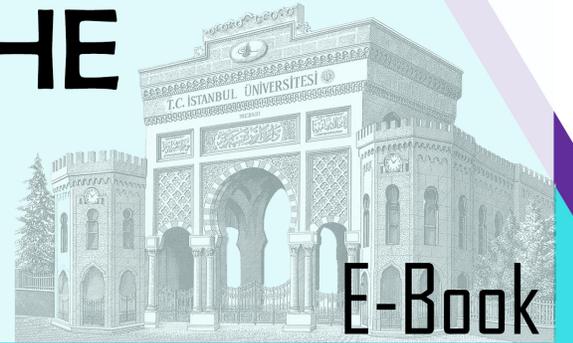




# INTERNATIONAL SYMPOSIUM OF NEW MEDIA FROM THE PAST TO THE FUTURE



ISBN: 978-605-87873-7-7

# **International Symposium of New Media from the Past to the Future**

**(May 10, 2017, Istanbul, TURKEY)**

## **Proceedings E-Book**

**ISBN: 978-605-87873-7-7**

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## **PREFACE FROM THE COORDINATOR**

One of the most important facts emphasized in academic studies in recent years is that it is necessary to take a different theoretical and practical understanding in the new and changing world order which brought new rules to itself by new media. New media studies as a subject of an interdisciplinary field, present a very productive field in order to understand the age that we live in.

Our main goal as Istanbul University Faculty of Communication is to educate communication professionals who can read the changing world correctly, have full knowledge of all aspects of the communication processes, offer his/her scientific approach skills and critical intelligence to the benefit of the society, and conduct research at the universal level. Along with this goal, this year's International Symposium of New Media from the Past to the Future, which we organized for the first time, has enabled the implementation of innovative work in the new media field.

The increasing use of the new media in everyday life practices as a part of social life and transformative subject, has brought the academic work presented in the symposium considered within the social, economic and psychological context. During the International Symposium of New Media from the Past to the Future, we discussed with the academicians from different universities and the notable personages from sector about what new opportunities the new media brings, how these opportunities are used today, what new problems we face today and what we anticipate for the future.

Prof. Dr. Lev MANOVICH, known for his publications in the New Media field all over the world, held a live video conference from USA for the symposium. Distinguished academicians Prof. Dr. Christoph SCHMIDT, Dr. John Hans COETZER and Florian THALHOFER, founder of the Korsakow software and Interactive Documentary Film Director, have made valuable contributions to the symposium with their opening speeches. We have organized our event with TRT co-operation which is one of the most respected institutions in our country. I thank them once more.

I would like to congratulate and thank all the academicians who contributed to both symposium and field in the International Symposium of New Media from the Past to the Future. In this context, starting from our basic mission; we hope to organize events every year with the same desire and enthusiasm, that we will learn new information from it on an international level and inspiring us to make new projects.

**Prof. Dr. Ergün YOLCU**  
**Symposium Coordinator**

## WHAT IS VISUALIZATION?

Lev MANOVICH

“I first drew the Chart in order to clear up my own ideas on the subject, finding it very troublesome to retain a distinct notion of the changes that had taken place. I found it answer the purpose beyond my expectation, by bringing into one view the result of details that are dispersed over a very wide and intricate field of universal history; facts sometimes connected with each other, sometimes not, and always requiring reflection each time they were referred to.” William Playfair, *An Inquiry into the Permanent Causes of the Decline and Fall of Powerful and Wealthy Nations* [1805]; in reference to “The Chart, No. 1, representing the rise and fall of all nations or countries, that have been particularly distinguished for wealth or power, is the first of the sort that ever was engraved, and has, therefore, not yet met with public approbation.”

“The pretty photographs we and other tourists made in Las Vegas are not enough. How do you distort these to draw a meaning for a designer? How do you differentiate on a plan between form that is to be specifically built as shown and that which is, within constraints, allowed to happen? How do you represent the Strip as perceived by Mr. A. rather than as a piece of geometry? How do you show quality of light – or qualities of form – in a plan at 1 inch to 100 feet? How do you show fluxes and flows, or seasonal variation, or change with time?” Robert Venturi, Stefan Izenour, Denise Scott Brown, *Learning from Las Vegas* [1972]. (Emphasis is in the original – L.M.)

“ ‘Whole’ is now nothing more than a provisional visualization which can be modified and reversed at will, by moving back to the individual components, and then looking for yet other tools to regroup the same elements into alternative assemblages.” Bruno Latour, *Tarde’s Idea of Quantification, The Social After Gabriel Tarde: Debates and Assessments*, ed. Mattei Candea [2009].

“Information visualization is becoming more than a set of tools, technologies and techniques for large data sets. It is emerging as a medium in its own right, with a wide range of expressive potential.” Eric Rodenbeck (Stamen Design), keynote lecture at *Emerging Technology 2008* [March 4, 2008.]

“Visualization is ready to be a mass medium.” Fernanda B. Viégas and Martin Wattenberg, an interview for *infosthetics.com* [May 2010].

2010. Museum of Modern Art in New York presents a dynamic visualization of its collection on 5 screens created by Imaginary Forces. New York Times regularly features custom visualizations both in its print and web editions created by the in-house The NYTimes interactive team. The web is crawling with numerous sophisticated visualization projects created by scientists, designers, artists, and students. If you search for certain types of public data the first result returned by Google search links to automatically created interactive graph of this data. If you want to visualize our own data set, Many Eyes, Tableau Public and other sites offer free visualization tools. 300 years after William Playfair amazement at the cognitive power of information visualization, it looks like that finally many others are finally getting it.

What is information visualization? Despite the growing popularity of infovis (a common abbreviation for “information visualization”), it is not so easy to come up with a definition which would work for all kinds of infovis projects being created today, and at the same would clearly separate it from other related fields such as scientific visualization and information design. So lets start with a provisional definition that we can modify later. Lets define information visualization as a mapping between discrete data and a visual representation. We can also use different concepts besides “representation,” each bringing an additional meaning. For example, if we believe that a brain uses a number of distinct representational and cognitive modalities, we can define infovis as a mapping from other cognitive modalities (such as mathematical and propositional) to an image modality.

My definition does not cover all aspects of information visualization – such as the distinctions between static, dynamic (i.e. animated) and interactive visualization – the latter, of course, being most important today. In fact, most definitions of infovis by computer science researchers equate it with the use of interactive computer-driven visual representations and interfaces. Here are the examples of such definitions: “Information visualization (InfoVis) is the communication of abstract data through the use of interactive visual interfaces.”<sup>1</sup> “Information visualization utilizes computer graphics and interaction to assist humans in solving problems.”<sup>2</sup>

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1 Keim, D.A.; Mansmann, F. and Schneidewind, J. and Ziegler, H.. “Challenges in Visual Data Analysis”, Proceedings of Information Visualization (IV 2006), IEEE, p. 9-16, 2006.

2 Purchase, H. C., Andrienko, N., Jankun-Kelly, T. J., and Ward, M. 2008. “Theoretical Foundations of Information Visualization”, Information Visualization