability is not a good decision to make. Google will be compared to the chosen five newspaper companies with respect to these criteria. In addition to these two perspectives, a market value comparison is also made to show the reward of revenue and profitability growth.

Only 12 years ago, in 2004, today's internet giant Google obtained revenues amounting to $3.2 Billion which was less than half of the $7.4 Billion obtained by Gannett from USA, very close to the revenues obtained by Axel Springer from Germany and Daily Mail General Trust ("DMGT") from United Kingdom, almost $1 Billion less than Italian RCS and about $1.2 Billion more than Canadian Torstar.

All of the companies compared to Google above are certainly the market leaders in journalism in their country of origin. Gannett is undoubtedly one of the largest media companies with print origin as the owner of USA Today which is one of the best-selling newspapers in the United States. The company has over 80 newspapers in United States and it is the owner of Newsquest which owns 17 daily newspapers and over 200 non-daily newspapers in United Kingdom (Tarı, 2015: 207). Torstar from Canada holds the second place in Canadian daily paid and free newspaper circulations. The company has owned the globally recognized Harlequin novels until 2014. In 2014, Torstar sold Harlequin to a subsidiary of News Corp and focused fully on newspaper business. The Canadian newspaper circulation leader is Quebecor with its subsidiary Sun Media but the reason for not choosing it for comparison is that its core business activity is not only newspapers. Quebecor has telecommunications, entertainment, radio and other businesses (Tarı, 2015: 82-83). Axel Springer from Germany is the country's largest publicly quoted print media company with its flagship newspaper Bild. Bild is one of the world's best-selling daily newspapers with daily circulation over 2 million. RCS Media Group from Italy owns the best-selling daily newspaper Corriere Della Sera. RCS Media Group holds the second place in daily paid newspaper circulations following Gruppo Editoriale L'espresso but its revenues are the number one compared to other newspaper

companies due to its operations in Spain. Daily Mail General Trust holds the second place in national daily circulations of United Kingdom with 23% circulation share with its Daily Mail newspaper coming after News International Ltd which is a subsidiary of News Corp (Tarı, 2015:50-105).

Revenue Analysis

When the revenues of print media leaders and Google are compared in 2004, it is easy to define Google as a comparable competitor. In 2004, Google has obtained revenues which is below Gannett, RCS and Daily Mail and General Trust and which is a little above the revenues of Axel Springer and Torstar. However, today this picture has completely reversed, in fact the word "reversed" understates the situation. Google's revenues have reached $66 Billion in 2014, which is ten times more than Gannett, 66 times more than Torstar, around 40 times more than Axel Springer, over 20 times more than RCS and 18 times more than DMGT. This did not happen overnight but Google increased its revenues and profitability consistently every year after its quotation while its print media competitors lost advertising revenues. Table 6 shows 2006 as a turning point for both Google and Gannett. In 2006, Google's revenues increased by 73% and reached $10.6 Billion and overtook Gannett which obtained revenues of $8 Billion. It was turning point for Gannett also because the US print media giant's revenues decreased constantly until the beginning of 2014 except for a slight increase in 2012. For other print media companies detoriation started one year earlier, in 2005.

Million	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Google (USD)	3,189	6,139	10,605	16,594	21,796	23,651	29,321	37,905	50,175	55,519	66,001
Gannett (USD)	7,381	7,599	8,033	7,439	6,768	5,613	5,439	5,240	5,353	5,161	6,008
Torstar (Canadian $)	1,542	1,557	1,528	1,547	1,536	1,451	1,484	1,549	1,486	1,309	858
Axel Springer (Euro)	2,402	2,392	2,376	2,578	2,729	2,612	2,894	3,185	3,310	2,801	3,038
RCS (Euro)	2,151	2,191	2,380	2,738	2,674	2,206	2,255	2,075	1,598	1,315	1,279
DMGT (Pound)	2,109	2,136	2,176	2,235	2,312	2,118	1,968	1,990	1,747	1,753	1,811

Table 7: Revenue Comparison of Google versus Print Media Leaders

Google derives a significant portion of its revenues from online ad reve-

nues. Initially, from 2004 to 2007, the company obtained 99% of its revenues from advertising. The share of advertising revenues in total has continued to be as high as 97%, 97%, 96% and 96% for the years 2008-2011 respectively. The slight decrease in advertising share has been to the increase in licensing and other income for the specified period. Other revenues of the company consist primarily from sales of digital content products, hardware sales, and licensing. The company entered into a merger agreement with Motorola, a provider of innovative technologies products and services that enable a range of mobile and wireline digital communication, information and entertainment experiences on August 15, 2011 for a total of approximately $12.5 Billion. The Motorola business consisted of two operating segments. The Mobile segment is focused on mobile wireless devices and related products and services. The Home segment is focused on technologies and devices that provide video entertainment services to consumers by enabling subscribers to access a variety of interactive digital television services. Motorola changed the composition of revenues decreasing the share of advertising in total 92% and 85% in 2012 and 2013. However, this was a short lived development because Google sold first the Motorola Home segment in April 2013 and then Motorola Mobile segment in October 2014. Although Google's advertising revenues are still growing and continuing to challenge traditional media companies, growth rate is in slow-down trend. The growth rate which was 93% from 2004 to 2005 is 17% in 2014. Therefore, a noteworthy strategy of the company can be identified as focusing on other income. Other income, which was only 1% of total revenues has become 9% and 11% of revenues in 2013 and 2014 respectively. Google has focused on products like Google Play, Google for Work and Nexus devices and it has paid off in terms of a revenue increase. However, the margins of the new revenue streams vary and may not be as high as the profitability margin of advertising sales as the company explains in its 2014 annual report.

	2004	**2005**	**2006**	**2007**	**2008**	**2009**	**2010**	**2011**	**2012**	**2013**	**2014**
Google web-sites	1.589	3.377	6.333	10.625	14.414	15.723	19.444	26.145	31.221	37.453	45.085
Google network members' web-sites	1.554	2.688	4.160	5.788	6.715	7.166	8.792	10.386	12.465	13.125	13.971
Total advertising Revenues	3.143	6.065	10.493	16.413	21.129	22.889	28236	36.531	46.039	50.578	59.056

Motorola mobile revenues	-	-	-	-	-	-	-	-	4.136	4.443	-
Other	46	74	112	181	667	762	1.085	1.374	2.353	4.804	6.945
TOTAL	3.189	6.139	10.605	16.594	21.796	23.651	29.321	37.905	50.175	59.825	66.001

Table 8: Revenue Composition of Google

Another aspect of Google's revenues worth elaborating is the geographic regions it comes from. In 2004, 66% of the revenues come from the company's mainland, United States with 13% coming from United Kingdom and 21% from the rest of the world. The portion of United States in revenues has declined steadily from 2004 onwards reaching 43% in 2014. The share of United Kingdom in revenues has declined slightly but not as much as United States. United Kingdom still brings Google 10% of revenues in 2014 down from 13% in 2004. In fact, the drop in United States' share is not due the decrease in revenues, it is due to the fact that other parts of the world is growing more rapidly as internet penetration increases. Developed countries like United States and United Kingdom less room for growth given that they already have high internet penetration rates. Internet penetration worldwide is around 40% while it is 87.4% for US and 91.6% for UK in 2014.

	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
United States	66%	61%	57%	52%	49%	47%	48%	46%	46%	45%	43%
United Kingdom	13%	14%	15%	15%	14%	13%	11%	11%	11%	10%	10%
Rest of the World	21%	25%	28%	33%	37%	40%	41%	43%	43%	45%	47%

Table 9: Geographic Composition of Google Revenues

Considering that Google has found a very specific need, "search" desire of many people and fulfilled this need perfectly and doing this on a worldwide scale, it is very hard for the newspaper companies to deal with this. Google developed all sorts of innovative products and services based on user experience and kept on improving. It challenged the strongest internet companies like Microsoft, Yahoo, AOL and Facebook even before it challenged newspapers. Yahoo which had a market share of 18.7% in 2006, according to ZenithOptimedia December 2011 Advertising Expenditure Forecasts' press release has 8.3% market share in 2010

according to the same document while Google's share increases from 34.9% to 44.1%. Similarly, Microsoft which had 8.1 % market share in 2006, has 4% market share in 2010. AOL's share has fallen from 6.3% to 1.5% in the same period. Of the top four top competitors of Google in 2006, only Facebook has been able to increase its market share from 0.2% to 3.1%. Even though there are new entrants like Baidu, Alibaba and Tencent into internet advertising market as of 2014, Google is by far the strongest player in the market (Advertising Expenditure Forecasts December 2011 Forecasts Press Release, ZenithOptimedia).

Google is truly an international player and almost everywhere in the world without physical distribution cost burden. When newspaper companies within the scope of this analysis are considered, Gannett, Daily Mail General Trust and Axel Springer are among the newspaper companies which can be identified as international companies, RCS and Torstar are more local compared to the other three with RCS having operations in Spain and Torstar having some operations in United States and some other countries like Japan and Germany. No matter how internationalized these companies are it is almost impossible for them to become as global as Google. This is the first obstacle for the biggest examples of newspaper companies. A second problem is that consumer behavior is changing. Even if the newspapers served the readers with best quality journalism, readers are going online and leaving newspapers. Thus online advertising revenues are growing at the expense of newspaper advertising revenues. As an innovator, Google has been the driving force behind the increase in online advertising market with user friendly products and services.

There have different responses by the newspaper companies as a reaction to the migration of advertising revenues from newspapers to online medium. For Gannett, the rise of internet advertising and Google has not made major effects until 2006. The company has been able to increase its advertising revenues until with circulation revenues at a quite stable level. Gannett has continued its operations on a normal trend until 2006. 2007 has been the first year where there were some signs of problems in revenues especially in advertising revenues. Realizing this problem, Gannett started to focus on digital revenues in 2008 and offset the effect of the decrease in advertising partially. The global financial crisis and internet's negative effects heightened in 2009, slowing down but continuing in 2010 and 2011. 2012 has been an exception to the past few years with a slight increase in total revenues. However, the trend in print

advertising income did not change and the increase has been due to the increase in radio-TV revenues. In 2013, Gannett has purchased the television business of Belo Corporation to diversify and increase its revenues (Tarı, 2015:207). Thus, the company has increased its revenues by over $800 Million in 2014 after a long period of negative trend. Interestingly, Gannet has announced and completed its separation of publishing and broadcasting/digital assets in two publicly traded companies in 2015. The publishing business continues to bear the name Gannett owning 92 newspapers and the company's flagship newspaper USA Today. The new company is called Tegna and holds 46 broadcast stations and classified web sites like Cars.com and CareerBuilder.com.

$ Million	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Advertising	4.913	5.161	5.370	4.937	4.146	2.966	2.711	2.511	2.356	2.199	2.070
Circulation	1.238	1.264	1.307	1.252	1.217	1.167	1.087	1.064	1.117	1.129	1.119
Digital	-	-	-	-	281	586	618	686	719	748	919
Radio-TV	822	736	855	789	773	631	770	722	906	835	1.692
Other	409	437	502	461	352	262	254	256	255	250	208
TOTAL	7.381	7.599	8.033	7.439	6.768	5.613	5.439	5.240	5.353	5.161	6.008

Table 10: Revenue Composition of Gannett

Torstar which owns the bestselling daily newspaper Toronto Star in Canada and famous novels Harlequin, have also suffered from the flourishing of internet companies. However, the company's decline in media revenues has not been as high and apparent as Gannett's. It has been able to increase its media revenues until the end of 2007 and it has incurred a minor loss in 2008. As the global financial crisis hit harder, Torstar have lost 10% of its media revenues in 2009. However, it has been able to pick up in 2010 and 2011. It was not until 2012, that the company began recording constant loss in media revenues. The company's other operating segment complementary to media has been book publishing. Harlequin revenues have been more problematic for Torstar compared to its media revenues. During 2004-2013 period, book publishing business mainly declined with minor exceptions in one or two years. As a result of this development Torstar, Torstar has sold Harlequin for 455 Billion Canadian Dollars to a subsidiary of News Corporation in 2014. It declared its intention as focusing on journalism business.

Million Canadian $	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Media	1.003	1.036	1.056	1.084	1.063	958	1.016	1.089	1.059	984	858
Book Publishing	538	521	472	463	473	493	468	459	426	398	-
Adjustment										(73)	
TOTAL	1.542	1.557	1.528	1.547	1.536	1.451	1.484	1.549	1.486	1.309	858

Table 11: Revenue Composition of Torstar (Tarı, 2015:266)

Axel Springer, which is the only publicly quoted newspaper origin media company in Germany has been famous for its daily newspaper Bild which among the most selling daily newspaper globally. Seeing the trend of digitalism earlier most of its competitors, Axel Springer focused on digital revenues and businesses much before than most of the newspapers. The company's strategies can be summarized as digitalization, that is obtaining more than 50% of its revenues from digital sources and internationalization (Tarı, 2015: 410). Analyzing Axel Springer's revenues for 2004-2014 period illustrates that the company has achieved these strategies at the expense of losing revenues. That is, the company sold its local newspapers which accounted for an important portion of its revenues for a price of Euro 920 Million to Funke Medien Gruppe in 2014. However, losing revenues resulted in more profitable results as it will be illustrated under profitability analysis section.

Axel Springer has changed its operating segments three times during 2004-2014 period. From 2004 to 2007, revenue segments have been newspapers, magazines, digital media, printing and other. From 2008 to 2012, the reporting segments have been digital media, national newspapers, national magazines, international publications and other services. Finally, from 2013 to 2014 the reporting segments have been changed to paid model, marketing model, classified advertising and other services to reflect the company's focus on digitalism. Paid model segment includes print media and print media related online revenues while marketing model segment includes all other online revenues not related to print media. Classified segment contains human resources, automotive and real estate classified revenues mainly online (Tarı, 2015: 298). The company obtains 53.2% of revenues from digital sources as of 2014. As a result of the successfully achieved strategies, Axel Springer has not suffered as much from the negative trends of the print media industry as most of the industry players.

Million Euro	Newspapers	Magazines	Digital	Printing	International Publications	Paid Model	Marketing Model	Classified Model	Other	TOTAL
2004	1.399	771	n.a.	144	n.a.	n.a.	n.a.	n.a.	88	2.402
2005	1.442	787	n.a.	81	n.a.	n.a.	n.a.	n.a.	82	2.392
2006	1.457	783	24	43	n.a.	n.a.	n.a.	n.a.	69	2.376
2007	1.493	814	152	45	n.a.	n.a.	n.a.	n.a.	74	2.578
2008	1.278	564	378	n.a.	410	n.a.	n.a.	n.a.	99	2.729
2009	1.214	518	470	n.a.	312	n.a.	n.a.	n.a.	98	2.612
2010	1.194	486	712	n.a.	401	n.a.	n.a.	n.a.	101	2.894
2011	1.165	468	962	n.a.	474	n.a.	n.a.	n.a.	116	3.185
2012	1.126	450	1.174	n.a.	441	n.a.	n.a.	n.a.	119	3.310
2013	n.a.	n.a.	n.a.	n.a.	n.a.	1.522	716	403	161	2.801
2014	n.a.	n.a.	n.a.	n.a.	n.a.	1.561	794	512	171	3.038

Table 12: Revenue Composition of Axel Springer (Tarı, 2015: 297-299)

RCS, which is the biggest newspaper company in Italy in terms of revenues and publisher of best-selling daily newspaper Corriere Della Sera is one of the newspaper companies which has suffered a lot from the negative trends in the print media industry. Contrary to most other newspapers, RCS has not only lost advertising revenues but circulation revenues as well. Daily newspaper circulations have decreased by half from 2004 to 2014. Paper copies of Corriere Della Sera which was selling 679 thousand copies in 2004 have diminished to 312 thousand copies. Although the company has digital circulations which makes up nearly 30% of total circulations, the circulation revenues have not been able to pick up. One of the reasons why this happened is magazine circulations of the company are also falling. In addition, company's business in Spain and books segment have also suffered from heavy declines as well. While Media Spain segment brought 873 Million Euros in 2004, in 2014 revenues from Spain dropped to 364.9 Million Euros in 2014. Book segment which were earning 704.4 Million Euros has decreased to 222.6 Million Euro in 2014. RCS advertising revenues have decreased by 28% from 2004 to 2014 which is a lower decrease rate compared to the decline in circulation revenues. This is mainly due to the digital revenues which amounted to 358.1 Million Euros and 14.1

% of total revenues in 2014 down from 371.7 Million Euros and 14.9% share in total revenues in 2013. All in all, RCS' revenues shrank by 40% from 2004 to 2014 as a result of the developments in print media, including newspapers, magazines and books for RCS.

Million Euro	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Circulation	1.385	1.374	1.381	1.461	1.408	1.217	1.217	1.101	809	720	658
Advertising	689	722	796	969	942	710	760	731	611	476	491
Other	77	95	202	308	324	280	279	243	178	119	130
TOTAL	2.151	2.191	2.380	2.738	2.674	2.206	2.255	2.075	1.598	1.315	1.279

Table 13: Revenue Composition of RCS (Tarı, 2015: 335)

Daily Mail General Trust's revenues are among the newspaper companies which were affected from internet's effect on newspapers. DMGT's national media revenue which has the largest share in the company's total revenues has not dropped so severely. There has been a loss of 11% from 2004 to 2014. The company has entered into new business segments like Risk Management Systems which reached a level of 172 Million Pounds in 2014 and this has more than offset the decrease in national media. Moreover, the company has business segments like Euromoney and Business Information Systems which contributed positively to the total revenues. DMGT discontinued radio and local media businesses due to diminishing of revenues in these segments. The revenues of DMGT in 2014 is less than the revenues of 2004 because of the discontinued operations, especially the local media. DMGT's response to overcome the negative trends in the market has been to add new business segments while stopping the ones with falling revenues.

Million Pound	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
National Media	890	941	931	986	988	876	850	862	848	793	796
Euromoney	175	195	221	305	332	317	330	363	394	405	407
Business Information Systems	257	295	345	293	315	230	231	238	253	293	391
Local Media	519	520	479	447	420	328	292	236	-	-	-

Risk Management Systems	-	-	-	-	-	137	153	159	163	175	172
Events	145	152	163	164	202	175	111	132	89	87	100
Radio	122	34	37	40	55	55	-	-	-	-	-
Discontinued operations											(53.2)
TOTAL	2.109	2.136	2.176	2.235	2.312	2.118	1.968	1.990	1.747	1.753	1.811

Table 14: Revenue Composition of DMGT (Tarı, 2015: 312)

Profitability Analysis

The rise of the internet advertising and as a natural result and cause of this the rise of Google has effected many of the newspaper companies negatively in terms of revenues. Google has increased its net profit by 3.519% which is even more than the 1.970% increase in revenues. 2005 has been a year where Google was able to increase its profitability the most by a percentage of 267 points followed by 2006 where the profitability rose by 110%. The increase in profitability normalized in 2007 and the increase rate has decreased to 37% in 2007. The year of global crisis, 2008, has been the slowest year by 1% profitability rise. Coming to recent days, the company increased its profitability by 12% in 2014 comparable to any financially healthy company. Newspaper companies' profitability have also been effected by media industry trends. 2008 and 2009 have the worst years with some individual differences. Gannett has lost half of its assets in 2008 as a result of impairment losses on previously acquired print assets (Tarı, 2015: 209). Comparing 2004 and 2014 without looking the period in between, it is deducted that four of the five companies have been able to recover and find a solution to the negative trends in their businesses. Axel Springer has increased its net profit by 533% from 143 Million Euros to 904 Million, DMGT has been able to increase its net profit by 326% from 62 Million Pounds to 263 Million Pounds, Torstar has increased its profitability from 113 Million Canadian Dollars to 173 Million Canadian Dollars by 53%. Gannett's profitability diminished by 19% however the company has caught its profitability margin of 18% of 2004 once again in 2014. The only newspaper company which seems a little far from recovery at the moment is RCS. RCS's profitability has decreased by 208% and there is no margin improvement in 2014.

Million	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Google (USD)	399	1.465	3.077	4.203	4.227	6.520	8.505	9.737	10.737	12.920	14.444
Gannett (USD)	1.317	1.245	1.161	1.056	(6.648)	355	588	459	424	389	1.062
Torstar (Canadian $)	113	119	79	101	(180)	36	210	218	103	(28)	173
Axel Springer (Euro)	143	226	282	(300)	560	303	253	258	238	197	904
RCS (Euro)	103	219	220	220	38	(130)	7	(322)	(509)	(219)	(110)
DMGT (Pound)	62	142	240	107	(0)	(303)	200	112	257	189	263
%											
Google	13%	24%	29%	25%	19%	28%	29%	26%	23%	23%	22%
Gannett	18%	16%	14%	14%	-98%	6%	11%	9%	8%	8%	18%
Torstar	7%	8%	5%	7%	-12%	2%	14%	14%	7%	-2%	20%
Axel Springer	6%	9%	12%	-12%	21%	12%	9%	8%	7%	7%	30%
RCS	5%	10%	9%	8%	1%	-6%	0%	-16%	-32%	-17%	-9%
DMGT	3%	7%	11%	5%	0%	-14%	10%	6%	15%	11%	15%

Table 15: Net Income Margin Comparison of Google versus Print Media Leaders

Market Value Analysis

Google's market value is well above all print media companies. In fact, Google is ranked number 2 in the most valuable company in all sectors. The company's market cap is right behind Apple and surpassed Google on February 2nd, 2016 reaching $570 Billion during the day. In other words, market value is an area where print media companies are unable to compete with Google. Therefore, a brief comparison is made with the most successful of the newspaper companies in terms of revenue increase and profit margin, namely Axel Springer.

Google's market value has increased from 51.4 Billion at the end of 2004 to 365 Billion at the end of 2014 by 611%. Its market value has been 16.1 times of its revenues and 128.7 times its net profit in 2004. These figures have increased to 5.5 and 25.3 times in 2014 respectively. Axel Springer which has a slower growth rate in revenues but comparable profitability in terms of profit

margin has a market value of 1.6 times its revenues and 5.5 times its net profit compared to 1.2 and 20.3 in 2004. This situation is an indicator of market's perception of Google. Even if a newspaper company illustrates a good financial performance market views internet over newspapers.

Million USD	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Google											
Market Value	51.4	127.9	142.2	219.2	95.35	197	192.2	207.4	233.1	376.4	365
X Revenues	16.1	20.8	13.4	13.2	4.4	8.3	6.6	5.5	4.6	6.8	5.5
X Net Profit	128.7	87.3	46.2	52.2	22.6	30.2	22.6	21.3	21.7	29.1	25.3
Axel Springer											
Market Value (Billion Euro)	2.90	3.70	4.20	3.23	1.70	2.24	4.00	3.27	3.19	4.62	4.95
X Revenues	1.2	1.5	1.8	1.3	0.6	0.9	1.4	1.0	1.0	1.6	1.6
X Net Profit	20.3	16.4	14.9	(10.8)	3.0	7.4	15.8	12.7	13.4	23.4	5.5

Table 16: Market Value of Google versus Axel Springer
(Wolfram Alpha and Company Annual Reports)

CONCLUSION

Media trends are changing and they are changing rapidly. Traditional media industries and companies are losing the time allocated to them while internet is flourishing. As traditional media companies lose the time allocated to them, they are also losing advertising revenues. As an innovator, Google has had an active role in increasing internet's role in the media industry. It is not exaggerated to state that the internet advertising industry is growing as Google is growing. Initially as there were fewer competitors in the market, Google was even more effective than today. Even though Facebook is challenging Google in many sub-segments of digital advertising and new entrants like Baidu and Ali Baba are growing Google holds a market share over 30% in internet advertising and today it is also focusing on mobile products like Google Play. Google's success has effected the newspaper industry more negatively in 2008 and 2009 heightened by the financial global crisis. However, newspaper companies with a viable strategy has been able to overcome this. Axel Springer and DMGT are examples of these companies which have able to deal with the negative effects

of the rising internet sector. By focusing on digital products, discontinuing diminishing business segments and internationalization their sustainability is not in question. Moreover, the growth of Google is normalizing giving a chance for recovery to newspapers companies. Interestingly, Axel Springer's profit margin surpassed Google in 2014. However, none of the newspapers companies are even close to the market value of Google which is the second valuable company globally right after Apple and from time to time ahead of Apple. This is a reward of its innovative nature and market's belief in its future innovations.

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ROLES OF PUBLIC RELATIONS PRACTITIONERS IN TURKEY

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Abstract

This paper aims at identifying roles of PR practitioners in Turkey and revealing whether such roles differ depending on such practitioners' positions/titles, departments/organizations, duration of experience in PR profession, and their organizations' origin. In this context, it discusses the evolvement process of public relations into strategic communication. This paper also explores the roles of PR practitioners active in corporate communications processes in the light of scientific research, and reviews the content and limits of the "Technician/Manager" dichotomy, and the "Strategist", "Educational", "Reflective" and "Strategist/Reflective" roles as well as a limited number of roles research in Turkish academia. It uses a quantitative (questionnaire) and a qualitative (in-depth interview) research conducted to reveal the prevailing roles of PR practitioners in Turkey. A quadruple typology of PR practitioners' roles, which are "Technician", "Manager", "Strategist/Reflective" and "Educational", are tested through the questionnaire and in-depth interview. They revealed that the "Technician", "Manager", "Strategist/Reflective" and "Educational" roles derived from the global public relations literature are verified in Turkey as well. They also confirm that PR practitioners in Turkey mainly focus on the "Manager" and "Technician" roles, and perform the "Strategist/Reflective" and "Educational" roles less often. In addition, the in-depth interviews exhibited preliminary indications that PR practitioners in Turkey undertake a 5th role that may be referred to as "Supervisory Role". (Note: This paper was derived from the master thesis defended by Fatih Özkoyuncu (the author) on July 2014, at the Institute of Social Sciences, Istanbul University.)

Keywords: *Roles of Public Relations Practitioners, Corporate Communications, Role Research*

ROLES OF PUBLIC RELATIONS PRACTITIONERS IN TURKEY

INTRODUCTION

From the 1950s to date, the business world has faced many changes in its approach to the communication and the external world, evolving from a profit-driven approach to a position in which it places greater emphasis on its stakeholders. In the 1980s, from the 1960s during which organizations felt themselves socially responsible, the particular concern of organizations has concentrated on which ethical behaviors are required essentially and they proceeded to figure out how they need to respond to societal issues. The main tendency in the 1990s has become the "corporate social performance" approach, making organizations focus on identifying principal issues to which their responsibilities are tied, and sustain their communication with their stakeholders on the basis of such issues. The stakeholder approach has become a platform in which stakeholders are recognized as partners rather than passive recipients of responsible treatment. Modern stakeholders work with managers to improve their own benefits while also enhancing corporate profitability. Considering such approach, which may be referred to as "Corporate Community", organizations have grown into a socio-economic system in which their stakeholders became partners that create value through collaborative problem solving. Organizations endeavor to obtain competitive advantage by involving their stakeholders in the corporate community. In brief, organizations are facing with the fact that they are obliged to establish an eco-system together with their external world and communicate with all their stakeholders on continuous basis. This urges organizations to formulate their enterprise strategies, and the core responsibility for this is on the shoulders of PR practitioners (PR practitioners).

The enterprise strategy, described by many scholars as the strategy level that PR practitioners may / should contribute, focuses on identifying such issues as a particular organization's role within the society, which values and principles it represents, its liabilities and responsibilities towards the entire society. This means that PR practitioners should shift their role from the sole Technician level involving ordinary and uniform decision making procedure towards the strategic management level in which expertise and professionalism override. The significance of enterprise strategy for both public relations functions and organizations led the way towards the inclusion of the "strategist role" in the

PR "Technician – Manager" role typology. Then, a reflective PR role is added to the strategist role of public relations.

RESEARCH ON PR PRACTITIONERS ROLES, AND ROLE TYPOLOGIES ACROSS THE WORLD

The progress and findings of PR practitioners' roles research across the world can be defined, in a sense, as the transformation period of the public relations into the strategic public relations. Strategic public relations describes the environment in which organization operates, identifies stakeholders (Freeman, 1984) and strategic publics, manages the agenda and issues, provides counsel to senior decision makers, and ultimately becomes a part of strategic management (Warnaby & Moss, 2004: 7). In time, PR practitioners' role as the implementer of decisions made at top management switched to the roles of strategic decision makers reporting directly to top management, which has made public relations a profession (Cutlip et al., 2001: 72) that is strategically managed within organizations (Grunig & Repper, 2005: 131).

PR practitioners' roles research has been pioneered by Glen M. Broom. The concept of "role" was introduced to PR by Broom and Smith (Broom & Smith, 1979: 47-59) and became the most researched concept in the field, giving a ground for further research. A pioneering article by Broom and Smith revealed the following 4 theoretical roles (Dozier, 2005: 350): **Communication Technician** (He/she provides technical support services such as producing speeches, press releases, annual reports or web site content for strategic decisions or action plans of dominant coalition or other departments' executives). **Expert Prescriber** (He/she describes PR issues, develops and implements programs. He/she takes a passive role at top management level). **Communication Facilitator** (He/she ensures two-way communication, facilitates information flow, establishes contact, and acts as intermediator between organization and its publics). **Problem-Solving Process Facilitator** (He/she cooperates with other managers to identify and solve organization's issues). Broom and Dozier, reduced these four roles into a two-role typology: "Technician" and "Manager". They grouped expert prescriber, problem-solving process facilitator, and communication facilitator roles under the "Manager" role. They described "Communication Technician" as a copy writer who implements top management's plans, and as an embedded local journalist who cooperates with the media.

"Technician", regards public relations as a tool of publicity, and a creative and artistic work. He/she make no contribution to decision making, strategic planning and problem-solving processes (Cutlip et al., 2001: 37-40). "Manager" is a problem solver, an expert who provides counsel to top management, and responsible of any results of programs. PR managers tend to adopt these roles depending on their way of working, top management's expectations and type of issues/problems (Baskin, Aranoff, Lattimore, 1997 as cited in Akım, 2010: 97). Toth, Serini Wright and Emig (1998) added "Agency Profile" to such dichotomy of roles. PR practitioners taking this role are described as practitioners who perform counseling, research, make decisions on programs, contact wits accounts and subordinates, make correspondences and phone calls and continuously keep in touch with the media (Toth et al., 1998).

In recent years, the PR role dichotomy has increasingly been criticized for being inadequate, and makes it difficult to further discover roles, although it has been recurrently described in role researches (Toth & Grunig, 1993). European scholars (Moss & Green, 2001; Moss et al., 2005; Van Ruler, 2004) centered their criticisms on the fact that this dichotomy represents excrescent boundaries and fails to define sub-roles of the "Manager" role. Additionally, the "Expressive" role (Holmström, 1996 as cited in Steyn, 2011b: 122), the "Sales Manager" and "Intermediary" roles (Van Ruler, 1997) were discovered. Toth et al (1998: 145) added the "Agency Profile" role to the dichotomy. PR practitioners, who undertake this role reminiscent of Broom's "Expert Prescriber", are active in a set of activities that seemed to cover counseling; researching; programming decisions; communicating with clients, peers and subordinates; handling correspondence and phone calls; and making media contacts. This profile did not feature any of the "Technician" role activities such as writing, editing, producing messages, disseminating messages, and implementing event planning/logistics. (Toth et al., 1998: 158).

Steyn (1999) redefined the "Manager-Technician" typology as follows (Steyn, 1999: 30): **The role of the PR Manager** (In the strategic management literature, this is referred to as the "functional" or "departmental" level.) (Steyn, 1999: 31): This role includes developing communication strategy and policies for the organization, by identifying what to communicate to stakeholders. PR practitioners in this role develop public relations policies and strategies, as well as messages reflecting the organization. Through bridging role, they express

organization's identity and values to external world (Steyn, 2011b: 135). They contribute to the strategic thinking / planning, by identifying major issues in communication with stakeholders and societal environment. **The role of the PR Technician** (It is performed at the "micro" or "program" level. In the strategic management literature, this is referred to as the "implementation" level.) (Steyn, 1999: 31): PR practitioners in this role are responsible for implementing corporate communication strategy in the stakeholder environment. In line with strategic decisions, they execute inside-out and outside-in communication activities. They support societal, corporate, business and other functional strategies, by putting communication activities in line with organizational missions and objectives (Steyn, 2011b: 135).

The changing functions of public relations refer to the balance between financial commitments and stakeholder-oriented social behaviors of organizations, rather than management of communication activities related to traditional support function at departmental level as public relations' major area of activity. This clarifies the transformation of public relations, which were once P. T. Barnum's operations that seemed like circus shows into strategic communication management approach at the "enterprise strategy" level. A look at the PR from such perspective reflects a paradigm that tells the perception of PR through not only PR practitioners' roles but also numerous interconnected factors that helped PR emerge as a profession. The enterprise strategy, which describes the new and changing functions of PR, is the sum of societal values, norms and stakeholders (Şatır, 2011: 55-56). The enterprise strategy differs from the corporate strategy having a particular focus on financial performance and business opportunities, as it involves expectations of stakeholders, societal issues and values. The enterprise strategy primarily focuses on what the role of organization in the society is, which values and principles the organization represents, and which responsibilities and liabilities it has towards the society (Freeman, 1984: 88-91). There may officially not be a particular emphasis on the enterprise strategy within an organization but such strategy is still present anyway and has frequently been defined, by many scholars, as the strategy level that PR practitioners may / should contribute (Steyn, 2011a: 3).

Public relations was regarded as a strategic value simply when enterprise strategy became a permanent component of public relations. (Steyn, 2011b). As organizations currently face the obligation to adapt themselves to their changing

external environment, they have need for being accountable to their stakeholders and publics, which forces organizations to formulate the enterprise strategy as well as their corporate strategy. This means that PR practitioners should shift their role from the sole Technician level involving an ordinary and uniform decision making (Dozier, 2005: 365) towards the strategic management level in which expertise and professionalism override. In other words, it explains the process of public relations' transformation from a craft into a professional occupation (Ehling, 2005: 465).

The importance of the enterprise strategy to both public relations function and organizations led to the inclusion of the "Strategist" role in the "Technician-Manager" typology. Steyn was first to conceptualize the "Strategist" role (Steyn, 1999). She did so by developing a new scale. She provided the following definition for the "Strategist" role (Steyn, 1999: 30):

PR Strategist Role: This is the role of the PR strategist, a strategic role for the corporate communication Manager at the top management or environmental level. (In the strategic management literature, this is referred to as the macro or corporate level.) This role consists of monitoring relevant environmental developments and anticipating their consequences for the organization's policies and strategies, especially with regard to the stakeholder environment. It also constitutes corporate communication's input into the organization's strategy formulation processes, resulting in the contribution to corporate strategy. PR practitioners undertaking this role make such strategic contribution to the enterprise strategy, and give particular support to the corporate and business strategies. They process information that requires strategic thinking, by interpreting data collected from the point of organizational strategy, policies and stakeholders. They focus on outside-in approach to strategic management, realizing environment scanning to collect data on stakeholders, publics and issues (Steyn, 2011b: 134). The most important feature of the "strategist" is formulizing public relations strategies by joining top management's strategic decision-making process, which is the main point that distinguishes the PR strategist from the PR manager.

Holmström defined the reflective role of PR strategist as a strategic process in regard to monitoring the organization in the eye of publics (Holmström, 2003: 12). PR practitioners in this role analyze changing societal standards, values, viewpoints, and discuss them with other members of organizations to adjust

organizational values and norms regarding social responsibility and legitimacy. They adopt outside-in communication aimed at developing the mission and organizational strategies. And they direct all these data to the dominant coalition (Steyn & Niemann, 2010: 115). This is why Verčič et al. (2011) characterized the "Reflective" role as the vital role of PR practitioners (Verčič et al., 2001: 382).

The "Educational" role was conceptualized as one of the main roles of PR practitioners. Verčič, van Ruler, Butschi and Flodin interviewed 37 participants from 25 countries, using Delphi method, under the scope of the European Public Relations Body of Knowledge (EBOK) program in a EUPRERA Project, to confront a US-based definition of public relations with a European view. They found 4 PR practitioners' roles (Verčič et al., 2001: 380), which are: "Managerial", "Operational", "Reflective" and "Educational". The "Managerial" role corresponds to the "Manager" role redefined by Steyn, whereas the "operational" role to the "Technician" role (Steyn, 2011b: 144). Verčič et al (2011) defined the scope of the "Reflective" role as "*to analyze changing standards and values in society and discuss these with the members of the organization, in order to adjust the standards and values of the organization regarding social responsibility and legitimacy. This role is concerned with organizational standards and values and aimed at the dominant coalition in the organization*". They outlined the content of the "Educational" role in this typology as "*to help all the members of the organization to become communicatively competent, in order to respond to social demands*". They underlined that the "Educational" role is concerned with the mentality and behavior of the members of the organization and is aimed at internal public groups (Verčič et al., 2001: 380). Steyn developed 10 statements in regard to this role and verified it (Steyn, 2009: 525). Van Ruler and Verčič (2009) redefined, in a further research, the "Educational" role, ascribing a meaning similar to those previous researches. They referred to this role as "*educating organizational members in communication so that they can respond adequately to societal demands*" (Van Ruler & Verčič, 2003 as cited in Steyn, 2009: 524).

Steyn conceptualized the PR "strategist" role as a reflective role at societal, environment and strategic management level. She called this new role the PR "Strategist/Reflective" role. To do so, Steyn used 4 strategist role statements proved to be reliable (Steyn 1999: 37). For the reflective dimension, she developed a quantitative index adding 6 new statements to those of strategist role (Steyn, 2011b: 145). As a conclusion, she empirically verified the PR "Strategist/Reflective" role.

Steyn conceptualized the "Educational" role found by the EBOK as a mid-level management role that support department executives. She developed 10 new statements for his role. This was also empirically verified. According to Steyn, this verified "Educational" role is vital step towards the concretization of contribution by PR to management / leader communication (Steyn, 2009: 528). This is how she expanded the theoretical framework of PR by bringing a new role of PR practitioners who is directly in charge of strategy itself.

PR PRACTITIONERS ROLE RESEARCH AND ROLE TYPOLOGIES IN TURKEY

Compared to the US and Europe, PR practitioners role research at the PhD and master's degree level is very scarce in Turkey. A short scan over the last 10 years through the National Thesis Center database of the Higher Education Board of Turkey revealed that there are only 2 doctoral theses on PR practitioners' roles.

Dr. Feride Akım's thesis titled "The Impact of the Task Repartition of the PR Practitioners on the Strategic Decision Making of the Institutions and Meta-Theoretical Interpretation" suggests that the rate for PR practitioners to attend in the dominant coalition is above 50%. It is determined that the PR practitioners with managerial feature are more likely to attend in the dominant coalition than the technicians are; they contribute more to the decision making process; and their contributions are implemented further. (Akım, 2009: iii). Akım revealed that "Managers" in the dominant coalition contribute to the decision making process more than "Technicians". Dr. Akım depicted the fact that 45 of the 111 respondents are actual members of the dominant coalition, as a serious deficiency that undermines the real strength of PR practitioners (Akım, 2009: 226).

Other thesis came from Dr. Hüsamettin Akar and is titled "An Empirical Study on the Roles of Public Relations and Their Perceptions" focused on determining the roles of the PR practitioners both within the organization and in independent public relation agencies. The thesis found that PR practitioners in Turkey fulfill the following roles respectively: "Problem Solving Process Facilitator", "Observer/Defender", "Communication Facilitator", "Communication Technician" and "Expert Prescriber" roles (Akar, 2011: v)

TWO RESEARCHES ON PR PRACTITIONERS' ROLES IN TURKEY

This paper involves two empirical researches (qualitative and quantitative) aimed at identifying roles of PR practitioners in Turkey. The above-mentioned two doctoral theses used the "Manager-Technician" dichotomy. Qualitative and quantitative researches in this paper employ a quadruple role typology. This typology includes the statements of the following: The **PR Technician Role** and the **PR Manager Role** derived from Broom and Dozier's dichotomy redefined and empirically verified by Benita Steyn; the **Strategist/Reflective Role** for which Steyn developed statements, adding the "reflective" role from the literature to the "Strategist" role; and Steyn's 10 new statements for the **Educational Role**. In this context, this paper tries to find which roles within this typology are fulfilled and to what extent PR practitioners fulfill these roles in Turkey.

QUANTITATIVE RESEARCH AND METHOD

This quantitative research aims at identifying roles of PR practitioners in Turkey, and whether the above-mentioned typology of "Technician", "Manager", "Strategist/Reflective" and "Educational" roles is valid for Turkish PR practitioners. It also target to reveal whether such roles differ depending on such practitioners' positions/titles, departments/organizations, experience in PR profession and their organizations' origin.

Online questionnaire is used as a quantitative research technique. Some parts of the statements in the scale were modified to increase their comprehensibility for Turkish practitioners. The link of the online questionnaire was e-mailed to PR practitioners from 27 communication consultancies who are members to İDA (Communication Consultancies Association of Turkey, which is the Turkey branch of the International Communications Consultancy Organization -ICCO-) and 54 communication executives who are member to KİD (Association of Corporate Communicators) and their subordinates. The online questionnaire remained alive between 2nd and 22nd June 2014. In total, 153 practitioners responded.

DEMOGRAPHIC PROFILES, PROFESSIONAL CAREERS AND EXPERIENCES OF THE RESPONDENTS

72% of respondents are female, 28% male. 62% of respondents has bachelor's degree, while 36.7 post-graduate degree. Those who have doctoral de-

gree is 0.7%. 80.8% of all respondents are 20 to 39 of age (33.1% 20 to 29; 47.7% 30 to 39), while 17.9% is 40 to 49, and 1.3% 50 to 59 of age. 61.2% of all respondents stated that they were graduated from a Communication Faculty.

Years of experience of all respondents are as follows: 37.2% 1 to 5 years, 26.9% 6 to 10, 24.1% 11 to 15 years, 9% 16 to 20, 1.4% 21 to 25, and 1.4% 26 years and above... 63.9% of all respondent PR practitioners work in a PR agency, while 29.2% work in a corporate communication department, and 6.9% stated that they work in a marketing communication department. 64.9% of all respondents work in a local company, 19.2% in foreign-partnered company, while 15.9% work in 100% foreign-capitalized company.

HYPOTHESES

The hypotheses of the research are as follows:

H1: PR Practitioners' roles of "Technician", "Manager", "Strategist/Reflective" and "Educational" extracted from the literature are valid for Turkish PR practitioners…. **H2:** PR practitioners' roles differ depending on practitioners' departments / organizations… **H3:** PR practitioners' roles differ depending on the origin of organizations in which practitioners work… **H4:** PR practitioners' roles differ depending on their positions / titles... **H5:** PR practitioners' roles differ depending on their years of experiences as professional communicator.

The set of statements in the questionnaire aims at measuring the factors (dimensions) of roles fulfilled by PR practitioners. The Cronbach Alpha Coefficient is used to find whether these dimensions are internally consistent. The Cronbach Alpha Coefficient is between 0 and 1 and the external consistency of the scale increases as the coefficient approaches 1. Accordingly, the statements and coefficient values of each dimension factor are as follows:

Factor 1 – PR Technician Role: 1) I write articles for the organization's publications… 2) I keep a media clipping service (clip articles that appeared in the media about the organization). 3) I generate publicity, e.g. write media releases… 4) I produce audiovisual materials for presentations. 5) I organize special events, e.g. open houses, exhibitions or gala evenings. 6) I edit corporate communication materials, e.g. speeches or the annual report. 7) I get in touch with the media to gain coverage about the organization…

Cronbach Alpha coefficient for Factor 1 is 0.78, which can be considered high in terms of internal consistency.

Factor 2 – PR Manager Role: 1) I take responsibility for the success/ failure of corporate communication plans… 2) I develop corporate communication strategy that supports corporate strategy… 3) I take responsibility for the success/failure of corporate communication strategy… 4) I manage the implementation of corporate communication plans. 5) I monitor the performance of corporate communication practitioners/sub-divisions.

Factor 2 measures the "Manager" role and Cronbach Alpha coefficient for Factor 2 is 0.93, which can be considered very high in terms of internal consistency.

Factor 3 –Strategist/Reflective Role: 1) I explain to top management the impact of their behavior (obtained through research) on key stakeholders (e.g. the media/investors/ customers)… 2) I act as an 'early warning system' to top management before issues in the societal environment erupt into crises for our company… 3) I act as an advocate for key stakeholders by explaining their views to top management… 4) I initiate dialogue with pressure groups in the societal environment that are limiting the company's autonomy (e.g. environmentalists/ consumer advocates/ legislators.)… 5) I advise top management of societal values/ norms so that company strategies can be adjusted accordingly….6) I enlighten top management on societal expectations for socially responsible behavior… 7) I make top management aware of the importance of accommodating perspectives (in society) different from their own… 8) I influence top management's decisions to ensure that our company is regarded by society as being trustworthy… 9) I ensure a balance between organizational goals and the well-being of society… 10) I ensure that top management balances the quest for the realization of organizational goals with respect for the natural environment (the planet).

Factor 3 measures the "Strategist/Reflective" role and Cronbach Alpha coefficient for this factor is 0.95, which means that it has high internal consistency.

Factor 4 – PR Educational Role: 1) I remind line management to give feedback on actions/ decisions resulting from employee inputs/ ideas/ concerns…

2) I highlight to line management the importance of seeking subordinates' feedback on their own (line managers') performance… 3) I call line management's attention to the importance of motivating their teams to perform… 4) I encourage line management to listen to employees' inputs/ concerns/ ideas… 5) I bring to line management's attention, the importance of supporting cross-functional teamwork… 6) I draw line management's attention to the importance of providing their direct reports with information that enables them to do their work… 7) I encourage line management to give feedback to their direct reports on the company's performance... 8) I remind line management of the importance of giving performance feedback to their direct reports (subordinates)… 9) I underline to line management the importance of diagnosing/ solving problems in their direct teams, before such problems affect productivity… 10) I make line management aware of "walking the talk" (i.e. living the company values/ vision.)

Factor 4 measures the "Educational" role and Cronbach Alpha coefficient for this factor is 0.98, which means that it has high internal consistency as well.

High external consistency demonstrates that these scales are usable in statistical analysis. Accordingly, a mean is calculated, using responses for each scale. Each scale varies between 1 and 5. Means and standard deviations of scales are given in the Table 1:

	Mean	**Standard Deviation**
Technician	3.65	0.88
Manager	3.75	1.12
Strategist/Reflective	3.25	1.02
Educational	2.81	1.24

Table 1. Means and Standard Deviations for Roles of PR practitioners

As shown in Table 1, the "Manager" role has the highest mean (3.75), which is followed by the "Technician" (3.65). The "Strategist/Reflective" role took the 3rd ranking (3.25) while the "Educational" role's mean is just 2.81. **This shows that PR practitioners in Turkey focus more primarily on "Manager" and "Technician" roles, while they fulfill the "Strategist/Reflective" and "Educational" roles less often.**

As shown in Table 2, there is a limited relation between practitioners' roles and organizations in which they take charge. Practitioners who work in PR agencies give more priority to the "Strategist/Reflective" role compared to those who work in other organizations (3.41 vs. 3 and 3.25) and the "Technician" role is fulfilled less frequently in marketing communication departments (3.28 vs 3.7). These two differences are not significant as shown in Table 2.

Department / organization in which you take charge?		**Technician**	**Manager**	**Strategist / Reflective**	**Educational**
PR Agency	Mean	3.66	3.75	3.41	2.90
	N	82	80	66	62
	Std. Dev.	0.88	1.10	0.90	1.23
Corp. Comms Dept.	Mean	3.65	3.66	3.00	2.60
	N	38	39	34	35
	Std. Dev.	0.91	1.19	1.22	1.23
Marketing Comms Dept.	Mean	3.28	3.81	3.25	2.33
	N	7	7	6	6
	Std. Dev.	0.98	1.29	0.43	1.07
Total	Mean	3.64	3.73	3.27	2.77
	N	127	126	106	103
	Std. Dev.	0.89	1.13	1.01	1.22
	F	0.59	0.10	1.90	1.04
	Significance	0.55	0.90	0.15	0.36
	Eta	0.10	0.04	0.19	0.14

Table 2. Roles of PR Practitioners and Their Departments / Organizations (ANOVA Analysis)

Table 2 also includes ANOVA analysis results showing whether roles differ depending on practitioners' organizations. (ANOVA analysis is a statistical analysis method used to test whether differences between sub groups are systematic or not). In the table, the "significance" line shows whether the "F" coefficient on the bottom line differs significantly from "0" (zero). If the value on the significance line is above 0.1, it means the probability that F coefficient equals to 0 (zero) is above 0.1 therefore the difference is statistically insignificant. Table 2 shows that organizations in which PR practitioners work exhibit no difference for none of the four dimensions of roles. All "F" coefficients are statistically insignificant, which means that there is no relation between roles

of PR practitioners and departments / organizations in which they work. Each practitioner in the sample of this research performs similar roles, irrespective of their organizations. As a result, **the Hypothesis 2 is rejected** (H2: PR practitioners' roles differ depending on practitioners' departments / organizations).

Table 3 shows that there is no significant relation between PR practitioners' roles and origins of organizations in which they work. None of the calculated "F" coefficients are statistically different from "0" (zero). Therefore, it may be concluded that differences in roles of PR practitioners do not originate from partnership structures of organization in which they take charge.

Origin of your organization?		**Technician**	**Manager**	**Strategist / Reflective**	**Educational**
Local	Mean	3.60	3.73	3.33	2.89
	N	82	83	67	66
	Std. Dev.	0.88	1.10	0.99	1.22
Foreign- Partnered	Mean	3.54	3.61	3.10	2.45
	N	27	26	24	22
	Std. Dev.	1.00	1.39	1.15	1.36
Foreign	Mean	3.93	3.96	3.15	2.90
	N	23	22	19	19
	Std. Dev.	0.71	0.87	0.99	1.18
Total	Mean	3.65	3.75	3.25	2.80
	N	132	131	110	107
	Std. Dev.	0.88	1.13	1.02	1.24
	F	1.45	0.59	0.58	1.09
	Significance	0.24	0.56	0.56	0.34
	Eta	0.15	0.10	0.10	0.14

Table 3. Roles of PR Practitioners and Origins of their Organizations (ANOVA Analysis)

Consequently, **the Hypothesis 3 is not verified** (H3: PR practitioners' roles differ depending on the origin of organizations in which practitioners work).

There is a significant relationship between PR practitioners' roles and positions. Senior communication professionals are more likely to assume the "Manager" role than others (4.4 vs. 3.8 and 3.1 respectively). Likewise, the

"Strategist/Reflective" role is less performed by junior level communicators (2.77 vs. 3.7 and 3.34 respectively). Finally, it is noticeable that the "Educational" role is more assumed by senior communicators than others. (3.3 vs. 2.6 and 2.4 respectively). As a result, all practitioners equally fulfil the "Technician" role, while, other roles differ depending on the hierarchy within organization.

Statistical analysis shown in Table 4 demonstrates that the observed differences are significant. There is no statistically significant difference among roles in terms of level of seniority in the "Technician" role (F=0.39 and Significance=0.68), while the differences among other roles are significant, in which the F coefficient is "0" (zero).

Level of seniority?		**Technician**	**Manager**	**Strategist / Reflective**	**Educational**
Senior	Mean	3.85	4.40	3.73	3.30
	N	40	41	39	38
	Std. Dev.	0.87	0.70	0.74	1.11
Mid-Level	Mean	3.74	3.80	3.34	2.62
	N	31	31	22	22
	Std. Dev.	0.73	1.11	0.83	1.30
Junior	Mean	3.69	3.10	2.77	2.38
	N	31	31	25	24
	Std. Dev.	0.75	1.00	1.21	1.23
Total	Mean	3.77	3.83	3.35	2.86
	N	102	103	86	84
	Std. Dev.	0.79	1.07	1.00	1.25
	F	0.39	17.29	8.25	4.91
	Significance	0.68	0.00	0.00	0.01
	Eta	0.09	0.51	0.41	0.33

Table 4. Roles of PR Practitioners and Their Levels of Seniority (ANOVA Analysis)

Consequently, the **Hypothesis 4** predicting that PR practitioners' roles differ depending on their positions within organization is **verified**, except for the "Technician" role (H4: PR practitioners' roles differ depending on their positions/titles)

Respondents' durations of experiences has a great effect on their roles. The "Technician" role does not differ depending on years of experience. Nevertheless, the likelihood to assume the "Manager" role increases, as duration of professional experience goes up (3.4 in practitioners with 1 to 5 year experience, 3.64 in 6 to 10 years, 4.14 in 11 to 15 years and 4.33 in 16 years and above) A similar increase concerns the "Educational" role (2.58 in practitioners with least experiences reaches 3.54 in those having 16 year experience and above).

Years of experience?		**Technician**	**Manager**	**Strategist / Reflective**	**Educational**
1 to 5 years	Mean	3.70	3.40	3.24	2.58
	N	49	48	36	34
	Std. Dev.	0.76	1.05	1.04	1.16
6 to 10 years	Mean	3.49	3.64	2.93	2.68
	N	36	37	31	32
	Std. Dev.	0.95	1.26	1.18	1.28
11 to 15 years	Mean	3.73	4.14	3.46	3.02
	N	30	31	27	26
	Std. Dev.	0.68	0.89	0.72	1.18
16 years and above	Mean	3.62	4.33	3.54	3.22
	N	17	16	17	16
	Std. Dev.	1.28	1.05	0.97	1.36
Total		3.64	3.75	3.25	2.81
		132	132	111	108
		0.87	1.12	1.02	1.24
	F	0.50	4.71	1.90	1.35
	Significance	0.69	0.00	0.13	0.26
	Eta	0.11	0.32	0.22	0.19

Table 5. Roles of PR Practitioners and Years of Experience in Communication Industry (ANOVA Analysis)

The ANOVA Analysis in Table 5 reveals that the "Technician" role is equally assumed by all practitioners. But however, when it comes to the "Manager" role, the differences among groups are statistically significant, whereas this is not the case for the "Strategist/Reflective" and "Educational" roles. Thus the Hypothesis 5 is verified only for the "Manager" role (H5: PR practitioners' roles differ depending on their years of experiences as professional communicator).

QUALITATIVE RESEARCH

The qualitative research in this paper also aims at identifying roles of PR practitioners in Turkey, and whether the above-mentioned typology of "Technician", "Manager", "Strategist/Reflective" and "Educational" roles is also valid for Turkish PR practitioners. It also targets to test the Hypothesis 1 of the qualitative research whose findings are given above.

In this context, the hypothesis of the qualitative research is the same as the quantitative research, which is the following:

H: PR Practitioners' roles of "Technician", "Manager", "Strategist/Reflective" and "Educational" extracted from the literature are valid for Turkish PR practitioners.

The method of this qualitative research is "in-depth interview". The reason for this is collecting data through interviewing, testing responses collected through the online questionnaire distributed to the sample of practitioners, trying to catch "between the lines" and testing whether PR practitioners assume a role other than those in the questionnaire. The set of statements in the questionnaire were used as basis during interviews, while some different questions were asked as occasions required, in order to collect data on some different dimensions of the subject, if any. Therefore, the "semi-structured interview technique" was used. The "descriptive analysis" method was chosen to classify and summarize data.

As a sample, 14 PR practitioners were picked among TÜHİD and/or KİD member communicators who work as senior or mid-level executives in corporate communication departments of organizations employing more than 500 people or whose teams consist of 3 and more communicators. Of these, 9 executives admitted to participate in the interview. Of those who admitted to do so, 2 were TÜHİD members and 7 are KİD member. In-depth interviews took place between 06th and 20th June 2014.

DEMOGRAPHIC PROFILES, PROFESSIONAL CAREERS AND EXPERIENCE DURATIONS OF INTERVIEWED PR PRACTITIONERS

The titles and experience durations of the interviewed PR practitioners are given in the following table:

Interviewed PR Practitioners	Experience (years)
Communication and Managerial Director of "A" Art Institution	20
Corporate Communication General Directorate Sport Sponsorship Director of "B" Holding Company.	25
Corporate Communication Manager of "C" Beverages Group	15
Corporate Communication Manager of "D" Airport Operator	21
Corporate Communication Manager of "E" Pharmaceutical Company	20
Corporate Communication Group Manager of "F" Retail Chain	17
Corporate Reputation and Communication Executive of "G" Financial Institution	13
Corporate Communication Coordinator of "H" Holding Company	22
Strategic Communication Director of "I" Financial Institution	18

Table 6. Titles and Experience Durations of Interviewed PR Practitioners

AN EVALUATION OF THE QUALITATIVE RESEARCH RESULTS

The interviewed communicators explicitly stated that their departments perform any activity pertaining to the "Technician" role, and they personally assume the "Manager" role. Communicators put explicitly that they assume the two components of the "Strategist/Reflective" role. They put a more clear emphasis on the fact that they make environment scanning, perform outside-in communication, and create mechanisms to ensure a balance between external stakeholders and organization (the first component). Their expressions on the second component indicating that they integrate data from such channels into the decision-making mechanisms of the dominant coalition help come to a conclusion that the "Strategist/Reflective" role is also valid for Turkish communicators. However, the interviewed practitioners especially mentioned that the official mechanisms related to such component were about to be established, and had not been managed to be fully operational.

They also articulated cases in which they perform the "Educational" role aimed at internal publics of organizations, or data including similar cases. In addition, they declared that they provide employers at all levels with supportive training on communication, which will help them to respond adequately to societal demands. Therefore, **the Hypothesis of the qualitative research is**

also verified (PR Practitioners' roles of "Technician", "Manager", "Strategist/ Reflective" and "Educational" extracted from the literature are valid for Turkish PR practitioners.)

On the other hand, the interviewed communicators additionally stated that **they assume a "Supervisory" role** that involve controlling the conformability of communicative activities of other departments and executive to the established corporate wording, genre, perception, image organizations, as well as the current legal regulations.

CONCLUSION

As a result of the quantitative and qualitative research conducted, it was concluded that:

PR practitioners' roles of "Technician", "Manager", "Strategist/Reflective" and "Educational" extracted from the literature are valid for Turkish PR practitioners, whereas they especially mentioned that the official mechanisms related to integrating data from environment scanning and outside-in communication into the decision making mechanisms of the dominant coalition are about to be established, and has not been managed to be fully operational (it should be noted that signs on the fact that more communicators will be permanent members of organizations' boards in a predictable future are noticeable),

PR practitioners in Turkey focus more primarily on "Manager" and "Technician" roles, while they fulfill the "Strategist/Reflective" and "Educational" roles less often.

There is no significant relation between roles of PR practitioners and departments / organizations in which they work, and each practitioner in the sample performs similar roles, irrespective of their organizations,

There is no significant relation between PR practitioners' roles and origins of organizations in which they work, which means that differences in roles of PR practitioners do not originate from partnership structures of organization in which they take charge,

Senior communication professionals are more likely to assume the "Manager" role than others, the "Strategist/Reflective" role is less performed by junior level communicators, and the "Educational" role is more assumed by senior communicators than others (as a result all practitioners equally fulfil the "Technician" role, while other roles differ depending on the hierarchy within organization),

Only the "Manager" role differs depending on PR practitioners' years of experiences, while this is the not the case for the "Technician", "Strategist/ Reflective" and "Educational" roles.

An additional 5th role to quadruple role typology researched is concerned. This may be referred to as the "Supervisory" role. (The interviewed communicators stated that they assume a "Supervisory" role that involves controlling the conformability of communication activities of other departments and executive to the established corporate wording, genre, perception, image organizations, as well as the current legal regulations. Especially interviewed communicators working in organizations whose area of operation is laid down or restricted by the laws and regulations explicitly mention it).

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COVERING SYRIAN ASYLUM SEEKERS IN THE TURKISH PRESS

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Abstract

The war in Syria has not lost its intenseness since 2011. The situation is affecting the region and world politics. Inevitably, Syrian asylum seekers became a crucial topic of Turkish media and political agendas in recent years. At the moment, Turkey is one of top countries in terms of the number of hosted asylum seekers. The issue is shaping Turkish domestic politics and it is affecting Turkey's relationship with the world, and especially with the EU. There are some recent publications about the Syrian asylum seekers (e.g. Efe, 2015; Erdoğan, 2015). This study seeks to add new findings to the literature by looking at a different text sample. The study is based on a sample of 5 newspapers (Hürriyet, Sabah, Posta, Sözcü, Zaman) and looking at news reports and columns published in the year of 2014. The papers were chosen according to their political stance and their circulation figures. PRNET digital archive was employed to reach the data. The news items were collected by entering the keywords "Syrian refugees" and "Syrian asylum seekers".

Keywords: *Syrians, Asylum seekers, Turkish press, Content analysis*

COVERING SYRIAN ASYLUM SEEKERS IN THE TURKISH PRESS

INTRODUCTION

This paper is a preliminary work based on a wider research project titled "Critical Discourse Analysis of the Representation of Syrian Asylum Seekers in Turkish Press". The project investigates the representation of Syrian asylum seekers during the Syrian civil war in the Turkish press in relation to the representation of social issues and actors in media coverage. The research aims to bring a multi-dimensional point of view by using various methods as corpus analysis, critical discourse analysis and semiotic analysis. Content analysis is the first stage to figure out how and around which themes and subjects Syrian asylum seekers are defined and discussed in the newspapers. In this paper, the findings obtained from the content analysis are going to be presented. The investigated content of the representation of Syrian asylum seekers is gathered from the news reports and columns that published in 2014 in five national newspapers. The purpose of studying the content of the news reports and columns is to uncover positive, neutral or negative meanings that media produce about Syrian asylum seekers and to determine media's point of views on the issue. These produced meanings are significant in terms of their effects on the thoughts about Syrian asylum seekers and how the issue of Syrian asylum seekers is discussed in public sphere.

LITERATURE REVIEW

The influence of media representations upon the attitudes of society towards minority groups, especially, asylum seekers is mostly discussed within the framework of "information gap" between the citizens of receiving country and asylum seekers (Haynes et al., 2004). This information gap is rooted not only in the physical isolation of asylum seekers (i.e. in refugee camps, resettlement centers etc.) but also in the social distance from majority groups. In this context, the interaction channels among asylum seekers and the citizens of hosting country are negatively affected by the restrictions of employment, the will to choose residence location, the right for movement and the poor economic conditions. Due to these obstacles, the information channel of the receiving society about the asylum seekers is occupied and shaped by media. Whereas the news reports regarding asylum seekers are open to question and criticizing of public audience, solely a section of associated reality is presented to readers by virtue of the interests of powerful elites (van Dijk, 1993; 1985).

Following the beginning of the civil war in 2011 in Syria, the human tragedy faced by Syrians during immigration is stated as the worst case since World War II in various studies (UNHCR 2014; Norton 2015). Comparing with other countries that are influenced by the Arab Spring, the situation in Syria has brought more desperate consequences and eventually, the case of Syria is turned into a proxy war through which the hegemonic powers of the world test each other on the field. The issue has plenty of aspects that are relevant for Turkey. The initial point is certainly about the fact that Turkey as well as Jordan, as main destinations for Syrian asylum seekers, accepts the highest number of Syrian asylum seekers in the world.[3] Another crucial issue is that the issue of Syrian asylum seekers in Turkey is not only a topic for foreign policy but also a decisive parameter in domestic political agenda.

MEDIA CONTENT AND SYRIAN ASYLUM-SEEKERS

Among the scholarly analysis of Syrian asylum seekers in Turkey, "Türkiye'de Suriyeliler: Toplumsal Kabul ve Uyum" (Syrians in Turkey: Social Recognition and Harmony) published by Murat Erdoğan (2015) is a significant study. A section of the work comprises the content analysis of the news reports and commentaries about "Syrian asylum-seekers" on the websites of national and local newspapers. As the scope of the research, the web content of 21 national and 56 local newspapers were investigated. Considering the main findings of the study, it is revealed that the representation of Syrian asylum-seekers is produced within the boundary of Turkey's internal affairs. In this aspect, the pro-government newspapers represent asylum seekers in need of protection while praising the social policies of the government devoted to Syrian asylum seekers. On the other hand, the newspapers distanced from the government and disregarding a strong opposition against the political regime in Syria portray asylum seekers as criminals and burden for Turkey. The newspapers opposing the government and having a left-wing point of view have a tendency to take the issue within the frame of human rights. An interesting point unfolded in the study is that the newspapers of which the approaches to the government can be defined as "unstable" (i.e. Milliyet, Hürriyet, Posta, Vatan, Akşam) have an inclination to appropriate not only a negation towards Syrian asylum seekers but

3 The Ministry of Interior, Directorate General of Migration Management Director Atilla Toros (January 2016) has announced that the number of registered Syrian asylum seekers in Turkey is 2,523,554. However, according the current data of UNHCR, the number of registered Syrian asylum seekers is 2,715,789. See http://data.unhcr.org/syrianrefugees/country.php?id=224 (Web, 28.03.2016).

also a perspective to narrate them as victims. Although the ideological stance of national press can be found on the local press, the local press covers more specific events experienced by Syrian asylum seekers than the national coverage (Erdoğan, 2015). However, the media analysis of this issue conducted by Murat Erdoğan constitutes solely a section of the work and hence does not provide a comprehensive investigation. In a similar study, Efe (2015) demonstrates the variation of perspectives of different newspapers according to time periods and the political positions of newspapers. Subsequently, Efe (2015), through examining the websites of 8 national newspapers between 2011-2015, argues that the approaches of newspapers based on humane, political and security discourses are far away from providing real solutions to the problems.

METHOD and SAMPLE

For the analysis of news texts and columns, in the first place, the categories were determined and values that generate these categories were specified. Defining categories requires the separation of the features of representation (Bell, 2001: 16). Accordingly, the values are potential contents of the categories. For instance, if we want to see how Syrian asylum seekers are named, "naming or label" constitutes a category, and the potential answers which can take place under this category constitute values such as "refugee", "asylum seeker", "immigrant", "illegal immigrants" etc.

These categories and values are consistent with the notions observed during the literature review (bkz. Mollard, 2001: 6), and these are developed with the observations of new categories and values during analysis. After setting up the categories and values in this way, coding tables were prepared for the analysis of news texts. The frequencies of the appearance of categories and values in news texts were showed with the codes on coding tables. During the coding process, while some categories are evaluated with objective criteria (i.e. the types of texts), evaluating of some other categories (i.e. perspectives) can be based on subjective interpretation even if some criteria are used. Some procedures were followed during the coding in order to reduce potential inconsistencies and to ensure reliability. Firstly, the criteria used for defining each category and values were clearly specified in the description tables. Thus, the possibility of being inconsistent within four different coders both with themselves and with each others were reduced. It was aimed to make codings systematic by means of controlling the codings firstly through the other coders', then by researchers' reviews.

In this research, 388 texts gathered from the five newspapers (Hürriyet, Sabah, Zaman, Posta, Sözcü) with the highest circulation figures in Turkey in 2014 were coded. Two different coding tables were prepared for the news texts and the criteria to select them were determined. The content of these newspapers which were selected for the sample was searched over a database of a media monitoring center. In this search, two keywords were used which are "Syrian refuges" and "Syrian asylum seekers". 410 news reports and columns were found. After eliminating of irrelevant and repeated texts, in total, 388 news reports and columns were obtained.

FINDINGS

The news corpus gathered from 5 national newspapers for the content analysis consists of 388 news reports and commentaries. In the sampling of this study, we see that Zaman newspaper holds the most number of news reports and commentaries about Syrian asylum seekers. With 121 frequency in total, the newspaper holds the 31% of entire news sampling and comes first in providing the news to the sampling. Secondly, Hürriyet newspaper contributes 80 news texts which is 21% of the whole sample. Differing with only 1 item (79 texts), Sabah newspaper is the third grantor to this study. In the last two seats, we have Sözcü newspaper that publishes 62 news texts (16%) and Posta newspaper having 46 news items (12%). The distribution of news items according to newspapers is indicated below (Table I).

Table I: The distribution of news items according to newspapers

Newspapers	***Frequencies***
Hürriyet	80
Posta	56
Sabah	79
Sözcü	62
Zaman	121
Total	388

The main findings concluded over the detailed reviews show that the perspective of Syrian asylum seekers in the Turkish press is usually balanced or positive. The distribution of news items that have positive or negative implications ac-

cording to newspapers is related with the political outlook of newspapers and the position of this outlook regarding the policy makers about Syrian asylum seekers.

The content analysis of the study demonstrates that the Syrian asylum seekers are mostly covered within the frame of daily experiences of harsh living conditions. This portrays them around the topics of the theme "the problems of asylum seekers". Eventually, the role of this theme is significant in the following theme of the representation of asylum seekers which is "aid" and depiction of them by signifying their victimhood regarding the need of assistance. The most recurrent topics belong to the themes of "the problems of asylum seekers" and "aid" and this point is a positive finding in terms of the information of audiences about the difficult life conditions of asylum seekers.

The analysis of the texts shows that the most repeated theme following the themes of poverty and aid is "threat". There are various topics that asylum seekers are represented as social dangers. In various ways, ranging from the numerical expressions of their negative impacts upon economy and labor force to the display of lynching based on societal indignation, this theme is reinforced in news reports and commentaries. The news associating asylum seekers with excess as the sources of problems related with economy and labor force mainly concentrates on the rising trend in asylum seeking people, hence economic burden as registration, settlement and the loss of available jobs in the market etc. While this kind of news reports can be found in every newspaper, mostly Zaman addresses to such issues with political criticism. In the news about the criminal offenses of Syrian asylum seekers, border security and disharmony with local community, we see that they are represented as the primary source of threat. Considering cumulatively, the news representing asylum seekers as the elements of danger, directly or indirectly reinforces the negative thoughts about asylum seekers in the long run and contributes the paradoxical situation of unsolvable problems.

Mannik (2012) argues that the representations that are independent of typical features do not give rise to empathy among public towards refugees. The publicly recognized and normative "real refugee" image is the depiction of misery, suffering and poverty. Therefore, the justification of being a refugee is interpreted with the visible features as torn clothes worn by refugees and their living conditions etc. In this respect, there is an essential asylum seeker identity

reproduced in each representation. According to this point, poverty, needing assistance and being dangerous or threat for society are the stable parts of asylum seeker identity. In another words, asylum seekers are reduced to a mute body in the representations as if there are no other ways of identification for them.

The reproduction of these representational preferences and taking the possibility of differences for granted, prevent to discuss the alternatives to change the perception of the distinction between asylum seeker/society and us/them. If the asylum seeker is distinct and different from "us" and has to survive in difficult conditions, solely in this case he or she is seen as worth for our help. Therefore, while the traits of asylum seekers are defined in representations, the distinction from "us" is defined and hence the societal segregation happens at the same time.

Another finding of the content analysis is about the volume of the news covering the asylum seekers issue among the further discussion on the agenda. Syrian asylum seekers are mostly framed with the topics around secondary news (30%). This situation indicates that the asylum seekers issue cannot be passed without attention for the frameworks of many commentaries and news reports about other issues on the agenda.

CONCLUSION

Considering the general picture of the content produced by all newspapers, it can be argued that there is a positive and balanced news coverage regarding Syrian asylum seekers in the Turkish press. However, the ambivalence is asserted and discussed above. Arguing the fact that the representation of asylum seekers in the Turkish press is highly influenced by universal refugee representations in the media. It should also be noted that the positive and balanced perspectives on media representations should have a connection with the government's positive attitude towards Syrian asylum seekers. This situation can be explained not only in terms of the political positioning of newspapers that are close to the government but also in terms of the agenda setting power of the Turkish ruling politicians. As stated at the beginning of the paper, this study is a micro version of a wider research project. The findings in this paper were prepared according to preliminary data. More publications on the same issue will be coming up and they will be including bigger data sets and more reliable results.

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THE EFFECTS ON ETHICAL PERCEPTIONS OF THE STUDENTS OF MACHIAVELIST TENDENCIES

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Abstract

Ethics is one of the key factors that defines the decision-making process of the individual. Many models imply that the perception of ethical problems and the learning of ethical intents are much more important for an individual to reach a conclusion about the ethics (Jones, 1991). Social scientists state that the perception of ethical problem regarding an event or a topic is a prerequisite for ethical intents. Singhapakdi (2004) defines the behaving of the individual in an ethical manner as ethical intents.

The main aim of this study is to examine the difference and the relation between the machiavelist tendencies and ethical intents of the students of The Communication Faculty of The University of İnönü. An survey which consists of Mach IV Scale and Ethical Perception Scale was prepared for the study. According to the results obtained from the study, it is seen that there is a significant difference betwen Machiavelist intents and grade point averages. It was appeared that the participants who don't have the pressure of the note anxiety have tend to reject the Machiavellian approach in behaviours towards classes and imperfect knowledge/ information storage.

Keywords: *Machiavelist, Ethical Perceptions, Tendency*

THE EFFECTS ON ETHICAL PERCEPTIONS OF THE STUDENTS OF MACHIAVELIST TENDENCIES

INTRODUCTION

The human who is a social presence survives with an own moral discipline. Human with his/her emotional behaviours such as love, hate, disagreeable, selection have a sense of value which any creatures don't have (Cevizci 2002: 3). Some of these senses are innate and some of them are subsequently recovered. The effect of the factors such as family, religion, culture and education are undisputed accepted in the behaviours made with the senses which are subsequently recovered. Human must go through the training process for that he/she doesn't have a moral structure. Education is fundamentally a moral activity. In other words, education is accepted as an activity which matures and comsummates him/her, bringing the individual some values which are accepted as important. The moral which is obtained with education seems increasingly to play a more decisive role in the life of family, society, business. The ethics which students have learnt teaches behaving honesty, trust, respect and fair treatment in all relations and also supporting interacts with the environment.

The success of the taughts with ethics is measured by the examination system. The system shows whether this examination system is successful or not, if successful, to what extent and in which successful students is grade point average (GPA). Students may apply to non- ethical way to raise grade point average when considering to determine the success of grade point average. These: cheating, establishing close relationships with professors, teachers, threatening or coercing the teachers, distinguishing between courses, hiding information from friends are the tendencies.

The people who work in the media, especially journalists and program producers, mostly face with a moral dilemma in daily tasks. These dilemmas often are confronted situations such as the need to ask whether there had been anything to them. The moral concerns are ingored pushing the moral to secondary importance, because of the competition, rating, economic issues in today's media.

There is no doubt the application of certain rules for media because of confronting the situations such as creating a sensation, making false news to be popular, prensenting the different display of exaggerated reality in news, filing an attack on individual rights and freedoms, damaging to people's lives and health (Kızıl 1998: 74–75).

In collaboration with Media Association and ICFJ between January 25-27, 2011 in TRT Harbiye Radio House; the media ethical principles have been drawn a framework on the topics such as truthfulness and accuracy, impartiality and fairness, independence, use of resources, information theft / plagiarism, using visual materials, privacy, discrimination and hate, infidelity, conflict of interest (http://www.medyadernegi.org/ turkiyeli-gazeteciler-icin-etik-ilkeler/ Access Date: 22.04.2016).

The main object of the study is to show whether Machiavellian understanding effects the ethical perceptions of individuals and therefore ethical attitudes. As known, Machiavellian approach allows to what extent they are able to detect orientation gives opportunity to ethically questionable behaviours to achieve the results they desire because of the results-oriented behaviors of individuals. In this context, the study initially aims to describe Machiavellianism philosophy and communication ethics. After the theoretical framework of the study is drawn, its scope and universe are determined for the purposes above-stated.

The main reason for choosing students of The Communication Faculty in the universe in which the search implements: manages to maintain its position especially with the impact of the crisis lived on media ethics, exaggeration towards target group and preference the news which is not true, high rating and edition targets in order to survive in global competition ensuring the achievement of the objectives of the tragic and rating under these circumstances. Considering these reasons; the students who study at The Communcaitions Faculty were selected as application area thinking that the students of The Communication Faculty have more Machiavellian tendencies compared to other sectors and Machiavellian approach has determined their ethical perception. A questionnaire was prepared containing Mach IV scale and ethical perception scale for research.

Based on the results obtained from research, it was found to be positive and significant difference between grade point average with Machiavellian tendencies. It is seen that they tend to reject regarding imperfect knowledge/information storage in their behaviours towards classes of the participants who don't have dominant concern regarding notes.

MACHIAVELLISM UNDERSTANDING AND ITS RELATIONSHIP WITH COMMUNICATION ETHICS

The main idea of the concept of Machiavellianism is that all the way to goal and the vehicle is legitimate. It is an idea that supports that the politics, power and impressive behaviours must be used to achieve the objectives no

matter what happens (Mayer, v.d, 2002: 151). The concept is derived from the political science writer Niccolo Machiavelli who published "Prince" in 1532.

The people who have high levels of Machiavellianism mislead the others about the content of their behavior, manipulate existing conditions to achieve their goals and see people as a means to people in this direction (Pinto and Kanekar, 1990:755). According to the Machiavellian thinking, people are prone to evil from birth. Machiavellian persons except themselves perceive everybody as selfish, weak, poor and unreliable and abuse other people under the influence of their perception. In the meantime, Machiavellians have the ability and willingness to redirect and manipulate others. In addition to these, Machiavellians use abusive behaviors such as the strategic cunning, fraud, lattery and histrionics to achieve the objectives (Grams & Rogers, 1990).

Machiavellian persons who are cynical, skeptical, oppressive, cold, devoid of moral values, prone to anti-social individuals (Ali et al., 2009: 758) have capable of long-term strategic planning and can behave as empowerment-oriented in interpersonal social competition (Rauthmann, 2012: 345; Kareshki, 2011: 415). Paal and Bereczkei (2007: 543) range the basic features of Machiavellian individuals as the negative goodwill and cooperation towards other people. They state that the basic idea behind it is that individuals who can not use the others are used by others.

The "morality" which means character in Latin is derived from the word "Hulk" in Arabic origin which means morality in Turkish (Yıldırım, 2012: 178). The ethical perception of the individual is all the judgements regarding how important an individual ethically finds a subject or a behavior (Reidenbach and Robin, 1990). The ethical perception which may be expressed as the perception of the person's awareness in an moral issue serves as a catalyst in the process of ethical decision making. An individual who pays attention to the ethical issues in decision making process would prefer using other criteria such as rationality in economic terms rather than using an ethical scheme. Hunt and Vitell (1993) in their model, stated ethical perception and judgment as a premise of the intention moral. The intends of the individual to ethics are extremely important in decision-making process; because the person he/she may not behave in a manner, although the individual has extremely high ethical perception and can reliable moral judgments (Karande vd. 2000: 38).

The professional ethics is defined as the rules which the persons who exercise a professional activity are applied or forced to apply regarding this professional activity (Daştan, 2009: 284). The ethics and decision making which their importance and attractiveness increase each day hold an important place in

the field of communication as in other professional fields in the context of both business and academic world.

It is recommended to students to adopt one of two different approaches to problematic situations they will encounter in the future in educational books regarding the communication ethics. The first of them is Kant's deontology, the second is the teleology of the utilitarians. In other words, must communicator improve the norms which can be applicable to every situation or dedice measuring what the results will be in each specific case? When the subject is being discussed in this area; it is expected from communicators that overcoming the flurry of raising a product which can be sold to more readers to the newsroom as soon as possible. As a human, they must develop decision-making habit which is not easy to find ways to act responsibly to others.

Communication ethics describes the professional ethics of those working in professions related to communication. In this context, it includes occupational ethics of the advertisers and puclic relation experts who are not in the media but their produtcs are in the media advertising and persons who constitute the content of media except the news as well as persons dealing with journalistic work in the news agency, newspapers, radio, television organization or in internet (Uzun 2007: 17).

The ethical codes between that the media organs make public opinion pressure and complaint to the communication councils which are professional organizations and similar institutions and the principles which they put forward in the light of the problems considering the dissatisfaction have largely analogies. That the media can meet around the analogous codes of ethics despite the social, economic, political and cultural differences of the countries brings with the idea that effects and problems of the media are analogous. In particular, media and ethics education at universities is one of the issues highlighted in courses and academic activities (Erdoğan 2006: 22).

METHOD

Implementation of the Survey and Sample

The participants who are students studying at the Faculty of Communication of Inonu University were conducted a questionnaire based on face to face interviews which took place between 15-30 March 2016 to demonstrate how much

students abide by communication ethics and to investigate the relationship between the Machiavellian tendencies and ethical perceptions. Sample selection was based on simple random sampling. The survey was administered to 180 people.

Data Collection Tools

A survey which consists of three parts has been prepared to students who attended the survey to measure the relationship between the Machiavellian tendencies and ethical perceptions. In the first phase Mach IV Scale which consists of 20 expressions is stayed to measure their views to Machiavellian tendencies (10 of them are Machiavellian, 10 of them are non-Machiavellian). Machiavellian expressions are statetamens which Niccolo Machiavelli used his own work or are statements designed which gives a close sense. Non Machiavellian expressions consist of expressionss created by Christie and Geis (1970). The second part of this survey was Ethical Perception Scale which consisted of 13 statements. This scale was developed by South and Mandacı (2009) and was applied on bankers. The Ethical Perception Scale was made into a scale which evaluates the behaviors of students for classes and teachers. The first dimension of the scale developed is "Behaviours Toward Student (BTS)". The second dimension is "Behaviours Toward Lessons (BTL)". The third dimension is "Incomplete Information /Store Information (ISI)". The final section consists of questions which demonstrate the participants' demographic characteristics.

Data Analysis and Used Tests

Field research was conducted through face to face interviews with participants between March 15 to 30, 2016. The data obtained was analyzed using SPSS 22.0 statistical software electronically. In the analysis of datas, respectively; Frequency analysis was performed to determine the demographic characteristics of the participants who answered the survey's questions. Independent sample T-test was based to demonstrate the difference between the sexes and Machiavellian tendencies. One-way analysis of variance (ANOVA) was used in order to determine Machiavellian differentiate and average grades of the participants. Tukey's test is based on in multiple comparisons.

FINDINGS

Same Characteristics of Participants

Frequency analysis regarding some features of the participants is as follows: % 47 of participants is female ,% 53 of them is male. Rates are at a level to compare gender. The distribution of students according to the class; % 25.6 of respondents is first class, % 22.1 is second class, % 25.6 is third class, % 22.4 is fourth class. These results show the balanced distribution according to class of the students who atended to the survey. In the terms of education type; % 48.5 is normal teaching students, % 51.5 is second teaching students. According to independent sample test results that is done to demonstrate the difference between averages between ethicals perceptions and gender of students was determined that there was no significant differantiation ($p>0.05$).

As a result of one way varience analysis test (ANOVA) which participants are made to demonstrate the differantiation between ethical perceptions and age, it was determined that there was no significant differatiation ($p>0.05$).

The first dimension of the scale which consists of 3 factors is "Behaviours toward student (BTS)". This size was created to define actions performed by students. They are behaviours which students carry out to catch their target. It consists of five items.

The second dimension is "Behaviours toward lesson (BTL)". There isn't an illegal act but argumentative of accuracy, partially innocuous actions are concerned.

Third dimension is "Giving incomplete information and Storing information (ISI)". Aact isn't personally started as benefit of purpose of students by themselves, students benefit from peoples' mistakes (teacher, friend etc.). Students don't struggle to correct errors and give right knowledge. In the table 1, the research that was conducted at The Faculty of Communication at The University Of Communication Faculty, Machiavellism scale dimensions and alpha coefficients took place.

Varimax rotation table essentially was taken in factor analysis, minimum loading level was defined over 0.40. Two judgements below the minimum loading level were held out of analysis. In the evaluation of the results, Barlett test and Kaiser-Meyer-Olkin test were used. According to Barlet test, It was found a significant difference between the judgemennts which were conducted to factor analysis and main group (p=,000). The value of KMO was calculated as 895. This level is considered a good degree in terms of factor analysis used in quan-

titative research in the social sciences (Sipahi et la., 2006: 79). According to the table, 3 dimensions obtained explain 62 percent of total variance.

Table 1: Ethical Perceptions of Machiavellian Students: Confirmatory Factor Analysis Results

			Load Factor		**SD**
Factor 1: Behaviours Toward Student					
BTS 1			.889	2,65	1,17
BTS 2			.885	2,74	1,15
BTS 3			.974	2,68	1,11
BTS 4			.878	2,45	1,14
BTS 5			.799	2,58	1,12
Factor 2- Behaviours Toward Lessons					
BTL 1			.801	1,99	0,94
BTL 2			.795	1,89	0,96
BTL 3			.765	1,81	0,98
BTL 4			.758	1,84	0,99
Factor 3- Incomplete Information /Store Information					
ISI 1			.765	3,25	1,40
ISI 2			.755	3,17	1,38
ISI 3			.752	3,11	1,26
ISI 4			.701	3,02	1,22
Kaiser-Meyer-Olkin (KMO) Sampling Adequacy:.				,,895	
Bartlett Test: X2:10,351	df:365	;p:000			

In factor analysis warimax rotation table was essentially taken. Minimum loading level was defined as over 0,40. Two judgements below the minimum loading level were left off. In the evaluation of results, Bartlett test and Kaiser-Meyer-Olkin (KMO) test were used. According to Bartlett test, it was found significant difference between the judgements subjected to factor analysis and main group (p=,000). The KMO value was calculated as 895. It was considered that this level is a good degree in terms of factor analysis used in the social sciences (Sipahi vd., 2006: 79). According to the formed table, three factors identified explain 62 percent of the total variance.

Table-2 "Tendency Percepiton of Machiavellian Students" Reliability -Eigenvalue Results

Factors	Eigenval-ue	Variance Contribution to the regarding Percent	cronbach-alfa
Behaviours Toward Student	.7.90	31.50	.92
Behaviours Toward Lessons	6.58	16.40	.74
Incomplete Information /Store Information	5.99	14.10	.81
Total N= 180			

According to factor analysis, it is seen that the first and most owerful factor regarding "Machiavellian" tendecies of the students who participated in the survey was " Behavior factor towards students". 5 judgements (articles) which explain these factors and has over 40 percent load factor were determined. "Behaviors towards Student" explains the 31.50 percent of the total variance , Cronbach reliability value is.92-alfa and the eigenvalues (eigenvalue) is 7.90. The second factor "Behaviors Toward the Lesson" describes 4 articles and are grouped participants who developed anxiety regarding online privacy concern. The eigenvalue of Behaviors Toward Lesson Factor which describes 16:40 per cent of the total variance is 6,58, reliability value(Cronbach-aalf) is 74. It is seen that "Incomplete Information / Store Information" is third factor in the result of the responses of the students who participated in the study which consists of 4 articles. As this factor explains 14:10 percent of the total variance (Cronbach-alfa), the reliability value was measured as .81 and the eigenvalue was found 5.95.

Table - 3 Findings of Correlation Analysis Between Factors of Ethical Perceptions of Students (Pearson r)

Factors of Ethical Perceptions of Students	Behaviours Toward Student	Behaviours Toward Lessons	Incomplete Information /Store Information – (GSI)
Behaviours Toward Student	1	,375(**)	,045
Behaviours Toward Lessons	,375(**)	1	,235(*)
Incomplete Information /Store Information	,045	,235(*)	1

** *Correlation is significant at the 0.01 level (2-tailed).*

* *Correlation is significant at the 0.05 level (2-tailed).*

Correlation Analysis Findings

It is seen that "Behaviour Toward Student" has a linear relation in the Correlation Analysis which was conducted to measure the linear relationship between the factors which occured in the result of the Factor Anaysis.

There is a strong positively correlation (r = .375 and p□.01) between Machiavellian tendencies towards courses with ethical perceptions and behavioral factors towards students. Likewise it is seen that participants have a positive relationship between behaviours toward students and incomplete information / store information. After all, it is seen that participants have a positive relationship between behaviours toward lessons and incomplete information / store information. If participants increase Machiavellian tendencies toward course, information storage and provide incomplete information increases too (r=.235, p□.05).

Table 4. Student Ethics Scale Mean Scores

Table 4. Student Ethics Scale Mean Scores	**FREQUENCY**	**AVERAGE**
Behaviours Toward Student – (BTS)	180	3,1
Behaviours Toward Lessons – (BTL)	180	2,6
Give Incomplete Information /Store Information – (GSI)	180	1,7

Considering the average, it is seen that participants don't find "Behavior Toward Student" unethical (average: 3.1). It is seen that BTS has the highest mean scores of the study. Students namely detect this dimension as the ethical and believe that it is harmless. The second dimension "Behavior Toward Lesson" (BTS) average is 2.6. Students find these behaviours ethical and it can be said that they are inclined too. "Give Incomplete Information / Store Information" (ISI) avarage is 1.7. Students evaluate such actions more unethical and they don't confirm.

Table 5. Grade Point Average and Machiavellian Behavior Relationship

	Note Average Above 3.00		**GPA 2.00 six**	
Table5. Note Average and Machiavellian Behavior Relationship	Frequency	Average	Frequency	Average
Behaviours Toward Student – (BTS)	1.325	.294	1.110	.192
Behaviours Toward Lessons – (BTL)	1.099	. 342	1.120	.025*
Give Incomplete Information /Store Information – (GSI)	1.412	.073	735	.003*

*p < 0.05

It can be seen from Table 5, Machiavellian behavior tendencies of the participants show differences according to grade point average. Scheffe test from Post Hoc tests was used to determine this difference which caused the average grade level. According to the results of the test, It was appeared that students who have over 3:00 note higher determine Machiavellian behaviors as harmful behaviors than other students with lower scores, especially 2:00 subgroups. Students whose grade point average is under 2.00 show more unethical behaviours than other students about giving incomplete information / storing knowledge and behaviors towards the course. It was seen that participants who don't have dominant note concerns tend to reject missing information and storing knowledge. in their behaviors towards courses.

CONCLUSION AND EVALUATION

It was tried to explain whether there is a relationship between the Machiavellian tendencies and grading system which directs general ethical perceptions of students in ethical behaviors related to education. It is seen that the respondents who have predominant note concern tend to reject illegal and unethical behaviors which result in damage of others. It was observed more likely that the students who have Machiavellian tendencies have unethical behavior. In the last part of the search, it was examined whether there is a change on their ethical behaviours according to their note average. According to the research', it was determined that ethical perceptions of the participants don't change according to gender, marital status and age of the them. Perceptions of the respondents show changes according to grade point average and especially this difference emerges in harmless behavior.

Educational institutions and the GPA affect in explaining ethical perceptions of the students, behaving privileged to the teachers and level of giving incomplete information to management. In application which is incompatible with ethics in BTL and ISI size, students appear to be prone to this type of application. These results are explained on many factors. These include: students who can be considered adolescent in terms of the average age of the participants prefer giving some information as incomplete information to lying clearly to keep secret private life, instead of not to receive responses or not to conflict with the environment in this period. Students sometimes may feel the need to store information or giving incomplete information to attract attention, avoid punishment or influence others. The starring role is connected to the quality of education and personal development in case of the emergence of this interpretation. In education, people can be influenced in decision making and implementation by the location of the source of authority, family, traditions, customs and religion factor. This can play an important role in the evaluation of dilemma with the views of such resources rather than their own personal interests of an individiual who faced with on ethical dilemma. That students can apply to Machiavellian methods and also can show Machiavellian tendencies are results which can be obtained among the findings of the research.

Machiavellian doctrine, actually is to remove all obstacles to the success of individuals although it is thought that it advices to the individuals that they shoud be bad and dangerous. But it should be noted that this doctrine causes the bad personality formation called Machiavellian personality, if this doctrine is used in wrong purposes.

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USING OF HOMOSEXUAL IMAGE IN ADS: CANADA AND TURKEY SAMPLES

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Abstract

Today, advertisers don't fear to communicate with LGBT (Lesbian, Gay, Bisexual, Transgender) consumers directly. Brands are competing with each other to develop strategies for gay market. However presentations of gays in advertisements changes from society to society. Gay people are represented as extravagant fragile, well maintained and sensitive in conservative society but they are shown closer to traditional male or female norms in less conservative society. This study examines two ads of using gay images that published in the same period in Turkey and Canada. In this study, we compare these ads and try to put forward the differences and similarities of homosexual image of these ads. The main reason for selecting these ads is Turkish ad in 2011 which 11833 unknown numbers use gay image significantly and clearly. The second ad which published in the same year in Canada and it is about Muddy York Rugby Football Club is advertised. Gay population increase day by day and brands tend to use homosexual image in their ads. However, there are restrictions on the use of gay imagery in ad in Turkey. This study will help brands to draw attention to change of gay image in ads. Brands also can set their strategies in line with study.

Keywords: *Homosexual, LGBT, TV Commercial, Gender, Branding*

USING OF HOMOSEXUAL IMAGE IN ADS: CANADA AND TURKEY SAMPLES

INTRODUCTION

In advertisements, men and women are intensely used with the purposes of creating awareness in terms of gender mainstreaming, giving information, creating attitude, making sales and generating loyalty. As the roles of males and females change in the society, these images are seen in different roles in advertisements. In other words, as the structure of the society changes, the presentation of male and female roles which are usually casted away by the society are going through radical changes. Along with such changes, the period when only a few brands communicated indirectly and implicitly with LGBT (Lesbian, Gay, Bisexual, Transgender) segments, who were accepted as taboo for a long time by advertisers, is now a matter of the past. Today advertisers are not refraining from directly contacting LGBT consumers that are determined as target group. Constant increase in the population of homosexuals and due to the researches, which show that brand loyalty of homosexuals is higher, brands began to direct towards homosexual markets. For this reason, such brands as Banana Republic, Levi's, McDonald's, Burger King and Calvin Klein with high equity are competing with each other in developing strategies towards homosexual market. However, presentations of homosexuals in advertisements vary from one society to another. Homosexuals are represented as excessively well-groomed, fragile, dainty people with exaggerated outfits and behaviour sin more homophobic and conservative societies. In less conservative ones, they are presented closer to traditional mean or woman norms. This topic is still being accepted as a taboo in Turkey, whereas the number of advertisements using homosexual images in the world is increasing and some unethical elements are found in the presentation of homosexuals.

In this paper two advertisements broadcasted Turkey and Canada where homosexual images are used are examined comparatively. An attempt is made to display the differences and similarities in usage of homosexual images between advertisements of both countries. The "11833 unknown numbers" advertisement that was aired in Turkey in 2011 and "Rugby Club" advertisement aired in Canada in the same year were chosen for examining in the paper. The basic reasons for choosing these advertisements are that "11833 unknown numbers" advertisement is the first ad that homosexual image usage is explicit in

Turkey. The reason for choosing 'Muddy York Rugby Club' advertisement aired in Canada is that it is an advertisement aired abroad which uses homosexual images. The basic reason for conducting this study is that, despite the tendency towards airing such advertisements on a global scale, and the proliferation of academic studies in the area, the researches in Turkey into using homosexual images in advertisements is limited. With this study, it is believed that more attention will be attracted to the perception and presentation in advertisements of homosexuals. This paper will also help brands to develop new strategies in using homosexual images in their advertisements.

HOMOSEXUALITY THEORY IN THE CONTEXT OF QUEER THEORY

The word "queer" which was used to humiliate homosexual males in 1980s began to be used to signify the other and his/her struggle for equal rights in a heterosexual regime in early 1990s (Öztürk, 2011: 5). In her book titled "Bodies That Matter", Butler (2014: 250), explains that the word "queer", which went through a historical change, had such meanings as feeling ill or sick, non-heterosexual, dark, and deviant. Queer means homosexual man, lesbian, bisexual, transsexual or a person with different skin colors, as well as marginal, different, and iconic (Kates, 199: 27). This theory covers not only homosexuals but also heterosexuals who are able to act and think "queer". In addition, it claims to exclude gays who are directed to ideal such as marriage (Wolf, 2012: 171).

Women and men have societal and cultural perceptions independent from their biological features. This perception brings about the necessity of adopting the traditions and customs in which men and women live (Meral, 2011: 298). A new-born baby only has a biological gender, but in time it develops gender mainstreaming with the rules and behavioural models imposed by the society (Zeybekoğlu, 2009: 9). After its birth, a baby is named according to its gender, and the colour of its clothes, room and things is decided according to its gender. In addition, it is expected to show behaviours, which are seen proper and acceptable by the society for its gender. Queer theory, on the other hand, does not automatically accept being a male or female by birth and seeks answer to such questions as biological gender, lust, and sexual identity (Kates, 199: 27). Being a queer is not being homosexual but being outside the patterns belonging to sexual actions and gender mainstreaming (Arıkan, 2011: 275). According to Butler, male and

female categories are unstable and changing throughout history (Rahte, 2010). For this reason, using the word "life style" for queer will not be a mistake. What is accepted as queer today may not be accepted as queer later.

Homosexuality is not accepted as a distinct existence in the society; thus, homosexuals are accepted as problematic and criminal people who are not or reject conforming to the norms approved in general (Erol, 2006). Queer is accepted as the action of people who oppose to this view, who do not want to be marginalised, labelled, categorised, and centralise their sexuality, shuttling between different sexualities (Çabuklu, 2006: 70). For this reason, it is inevitable that the theory touches on topics related to homosexuality. Queer theory that objects to the restraints imposed by the society on sexuality questions the pluralist view, which is accepted as normal by the society. On addition, Queer theorists focus on sexual tendencies such as BDSM (Bondage-Discipline-Sadism-Masochism), as they are accepted as patterns of overcoming the "traditional construction of pleasure" (Wolf, 2012: 176). As a stream with philosophical and ideational roots transcending sexual tendencies and identities, queer theory is frequently found in every area of life, including media. Especially in advertisements messages used in line with queer theory are very common. In our country, just like in other countries, there are advertisements that use this theory. The most prominent of these advertisements has been the "11833 unknown numbers" advertisement. In this advertisement where a homosexual man is used, a wearing very colourful clothes and feminine body language was used which is not acceptable for men in Turkish society. The advertiser assumed that this image annoyed Turkish society and changed the format of the advertisement later.

PRESENTATION OF HOMOSEXUAL IMAGE IN ADVERTISEMENTS

Advertisers believe that strong and enduring brands can be created by using sexuality of men and women (Batı, 2013: 235). This is the reason behind common usage of men and women as sexual images in advertisements. The message usually given is that men have to be muscular, strong, rich, tough, masculine, and women should be beautiful, delicate, and weak (Temel and Korkmaz, 2009: 513). As the world changes, the identity of men and women used in all products from underwear to perfume went through alteration, which resulted in changes in advertisements as well.

Homosexual people, with whom advertisers contacted only indirectly and implicitly and accepted as taboo for long years, are now being contacted directly (Öğüt, 2013). This direct contact between advertisers and homosexuals today is mostly due to the increase of population and purchasing power of LGBT people (DeLozier and Rodrigue, 1996: 206). According to a research conducted by L'Espresso magazine, there are 16 million homosexuals in the USA above the age of 18 with an approximate 675 billion dollars of purchasing power. According to a research conducted by Syracuse University for Gay- Lesbian Consumer Online Census showed that annual income of a homosexual couple is close to 79 thousand dollars (Hürriyet, 2007). This purchasing power of homosexuals attracted the attention of brands and they started to consider this information when developing their advertising strategies. Major brands such as Banana Republic, Remy Martin, Levi's and Calvin Klein began developing strategies directed at homosexual market (DeLozier ve Rodrigue, 1996: 206).

Despite the increase in the number of advertisements, which target LGBT audience, homosexuality is still not perceived positively in the society. For this reason, brands continue to ignore different sexual orientations or identities. Brands which cannot show the person directly with his/her homosexual personality, are resorting to indirect ways. Brands are using the flag with rainbow colours, which is accepted as the symbol of homosexuality. This flag, which was first designed by the artist Gilbert Baker with 8 colours, has 6 colours today (red, yellow, orange, green, purple and blue) (Grace, 2013: 14). According to the findings of "Research on Turkey's Values" which was conducted in 2011, 84% of Turkish people do not even want to be neighbours with a homosexual (Oksaçan, 2012: 325). In societies such as Turkey where homosexuality cannot be used directly, brands find the solution in using flags and symbols of homosexuals in their web sites and stores (Grace, 2013: 15). In male-dominated societies such as Turkey, even if homosexual images are used, there are differences in this usage style with non-homophobic countries. Homosexuals in Turkey are mostly depicted as excessively fragile, well-groomed people who use body language exaggeratedly and war shiny clothes (Ertan, 2011: 99). In western societies, there is a different picture. The number of homosexual studies in the west has increased in recent years. As a result of the reactions towards artificial images created about homosexuals, change and improvement has been witnessed in the homosexual representation in the media. Homosexual representations which were usually middle-class people, drivers, make-up

artists, and hairdressers, are being replaced by successful, strong homosexuals with such profession as businessmen, doctor and teacher (Arsan, 2008: 195). Several countries, including Canada, have adopted laws that no longer define homosexuality as a crime (Gzone, 2016). Improvement has been witnessed in homosexual images used in advertisement. In Turkey, on the other hand, it can be said that a homophobic attitude still exists. Brands are refraining from using homosexual figures in Turkey, which has patriarchal features. The homosexual figure that was used in 11833 unknown numbers advertisement, aired in 2011, could not resist to reactions and was removed. This homosexual figure, which was shown as a person with unknown gender, was shown in exaggerated body language and colourful clothes. This homosexual figure, who emphasized that he did not know anything about soccer and that his head was in the clouds, had to leave his place to his brother as a result of the reactions.

USING OF HOMOSEXUAL IMAGE IN ADS: CANADA AND TURKEY SAMPLES

In our study, two advertisements where homosexual images were used in the same period in Turkey and Canada were examined comparatively. Differences and similarities in using homosexual image was displayed and the advertisements of the two countries were compared. The "11833 unknown numbers" advertisement that was aired in Turkey in 2011 and "Rugby Club" advertisement aired in Canada in the same year were chosen for examining in the paper. The basic reasons for choosing these advertisements are that "11833 unknown numbers" advertisement is the first ad that homosexual image usage is explicit in Turkey. The reason for choosing 'Muddy York Rugby Club' advertisement aired in Canada is that it is an advertisement aired abroad which uses homosexual images.

'MUDDY YORK RUGBY CLUB ADVERTISEMENT: CANADA

In our study, the advertisement if Muddy York Rugby Club, which was aired with the moot 'The Gay Who Wasn't Gay Enough' in 2001 in Canada, a country where extensive rights are granted to homosexuals, will be examined first. Muddy York Rugby is widely spoken, as it is the first gay Rugby Club of Toronto as well as with its advertisements. The advertisement, which runs for approximately three minutes, begins with a bed scene. The character of the advertisement gives his name in the opening and states that he has a homosexual identity.



The advertisement character, named Richard as we learn, wakes up to a gloomy day, rises from the bed and comes in front of the wardrobe. While the character wears different types of clothes, we hear him saying "Everybody always says accepting your sexuality marks the end of struggle. But for me, it was just the beginning". While we watch the advertisement, we understand that Richard tries different clothes and tries to find his very self with his homosexual identity. This advertisement character, who is in search of his identity and sexuality, tries to define himself with the clothes that he tries. When we look at the clothes that Richard tries, we see that they are much-patterned clothes with striking colours, which are mostly preferred by homosexuals in the society. The character feels more comfortable in these clothes.



The advertisement shows the things that Richard did to find himself. The different character says that, the more he tried, the further he went to find himself. The advertisement character even tries sexual fantasy dresses but cannot feel comfortable. Richard tries to sew his own clothes, create his own style, attend ballet and dance schools in order to accept and have accepted his homosexual identity. We see that the advertisement character tries to perform ballet but does not enjoy it. It can be thought that this type of activities are mostly preferred by homosexuals, for which reason the advertisement character attended to these courses. But the advertisement character does not feel happy from these trials at all and always questions his personality. The advertisement character, who is in search, runs across the poster of a gay American Rugby club posted on a tree.



The advertisement character, who has adaptation problems due to his homosexual personality, admits that the day when he saw the notice that the Gay Rugby Team of Toronto looked for a player, his life changed. The advertisement character, who suffers from the hardships of existing with his homosexual character, thinks that playing in a team consisting of homosexuals, just like him, would be a good idea.



Advertisement character attends this team of homosexuals and plays Rugby with them. We see that when the advertisement character enters the sport club, the gloomy air goes away. Advertisement character feels free in this team where the sports uniforms are very much same with those worn by heterosexual players, in which his sexual identity cannot be distinguished. Richard says that he fund his self-esteem by joining the Rugby team. He also claims that he found brotherhood by taking place in this team where he forced his limits and overcame his fears. The character admits that he knows nothing about this sports, and says that he can harm himself physically and break things around. He also emphasises that he can break stereotypes, too.



The advertisement ends with a scene where soccer team players joke around in the locker room. In addition, the text "find yourself on" appears on the screen. The advertisement stresses that homosexuals have to live freely and people should behave the way they really are.

'11833 UNKNOWN NUMBERS' AD: TURKEY

While the number of advertisements directed at homosexuals is increasing on a global scale, this topic is still being accepted as a taboo in Turkey and unethical elements can be found in the presentation of homosexuals. Usage of unethical homosexual images is also the case in 11833 ads that usually continue eight to ten seconds were aired in 2011. In the advertisement of the brand, a man wearing an outfit whose colour and shine is not acceptable to the patriarchal Turkish society is used. The man used in the advertisement also attracts attention with his wording (words like "anacım" and "ayol" which are usually accepted as feminine), exaggerated and feminine body language as well. Feminine body language, constantly waving hands and arms, and feminine talking-style are in contrast to the male image in the minds of Turkish people.



The character in the advertisements attracts attention not only with actions but also with words. In one of the advertisements, the character says, "It means that everybody knows 11833, its back is now hodgepodge. Now we will correct it. What 70 million Turkey seeks is in 11833, and so am I. We will be altogether

form now on *anacım*" shows that he puts himself in a different place from the 70 million. He claims that with 11833 this discrimination will end and vanish.



In another advertisement of the campaign, the character says "Ball; I know nothing of it. I can neither be a soccer player nor an umpire. But what is the score of the matches now playing? What is the score of the ended matches? Where are betting results? 11833, meaning 11833…" Here the word "ball" is used in double meaning. In Turkish society, ball represents football, which is accepted as a masculine sports branch played by males, where toughness and strength is used. In Turkish society, boys are encouraged to play soccer and their success in soccer is a cause for getting respect among males. The advertisement character emphasises that he is not a real man, as he does not know anything about soccer. The advertisement character does not love, play and get interested in soccer. The other reason for using the word "ball" in the advertisement is that the word is a term used to indicate homosexuals in slang language. The advertisement ends with the character dancing with a ball in his hand. The music playing is a type of music, which is mostly preferred by Turkish women while performing belly dance. This music can be found in other advertisements of the campaign as well. The advertisement character dancing by angling his hands and waist and the sentences that he uses recalls women.



After the advertisement was aired, the reactions forced the advertisement agency to change the character of the player and replaced him with a masculine man who was acceptable to the Turkish society. Physical appearance of this brother is just like his other brother but they are totally different in terms of style and character. The original advertisement character says that he received an offer from Broadway and that he would leave his place to his brother. That the advertisement character is going to the USA, where homosexuals are living in freedom, and has preferred Broadway for acting, where homosexual musicals are being performed since 1970s (Akpınar, 2015) is the product of another stereotype. In Turkey, it is a popular belief that homosexuals engage in acting and most actors have different sexual preferences. The brother, who replaced the original advertisement character, is totally in contract to both in terms of dressing style and personality. The brother, who does not wear shiny and showily dresses, uses a more earnest body language and has an appearance, which is accepted as "masculine" by the society. The hair of the original advertisement character was longer, whereas the replacement brother's hair is shorter. In addition, he is wearing a black suit unlike the original character. The original character was saying goodbye to the audience by belly dancing, and the replacing brother stares at him bewilderedly and critically. The replacement brother is stuttering, shy and shows clumsy behaviours, for which reason he does not totally fit the widespread "male" image in Turkey; however, he is perceived as heterosexual in appearance.

In this paper the similarities and differences between usage of homosexual images in Canada and Turkey are examined. In Turkey, advertisements with homosexual content are very rare, whereas in Canada advertisements, which target

homosexuals, are everywhere. Brands in abroad choose homosexuals as target group and create their advertisement in that direction because the third gender as an alternative to men and women biologically is found acceptable (Murat, 2012: 17). In Canada, the existence of a third gender in addition to male and female is accepted. This acceptance of the third gender is reflected to the usage patterns of homosexuals in advertisements. The target group of this advertisement aired in Canada, which is examined in this paper, is homosexuals, whereas the target group of the advertisement aired in Turkey is far from being clear. For this reason, we cannot say that the target group of the advertisement in Turkey is homosexuals. Indeed, the homosexual character left his place to his masculine brother as a result of the reactions. In Turkey brands are not producing products and campaigns directed at homosexuals. As seen in the paper, the advertisement character in Canada tries to wear clothes with striking colours but changes his mind. This is because of the fact that the character playing in Canadian advertisement sees himself as a third gender and does not need feminine dresses. In Turkey, on the other hand, advertisement character is shown in exaggerated, showily and shiny dresses. Because homosexuality is not accepted as a distinct identity, a homosexual man is shown in a feminine pattern, whereas a homosexual woman is shown in a masculine fashion in advertisements. In Turkey, as third gender is not accepted, the unknown numbers is identified with unknown sex of the advertisement character, whereas the advertisement player in Canada is shown as an individual. In addition, that Muddy York Rugby Club in Canada consists of homosexuals whereas in Turkey soccer is portrayed as a sport, which can be done by males, is the biggest difference between these two advertisements. The homosexual male image used in Canada cannot be distinguished from a heterosexual man, whereas the image in Turkey is defined in exaggerated and stereotyped expressions and depictions, which is easily separated from heterosexuals. There are differences between the advertisement languages of these two countries as well. In the Canadian advertisement, the player uses a normal tone of voice and general wording, whereas in the Turkish example there are exaggerated words such as ‘ayol’ and ‘anam’ that are mostly used by women. The patterns of usage of homosexual images in advertisements reflect the viewpoints of the societies of these two countries towards homosexuality.

CONCLUSION

Men and women used as part of gender mainstreaming in advertisements contribute to the recalling of the brands, creation of an affirmative attitude and making the sales. Man and woman images used in advertisements reflect the

characteristics of the society where they are aired. Feminist studies, queer theory, studies on homosexuality, researches that affect society, all ensure that the position of men and women change. The change in social life has also changed the position of men and women in the society that in turn had an impact on advertisements. Radical changes in the roles of men and women are reflected on homosexuals. Brands are choosing LGBT segments as target group and are not refraining from directly contacting them. The studies conducted by brands towards homosexuals are affected by the fact that the population of these people is increasing constantly and that researches show that brand loyalty of homosexuals is higher. For this reason, brands are competing with each other in developing strategies towards homosexual market. Presentation of homosexuals in advertisements varies due to varying viewpoints towards homosexuals from one society to another. In conservative societies where homosexuality is not accepted, they are represented as excessively well-groomed, naïve and equipped with exaggerated clothes and behaviours. In less conservative societies where homosexual identity is accepted, they are presented closer to the traditional male and female norms. In societies where homosexuality is accepted as a third sex, the usage of homosexual images is on increase, whereas in Turkey presentation of homosexuals is rare and sometimes inclusive of unethical elements.

In this paper, two advertisements aired in Turkey and Canada in the same year were examined and an attempt is made to display the differences and similarities in using homosexual images. In the study, the "11833 unknown numbers" advertisement aired in Turkey and "Rugby Club" advertisement aired in Canada in 2011 were chosen. The basic reason for choosing these two advertisements is that the first advertisement with explicit employment of homosexual image in Turkey is the "11833 unknown numbers" advertisement. In the same year, 'Muddy York Rugby Club' which was aired in Canada attracted attention with employment of homosexual images. The advertisements of these two countries with different viewpoints towards homosexuals can be distinguished in the way they present homosexuals. In the Canadian advertisement, where third sex is accepted, the homosexual male image cannot be distinguished from a heterosexual man in appearance. In Turkey, the homosexual character is reflected to the advertisements with feminine features due to the fact that third sex is not accepted in the society. The homosexual character wearing exaggerated and shiny dresses, using feminine words, presents homosexuals as stereotypes unlike the Canadian advertisement. This study is important in noticing the dif-

ference between usages of homosexual images in the advertisements of these two countries.

Despite the fact that the number of advertisements using homosexual images is increasing globally and academic studies into the topic are proliferating, the studies on usage of homosexual images in advertisement in Turkey is limited, which served as the justification of this study. It is believed that this paper will help attracting attentions to the perceptions and usage in advertisements of homosexuals in Turkey. The study will also help brands in developing new strategies in usage of homosexual images in their advertisements.

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DIGITAL DIPLOMACY, GLOBAL PERCEPTION AND TURKEY

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Abstract

Using digital tools actively is critically important for Turkey as it is a developing country and it needs to explain itself to the world. Turkey is to aim changing its global perception to be able to restore its image. In this context, the easiest and fastest way is the effective usage of digital diplomacy.

It is widely known that the most important topic in digital media is source trustability. Hence, countries that want to enable the circulation of true information about themselves need to use digital diplomacy strategically.

This study aims to analyze the digital diplomacy practices in Turkey and all over the world in public diplomacy context. Constraints of the research are due to the fact that digital practices of the countries are limited at the moment. In the research part of the study, digital diplomacy practices in the world are examined and then Turkish digital diplomacy perspective is analyzed. The practices by the government and by some non-governmental institutions are examined. Finally, some advice about how Turkey's future digital diplomacy practices should be is given.

This study shows the importance of target group and research when it comes to foresee the possible results of digital diplomacy practices. Furthermore, it focuses on the term digital public diplomacy and emphasizes the need to use digital diplomacy as a way to manage global perception of Turkey.

Keywords: *Digital Diplomacy, Public Diplomacy, Turkey, Global Perception*

DIGITAL DIPLOMACY, GLOBAL PERCEPTION AND TURKEY

INTRODUCTION

Oxford dictionary defines diplomacy as "the profession, activity, or skill of managing international relations, typically by a country's representatives abroad".

Digital diplomacy is a quite new concept for Turkey. This term which was first mentioned in 2009 has started to be a part of diplomacy practices in the meantime. According to some experts, public diplomacy practices do not overlap with digital diplomacy practices. However, this study focuses on the crossroads of these two types of diplomacy practices. It is important to underline that public diplomacy cannot be isolated from digital diplomacy and digital diplomacy is indeed a public diplomacy practice. Digital diplomacy can be seen as a strategic soft power component. If public diplomacy practices become visible in digital platforms, the integration of public diplomacy and new diplomacy will be possible. Since online population increases day by day, public diplomacy efforts are to be incorporated into digital practice.

In this study, the main question raised is "How do countries benefit from digital diplomacy in international relations?" This paper is a compilation and analysis of digital diplomacy practices. In the conclusion part, there is advice on how Turkey may benefit from digital diplomacy in its public diplomacy approach. As a further step ahead on digital diplomacy, a digital public diplomacy vision is to be developed.

PUBLIC DIPLOMACY: A CONCEPTUAL FRAMEWORK

First mentioned in 1960's, the concept of public diplomacy was started to be used in the meaning of "a functional tool for the solution of diplomatic issues" (Varoğlu, 2013: 1). When the goals of public diplomacy are reviewed, it is possible to see that all the components of public opinion are covered (Bozkır, 2013: 32).

There is another approach that claims that public diplomacy has become marketing of countries rather that public relations of countries (Rasmussen ve Merkelsen, 2012: 812). However, apart from these claims, the perspectives that explain public diplomacy as "a component of perception management, an important tool countries use to create public opinion about their national and international policies" are rather more comprehensive (Saraçlı 2014: 273). The

concept of public diplomacy has undergone a big change in terms of meaning and application since it was first introduced.

The process of public diplomacy can be managed in four main phases. First phase is creating awareness, the second phase is arousing interest, the third phase is reaching a bigger audience via the gained fans in target, and the fourth phase is taking action in favour of the country or the issue (Bozkır, 2013: 32-33). Media, culture, movies, sports, technology, science, arts, education, universities, literature, architecture, and the capacity of innovation are the most important sources of public diplomacy (Varoğlu, 2013: 18).

While dealing with the concept of public diplomacy and Turkey, it would be wrong to discuss this topic without considering different perspectives since Turkey is quite new in this area and doing so would bring an end to possible future policies and actions.

PUBLIC DIPLOMACY AND SOFT POWER

Soft power is an increasingly important tool of public diplomacy. Soft power cannot be reduced to an effect, it is one of main sources of effect. Soft power of a country relies on three concepts: culture, political values, and international policies (Nye, 2005: 20; Yılmaz, 2012: 55). As soft power is a dominant factor in agenda setting in different publics and defining the limits of issues it is becoming more important for countries.

Soft power constitutes the most significant part of the democracy policies of the 21st century and it is closely related to notional terms such as the power to make others accept, culture, political values, legitimate policies, and appealing features. Soft power is the power of attraction to draw people, groups, publics, or countries rather than persuasion and influence of others. When viewed in terms of behaviorism, soft power is the power of attraction. It is the ability to make others accept what you want without the use of hard power, that is military or economy (Nye, 2005: 15). If a country is admired thanks to its practices about scientific research, literature, education, arts, culture, cinema, economy, tourism, this means its soft power is increasing. For instance, European countries and the USA have always been the center of attraction and this is the main reason why brain power and artistic prosperity are centered in these parts of the world (Kalın, 2010).

In today's world, countries influence other countries with the elements of their soft power such as sports, arts, science, culture, education, tourism etc and

thanks to these they become "attractive countries" and they are able to spread their own ideas in other countries. It is highly important for countries to become a part of international platform and to achieve this, they need to understand the vitality of public diplomacy, to apply strategies that work and to build a "country brand" for themselves (Özkan, 2014: 3).

Soft power elements are crucial for their potential on creating awareness in other nations and gaining media coverage without taking deliberate action.

WHAT IS DIGITAL DIPLOMACY?

Conventional diplomacy practices are applied via internet and they act like the basis of a dialogue turning this process into "digital diplomacy". Digital diplomacy can be defined as using the internet to follow the latest issues in international politics and to solve problems. It is also the practice of creating awareness in other nations' minds and gaining their hearts via social networks such as Twitter and Facebook. Communicating with other countries, other nations, or non-governmental organizations and informing them through digital tools are included in the process of digital diplomacy. It is crucial to underline that this technique of diplomacy is to be interactive and the right approach to it is supporting and planning this process carefully. Digital diplomacy does not talk to target groups, rather it addresses target individuals. Digital diplomacy is an effective technique to avoid crises and risks (Bahcesehir, 2013).

Digital diplomacy is related to some topics such as soft power, data visualization, digital diaspora, and digital country branding. It also includes some other issues like futurism, online chat, cyber security. Experts differ in opinion when it comes to defining and scoping digital diplomacy. For instance, in the US, digital diplomacy is seen as a new democratic kind of diplomacy that requires internet freedom, gives importance to users' needs, and focuses on cyber-activism. On the other hand, according to the UK, digital diplomacy is moving conventional diplomacy to an online platform and solving conventional diplomacy issues online. However, well- meant but uncontrolled social media usage of political actors cannot be evaluated as digital diplomacy (Bahcesehir, 2012).

Moving conventional diplomacy online creates an alternative form of diplomacy. Consideration of digital diplomacy as a strategy within the framework of public diplomacy will make it possible for countries to be represented effectively in digital platforms.

In today's world, technology is one of the prominent actors of soft power. The usage of technology means many opportunities for soft power (Varoğlu, 2013: 7). Digital diplomacy can be used as a tool in this technological transformation.

Web 2.0 turned individuals into content developers and spread of the information is not controlled solely by media monopolies today. People also have the right to spread information, anybody who wants can create content and spread it. Hence, when countries face a crisis, especially in international relations, they need to act very quickly and inform people themselves without giving others the option of spreading information that may be incorrect. If countries do not inform people and explain the risky issues, these may lead to disinformation which spreads even faster than information on social media. Digital diplomacy seems to be the most effective tool to be able to prevent such a crisis. Thanks to digital diplomacy, crises can be avoided with informing vast groups, existing crises can be solved, at least crises can be taken under control without making way for chaotic information.

Gökhan Yücel has categorized diplomacy under 4 headings. Diplomacy 1.0 is the kind that is practised by black suit-white collar experts and politics, national benefits, and propaganda are emphasized; this is represented in Henry Kissenger's "Diplomacy". In Diplomacy 2.0, public diplomacy is the main topic and the main point is country-nation relations; this can be figured out much better with the "soft power" concept of Joseph Nye. Digital diplomacy 3.0 is the kind of diplomacy that is practised by anybody for anybody anytime, anywhere. This is why countries do not have to address a certain someone. In digital diplomacy, there is the idea of unlimitedness and the public diplomacy limits Westphalia draws can be mentioned here. Finally, diplomacy 4.0 is the uber-diplomacy that makes interaction between objects possible (Yenidiplomasi, 2015).

Yücel also underlines the fact that ministries of foreign offices make presumptions on digitalization based on the new media data. Despite the fact that conventional diplomacy is still dominant in international relations, cyberactivism is also becoming an important issue with the rise of new media (Yenidiplomasi, 2015; Lichtenstein, 2010).

It is important to note that digital diplomacy is a tool in building persuasion and perception and what really matters is how countries design digital diplomacy and create content. With digital diplomacy, what you say to other nations becomes even more crucial since the spread of information is rather fast.

The biggest disadvantage of digital diplomacy is the fact that there is a probability of negative correlation between reaching vast groups and giving them an effective message. Hence, the process needs to be planned carefully. Even a small mistake may lead to consequences that would be hard to recover from (Digitalaffairs, 2010; Exchangediplomacy, 2012).

Table 1 shows the comparison of traditional public diplomacy to 21st century public diplomacy according to Szöndi and the column about digital public diplomacy can be added according to the definitions of the term.

Table 1: Comparison of Traditional Public Diplomacy to 21st century public diplomacy and the addition of Digital Public Diplomacy (Szondi, 2009: 305):

	Traditional Public Diplomacy	**21st century public diplomacy**	**Digital Public Diplomacy**
Conditions	Conflict, Tension between states	Peace	Peace
Objectives	To achieve political change in target countries by changing target audiences' behaviour	Political anbd economic interest promotion to create receptive environment and positive reputation of the country abroad	Digital communication and explaining countries online
Strategies	Persuasion Managing publics	Building and maintaining relationships, Engaging with publics	Exist online and create a digital image
Direction of Communication	One way communication (monologue)	Two way communication (dialogue)	Two way communication
Research	Very little, if any	PD based on scientific research where feedback is also important	New media research, Online user research
Message Context	Ideologies Interests	Ideas, Values	Moving policies to online platforms, creating online content
Target audiences (publics)	"General" public of the target nation, sender and receivers of messages	Segmented, well-defined publics+ domestic publics; participants	Digital publics, Online activists, new media users
Channels	Traditional mass media	Old and new media; often personalized via networks	Generally new media, especially social media
Budget	Sponsored by government	Public and private partnership	Public and private partnership

WHAT IS THE CURRENT SITUATION IN DIGITAL DIPLOMACY AND WHAT ARE THE BEST PRACTICES IN THE WORLD?

The leading countries where the digital diplomacy tendency is quite perceptible are the US, Israel, and the UK. US Ministry of Foreign Affairs has created a "state plan" for digital diplomacy within the framework of "21st century statecraft". Since Israel has had problems with its public diplomacy actions called "Hasbara", the solution to these was starting a project which included raising "citizen diplomats" who would be presenting their own country in new media. Furthermore, the UK has published a manual on how to use social media tools. Sweden has also drawn attention with its "digital diplomacy team" started in 2013 and it has gained a lot of followers in social networks. Many countries now have experts in digital diplomacy who work with their ambassadors. However, Turkey has no such practice yet (Radikal, 2012; Webrazzi, 2014).

In the 21st century statecraft project of the US, new media is considered as a tool that gives diplomats talk, but more importantly listen to their citizens and people from all over the world. In this model, ambassadors and diplomats are educated about digital diplomacy and then they are encouraged to use local and global social media tools to create a dialogue. Ministry of Foreign Affairs and its units communicate with people all over the world in 11 different languages via 301 Twitter accounts. Using different social media platforms effectively, Britain has achieved reaching 20 million people in the world (State, 2010).

The UK is one of the leading countries when it comes to digital diplomacy. It is the first country to develop a "Digital Public Diplomacy" strategy. Digital Diplomacy department is actively realizing its strategies as a unit of Ministry of Foreign Affairs. Manuals on how to use social media and other technologies are prepared by this department to be able to educate diplomats before they start their international careers overseas. Correct messages sent correctly by diplomats are quite effective in vast groups. Here the real advantage is the fact that there is no cost in this kind of communication. Doubtlessly, there are more advantages of digital public diplomacy (Mytko, 2012).

Israel is one of the most active countries in digital diplomacy. Since the country needed to restore its image due to many incidents which "Mavi Marmara" is a part of, it decided to move diplomatic relations to online platforms.

Haifa University started a master's programme in 2012 to raise "citizen diplomats". Students who are educated to become "ambassadors online" study about wikipedia (how to make entries and update them), online forums, blogs, chatrooms, Facebook, Twitter, and online journals (how to make comments on online journals); these students will serve as "citizen diplomats" in new media in favour of Israel. Israel also opened its Twitter embassy in 2009. Israeli diaspora has also been involved in organized practise of public diplomacy and all these efforts are supported by digital diplomacy (Radikal, 2012; Digitalaffairs, 2010).

Asper Institute for New Media Diplomacy has focused on bearing Israel's message to international society through the effective use, roles, and functions of new media technologies. This institute works on Israel's image from different perspectives (Demir, 2012: 157). Israel is well aware of the fact that digital diplomacy is a vital tool and they pay attention to new media as a policy. They do not leave all the digital diplomacy efforts in the hands of ministry of foreign affairs and diplomats. Non-governmental practices are also presented to the world with the public diplomacy approach.

An exemplary use of digital diplomacy comes from Egypt. When the government shut down the internet in the country for five days of the Arab Spring, organization and action of the activists were seriously restrained. The US got involved in this and for internet freedom and democratic improvement activists were trained on how they could communicate via proxy servers, online poker sites and dating sites (Yılmaz, 2012: 162).

In today's world, whether social networks recognize countries or not is an issue. If Facebook was a country it would be the third biggest country with its 1.3 billion members and this is why it is newsworthy when Kosovo is recognized by Facebook when it declared independence (Yenisafak, 2014).

According to the Digital Diplomacy report (2013),

- Sweden has positioned itself as the "World's Most Democratic Twitter Account".
- Abdullah Gül is the best leader in using Instagram.
- Kosova has made a big leap in digital diplomacy with its websites digitalKosovo.org and conx.state.gov.

- Independent Research Foundation: Brookings Institute
- Research Center: Oxford Internet Institute (@oiioxford) ve MIT Media Lab (@MediaLab)
- Digital Company: Burson Marsteller (@BMDigital)
- Cultural Diplomacy Project: Turkey (@Turkayfe)
- Digital Diaspora Account: World Uyghur Congress (uyghurcongress.org) ve No Sochi 2014 (nosochi2014.com)
- Digital City Diplomacy: Dubai (dubai.ae)
- Digital Corporate Diplomacy: Turkish Airlines (turkishairlines.com) (youtube.com/user/TURKISHAIRLINES) Kobe vs. Messi: The Selfie Shootout
- Digital Country Branding: Sweden (curatorsofsweden).com
- Travel: Peru (peru.travel)

According to 2013 Digital Diplomacy report, digital diplomacy efforts of İran is also worth attention. The President of Iran, Hassan Rouhani, has talked to Obama via Twitter, has sent a message to the Pope, has celebrated the Jewish religious day and Christmas. He has also contacted Jack Dorsey and Christian Amanpour. With such interactions, embargo on Iran is broken at least digitally.

Digital diplomacy is actively used especially in the time of crises, but using new media technologies, especially social media may also cause crises. Former Governor of Alaska, the US, Sarah Palin added a photo of Barack Obama described as a "Taliban Muslim" to her favorites on Twitter and then she had to apologize for it. Another social media crisis is experienced by US Congress Member Anthony Weiner who publised his nudes on his page when he wanted to send them to someone via private message. After this, he felt the need to resign.

Doubtlessly, the most active social media accounts belong to the USA. US Ministry of Foreign Affairs have accounts on Twitter, Facebook, Instagram, Google+, Youtube, Flickr, Tumblr. Furthermore, they also have a blog called 'Dipnote'. Turkish Ministry of Foreign Affairs is only active on Twitter, Facebook, and Youtube.

Today, when US Ministry of Defense calculates its budget, it also considers the practices of digital diplomacy. From the American perspective, cyber data security and digital diplomacy are closely linked (Radikal, 2012).

DIGITAL DIPLOMACY AND POLITICAL ACTORS

The major tool in digital diplomacy is Twitter; then comes Facebook, Instagram, Google Plus and Youtube. Latest numbers of followers on Twitter with comparisons of former years are as follows:

Table 2: Latest numbers of followers on Twitter

No	Name	Follower (2014)	Follower (2015)	Follower (28 Nisan 2016)
1	Barack Obama	49,166,434	58,786,122	73,954,179
2	Pope Francis	16,371,978	6,005,589	9,183,291
3	Narendra Modi	7,602,690	12,044,496	19,614,298
4	Recep Tayyip Erdoğan	5,706,690	6,304,523	8,276,556
5	The White House	5,488,680	6,133,037	10,088,631
19	Ahmet Davutoğlu	2,109,943	2,884,902	4,620,259
20	T.C.Cumhurbaşkanlığı	2,062,379	2,155,531	3,087,657
37	Dışişleri Bakanlığı	745,589	910,279	1,162,828

(Pope'un 9 accounts in 9 different languages in total)

Obama is the first president to use Twitter as he sent his first tweet in June 2010 (Yılmaz, 2012: 147). Obama's most retweeted tweet is the photo of him hugging his wife after he won the elections saying "four more years", this tweet was retweeted 749.301 times (Telegraph, 2012). The fact that Erdoğan has more followers than Medvedev, Hollande, Putin, and Cameron shows that Turkey indeed has a potential about digital diplomacy.

DIGITAL DIPLOMACY PERSPECTIVE AND PRACTICES OF TURKEY

Digital diplomacy has been practised in Turkey as well. These actions are mostly taken by the Ministy of Foreign Affairs.

Halil İbrahim İzgi, the founder of yenidiplomasi.com which is one of the most active web sites in Turkey about diplomacy, claims that Turkey has no digital diplomacy policy unfortunately and this is surely a big disadvantage. On the other hand, İzgi also thinks that Turkey's actions are well-disposed and all these will mean something when they are regular and organized.

According to Yücel, digital diplomacy is user centered and Turkish new media users are highly active. Human capital of Turkey is an important issue when it comes to digital diplomacy and they need to be considered in this process. (Radikal, 2012). Namık Tan from the Ministry of Foreign Affairs declared that all the embassies are to have Twitter and Facebook accounts due to Turkish public diplomacy policy (Digitalaffairs, 2010).

Public diplomacy can accomplish its mission of explaining a country's actions and policies in different areas to the international platform with the help of new media. Digital public diplomacy can have a rather more organized and planned structure with taking concepts like Twitter diplomacy and public diplomacy 2.0 and becoming an umbrella term.

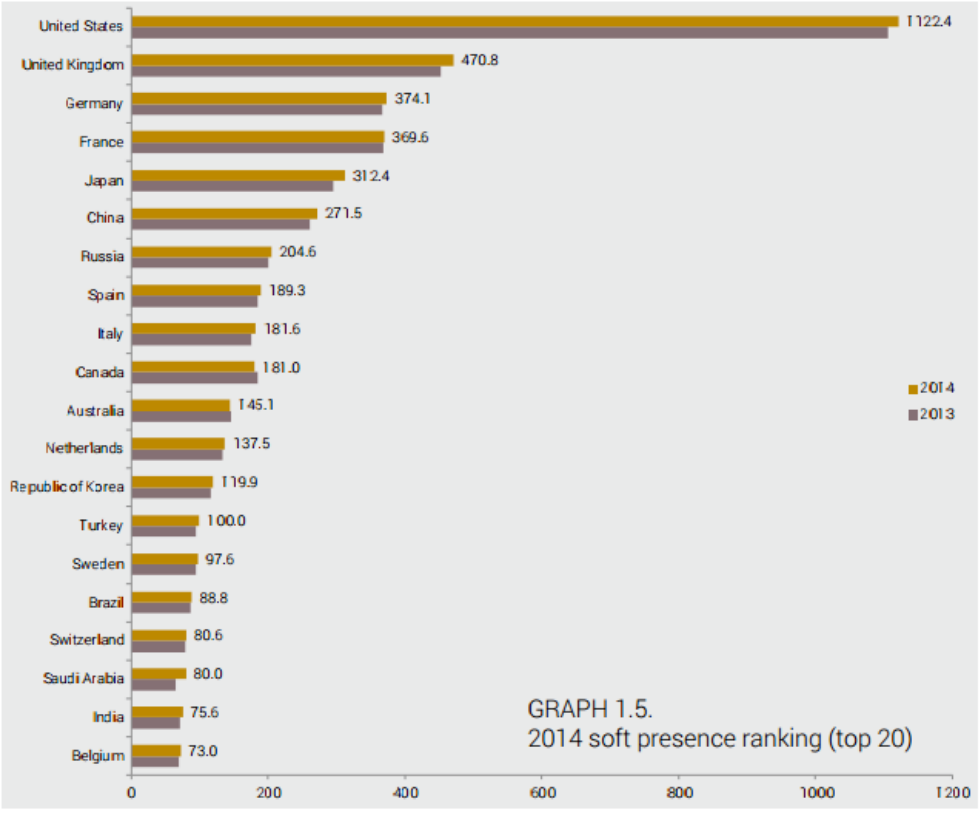
One of the first digital diplomacy actions of Turkey was realized in 2011 when four American journalists who were under custody in Libya were saved by the efforts of Turkey. Turkey's Washington Ambassador Namık Tan, first announced the news that journalists were saved on Twitter and then he shared some photos. This is an example of Turkish diplomacy online.

Recently, Turkey's most effective political actor is surely the President Recep Tayyip Erdoğan and this cannot be ignored when it comes to online platforms as well. Today, Erdoğan is the 3rd most followed leader on Twitter right after Barack Obama and India's Prime Minister Narendra Modi. Compared to the numbers of last year, Erdoğan's followers increased 2 millions. When these accounts are analyzed, it can be seen that the content shared here is basicly photos from the activities Erdoğan participated and brief information about political happenings.

Besides the Turkish account, Erdoğan also has accounts in English and Arabic. The account in Arabic was created right after he was elected as the president and it shows that publics in Middle Eastern and Arab countries are targeted as a result of Turkey's strategic policy. Opening of embassies in Africa and activities realized in these countries via Office of Public Diplomacy (Kamu Diplomasisi Koordinatörlüğü - KDK) and Turkish Cooperation and Coordination Agency (Türk İşbirliği ve Koordinasyon Ajansı Bakanlığı- TİKA) are also included within this strategic policy. Targeted publics should be informed about these practices with the right content.

Rise of the Turkish television series is also closely related to diplomacy practices of Turkey. Since Turkish television series are broadcasted in more than 100 countries, soft power of Turkey is doubtlessly increasing all over the world from the Balkans to Latin America. According to the Softpower Rankings dated 2015 (Elcano Global Presence Report, 2015), Turkey has the 14th place. This is also thanks to the fact that Turkish soap operas are very popular. With this popularity, there comes media coverage, especially on online platforms. Turkey is to benefit from this popularity since television series mean entering houses, talking to the viewers about your country and cultural values for hours.

Table 3: Elcano Institute Soft Presence Rankings



The list of social media accounts of Turkish diplomatic actors shows that Turkey is actively followed online.

Table 4: Social Media Accounts of Turkish Diplomatic Actors

No	Name	Twitter (followers)	Facebook (likes)	Instagram (followers)	Youtube (subscribers)
1	Recep Tayyip Erdoğan	8.3 million	8,390,081	993,405	15,681 (Milletin Adamı)
2	Abdullah Gül	7.71 million	3,216,037	220,499	3,411
3	Ahmet_Davutoglu	4.62 million	1,921,133	496,027	---
4	T.C.Cumhurbaşkanlığı @ tcbestepe	3.09 million	1,141,516	939	7,287 (T.C. Cumhurbaşk)
5	@TC_Disisleri	1.16 million	291,384	---	2,935
6	Mevlüt Çavuşoğlu	540,000	18,950	---	---
7	TİKA	124,000	18,390	12,269	534
8	Kamu Diplomasisi Koordinatörlüğü	97,867	15,273	716	315
9	Yunus Emre Enstitüsü	14.887	18,985	409	309
10	Yurt Dışı Türkler ve Akraba Topluluklar Başkanlığı	41,559	126,734	2291	1709

DISCUSSION AND CONCLUSION

Digital diplomats of today make people believe the goodness of internet freedom which can be considered as the new Trojan horse of the USA; they also handle the issue of "online citizenship" (Yılmaz, 2012: 149).

The question "How do countries benefit from digital diplomacy in public diplomacy and foreign relations?" can be answered as follows: Countries support their national foreign policies with digital diplomacy. Digital diplomacy is positioned as a complementary tool. National foreign policy strategy and messages can move to new media platforms with digital diplomacy and this communication is strengthened with social media accounts.

To conclude, digital diplomacy is to be used as a complementary component of new public diplomacy approach. This study shows Turkey's need to develop a digital diplomacy strategy using qualitative and quantitative research.

Along with digital public diplomacy comes concepts like digital image and digital country branding. Many developed countries besides the USA, Israel, and the UK will doubtlessly invest in digital image in the very near future.

Turkey is surely in a challenging position geographically. In such a condition, the penetration of the internet and social media is seriously high. Hence, Turkey is to emphasize its soft power in new media with a focus on Eurasia, Middle East, and North Africa. Turkish television series may be benefited for more and controlled social media coverage. Political actors of Turkey can also take part with popular culture stars in social media and with such a cooperation more media coverage can be managed more easily. Popular actors can act as cultural ambassadors this way. Furthermore, attraction of the Ottoman can also be made use of and the fact that the Ottoman Empire had a certain hinterland should not be ignored.

The biggest fact to be taken care of is the urgent need to act on public diplomacy. For instance, "project series" with the main concept of Istanbul can be created for especially Middle East and Arab countries. Turkey should create an online platform for the audience from different parts of the world considering the different options like dubbing and subtitles.

What Turkey needs to do is to create a carefully planned digital diplomacy strategy. Politicians, especially the officials of the ministry of foreign affairs, should be educated on this issue. Digital diplomacy experts are to be educated about digital diplomacy with professional education programs and these people should be in charge of digital diplomacy practices of Turkey. Turkey should create content for digital diplomacy and the main aim should be managing the impression of foreign publics. With such an aim, online practices should be more than transferring the news of conventional media to the online platform; online digital diplomacy should benefit from the dialogic feature of new media technologies and foreign publics should be targeted.

Twitter is to be used as an interactive tool and it should be used not only for information but also for dialogue. Digital diplomacy should also be considered as a part of country branding process since it is a functional tool for countries that aim to become a brand and remain so.

Turkey may not be aware of the fact that digital diplomacy should also be given importance as much as cybersecurity. However, it is possible to foresee that digital public diplomacy will be the most functional tool to target online publics in the very near future.

Turkey needs to make use of new media technologies to be able to lessen the effect of the negative comments made by foreign media. In this respect, the main responsibility belongs to international channels of TRT, TRT World, trtworld.com and AA, Anadolu Agency. If the disinformation in foreign media channels can be stopped and construction of a negative image can be prevented.

It should not be forgotten that Turkey is the first responsible for the content about Turkey. If Turkey can create the content and manage the communication process, it can prevent the spread of wrong information. Foreign publics can be informed correctly thanks to the content produced especially for online platforms as a result of a planned and strategic effort.

It could be a good idea to produce or at least adapt the content while targeting different foreign publics, mainly the East and the West. In Middle East, common values can be emphasized with a belief-based approach via Erdoğan's image. When it comes to western countries, the emphasis can be on Turkey's EU goals, coexistence of democracy and secularism, and the aid to Syrian Refugees. Digital diplomacy should also be used as a functional tool in fighting the rise of Islamophobia. Turkish life style, cultural values, and democratic secular system can be explained via digital diplomacy to beat the orientalist point of view.

This study is to be a source for future studies since it presents the current status of digital diplomacy in Turkey and in the world. On the other hand, the study also shows that we do need to have empirical studies on digital diplomacy if we aim to create the right content for the right target groups. Furthermore, research on foreign publics' perception would help Turkish public diplomacy experts in the creation, design, and presentation of the messages. Shortly, these studies will act like guides to follow.

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UNDERSTANDING THE INFLUENCE OF EXTERNAL FACTORS ON BLOGS: A STUDY ON TURKISH BLOGGERS

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Abstract

As it is well known, with rise of the new technologies and information era, individuals are bombarded with messages by different establishments via different channels. Consequently, individuals started to ignore hard-sell promotion techniques perceptively. Soon after, various kind of organizations such as NGO's, SME's, digital start-ups and organizations which have different extent have started to apply pull-strategies. In this context, one of the techniques implied is content marketing, it has been increasing its popularity significantly. Establishing a blog has been composing the spine of content marketing actions since this discipline started to be conducted on web platforms. Blogs have been providing the infrastructure that allows organizations to create and deliver valuable and relevant content to individuals in target audiences. However, several parameters have influence on success of blogging. This research aims to understand what are the influence of external factors on blogging process and how can these factors effect content marketing process.

Keywords: *Bloggers, Content Marketing, Search Engine Optimization, Brand*

UNDERSTANDING THE INFLUENCE OF EXTERNAL FACTORS ON BLOGS: A STUDY ON TURKISH BLOGGERS

INTRODUCTION

With rise of the new technologies and information era, individuals are bombarded with messages by different establishments via different channels. Consequently, individuals perceptively started to ignore hard-sell promotion techniques. Soon after, various scale of organizations such as NGO's, SME's, digital start-ups and organizations which have different extent have started to apply pull-strategies (e.g. search engine optimization, blogging and increasing social media dialogue). In this context, one of the techniques implied is content marketing, it has been increasing its popularity significantly since early 2010 (according to Google search popularity of the term "content marketing"). Content marketing is defined as "Content marketing is a strategic marketing approach focused on creating and distributing valuable, relevant, and consistent content to attract and retain a clearly-defined audience and, ultimately, to drive profitable customer action" by Content Marketing Institute.

Establishing a blog has been composing the spine of content marketing actions since this discipline started to be conducted on web platforms. Blogs have been providing the infrastructure that allows organizations to create and deliver valuable and relevant content to individuals in target audience. Blogs have become the major actor in content marketing process since social networks have been setting several rules in message sharing process such as character count limit, or not allowing the link in caption etc. Thus, branded blogs are vital in order to create and distribute relevant and valuable content. Of course, different factors which raise the importance of the blogs exist. For instance, advantage has been brought by blogs in search engine ranking could not be rejected. Since content marketers have been aiming to find new ways to distribute their branded content, search engines have become one of the major platforms. There are several advantages of having a blog for brands however it is possible to state that the most desired one is increasing the ranking place in search engine result pages in related search term and reaching more visitors. Therefore, a regularly updating blog has been serving for this purpose of content marketers. On the other hand, social networks have been providing adequate visibility for branded content and increasing virality of content. Because many social networks have functions such as sharing, re-tweeting, re-blogging and likes.

Fore-mentioned parameters have been presenting new opportunities for brands. However, there are several challenges which can be evaluated under technical and intuitional knowledge. Establishing a blog is not a challenging issue since instant blog services have appeared however writing a technically proper content for search engine optimization, identifying effective keywords for search engine result page visibility, having knowledge on the target audience's habits have enormous importance in order to conduct successful content marketing. Additionally, being aware of external factors and having knowledge on algorithm changes on search engines and social networks can be described among necessary assets. In order to receive effective outcomes from content marketing process, influence of factors such as search engine algorithms, major content distribution channels and blogging skills should be examined and understood.

Many organizations have been attempting to be part of blogosphere by creating and distributing content and content created have a nature which fits to the context of blogosphere (e.g. more humorous titles for press releases or vacancy announcement can be example). Starting from this point, in order to create dataset for the research a survey was applied to 59 bloggers from Turkey who have different backgrounds and different blog topics. Survey was designed in order to collect data on opinions of bloggers towards major search engine and social network used in Turkey, importance of these platforms in context of the visitor count of their blogs and limitedly asking about influence of algorithms on their blogs. Developing an understanding on bloggers' perspective would enlighten the ways of usage of blogs in context of content marketing.

A NOTION TO EMBRACE IN DIGITAL MARKETING COMMUNICATIONS: CONTENT MARKETING

New technologies present new opportunities for brands. Content marketing is one of the rising star among the digital marketing communication elements. It is possible to mention about content marketing as an integrated and strategic pull strategies to influence consumer behaviors. Content marketing has been defined by Content Marketing Institute as following (Content Marketing Institute, t.y.).

> *"Content marketing is a strategic marketing approach focused on creating and distributing valuable, relevant, and consistent content*

to attract and retain a clearly-defined audience — and, ultimately, to drive profitable customer action[…]Content marketing's purpose is to attract and retain customers by consistently creating and curating relevant and valuable content with the intention of changing or enhancing consumer behavior. It is an ongoing process that is best integrated into your overall marketing strategy, and it focuses on owning media, not renting it."

As a result of successful content marketing efforts, better ranks in search engine result pages, brand awareness, engagement and interactivity on social networks might be achieved. Consumer-centric point of view and tendency to be conducted on digital channels making content marketing part of digital marketing communication. However, it is necessary to underline that content marketing has also distinctive points with digital marketing communication. Merisavo (2008:6) has proposed a clear definition of digital marketing communication:

"[…] digital marketing communication as a communication and interaction between a company or brand and its customers using digital channels (e.g. the Internet, email, mobile phones, and digital TV) and information technology. This definition appreciates that communication can be two-way, initiated by either the marketer or customer. Communication can be general messages to a larger audience or personalized messages. A customer relationship aspect acknowledges that communication can also include a relational and service elements (e.g. news, reminders, tips), not just advertising and offers aiming for immediate purchasing transactions."

As it is narrated above, content marketing either have common and distinctive points with digital marketing communication. Philosophy of dialogue, channels and including relational and service elements to communication efforts are common points of content marketing and digital marketing communication. On the other hand, aim of the digital marketing communication does not include owning the media. Another distinctive point is that content is placed in the core of the content marketing and any strategy starts from the content curation. In frame of the digital marketing communication social media apps, search engine advertisings, mobile apps etc. can be used intensively with hard-sell slogans. However, those channels only can be used as content distribu-

tions channels in the context of content marketing, and hard-sell language is not something desired.

> *Especially "owning a media" component of the definition of content marketing is enormously important. In context of the digital marketing communication, marketers are renting place from the various mediums such as search engines, social networks, applications, web sites etc. However, it is clearly possible to indicate that buying advertising place on digital mediums increases the dependency to those channels. Search engine advertising is openly exemplify this dependency. For instance, in case of a specific keyword being chosen for advertising on a search engine advertising platform, price of the clicks for this specific keyword might increase and it might influence overall process. Starting from this point, in a long-term, establishment who uses this kind of advertising might get out the race of search engine advertising. On the other hand, content marketing might provide a solution for these kind of problems by establishing a media for establishments or brands and blogs have been creating spine of this process.*

THINKING BLOGS IN CONTEXT OF CONTENT MARKETING

Blog is defined as "A regularly updated website or web page, typically one run by an individual or small group, that is written in an informal or conversational style." on Oxford Dictionaries. Some sources propose that blog is acronym or short form of weblog. Johnson et. al. (2004:622) states blogs are innovative publishing platform which increases its fame after 9/11 events. In general, blogs are platforms where regular citizens be able to share their opinions on any kind of topic. These topics might vary from current issues in world politics to cosmetics. Moreover, blogs have power to influence news stream in mainstream media. For instance, Elliot Higgins has been writing his reviews on latest issues in Middle East by benefiting Web 2.0 and these investigative articles found place on famous newspapers such as The Guardian (Keefe, 2013).

Besides those kind of publications, blogs are intensively used by organizations and brands. Usage of blogs have been finding different impementation fields every passing day due to technical developments such as easy to build

content management systems and decrease in the cost of hosting services. According to Pal et. al. (2010:416) blogs would gradually find a respectable place in the corporate communication toolkit of organizations competing in emerging economies due to their characteristics to handlehigh market dynamics and scale and diversity of operations. Cost-effectiveness, instant penetration over widegeographical areas, scope for community participation andbrand building would make this online media a favorite for marketing communication in emerging markets.

However, in order to gain desired outcomes from blogs, process of publishing must be managed wisely and factors such as content, distribution channels of content and external visitor sources must be determined strategically. Blogs must be used as a tool for conveying information and increasing the engagement. Response of the interviewee in research which is conducted by Broadie et. al (2011:110) validates this proposition;

> *"I think consumer engagement in the blog starts by somebody needing some information. And so they come, they find the site maybe through Google. They read about it, but they don't want to read it all, or it's just easier to come in and ask a question, and they're welcome to do that. It goes from there. They might stay engaged for a period of time."*

In context of content marketing, in order to create a media for brand or organization, establishing a blog must be the first step taken. Sevinç (2012:68) indicates that content which are shared on social networks have no address in case blog of brand does not exist. Success is hard to reach for any kind of brand and organization which does not place blog in the center of social media strategy. Fore-mentioned sentences explain the importance of blogs. Therefore, blogs provide wide variety of advantages for brands and organziations. It provides an environment where brands able to transmit their myths, symbols and stories. According to Jørgensen et. al. (2010: 15), value of a brand or organization is related to image for postmodern consumers. Starting from this point, in an atmosphere where individuality and image have been increasing its importance, blogs provide necessary components in order to create brand image. Two important factors must be considered

while publishing a blog. These factors are optimization of content and visitor sources.

As it is narrated blogs have vital role in content marketing process and their flexible features allow marketers to use it for different purposes such as conveying information on a new product, publishing tutorials or CRM. Creating content on blogs have various important parameters. First of all, it is necessary to conduct proper analysis on target audience. The data obtained from the analysis provides deep insights to develop an understanding on how target audience read content on the web, which kind of tools they use while they are reaching to content, which kind of content they read most and what is the approach of them towards brand/service. In addition, blog content must be integrative part of the overall communication strategy and blogposts must have a purpose in frame of the communication strategy. Using different media formats together is another inseperable component of the blog content. For instance, embedding some videos, images or infographics which are related to topic will enrich the user experience and allow to tell brand stories easier.

In addition, driving traffic to web site from external channels have enormous importance in frame of content marketing. Because philosophy of content marketing is based on creating an audience and referring visitors from external channels such as Google or Facebook to brand's blog. Additionally, web is an open-system and interaction with other elemts of this system is quite important. Optimization of a blogpost is vital in context of this process. Because content optimization increases chance of visibility of blogpost on social networks and search engines. This means efficiency of the content dissemination might raise. In order to optimize the content, producers of the content should have knowledge about working systems, in other words algorithms, of search engines and social networks. Thus, it is important to provide information on algorithms of major search engines and social networks.

Google is the search engine which is used by wide spectrum of people around the world. Ranking of a web site on engine result pages of Google is determined by algorithm. In one hand, its algorithm based on a system that is called as Pagerank on the other hand there are 200 signals which are helpful for Google to rank the pages (Google Inc., t.y.). PageRank is shortly might be defined as following (Brin et. al., t.y.) *"Academic citation literature has been applied to the web, largely by counting citations or backlinks to a given page. This gives some approximation of a page's importance or quality."* In addition

to previous parameters, there are other factors which are related to Page Quality and those factors have influence on search results (Google Inc., 2016):

- Main Content Quality and Amount: The rating should be based on the landing page of the task URL.
- Website Information/information about who is responsible for the website: Links to help with website information research will be provided.
- Website Reputation: Links to help with reputation research will be provided.
- Expertise, Authoritativeness, Trustworthiness: This is an important quality characteristic. Use your research on the areas above to inform your rating.

When it comes to major social network Facebook, EdgeRank is widely known algorithm of it. EdgeRank is formulized as $\sum$ **u**e **w**e **d**e. Sprout Social explains EdgeRank as following (Patterson, 2015):

> *"**∑:** The sum of each individual edge. An edge is a story that can show up in your News Feed, like a status update, comment, Like, tag, and so on.*
>
> ***U:** The affinity score. This is the factor that weighs how close you are with the person doing the posting. If you frequently interact with the person posting, have several mutual friends, or are related, Facebook is more likely to give that content a higher weight.*
>
> ***W:** The weight for this edge. Not all actions are considered equal in the eyes of Facebook's algorithm. For example, a friend creating a status update would carry more weight than someone simply liking a status update.*
>
> ***D:** The time decay factor. As a posts gets older, it's more likely that it has already been seen or that it is no longer as relevant. Facebook remedies both of these problems by taking the age of the post into consideration."*

Both algorithms significiantly show that optimization and engagement of the content are vital when it comes to pull the traffic. Another issue is that external web sites might be influental on traffic rate of the blogs. Thus intuitional and technical knowledge of the content producer is important. Being aware of algorithm changes and ability to produce optimized content have enormous importance.

RESEARCH

RESEARCH QUESTIONS

This research aims to reveal relation between branded blogs and external web sites which are visitor sources such as social networks and search engines. In order to reveal this relation, several research questions were proposed:

1. Is it important to be findable on Google and Facebook for bloggers?
2. What is the influence of Facebook and Google on blog traffic?
3. What is the influence of content engagement and rank on traffic?
4. What is the influence of content procuder's technical knowledge in frame of the pulling traffic to blog?

METHODOLOGY AND DATA COLLECTION

In frame of the research descriptive perspective is adopted. In order to collect data, a survey was created and published on the web. A request of participation to survey was sent to bloggers via e-mail and they answered the survey online. Data was collected between April-June 2014.

POPULATION AND SAMPLE

Extent of this research contains all bloggers in Turkey. However, 59 bloggers were chosen from a blogger network as sample.

FINDINGS

There are several findings on profile of the bloggers. Both male and female bloggers participated in the survey. 35 (58.3%) of the participants were

male and other 25 (41.7%) of them were female. Educational backgrounds of the bloggers were diverse. 12 (20.7%) of the bloggers have college degree, 26 (44.8%) of the bloggers have bachelor degree, 12 (20.7%) of them have graduate degree and 2 (%3.4) of them have doctoral degree.

Themes of the blogs are diverse. There are technology (15), life (27), fashion/health (10), business (11), culture and art (19), and uncategorized (31) blogs.

Visitor counts of the blogs were analyzed in 6 different categories as following. Most of the blogs have small scale visitor count.

Wide variety of age groups were surveyed in frame of the research. It is possible to indicate that most of the participants born between 1980-1990.

Bloggers from different cities were surveyed. Most of the bloggers who have participated in the survey live in big cities of Turkey.

RQ1: Is it important to be findable on Google and Facebook for bloggers?

In frame of the study to find answer for research question 1, several questions were asked to participants. It is asked to participants to indicate how they feel with the following statements.

- a. It is important and necessary to be findable on Google to convey what I wrote to readers.
- b. It is important and necessary to be findable on Facebook to convey what I wrote to readers.

RQ2: What is the influence of Facebook and Google on blog traffic?

To find answer for research question 2, it is asked to participants to indicate how they feel with the following statements.

- a. Do you receive traffic from Facebook to your blog?
- b. Do you receive traffic from Google to your blog?

RQ3: What is the influence of content engagement and rank on traffic?

To find answer for research question 3, it is asked to participants to indicate how they feel with the following statements.

- a. The blogpost which receives engagement (like, comment, share) on Facebook increases the traffic.
- b. The blogpost which is ranked in high position on Google increases the traffic

RQ4: What is the influence of content procuder's technical knowledge in frame of the pulling traffic to blog?

To find answer for research question 4, it is asked to participants to indicate how they feel with the following statements.

- a. I follow the algorithm changes on Facebook and Google.
- b. Algorithm changes on Google and Facebook are important for visitor counts.
- c. Bloggers should have the knowledge on details of sharing content on Facebook.
- d. Bloggers should have the technical knowledge on search engine optimization.
- e. In case a new writer participate in your blog, I would expect from him/her to have knowledge on content management on Facebook and technical knowledge about search engine optimization.

DISCUSSION AND RESULTS

The information that is derived from the bloggers clearly proves that being findable on platforms such as Facebook and Google is vital. High proportion of the bloggers indicated that they receive traffic from Facebook and Google. Bloggers think that engaging content on Facebook and higher ranks on Google increases the traffic. Bloggers think that changes on Facebook and Google have an effect on visitor count however not all of the bloggers follow algorithmic updates. Bloggers attribute importance to technical knowledge while creating content.

This results show that social networks and search engines are vital component of a blogging, starting from this point they are inseperable part of content marketing. Data proves that content producers should have technical knowledge about external traffic sources. This means web is open-system and every component of this system have dependencies on each other. Therefore this situation is able to affect the success of a blog or branded-blog in positive or negative way.

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WHAT DO YOUNG GENERATIONS DO DIFFERENTLY WITH DIGITAL IMAGES TAKEN WITH THEIR SMARTPHONES?

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Abstract

Photographic production as well as the consumption is accelerated due to technological developments. People, between the narrow molds of the photographic film until a few years, are witnessed enormous dimensions of photography techniques with digital photography at now. In addition to taking pictures at high-resolution camera that can take pictures many times in seconds has emerged smartphones. Photo sharing platforms such as Instagram, SnapChat, Facebook and etc. Therefore we can say that mobile photography began to make their own rules to find a place in the cultural field. Digital cameras are changed the behavior of people. Life experiences of the group or individuals such as dining, lunch and breakfast, are recorded with smartphones and immediately loaded to social media and event participation is confirmed. A "fan community" is made.

The method of this research is semi-structured interviews. These interviews are made with a focus group consisting of Anadolu University students. Among participants, images have become a greater part of their lives. This study includes that how to create a digital photo of the young generation and how it is used, what is the purpose of young generation with the digital photos. Most interviews included about vernacular images what they are about, why they are taken and what is done with them, and why. Also are asked people with images online privacy.

Keywords: *Social Media, Photo Sharing, Young Generations, Digital Natives.*

WHAT DO YOUNG GENERATIONS DO DIFFERENTLY WITH DIGITAL IMAGES TAKEN WITH THEIR SMARTPHONES?

INTRODUCTION

Recent years have been massive changes in personal photography; high-quality digital cameras, and cameraphones; and easy display and sharing of digital images, not only with intimates but posted online to the world at large[4].

This paper is primarily concerned with collocated doing with cameraphones, specifically of personal photos, that is, images made by non-professionals, for themselves and intimates, acquaintances, and even strangers. While smartphone networking has enabled great advances in photo taking and sharing at a distance.

Social media is a place to hang out and to keep up with what friends, family and acquaintances are doing. Making videos and photographs is entangled with contemporary everyday life and operates within a broader context of emplaced visualities and participatory media. These relatively new practices with visual media give rise to emergent creative vernaculars (Berry, 2015:1). Photography is expanding to include developing of instant spontaneous and an irregular type, known as vernacular photography. A creative vernacular may be described as a series of creative practices located in the Everyday. For example photograph that can be considered trivial (like ordinary meal photos of new generation) becomes a memorable photos. These photographic entries do not replace the family photos, tourism and fun photos but they are used to take photos of ordinary things (a tree, a supermarket, a cup of coffee, my breakfast, I'm in a gym or I'm in a bus and etc.).

The new digital photo arrangement being used is undergoing radical changes. Small made of smartphones to allow the production of large size photographs causes the use of large mass. Each person who has a smartphone is engaged in uncontrolled photo production and sharing photos. Each of them has become an indicator of photo production and consumption at this stage that was not aesthetic and cultural knowledge

4 Industry sources estimate that 120 million digital cameras were shipped worldwide in 2008. The projected figure for 2015 is 885 million (Camera and Imaging Products Association, 2015). (http://www.cipa.jp/stats/documents/e/d-2015_e.pdf).

The connections between young people and technology are complex and messy. This article is focused on the practices and performances with new visual vernaculars in mobile media contexts.

The young generation is now taking pictures instead of storing their photos to stimulate communication life. Photograph is converting to a common expression because it does not require much skill, expended less effort and easy. Photography is expanding to include developing of instant spontaneous and an irregular type, known as vernacular photography. A creative vernacular may be described as a series of creative practices located in the Everyday. For example photograph that can be considered trivial (like ordinary meal photos of new generation) becomes a memorable photos. These photographic entries do not replace the family photos, tourism and fun photos but they are used to take photos of ordinary things (a tree, a supermarket, I'm in a gym or I'm in an elevator and etc.).

The aim of the study is "what does the young generation doing with digital photography" and also "what do they do differently with digital images in the context of production and consumption.

Literature

Jan 2016	Total population	Internet Users	Active social media users	Mobile connection	Active mobile social users
Global digital snapshot	7.395 Billion	3.419 Billion	2.307 Billion	3.790 Billion	1.968 Billion
Digital in Turkey	79.14 Million (Urbanization 74%)	46.28 Million (Penetration58%)	42.00 Million (Penetration 53%)	71.03 Million (Population 90%)	36.00 Million (Penetration 45%)

Table 1. Global and national web index data (http://www.dijitalajanslar.com/internet-ve-sosyal-medya-kullanici-istatistikleri-2016/)

- Growth in the number of active Internet users in Turkey +13% since Jan 2015.
- Growth in the number of active mobile social users in Turkey +13% since Jan 2015.
- Growth in the number of active social media users in Turkey +5% since Jan 2015.

- Smartphone users rate is 56%. And average daily use of social media via any device is 2H 32M.
- Percentage of mobile connection is broad band (3G-4G) is 39%.

Looking at the Turkey statistic in the report; The 79.14 million population in Turkey is connected to the Internet of 46.3 million to 42 million of Internet users actively taking part in social media, reaching 36 million of these users from social media to mobile devices (Active mobile social users as a percentage of the total population 45%).

The most widely used social media platform in Turkey, the first is situated on Facebook (%32). After Facebook, 24%, WhatsApp, 20% Facebook Messenger, 17% Twitter, %16 Instagram and than ranking continues with Google+, Skype, Linkedin, Viber and Vine.

Age	**Male %**	**Female %**	**Total**
13-19	8	11	19%
20-29	14	23	36%
30-39	8	15	23%
40-49	4	8	12%
50-59	2	3	5%
60+	1	2	3%
Total	63	37	42.000.000 M

Table.2 *Facebook user profile for Turkey.*

77% of Internet users in Turkey, going online every day, and 16% connect to the Internet at least once a week. While 51% of Web users prefer laptop and desktop computers, 46% use mobile devices, and 4% use tablets.

On surface, these figures confirm the myth that millenials are almost universally connected. Indeed, they have grown up with a greater familiarity with new technologies to the point that they have been called 'digital natives' (Prensky, 2001) or the 'net generation' (Tapscott, 1998). Although young people are almost universally connected and show greater levels of skills to the point that they have been named 'digital natives' (Prensky, 2001) or 'net generation' (Tapscott, 1998), research has found that they are not a monolithic group with innate

talent to use new technologies (e.g. Correa, 2010; Correa & Jeong, 2011; Gui & Argentin, 2011; Hargittai, 2010; Selwyn, 2009). Because digital inequalities mirror structural social inequalities (Helsper, 2012), young people also show differences by gender and education in digital media mastery (Correa, 2010; Gui & Argentin, 2011; Hargittai, 2010).

Several researchers have stated that the current generation, called "digital natives" or the "Net generation", has different technological skills and preferences from previous generations because they were born and have grown up in a digital age (Oblinger & Oblinger, 2005; Prensky, 2001, p. 1). Prensky (2001,p.1) defines today's university students as digital natives because "they spent their entire lives surrounded by and using computers videogames, digital music players, video cams, cell phones, and all the other toys and tools of the digital age". McCrindle (2006) stated that individuals who were born between 1980 and 1994 are familiar with digital technologies and that is familiarity affects their preferences and skills related to education.

The new generation tends to use certain technologies, such as computers, the Internet, e-mail, and mobile phones; more often in their daily lives (Kennedy, Dalgarno, Bennett, Judd, Gray, & Chang, 2008). For this reason, many policy makers, authorities and researchers generalize that the new generation has key competencies in technology usage.

Kumar (2009, 2010) reported that although higher education students use these technologies extensively for personal aims, they do not use them for educational purposes. He interpreted this finding as the idea that using new media for personal purposes may not cause students to use them in higher education.

While some within media studies are thinking about the significance of digital images (e.g., Dijck, 2007), empirical research within visual sociology and related areas has lagged.

Van House (2009) reported that collocated sharing remains important, using both traditional and emerging image-related technologies. Co-present viewing is a dynamic, improvisational construction of a contingent, situated interaction between storyteller and audience. The concept of performance, as articulated differently by Erving Goffman and Judith Butler, is useful understand

the enduring importance of co-present sharing of photos and the importance of oral narratives around images in enacting identity and relationships.

As the Internet diffuses into all sectors of society, scholars, and policy-makers have moved Internet research from basic adoption and access to a multifaceted concept that involves different aspects of the digital inclusion process, including attitudes, skills as well as depth and width of Internet use (e.g. Van Dijk, 2005; de Haan, 2004; Hargittai, 2002; Shih & Venkatesh, 2004).

Furthermore, current studies have found that in developed and highly connected nations such as the Netherlands, people with lower levels of education are using the Internet more frequently than middle-upper sectors of society, but they focus on social interaction and gaming, both very time-consuming but less capital-enhancing activities (Van Deursen & van Dijk, 2014).

METHODOLOGY

Semi-structured interview technique was used in this explorative study. Qualitative research is interested in the process more than product or output. Therefore, meaning is important in qualitative research (Merriam, 1988: transfer Yılmaz & Altınkurt, 2011). Researcher because of that have the significant level of standardization and flexibility often prefers semi-structured interviews. Also it helps to eliminate of the limitations and surveys and to obtain in-depth knowledge on a specific topic (Yıldırım & Şimşek, 2003).

In this study, preferred the form of semi-structured interviews were developed for taking photo with smartphones based on the information in the literature and field research questions. Interview form includes questions about causes of taking pictures with mobile phone, photo applications used, causes of sharing photos on social media, archiving, positive and negative aspect of sharing photo, security. When the interview questions are prepared, the following principles are taken into consideration, such as easily understood, non-misleading and non-directive (Bogdan & Biklen, 1992; transfer Yılmaz & Altınkurt, 2011).

Participants

The method of easily accessible situation sampling is used in this research that is purpose of sampling for determination of the working group. This

sampling consists of Anadolu University Communication Sciences Faculty students. (Yıldırım & Şimşek, 2008). All participant students are at the University of Anadolu, Eskisehir, ranging in age from about 21–28 (Born after 1990). Their average age was about 23, and 45 percent were female. They were closely interconnected socially, and engaged in frequent interaction face-to-face and via a variety of communication technologies.

The cameraphones were deployed during year 2005, before Facebook, Twitter, and other social networking technologies became common. Most participants used the smartphone for approximately two years, a few up to six months. Their cameraphone images tended to be casual photos of friends, parties, humor, travel, parents, fellow-students at school, as well as humorous or interesting random sights. All interviewers were Facebook, Twitter and Instagram users. Most of them were Snapchat users especially the younger. Each participant his or her often shares photo on this applications.

Each participant was interviewed at least once and up to two times about half hour. Interviews were single person interviews either in their location or ours. At the end of the interview, he or she has been asked to show their images of cameraphone's with his or her permission.

DATA ANALYSIS

All of the participants stated that they frequently take photo, increased the number of photo in this case smartphone cameras is a big share of that providing quality photography. These people's images tended to be snapshots of children, friends, travel, humor, and interesting scenes and events. Some also engaged in more serious photography with high-quality cameras.

Research data were collected in the environment where can be sound recording, they can speak comfortable for them a suitable period of time. Descriptive analysis technique was used to analyze the data. (Descriptive analysis is an analysis technique that summarized and interpreted in accordance with predetermined theme of the obtained data, often used in direct quotations to reflect the views of participants dramatically and interpreted in light of the results obtained cause-effect relationships) (Yıldırım & Şimşek, 2003). Extreme examples are considered such as striking for the selection of quotations (different views), explanatory (compliance with theme) diversity. (Ünver, Bümen & Başbay, 2010).

The themes are the result of data analysis:

- Opinions regarding the cause behind taking photographs via mobile phone
- Types of photos and views on archiving
- Views on photo sharing on social media
- Views on security:

FINDINGS

The participants' opinions were quoted by coding, without stating their names, based on the principle of confidentiality. Therefore, participants who use a smartphone were coded as "S" coded and each participant was given a number s "S1, S2, S3,..."

Opinions regarding the cause behind taking photographs via mobile phone

The questions in the interview form are "Why do you shoot photos with a mobile phone?" and "what kind of photos you shoot more?" The most emphasized points in the responses are *having the phone always with oneself*, *practicality*, *the development of high-quality photography features in comparison to the past*, *being integrated to everyday life*, and *enabling instant sharing*. Another cause, *"immortalizing the moment"* is repeated often as well. It is also emphasized that *once a camera phone is obtained, carrying and using the photographic camera rather decreased*. *"Freezing my moment of happiness, sharing happiness" "getting and offering likes "* (all), *"to record via a photo"* instead of taking notes or keeping in mind in order to remember later are some of the causes of shooting pictures with a smartphone (all except S18). *"I like to show my life, I take photos to be popular, to say I am in too*" (S8, S15), *"As the applications develop, you are guided accordingly"* (S6).

> *"Photos have exceeded our pleasures, they are taken at the beginning and end of an occasion to make records. While riding a bike we could shoot the photos of the nature, but we shoot photos of food, we cook sausage, just about to eat, someone comes out "Stop! Let's take its photo!". Sharing photos sounds like ordinary because everyone else*

does, but actually it has deep messages, "for example you got bored, just like someone pushes oneself in by talking about the team he supports, you share a photo to be noticed" (S15). Commercial sharing as well makes itself evident; "Photos, which make one think that they are commercial, are shared, for example, I know the girl, it is impossible for her to wear that expensive and branded things, she always wears and thanks the stores beneath" (S16).

Types of photos and views on archiving

Except one of the participants, all participants put forward similar opinions on creating an archive or storage with the photos taken by a smartphone. The majority of the participants indicate that their photographs grow rapidly in number; they usually make a backup of their photographs either by uploading on a computer or keeping them in an external hard drive. On computer, they usually classify the photos by date and subject contexts. One of the participants expresses his/her opinion on archiving as; "I make three different backups not to lose my photos. I use Lightroom (Adobe). Hence I can reach any photo I want through the date, place and subject tags, in a manner I want with the name of a subject (place or date)." (S17).

Differences arise on the subject of printing the photos on photo paper. "I print the photos I am fond of or I like on paper" (S2, S9), "I don't print them because of its cost" (S3, S11, S13, S14, S15, S16, S17), "I have thousands of photos I haven't printed, entrusted by God!" (S10). "In the beginning I printed my photos with the habit of a photograph camera, but I don't print anymore" (S4, S18) "I sometimes print my memory photos on photo paper" (S5, S6, S7, S8, S12).

The answer to the question, "What kind of photos you shoot more?", are as follows:

"I shoot nature/view photos more" (all except S8) "Vacation photos", "I am here", "Selfie with friends, we are together, we are having fun", "memory photos", "freezing my moment of happiness", "I will shoot a photo if it's funny", "I shoot pictures of the things I do for the first time, for example I got on a plane first time and took a picture" (I take pictures of my cake making experience), "I shoot

pictures of my pet", "I shoot the course notes from the board instead of writing them down" (all). "My selfie portrait" (All, except S18 and S10). "I make a selfie from the mirror" (S9) "I shoot the photos of good things I do (my hobbies, food I prepare, the flowers I grow etc.)" (All, except S18).

Mundane shot photos are as follows: "*I shoot the photo of it when I see something interesting, without a purpose*" (S16, S5) "*My car's tire went flat, I shot that"* (S15), "*I saw clothes on a shop window, I liked the combination and then I took a photo to implement the combination"* "*I try in the fitting room and take a picture to see how I look"* (S5, S6). "*I shoot my cup of coffee, glasses and books on a table because it is trendy now"* (S5) "*I shoot the pictures of the books I've read or the ones I want to read"*, "*I took the picture of my food before eating it, if it looks good"* (all except S18, S7). "*for example inside the train while travelling, inside the Turkish coffee cup for fortune reading, I straighten my hair and take a photo of it, if I don't have the time to read I take a photo of it to read later"* (S10), "*I like to take artistic photos"* (S18). "*Everything in my life has a photograph"* (S1, S2, S3). Those who do not make a selfie explain the reasons as "*I don't shoot selfies, I don't like it. Girls do it in front of the mirror"* (S16, s18) "*I don't shoot selfies because I don't appear beautiful"* (S5), "*I shoot the half of my face, half of my eye, I don't like to be recognized"* (S10). They usually care about to their appearance, trendy items. They gathered together some objects for giving a message.

Most of the participants conduct light and color adjustments on the photos they shoot. Majority use Instagram filters for the adjustments. Others make use of photo editors such as VSCOCam, Repost, InstaSize, Facetoom (S5, S3 s12), Lightroom (S17), Snapseed, Pixlr (S9, S17) Retrika (s10s12) Photogrid Pxart s12. Most of them make adjustments if they are going to share a photo.

Views on photo sharing on social media

The question on this sub-problem on the interview form is *"Do you share photos on social media? Why?"* Analysis of the responses to these questions revealed sum sub-themes: Young people's emphases on sharing could be listed as follows: sharing for the sake of sharing, differentiation of sharing according to the type of social media, photo-sharing that is fashionable, sharing of the first

time experiences, sharing good work, change of style, getting rid of boredom/ entertainment, to be noticed.

- S*haring for the sake of sharing (to present oneself to others):* "*I share my photos*" (S1) "*I want everyone to see what I see in the mirror*" (S2), "*If I cannot find anything to share I share my selfie*" "*Sharing is good*" (S3), "*Taking photos is for sharing them*" (S4), "*I am here, we are together, smiling portraits*" (all).
- *Differentiation of sharing according to the type of social media:* According to the views, young generation differentiate between the photos to be shared according to different social media outlets. Most up-to-date are expressed as Snapchat, Instagram, Facebook and Twitter.

Views on Snapchat: "*Class again!"* "*We are having fun*" (S3, S7, S8) "*It will vanish anyhow, so I share all the time as instantaneous snacks, for example I am on the street, the view of the street, I baked a cake, the view of the cake, our feet"* (S4, S5), "*You can upload photos one after another",* "*I secretly shoot photos of my flat mate and share them, he/she does not get mad"* "*The beer I taste, its logo"* (S6) "*I shoot a photo of my friend solving a math problem and shared the photo"* (S7) "*We share instantaneous funny and amusing situations we have, the choice of the young people, our generation!"*, "*You post your story for 24 hours, for instance a song lasts 5 minutes, they post 50 times consecutively, for example heart shape appears in the coffee they share, my friend's sister is pregnant, she wrote 'almost' on her bloated belly and shared the photo",* "*for example on the road; he/she wrote 'this road won't end" on herself/ himself*", "*Sequencing is usually like that; road, music, car trio",* "*glass, addresses, books, drinks, washing machine operation manual, babies, pets", "on the elevator; funny ad with a typo"* (S8), "*Instantaneously shot photos I do not value"* (S9) "*If witty and interesting"* (S11), "*It gives a feeling that your friend is next to you"* (S11), *"I explain my own situation"* (S12). They share all mundane photos in Snapchat, every moment as purposeless. They are behaving as if they are talking face to face in this place.

Views on Facebook: "*A permanent place, you cannot share every photo, your family, relatives, teachers, colleagues, manager is there, we do not share our private"* (S4, S7, S12). "*I share my photos with a smile"* (S5) "*I don't share photos much"* (S6). "*Facebook has fallen behind, there are elderly people I*

don't like it" (S7) "*Facebook became something like a newspaper" "Necessary for work"* (S7), "*It got old*" "*You cannot perceive the accuracy of the news there is a confusion of timeline, old and new are mixed up, I am bored, it became something like an e-mail network, you share a picture and people got entangled in comments"* (S8) "*Reflects the thoughts*" (S9) "*I only share music*" *Number of my friends increased too much therefore I switched to Instagram"* (S10) "*News media*" (S11, S12, S16) "*I upload photos due to the pressure of my family"* (S12) "*If I have uploaded my photo with my girlfriend, it is for an announcement"* (S15) "*Lost its value, everyone is there"* "*All are digital immigrants"* "*So common"* (S18). They usually don't share photos, use it to get news or to give news or r*eflects their thoughts*. They call the media of the elderly or digital immigrant and think it loses value and has time chaos.

Views on Instagram: "It feels subjective, we share our private, I share the I am here photos, if I want to I post to Facebook from here" (S4), "I share photos from the past to memorialize during TBT (Throw Back Thursday)" (S5), "I share the photos I find valuable, people share their activities" (S8, S7, S10, S11) "I don't want my family to know where I am, what I am doing, that is why I share them on Instagram" "I have three different accounts, one is for work, one is personal, the other is a traveler" "My photos of nature" (S7). "All my friends upload their own photos here" (S7). "Anyone who wants to get to know me can know me from my Instagram account" "You can hide from your mother" (S8), "It is intentional, it reflects you" "It is not appropriate to take and post instantaneous photos" (S9) "My choice, here efficiency is important, not the numbers" (S10) "There are specific shares, related to hobbies" (S11). "In the beginning I started following others according to my hobbies, then I accepted anyone who shows up, it spread, I got tired of shares" (S15) "I upload at least one photo per week, otherwise my followers would decrease, more universal than others" "Digital natives are here" "You are free" "You like a girl, you check her Instagram account to understand what kind of a person she is" (S13, S18). They usually prefer Instagram. Because it is more specific, more particularly, more universal and also they want to hide their family. They don't want their families to force for all families below the photo he or she wrote love messages. There are more young people.

Views on Twitter: "*I use it to read news/to get informed, usually I do not upload photos"* (all). "*To receive news, I reflect my reactions and thoughts, If*

I feel depressed I reproach from there" (S9). "*I deleted it, I don't want to lay my views out in the open, I don't share my thoughts*" (S10). They usually don't share photos in twitter. Used To receives news.

Views on 500px: "*Everyone here are professionals, it is more important to receive likes from them, you also receive copyright, I share here in order to create my own crowd"* (S17). One of the participants shares his photos in 500px, because its give copyright and professionals are there.

- *Photo-sharing that is fashionable:* Bringing together materials and providing clues are accepted fashionable. "*To shoot the photo of your coffee cup, glasses and book "I am enjoying, I am reading", shooting the photo of your sneakers, bag and materials is for to inform, I am going for sports", your drink glass at a bar 'I am enjoying, share it' or 'you had a drink, I am having one too'"* are stated as some of the fashionable sharing.
- *Change of style:* "*I opened up a new account instead of deleting my photos, I changed my stile, and anyone who gets bored opens up a new account and changes style*" (S5).
- *Sharing good work: "I share a good work I do, I made an interview, I shared, I baked a cake"* (S5), "*I did this"* (S16).
- *Getting rid of boredom/entertainment:* "*I am spending time", "It makes me forget my loneliness, it is fun, you shoot a picture, you upload it, a spare time flows"* (S9, S17).
- *To be noticed/appreciated:* "*It helps to make someone to like me and to be noticed" (S13, S15) "There is something like a race, some people have this delirium, obsessions come out, for example branded clothes, shoes are shared",*" *Sharing hours are important in social media", "Sharing time is important, if you share it at the wrong time, your posts die if you share it at the wrong time" (S*15, S13).

Photos shared that are related to likes:

Majority of the participants indicate sub-meanings related to likes. "*Although I say it is not that important, I like it when I'm liked"* (S16, S15, S11, S8). "*I like things if I feel like it" (S*17), "*If someone constantly likes my photos*

on Facebook and Instagram it means that he/she is interested in me"," You *have no acquaintance with someone but you get information through the social networks, does he/she work? Does he/she has a girl/boyfriend? What does he/she do?"* "*Even there is something called to follow, you organize a few friends they open up some fake accounts and follow that person, they do sleuthing, (as a stalker), what does the person like, who he/she sees etc."* (S13, S15, S17). "*Some open up fake accounts and follow you"*, "*One who finds a new girlfriend conceals the photos with the old girlfriend, and conceals from the old one the photos with the new one"* (S17), "*If natural and artistic, I like it, sincerity does not affect"* s18. "*I seek an artistic angle"* (S5). "*I have 5-10 friends whom I am sincere with, they like whatever I post and me theirs*" (S15).

Views on security:

Majority of participants do not care about the security of the social media: "*I think it is safe, if not it still doesn't matter, it is a valuable environment"* (S1, S2, S9, S17) *Nothing vanishes in the internet, despite this I share"* (S5), *"I adjust my privacy, I have the liberty to accept*" "*It is a necessity to be in social media, if you adjust the dosage it is safe"* (S7), "*I use my Instagram account locked, I don't accept people I don't know"*, "*Among them, the most secure is Instagram"* (S8). "*I don't find it safe, sometimes I am afraid to put myself in trouble while sharing and I don't only share friend and memory photos, sometime I share political messages, cybercrimes are in a troublesome framework, that is why I am precautious"* (S4), "*Someone opened up an account in my name using my photos, I filed complaint and it was suspended, now I protect my accounts"* (S5), "*You can take a screenshot in Instagram, this is a risk because you will lose value in the eyes of other people"*, "*If someone takes it you receive a notification in Snapchat"* (S6) "*I do not trust, I employ auto control", "I share photos in which I have the possibility of being tagged"* (S10) "*Technology has advanced, they may replace your face and you can be at a place you weren't at"* (S14).

DISCUSSION

Children raised in a digital, media-saturated world, require a media-rich learning environment to hold their attention, and Prensky dubbed these children "digital natives" (Prensky, 2001). The young generation as "native speakers" of

the digital language of computers, videos, video games, social media and other sites on the internet. This study can bee seen as a study supporting Prensky's 'digital natives' idea. It considers that youths are digital natives in the modern age. The majority of participants expressed themselves as digital natives. In so much that a participant expressed as follows: "In this era, the young person is the activist who has not shared anything in social media taking pictures with mobile phone". In addition, the young or digital natives more benefit from social media than telephone. They can share everything by sending instant messages. Social media is an indispensable thing in their lives. Also, it may be one of the conclusions in this study: Digital natives are takes place in the virtual environments where digital migrants but they are in a closer contact with each other in other social media and almost have got a common language (for example several months ago shared a photo now like, "I care about you" has meaning or "TBT" (throwback Thursday) photo sharing what they call retrospective. TBT is an image of the past sharing method on social media).

Digital natives (participants) prefer a more universal communications, so they tend to universal social network that can be connected. Therefore they prefer Instagram instead Facebook.

Images are often potent signifiers of our ever-changing relationship with photography and technology in a highly mediated landscape. Unlike traditional photography, cameraphone images are perhaps less indexical in their nature and seem less bound by their referent, as they are often separated from their original context. In a post photo app era where smartphones routinely offer a suite of image editing tools or visual filter applications, cameraphones allows users to easily remix, repurpose and re-imagine images, therefore making it possible to transform and use the same digital image for a wide range of purposes. Emergent genres, such as the selfie arguably extend the self-portrait medium by placing the emphasis on a shared personal experience rather than framing and composition.

The concept of representing oneself or self-presentation, which is appropriate to the self-conception of the individual and which often indicates the inclination to be perceived positively, encompasses the endeavor to control one's behavior in front of others and adjustment efforts of one's appearance (Goffman, 2004: 1). These efforts are largely due to predicting how others would

respond to the individual's behavior and the capacity of assuming other roles. Goffman conceptualizes social life and interpersonal relationships as a theater where individuals play a variety of roles. Here, the role encompasses the totality of verbal and visual behaviors chosen by the individual in order to out-project oneself. In relation to self-presentation, it is observed that young people demonstrate themselves by shooting and sharing selfies or photos in the way they want to reveal themselves on social media ("me, too", "I'm here" photos). Thus, they perform the roles they want to represent themselves through (happy, having hobbies, strong, active, etc.). According to Goffman, humans have numerous identities, almost a repertoire of them, and one of these identities is performed according to the situation and conditions of the receiver by conveying the image of that role. Opening up more than one or new accounts with different identities could be considered as these images of the new roles. Impression Management Theory is the attempt of an individual to construct and exhibit a certain image, either consciously or unconsciously, in order to control the other individuals' impressions upon oneself (Tedeschi & Riess, 1981). Presenting an appropriate and consistent image is one of the most important ways of achieving this. Smiling images at all times, adjusting a photo by using particular applications, removing undesired parts could be considered as obtaining appropriate and consistent images. To ingratiate oneself, to be liked and to present ideal images for these purposes are important ways for the relatively weak to achieve power.

CONCLUDING REMARKS

We adopt opinions about the young people's personality and behavior around us, within the social life, in different environments. We communicate on the Internet. We notice social media platforms, and their proximity for written and visual communication. The view on the virtual world provides us various perspectives on individuals. Internet, especially social media might serve as a mirror for certain people. The virtual world could easily be managed and controlled by people; even individuals could position themselves in a state they would imagine in. Differentiation that could not be achieved in real world could be provided in the virtual world through new identities and self-construal.

As a result, creating a personality on the Internet could be associated to the creation process of an artist. Each individual possesses a potential of cre-

ation based on one's inner self. The use of technology and social media as of today could mean the consumption of the creative self.

Digital natives, who are in the core of technology, were acquainted with the technology as soon as they got to know themselves and they made it a part of their life. Digital natives, assumed to be born in the beginning of 1980s, are a generation that uses digital language as a mother tongue and handles everyday tasks with technology. Those, who compose this generation, are children, young people and mostly students. Approximately 25% of Turkey's population is composed of this generation. A part of this generation, who reached the age of 30s, already is in professional life after completing their education. In the focus of digital natives reside many emerging technologies such as on-line media, images, and mobile phones with audio and video features, e-mail, discussion forums, computer games and social networks. On-line events, which are a part of their everyday life, does not only affect their daily activity, but also affect their communication and learning abilities. Their processing of information and ways of thinking differ in many aspects in comparison to the past. They benefit from social media more than they benefit from the phone in order to communicate. Through sending instant messages, they share where and how they are, humor and fun. In their lives, social media is almost indispensable. Understanding the characteristics of the audience composed of digital natives is a subject to be considered in terms of being able to establish a more efficient communication with them. Understanding this generation is as well important for understanding the future.

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CIVIL SOCIETY IN TURKEY: A PLATFORM BETWEEN THE GOVERNING AND THE GOVERNED

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Abstract

Civil society organizations as a platform between the political community and citizens are core elements for transmitting the demands of the society to political decision makers, which contributes to the enhancement of political participation. Political participation needs also citizens who can access the information to what civil society might contribute. Thus, this two-way communication platform between political community and citizens has to be kept open in order its functions to be fulfilled properly.

The aim of this article is to focus on the reasons for immature civil society in Turkey and to designate the reasons that became the continuity in political history, of which diagnosis correctly is an important step to overcome this problem. It will be argued, though all factors preventing normative functions of civil society might have played their roles interconnectedly, some of them are more resistant and evolved in to the chronic characteristics of Turkish politics.

Keywords: *Political Participation, Contribution to Policy-making, Civil Society, Turkey*

CIVIL SOCIETY IN TURKEY: A PLATFORM BETWEEN THE GOVERNING AND THE GOVERNED

INTRODUCTION

Diamond defines civil society as "organizations which are voluntary, self-generating, (largely) self-sustained, autonomous from the state and bound with a legal order or a set of common values" (Diamond, 1994: p.5,6). In a broad sense civil society, as a mediator between the private sphere and the political sphere, includes private sector entrepreneurships, unions, chambers, cooperatives, syndicates, associations and foundations. For this reason they are establishments that affects the decisions of the state yet do not endeavor to acquire state power. (Yıldırım, 2004: p.48)

It is argued generally, that the civil society in Turkish political history managed to contribute to political participation up to a certain level if compared with its Western counterparts, and these constructions can not overcome all the obstacles preventing itself to become more mature and function precisely. Even in the most democratic periods of Turkish political life, it is not easy to argue that the quality (and the quantity) of Civil Society Organizations reached the required level as in the democratic countries. Scholars put forward various reasons to explain the inefficiency of civil society in Turkey such as state coercion, classless society, political culture, economic underdevelopment etc.

The aim of this article is to focus on the reasons for immature civil society in Turkey and to designate the reasons that became continuity in political history, of which diagnosis correctly is an important step to overcome this problem. In this context, the normative contribution of civil society to democratization will be investigated in the first section. Then, the historical development of civil society in Turkish Republic and the obstacles in front of full-fledged civil society are to be clarified in the next section of the paper. In the last section, attention will be drawn, that some factors in Turkish political culture and environment preventing the development of the civil society has become continuity and can not be easily neutralized with formal arrangements. It will be argued, though all factors preventing normative functions of civil society might have played their roles interconnectedly, some of them are more resistant and evolved in to the chronic characteristics of Turkish politics, while the rest were withering away or disappearing.

Though the development of civil society in Turkey may be traced back much further, the literature review in this study will be mostly limited with the beginning of multiparty era in Turkish Republic. It is assumed, that this limitation would not change the findings of the research significantly. Field research for the study will comprise archival research of primary and secondary resources, analyses by journalists and scholars.

FUNCTIONS OF CIVIL SOCIETY BETWEEN THE GOVERNING AND THE GOVERNED

Civil society is a platform that enables its members to impact on political decisions for getting the governmental policies in line with their interest. By the way, it enhances the legitimacy bases of decisions made by the state authorities by reflecting the popular will. In addition to the legitimacy issue, civil society specializing in areas of interest might also provide well-studied alternatives on troubled matters to the political community whose members deal with a wider scope of problems suffering from specialization (Heywood, 2013, p.353). So, one may argue that civil society contributes to overcome the main deficiency of representative democracy on the way to a participatory one by proliferating the ways of inclusion.

The inclusion of societal groups in politics is possible by having information. Only citizens who can access information may be able to suggest viable substitutes and affect governmental strategies. Civil society contributes to inform citizens and enhance mass awareness informing citizens by distributing booklets, brochures, organizing workshops and seminars and uses various means of communication (Jaysawal, 2013, p.5, 6). Thus by monitoring the activities of the government, Civil Society Organizations can evaluate the politics led by decision-makers and try to affect the policies for their own favor.

Civil Society Organizations have another contribution to democracy providing platforms to inform and draw the attention of the political community about the problems and needs of disadvantaged or externalized groups who are unable to access decision making mechanisms (Jaysawal, 2013, p.5, 6). This way a contribution is made to social capital, and citizens from all levels of society and groups are brought together on a platform where different demands can be negotiated. In this context, the governing might choose the already negotiated alternative without having to mediate on contested topics.

The continuation of this two-way process of civil society is of vital importance to gain consent of the governed. Therefore, civil society establishes a normative foundation for the governing-the governed relations beyond political participation limited with periodical elections. On the contrary, if civil society is kept under tutelage of state authority and this line of communication is closed, it will cause the negligence of politics by the governed and the mistrust to the governing (Lilleker, 2013: p.76).

Consequently, it is possible to say that these organizations that carry out activities in different areas of interest, increase political representation, establish legitimacy bases for the governing, inform society about governmental strategies, generate alternative policies and announce demands of groups to the political society and ensure their adoption.

HISTORICAL DEVELOPMENT OF CIVIL SOCIETY IN TURKEY

Society Organizations in present meaning dating back to 18th century in Western culture did not emerged in the Ottoman era due to lack of institutional -legal- privileges (Şerif, 1969: p.279) and competing societal strata (Karpat, 2004, p.165) as a power vis a vis the state mechanism. The formation of a weak middle class in the Ottoman Empire coincides with the partial recognition of private property during Abdulhamid era. However, these middle class do not have a class consciousness in the Marxist sense and have positioned themselves not against the state but in the state. There were trade guilds (lonca), chambers, as well as proprietors (ayan) and gentries (eşraf) among Ottoman society but these corporations and societal strata were serving as an administrative link between the state and society (Heper, 2011: p.245). It was not only state-imposed application but also these strata were positioning themselves as a part of the state mechanism to increase their influence over society. When these weak class structures start strengthening, they are brought under control by the state intervention for the sake of the statist "dasein".

Sarıbay argues that Ottoman state tradition is based on the idea implying that society is the source of mischief against the state. This perception about the society spilled over the Republican era, and by the way, the same understanding in the society against the state flourished in the Republican multiparty period

(Sarıbay, 2014: p.591). That created the antagonism between the state and society, in which each treated the other side as a potential of misdeed. The negative perspective of government officials about civil society led them to keep these organizations out of statist affairs. The contact has being established only when did the officials want it.

As for the 1950's, when the working class were emerging as a political power, it was seen as a threat by the state again but this time abstinence policy from society was reinforced by the control request. Confederation of Turkish Workers' Unions (Turk-Is), first syndicate of the Republic, was established by the state to take control of this growing class as a result of the raison d'état tradition but not to provide a platform for worker's interest (Durgun, 1997: p.221). Later, the relationship between syndicates and political parties operating state mechanism became more evident and strengthened further, syndicates have become extensions of political parties such as Workers' Party of Turkey (TIP)-Confederation of Revolutionary Unions (DISK), Nationalist Movement Party (MHP)-Confederation of Nationalist Workers' Unions (MISK), National Salvation Party (MSP)-Confederation of Just Workers' Unions (Hak-Is)

The state was also the determining power on the side of employers. Heper stated that the state-led economic policy since 1930 resulted in increasing state economic enterprises and it caused industrialists and businessmen to need the state as a credit provider for new ventures. Under such conditions, the private sector could hardly emerge as a countervailing force against the state due to lack of economic independency. Even after becoming strong actors, they had been divided among themselves across political or ideological lines such as the Industrialists and Businessmen Association of Turkey (TUSIAD) and Association of Independent Industrialists and Businessmen (MUSIAD) hindering them to act at a common ground (Heper, Yıldırım, 2011: p.8, 12). Political parties such as Democratic Party (DP) and Justice Party (AP) declined the existence of different interests and societal strata in the country. For example, at the beginning of DP era, the tutelage over the Union of Chambers and Stock Exchanges of Turkey (TOBB) was eased, but later, chambers supporting DP were rewarded while others were put under pressure. Even in the period of AP, some chambers were abolished on the basis of the authorization given by law (Heper, 2011: pp.246-249). Through likewise approaches of political parties, the political tendency of Civil Society Organizations began to determine their existence. In addition to politization of civil organization, since 1970, the date the first religiously oriented political party

was set up, the so-called "religious fundamentalism" divided the society into secular and pious camps and posed long lasting impediment to foster civil society in a constructive way (Heper, Yıldırım, 2011: p.8).

It is also widely known phenomenon that monarchies such as dictatorship or military junta are closed systems destroying each types of plurality due to their monist approach. In accordance with this argument, the 1960 and 1980 military interventions into the politics were main reasons for weak civil society or at least delaying factor for mature civil society in Turkey. However, 1961 constitution, promulgated after the coup was thought to have created freedom guaranteeing the legal framework and have provided the possibilities for flourishing of civil society (Eroğlu, 1992: p.147). The association number in 1960 increased from 18.958 to 42.170 in 1970. Moreover, the number of unionized workers has reached from 282.962 in 1960 to 1.200.000 in 1971 (Toksöz, 1983: p.373). Unfortunately, 1982 Constitution was not able to neutralize the negative effects of 1980 intervention (Erdogan, 2012: p.147). Trade union freedoms were restricted significantly, syndicates as well as associations were banned from politics and the right to strike was limited through new constitution (Tanör, 1994: pp.106-113). Following September 12, 650.000 people were detained and 23.700 association's activities were stopped. The number of unionized workers dropped from 5.721.074 in 1980 to 1.711.254 in 1985 (TBMM, 2012: p.376).

Nevertheless, 1980 coup paradoxically strengthened the popular commitment to civilian politics among all groups in society (Karaman, Aras, 2000: p.45, 51). It helped to strengthen the commitment to civilian politics, consensus-building, civil rights, and issue-oriented associational activities. It can easily be observed that the revitalization of civil society has not been restricted to intellectual circles only, but has spread throughout different segments of society through the blossoming activity of numerous associations. What is more, this plethora of organizations in civil society embraces almost all segments of the society, incorporating people from all walks of life, with widely disparate world-views, while, at the same time, these organizations became increasingly issue-oriented, as distinct from the ideological orientations that characterized the organizations of the 1970s (Karaman, Aras, 2000: p.45).

When Motherland Party (ANAP) seized the power, strategies of the privatization of state-owned enterprises, strengthening the decentralization and

market economy created the expectation that it would contribute to the maturation of civil society. However, a group of technocrats formed and led by Ozal, were taking decisions without consulting Civil Society Organizations. Even if the governing came together with civil society representatives, giving instructions were preferred instead of exchanging opinion (Heper, 2011: p.263, 274). Though from military intervention on, the number and effectiveness of Civil Society Organizations have increased, the governing did not incorporate their claims into governmental policies. These associations remained as "outsiders" vis-à-vis the public policy making (Heper, Yıldırım, 2011, p.10).

In the 1990s, neoliberal tendencies and the effects of the globalization generated a societal surge toward democratization and civil society organizations attempted to convert the top down governing style and replace it with active citizenship. But the increasing conflicts based on identity politics in this decade prevented the qualitative development of civil society (Keyman, 2006: p.29). In fact, according to the data gathered by the Ministry of Interior (2004), there was an association for every 866 people in Turkey. In comparison to the member states of the European Union (EU) -an association for every 40 people-, this number is actually inadequate. By the way, a considerable amount of the organizations in Turkey emerged with social/cultural objectives -65 per cent- such as "fellow countryman associations" and religious organizations with the proportion of 20 per cent constitute a significant amount among these associations (Durgun, 2014: p.72,73). Shortly, one can easily argue that Turkish citizens are not willing to take part in and contribute to Civil Society Organizations for some reasons which might be a topic of another study.

As for the 2000's, the quantitative and qualitative development of Civil Society Organizations has accelerated. Economic crisis in February 2001, November 2002 parliamentary elections and the process of strengthening Turkey-EU relations implies a democratic start in Turkey. In this process, powerful state has been exposed to radical restruction. (Keyman, 2006: p.34).

THE RIGIDITY AND THE CONTINUITY OF CERTAIN IMPEDIMENTS

Civil Society Organizations in Turkey can be grouped under four general domains. First domain comprises traditional major confederations of la-

bor unions and business associations (Turk-Is, Hak-Is, DISK, Confederation of Public Employees Trade Unions (KESK), TUSIAD, Association of Young Industrialists and Businessmen (GESIAD), MUSIAD). Mass Media organizations such as press, publishers, private TV and radio constitute the second domain. Next domain includes issue oriented non-governmental organizations (Human Rights Association, Organization of Human Rights and Solidarity for Oppressed People (MAZLUM-DER), the Turkish Women's Union, Protection of Wildlife, the Turkish Foundation for Combating Soil Erosion for Reforestation and the Protection of Natural Habitats (TEMA)). Lastly, Association for Ataturkist Thought and Cemevleri centers for Alawites are special concerns related organizations (Karaman, Aras, 2000: p.47).

Since June 2012, Third Sector Foundation of Turkey (TUSEV), which was founded by 23 of Turkey's prominent Civil Society Organizations to strengthen the fiscal and legal infrastructure of the Turkish third sector, organized 11 local consultation meetings attended by 150 representatives from 118 Civil Society Organizations. Moreover, in April 2013 TUSEV organized a workshop attended by 143 representatives from Civil Society Organizations, universities and public institutions to discuss the obstacles to collaboration between civil society and the public institutions. According to comparison of the result report issued by TUSEV (TUSEV, 2013: p.4-11) to the historical development studied in the second chapter, it is concluded that some obstacles against Civil Society Organizations are still exist even today and became continuity in Turkish political life.

The first problem of them throughout the history of the Republic is about the relevant legislation, which restricts the registration of Civil Society Organizations to two types, associations and foundations and as such excludes unrecognized organizations such as platforms, initiatives and networks from policy-making process. There is also lack of legal basement to regulate the relationship between civil society and public sector. The ambiguity on inspection and fines procedures leads to malpractices.

The second robust problem is about perceptions, approaches and attitudes of the state towards civil society. The state institutions do not regard Civil Society Organizations as natural and equal parties to decision making processes. The perception "state is never wrong" is prevailed in public institutions and Civil Society Organizations are only included in negotiations about social policies and in City Councils, Provincial Employment Boards and Development Boards on

the local level. Additionally, some rights-based Civil Society Organizations are seen as a source of mischief and repeatedly prosecuted against. As a result of this perception, the state always behaved reluctant about the inclusion of Civil Society Organizations considering the possibility of state's power to be restricted.

Despite the act "Right to Information", access to information constitutes another area of resistant problems. Funding processes of public institutions, legislation processes and all types of data needed by Civil Society Organizations to carry out monitoring and oversighting state-activities are not easily accessible. TUSEV tried to clarify this problem requesting for information from 20 different public institutions. Four ministries did not respond, four ministries declined to provide information and three ministries declared that they have no relationship with Civil Society Organizations. Some of the remaining public institutions shared either irrelevant or inadequate information with.

The last determined problem area surviving up to present day is about the capacities of Civil Society Organizations. They can not receive enough funds as social support from public institutions and as donation from the public itself to cover all the human resources and the administrative requirements. In this context, it was referred to the fact that not enough citizens compared to those in EU are willing to get a membership in Civil Society Organizations and support them financially which entails weak and state-dependent Civil Society Organizations. Therefore, the politization phenomenon keeps enduring as a threat against mature civil society. Moreover, the communication and cooperation among Civil Society Organizations have not reached the required level as to raise their awareness and emerge as countervailing force vis a vis the state mechanism.

CONCLUSION

Civil Society Organizations as a two-way communication platform between the political community and citizens carry out activities in different areas of interest, increase political representation, establish base of legitimation for the governing, inform society about governmental strategies, generate alternative policies and announce demands of groups to the political society and ensure their adoption. Thus, this line of communication between the governing and the governed has to be kept open in order its functions to be fulfilled properly.

Even in most democratic periods of Turkish political life, it is not easy to argue that the quality (and the quantity) of civil society organizations reached

the required level as in the democratic countries. Scholars put forward various reasons to explain the inefficiency of civil society in Turkey such as state coercion, classless society, divided society along pious-secular or political fault lines, economic underdevelopment, legal status of Civil Society Organizations, military interventions, violent conflict, politization of Civil Society Organizations, legal deficiency, negligence of Civil Society Organizations by state, weakness in terms of citizen support/economic sources and lack of cooperation among themselves.

Throughout the close history, some of these factors that impede the development of civil society lost its influence or disappeared. For instance, the likelihood of a military intervention, that is, the prohibition of Civil Society Organizations' activities by military authorities reduced to a minimum as for today or classless society is no longer possible unless a global economic disaster do erode all of upper and middle classes' power across the country. There have also been some positive developments in the legal field, formal regulations for disadvantaged groups such as women, elderly or disabled persons are brought into force. Addittionally, "e-government" application and act of "Rights to Information" have contributed to enable data flow to Civil Society Organizations/ citizens, and indirectly enhanced the inclusion in policymaking in that way.

However, legal regulations to increase political participation still need to be extended for the all segments of society and the participation of Civil Society Organizations in decision-making processes should be legally binding. In addition to the legal sanctions; negative perceptions, approaches and attitudes of the state officials have to be transformed through personnel education programs. Political parties should refrain from the politicization of the civil society. Most importantly, citizens' belief in the importance of civil society and in the necessity for democratic governance should be maintained and increased. Consequently, in order to overcome the main deficiencies of representative democracy on the way to a participatory one, the efforts should be focused especially on the resistant obstacles to the full-fledged civil society which will help proliferating the ways of inclusion.

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VIEWS of EDUCATORS on DISTANCE EDUCATION: ISTANBUL UNIVERSITY as an EXAMPLE

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Abstract

The academic debate on the relationship between education and communication came into the scene again with the digital world coming up through the emergence of new technologies in the digitization era. Educators, academicians and communication professionals mostly share the idea that the effect of the new communication technologies on education cannot be underestimated. Specifically, with the development of the internet and digital technologies, the classical education systems had to be reorganized and rebuilt according to the new dynamics of the current digital communication techniques. Distance education application in Istanbul University, as promoted by the Open and Distance Education Faculty, has been analyzed according to the teachers' points of views and dynamics of different fields. The proposed research model was empirically validated using a questionnaire survey of the use and the satisfaction of distance education based learning technologies among lecturers in different fields of Istanbul University.

Key Words: *Distance Education, Istanbul University Open and Distance Education Faculty, Istanbul University, Communication, Communication Techniques, Digitization, Education.*

INTRODUCTION

The environment of distance education pushed the conventional literature of education and communication out of the ranges and borders of our usual perspectives. Studies on distance education applications, concerning very different fields of higher education, have been made but distance education in the communication field has been underestimated or nearly neglected.

Brabazon argues that nobody can learn something in isolation. According to her, learning itself is a heap of relations in a context that constructs a scholarly and structured relationship between data, information and knowledge. She also defines the relationships as interpretative matrix between teachers and students (2007). Tufan (2013, 2016) reported that the studies about distance education methods are generally carried out from the pedagogical, technological and engineering perspectives.

"Pedagogical perspectives deal with the question of 'how one learns' in a traditional sense for distance education putting forward learning theories and it seeks an answer accordingly. Technological perspectives are comprised of used technological materials in an instrumental sense for distance education. Engineering perspectives involve media design and computer automation programs. Today, all the perspectives are expressed mostly in the context of an Internet-based distance education method" (Tufan, 2016).

Distance education brings a change in the communication style of teachers with their students and therefore brings a change in the teaching style; this is why the field of communication studies, itself, should be examined further for its distance education applications, to wholly understand the positive and negative impacts of this new type of education and to reflect the outcomes to other fields. This study aimed to search for the changing meaning of being an educator and the nature of teaching in the digital era, by the comments of teachers in the communication field.

Tufan (2016) added that the three pedagogical, learning and engineering perspectives for a distant or blended education application, are equally important. Improving the communication modules and developing new systems are as important as improving the content.

"Distance education is provided with assistance by conventional methods of education. Such methods literally create a new communication style whereas it is reinforced to demand for new communication tools. The students would like to further use social networks as a part of their educational studies. Meeting their demands can enhance their motivation. Therefore, further assistance needs to be provided for efforts to improve social network applications. Integrating audiovisual elements with social networks will result in positive outcomes" (Tufan, 2016).

Digitalization provides the learners from every age and education with an opportunity to reach the distance education applications from everywhere in the world. At the same time, this vast accessibility of mobile technologies enables the lecturers to teach inside and outside the classroom independent from time and place, but it undoubtedly differentiates the type and quality of the teachers' responsibilities, also (Table 1).

Table 1. Responsibilities and roles of educators in distance education (Bawane J. & Spector, J. 2009).

Thach and Murphy (1995)	Instructor, education designer, executive, evaluator, editor, librarian, technician, web-site instructor, graphical designer
Wiesenberg and Hutton (1996)	Moderator, pedagogical, technical, social and executive
Gold (2001)	Executive, social, technical
Goodyear et al. (2001)	Executive, social, intellectual,
Williams 2003 a	Process instructor, consultant, content instructor, technology instructor, designer and executive
Dennis et al. (2001)	Executive, content instructor, consultant, resource instructor, resource provider, researcher
Aydın 2005	Content expert, process executive, education designer, technical instructor, resource provider, researcher, executive, material producer
Egan and Akdere (2005)a	Administrative, executive, instructor, technician, Education designer, technology expert, web-site instructor, evaluation expert, graphical designer, leader, system expert
Richey et al. (2005)	Analyst, technician, education designer
Varvel (2007)	Executive, technician, pedagogical, social and evaluation roles

New methods of teaching are unquestionably needed. Brabazon (2007) in her work searches for a new method of teaching coherent with the new technological improvements in education. She argues that the methods of conventional education such as face to face communication should be replaced with new methods of communication; and as a conclusion, she states that the new techniques and types of education should be based upon the effective communication techniques, such as using social media tools as communication tools in distant or blended education modules.

Brabazon says that the student-centered distant courses increased the concentration of her students multiple times. She says that in her formal lessons students are less interested in what she was explaining in the class. She compares the two types of teaching skills to find that the students in an online class learn the same content much better than in face to face version of the same course (see also: Moore, Transactional Effectiveness, Transactional Distance and Drone, Transactional Control). Brabazon in her same study explicitly defines the new learners profile as very different from the old ones. In some cases, they are the first generation in their families who go to university, and are also part time workers at the same time (2007).

Prensky (2010) defined the "millennium generation" as those who were the "baby-boomers", those who were born into the digital era and are digitally embedded and therefore can use the technology as their mother language, and he re-defined them as "generation Y" or "digital natives". On the other hand, he named the older generation as "generation X" or "digital immigrants" who, on the contrary, learned the language of technology much later in their lives as their second language.

Digital immigrants, who are today's teachers or academicians, are also those whose roles in the education environment should now be re-defined, according to the current needs of the student population and the new education system.

Does digitalization bring only the modern styles and all positive outcomes into the education arena? Or, does it also bring some disadvantages and threats to our education systems? To give a single example, Stafford's statements may be mentioned here. Way back in 1999, Stafford argued that internet search, or in today's frame, "googling", was not enough for an academic purpose in higher

education. He said, “Academic research involves three steps: finding relevant information, assessing the quality of that information, then using appropriate information either to try to conclude something, to uncover something, or to argue something. The internet is useful for the first step, somewhat useful for the second, and not at all useful for the third” (Stafford, 1999:145). Stafford’s warning points to a real threat and a degenerated approach which all students but mainly the distance education students may in case prefer to choose today. Digitization made internet one of the best medium and hypertextuality is an ability of internet to link a text to a network of others, independent of time and space (Creeber and Martin, 2009). Hypertext is a uniform code which binds all the heaps of the data in digital media consisting of bytes and bits (Dyke, 2016:24). According to Creber and Martin (2009), it produces not only copyright problems but also the hypertextual ‘cut’ and ‘paste’ culture of the New Media seemingly encourages cheating, which they define “sampling, poaching and remixing”. Brabazon (2007), and Durrant and Green (2000) argue that hypertextuality can be observed as quick changing of the meaning of all texts. Hypertextuality, which is the new generation’s method of “learning”, enables searching many sources at the same time, without grasping things deeply and understanding things adequately. Distance Education applications should be designed and improved very carefully to overcome these handicaps coming as side effects of digitization era.

Methods

In this study, in-depth interview and content analysis were used cooperatively and sampling was done from among the teaching staff of Istanbul University, Open and Distance Education Faculty. The educators from different faculties, who were also teaching courses in Istanbul University Open and Distant Education Faculty, were chosen according to their fields and experiences in the corresponding digital education field. They made comments on their own experiences of giving in-class formal lessons and their distant education lessons, comparatively, including their negative/positive comments and suggestions concerning both technical sides and the contexts. In the scope of this process, the educators of different fields under the same institution were chosen as the sample, so that we could be sure that they had similar infrastructures and benefits, like technical equipments and supports. We tried to search for the effect of their digital use on their distant education practices. Educators, one

from each of the following fields, were chosen from the Departments of Public Relations, Education Technologies, Economy, Econometrics, and Radio Television and Cinema, if they had either been a real part of the distance education, or at least given a couple of courses. The sample educators were asked questions about their choices of communication, their internet usage habits, tools of communication in general, what they prefer to use for daily formal/informal communication, communication in general and what they prefer to communicate specifically with their students; if they have any choices or not, for giving lessons; if they preferred the conventional methods of education. Lastly, they were expected to do some comments, evaluation and give some suggestions for improving the methods of e-learning process in Istanbul University, in the scope of their fields. In addition, they were also asked for their positive/negative evaluation of the distance education technologies in general. Our research as a semi-structured research had not been hypothesized but had some expected results, as there was a significant relationship between daily digital use and effective use of the digital mechanisms in education.

Findings

Lecturer A is from Department of Econometrics, Faculty of Economics. She has been teaching in higher education since 1994 in Istanbul University. She has been present there also as a lecturer in the distant program of the same university from its earliest days. She has given the same courses of Econometrics, Economy, Business Administration and Decision Making Techniques both in formal and distant education. She passes more than 2 hours per day in internet. She uses her desktop computer and also her mobile phone for chatting and getting the online news. She prefers primarily Facebook, then Twitter and Instagram. She most often uses the social media for entertainment and spends her leisure time beyond other motivations which are communication, getting info, following the news and vocational communication. She says that she spends more time in the internet than her peers and likes surfing, soft googling, as well as searching for an academic reason, but she has never taken an online course herself. She does not think that her general usage habits of the internet have an effect on her teaching style but she thinks it has an effect on her communication with her students. She does not think that the automation programs designed for distance education applications meet her needs adequately. According to her, these programs are not designed equally sensitive for quantitative courses

as statistics, econometrics or even economy because using the specific formulas are not easy for lecturers to show. In these modules, because there are not any suitable place and tools for giving enough mathematical and graphical symbols, she could not write formulas on the screen. Because the modules designed for chatting/communicating with students were not offering enough mathematical and graphical symbols, she should write the formulas down on a normal page and then show it from the camera when it cannot be handled with mail. She says she is always satisfied with her formal classes, dissatisfied with her online classes and students. She thinks that her online students are not qualified enough and are not getting well with their grades. Because of their lack of backgrounds, she thinks her distance students will not be able to exhibit the same performance as her formal students, even if they study adequately.

Lecturer B has been teaching in higher education since 9 years and in distance education since five years. He has given courses on Computer Hardware Systems, Education Design, Specific Methods of Teaching I-II, Distant Education, Mass Communication Theories, Computer Assisted Statistics in the Computer Education and Instructional Technology Program. He spends most of his free time in the internet. He uses his desktop computer and also his mobile phone often to check his e-mail. He rarely uses social media and whenever he does, he uses Facebook only for entertainment and spending his leisure time. The frequency of his Facebook log-in, as he tells, is once a week. His other motivations for using social media are communication, getting info, following the news and vocational communication. Even if he spends more time in the internet than his peers from X generation, he does not like surfing or soft googling. He rather likes searching for getting news or directly for academic and vocational purposes. On the contrary to Lecturer A, he thinks that his general usage habits of the internet have a strongly positive effect on his style of teaching courses, as well as communicating with his students. He does think that the distance education automation program applications are very well designed and functioning well for meeting all his needs adequately while giving courses online. According to him, these programs are designed equally sensitive for both quantitative and qualitative courses, and for both applied and theoretical ones. He declares that the distant education applications can still be improved according to the various needs of both lecturers and students in İstanbul University in future, but they are already well developed and satisfactory enough. He added that the preparation processes of online courses should be taken longer than the formal class courses, in order to follow

the same contents for each online and formal courses. He agrees on an issue with Lecturer A, which is that the students are not ready, for taking online courses, because of their lack of academic ability compared to formal students. Nevertheless, he declares that he is satisfied enough both with his online and formal courses.

Lecturer C is from Interpersonal Relationships in Faculty of Communication. He has been giving lectures in higher education since 6 years and in distant education since 1 year. The online courses he gives are Radio Broadcasting, Radio Studies and Graduation Project, which are all the same with his formal in-class courses. He has not taken any online courses before himself. He uses the internet every day for getting the news, getting info and spending some leisure time. He uses e-mail for communication. He prefer Facebook, among the social media tools, but uses it very rarely and mainly for communicating with his friends. He uses e-mail and mobile phone for communicating with his students, when necessary. He does also not find his online classes non-satisfactory due to their lack of concentration. He cannot get any satisfactory outcome from the online lectures, as he gets from his formal classes. The radio courses specifically should be applied courses; therefore, he follows normally a blended procedure in his lessons. He collects all his students every three weeks for practices and shows them how to work on a radio station in the studio of the university. He declares that he observes higher motivation in students in his face to face lectures, than in his distant classes.

Lecturer D is from Public Relations in Communication Faculty, who has given Public Relations lectures in formal education since four years, and in distance education since one and a half years. She has given the same courses of Public Relations, Organization Theories and Leadership, Effective Presentation Techniques and Strategic Decision Making and Practicing Techniques in Public Relations, both in formal and distant education. She spends more than two hours in the internet per day for research, getting info and getting the news. From the social media tools, LinkedIn is what she primarily prefers. She does not name any other tool from the social media. She says that she mostly logs in to internet for vocational communication. She thinks that her general usage habit does not have an effect on her teaching style in distant education. She does not very often need different media or tools; she uses only e-mail or communicates directly face to face with her students. She thinks that the automation programs designed for distance education applications satisfy her needs adequately in communicating with

her students, but still, she thinks that formal education is more satisfactory for her than distant education. She says that in formal education the courses are not interrupted, at least, by any obstacle such as power cut or internet disconnection. Another thing she mentions is that the distance education and in-class face-to-face education systems are not equals of each other or can replace one another; she thinks that distance methods of education can only be complementary to formal education. For her, formal education is primarily easy, comfortable and advantageous at the end. She argues that lecturers can motivate their students better face to face. She says that she can re-organize the lecture according to the needs of the content and of the students, and that organizing collaborative studies between students or building team works are only possible in formal in-class system. She also argues that attendance is another issue in distance education classes because students mostly do not join in and even if they join in, they are usually not concentrated enough for listening to the lecturer. She tells about her observation that they are usually not integrated well enough with the content, due to the online courses at late hours. According to her, this is not only because the students are academically demotivated, but also because they are part time employees at the same time; they are generally tired at the very end of their days. Even when they are concentrated, they only prepare themselves for multiple choice questions. Her idea is that the distance education students are not qualified enough or equal to the formal in-class students. Therefore, she thinks that multiple choice questions should be banned, projects and team works should be motivated, courses should last at a maximum of 25 minutes followed by 10 minute breaks. Online classes should be unquestionably integrated into the in-class formal education. She views distance education positively but only as complementary to formal education. She thinks that her general internet usage habits have an effect on her style of giving online courses but she does not define specifically the quality of this effect. She declares that the automation programs designed for distance education applications satisfy his needs adequately in giving lectures and also in communicating with her students so much, that she mostly does not need any additional media or tools. According to her, the general problem in distant education applications is that the students are not interested as much as they are in-class. She says that his problem is the lack of concentration of her distant students, compared to her formal class students, and that the students do not prefer to join the course actively and make comments; therefore, she thinks his formal classes are more interactive and even more sincere and fluent. She thinks lecturers, but more than that and in particular, students should be educated and enlightened more, beforehand,

about the distant education system and about to what extent they can benefit from it. Educating students while in parallel, improving the system with more details according to the needs of the applied courses, are two important issues the decision-makers should consider. Therefore, she says that she is always more satisfied with her formal classes. She does not believe that the formal education will be replaced with distant education applications. According to her, the only possibility is that the distant education applications may get more integrated in formal in-class education in time.

Results

This study showed that all four lecturers had different comments and experiences about distance education applications in Istanbul University. Three of them argued that giving online lessons had never been the same with their usual formal classes, due to very different reasons. For them, in general, distance methods of education could only be complementary to the formal education. One of the reasons why Lecturer A found the system non-satisfactory was because the distance education applications did not offer enough space to communicate with her students and was not sensitively designed for both qualitative and quantitative modules in her program, slowing down the course flow. Lecturer B declared that he is satisfied with his online classes and the satisfaction of the lecturers is bound with the digital literacy of them. Lecturer C on the other hand also found the students in his online classes uninterested and felt that his online lectures are not as satisfactory as his formal applied lessons. Lecturer D agreed with the other two lecturers, on their dissatisfaction but hoped the system would be improved to satisfy them all, the students and lecturers at the same time.

Distance education brings many advantages to higher education, but has some "musts" to be effective. The in-depth interview details of the four samples were a summed-up summary of their update and personal experiences and observations. These details should be taken into consideration since some of them point out to some weaknesses of the distance applications in Istanbul University.

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Appendix:

Depth Interview Questions to assess the Educators' Views on the Communication Process in Higher Education

- How long have you been teaching in higher education?
- How long have you been teaching in distance education?
- In which distance education program have you been teaching?
- Which courses have you given in the distance education program?

- Have you ever taken any course in distance education, yourself?
- Have you given the same course both in distance and in formal in-class education at the same time?
- How frequently do you use the internet?
- For which purposes do you use the internet the most (comunication, getting information, spending leisure time, entertainment, following news, etc)?
- Do you use the social networks? If yes, which networks?
- For which purposes do you use the social networks (comunication, getting information, spending leisure time, entertainment, following news, etc)?
- Do you think the automation programs designed for distance education applications meet your needs adequately?
- Do you think the automation programs designed for distance education applications satisfy your needs adequately in communicating with your students? Do you need different media or tools?
- Do your general habits of computer usage influence your teaching style in distant courses?
- Do your general habits of internet usage influence your teaching style in distant courses?
- Which medium do you mostly prefer to use for communicating with your students (mail, facebook, twitter, whatsapp, face to face, SMS, etc.)?
- When you compare the distance and in-class face-to-face education systems, what are your positive and negative comments for each?
- As a teacher, do you have any proposals for making the teaching process more successful and effective in distance education? What are they?
- Which satisfies you more as a teacher; to teach in distance education or in formal in-class system?
- Do you think distance education and in-class face-to-face education systems are equals of eachother and can replace one another; or do you think that they should be complementary to eachother?
- What are your views on the hypothesis that distance education system will replace the formal in-class education system completely in future?

PRESENTATIONS OF ISIS' TERRORIST ATTACKS IN TURKISH NEWSPAPERS AND PEOPLE'S PERCEPTION

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Abstract

How a terrorist attack should be presented in newspapers? What are the responsibilities of the newspapers toward a terrorist attack? How Turkish dailies presented last terrorist attacks in Paris (France), Brussels (Belgium), and İstanbul (Turkey)? What are the main differences between the presentations? What are the perceptions of professional journalist, journalism academicians and journalism student's toward these news? Focusing on these questions, this paper firstly examines the presentation of the last three terrorist attacks at Paris, Brussels and İstanbul in Turkish national daily newspapers, and secondly investigates the perceptions of journalism academicians and the journalism students toward these news presentations.

CONTENT ANALYSIS: For the first part of the study, a content analysis will be conducted. The samples from the national Turkish daily newspapers selected from the list of national circulation rates. The top 5 newspapers are Zaman, Hürriyet, Posta, Sabah and Sözcü that means these are most read newspapers of the country. The time limit for the study is the first news days of each terrorist attacks. It is a day after the event. The page limit for the study is the first page. Because there are lots of news and the columns on the newspapers on each event, therefore it is a difficulty to ask every title to the readers due to have correct answers. Finally 15 first pages of 5 newspapers will be used for the content analysis to answer these questions:

1) What are the origins of the news?

2) What are the news sources?

3) What are the main themes?

4) What are the words used to describe the events?

5) What are the words used to describe the terrorists?

6) What are the words used to describe the crime scene?

7) What are the words used to describe the victims?

8) What are the words used to describe the public?

9) What are the general tones of the news?

10) How many photographs were used for the news?

11) What are the main themes of the photographs?

12) What are the sizes of photographs in the page?

INTERVIEVEWS: For the second part of the study semi-structured 30 interviews will be conducted for the perceptions of the news on terrorist's attacks. Volunteer 10 professional journalist, 10 journalism academicians and 10 journalism students from Eskisehir, Turkey will be interviewed. The questions to be answered in face to face interviews are listed below:

1) Do you think there are main differences between these news presentations?

2) Which news give you the feeling of anxiety, which news give you the feeling of panic?

3) Which news give you the feeling of fear, which news give you the feeling of sadness?

4) Which news give you the feeling of anger?

5) Which news give you the feeling of revenge?

6) Do you think these feelings are related with the news presentations?

7) Which news have the best presentation ideally as the news of terror?

8) Which news be presented incorrectly, deficient and inaccurate according to ideally presentation of news of terror?

This study is an ongoing project of the graduate content analysis class at Anadolu University, Eskisehir. The study aims to examine the differences between the news presentations of terrorist attacks from different countries; from Turkey and from other countries. The literature gives assumptions of the presentation of terrorist attacks. The results will be used to give advices to the editors of the newspapers what they did and what they should do for the future events.

Keywords: *News presentation, terrorism, content analysis, perception*

HUMANITARIAN CRISES: HOW TO CREATE OUTREACH AND TOUCH THE HEARTS OF TARGET AUDIENCES IN HUMANITARIAN CRISES?

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Abstract

During humanitarian crises, one of the key issues is to reach target audiences in terms of visibility, communication, awareness and resource mobilization. It is also crucial to describe the humanitarian perspective of crises to public. Accordingly, organizations related with humanitarian crises create their outreach materials (such as posters, videos, and others) to call for action and public attention on issues related with crises. Most of the times, United Nations agencies are the very first ones for that outreach efforts. In this study, media creation and use will be the example for humanitarian crisis, Syrian Refugee Crisis, and it will be examined through random sampling. Analysis will be conducted according to contextual framework.

Keywords: *Humanitarian, Crises, Media, Awareness*

FACEBOOK AS A TOOL FOR COMMUNICATION AND EDUCATION: A CASE STUDY DONE AT FIRAT UNIVERSITY

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Abstract

There are various social networks that can be used for communications everywhere. The famous and prestige one is called Facebook. The usage of Facebook has increased dramatically in the last decade in the world, and Turkey is in the fifth rank in the world in terms of utilizable percentage. Facebook is not a media that can be used only for communication, interacting and messaging among the people. Facebook is a network where video and audio streaming is available for education and communication. Some instructors have been used Facebook for their teachings as a distance. They have released their materials such as videos, animations, images and texts on Facebook. The students can download the course materials and upload their assignments and homework into their instructors' Facebook pages. The instructors who want to use Facebook as communication and education media create special rooms where only the members can access into contents of the pages. The members are invited by instructors. So, in the closed virtual room instructors and their students can only interact each other. Facebook messenger has a feature where a two-way communications can be done. It means the instructors and their students can communicate live as if they were in the same room. The students can ask their questions synchronized. During the conversation more people can join to live discussions. There are some instructors at Firat University who use Facebook as tools of communication and learning. They share their audio and video materials to their students and they use Facebook Messenger to communicate to their students live. A survey has been applied to the students whose instructors communicate with them via Facebook. The goal of this work is to evaluate the success of students who follow their instructors on a social media called Facebook. We have investigated the influences of educational materials that released on Facebook. The advantages and disadvantages of Facebook in terms of communication and education have been analyzed. The findings have been discussed and finally some recommendations have been done how Facebook can be utilized more efficiency for the purposes of communications and educations.

Keywords: *Facebook, Communication, Education, Video and Audio Streaming*

NEWS FRAMING OF VIOLENCE AGAINST WOMEN ON TV

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Abstract

Violance against women is a widespread and serious social problem in Turkey and also in the World. Violence emerges in different ways in the social sphere. Every women may be exposed to violence. In this study the effects of the media's representation of violance against women will be examined. Framing often abtains some explanations of the meaning for the media effects. The study will analayze the news as example of how the media use the language while presenting violence against woman in detail. The samples of the TV news will be analayzed according to the news frame analysis method.

Keywords: *Framing, News Frame, Violence, Woman*

CIANS IN FACULTY MANAGEMENT AND ACADEMIC HIERARCHY IN TURKISH COMMUNICATION FACULTIES

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Abstract

Women's studies show that women take less place than men in work life as an indication of social construction of gender and when they do they are usually in a lower position. It would not be wrong to say that same situation applies also to academic life. Women in education have lower academic positions compared to their male colleagues and they also have lower titles. According to the data provided by TUIK (Turkish Statistical Institute) in 2012, women's ratio in academic personnel has risen to 40,9 % in 2010-2011 academic year whereas it was 36,7 % in 2001-2002. The ratio of women who work as either instructors or research assistants is higher than other academic titles. The ratio of female professors was 27,6 % in 2010-2011. As it possible to see in TUIK data, there are fewer female academicians as the titles become higher. When it comes to management, there are even fewer females. It is again TUIK data that shows that female rectors are only 5,6 % in state universities and 6,8 % in private ones. This study focuses on the position of female academicians in communication faculties regarding management and academic hierarchy and it aims to show what women's role in management and academic hierarchy is. Sixty three communication faculties in Turkey are analyzed regarding the deans, faculty boards, heads of the departments and how many female academicians are in charge of what positions is discovered. Furthermore, all the staff is examined and the question whether gender is a variable in higher positions is answered.

Keywords: *Women Academicians, Communication Faculties, Women Studies*

CHANCING REPRESANTATION OF ISTANBUL IN 2000'S TURKISH CINEMA

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Abstract

Cinema has always needed a shooting area, a specific place since the cinematography and first movie screening have been invented by Lumierre brothers. It is really difficult to imagine the cinema without a place. The cinema shootings in America have been very similar to Hollywood studio style which made in the big artificial platos, far away from the cities at the beginning. The cinema has gone ahead with the Hollywood system about 40-50 years. By the new French movement in the sector, cinema has found a chance to take place in the real areas such as streets and real cities. It is really obvious that cinema and the city have closely associated with each other's and it has been very similar from the beginning of Turkish cinema as well. Although the Manaki brothers and other movie makers have made some documentary films, the beginning of Turkish cinema has been accepted by the collapsing scenes of Ayestefanos according to most historians and movie critics. Istanbul has been the main place in the Turkish cinema with its streets, historical places as the characters. Istanbul has shown in different ways in each periods of Turkish cinema which is nearly 101-years-old now. From the beginning of 1920s to 1950s, Istanbul has been shown as the capital city, mainly important place for government, but the Turkish cinema has affected by the migration after 1950s. The city have generally shown as a place where the streets are paved with golds in other words, new bussines opportunities, prosperity and etc… In 1990s and 2000s, there has been a new cinema movement and Istanbul figure that have been made by minimalist directors. This new style of the Turkish cinema has mostly interested in inner world of people. Istanbul is again a main place but in a different face which isolate and otherize the people. The migration has changed from Istanbul to rural areas with new circumstances. First of all, I would like to explain city and urbanity notion with their historical aspects.Secondly, I would like to search the representation of İstanbul in periodical terms of Turkish cinema and finally, I would like to clearly point out that differences in Istanbul figure of the Turkish cinema of 2000's in my presentation.

Keywords: *Turkish Cinema, İstanbul, City*


T.C. İSTANBUL ÜNİVERSİTESİ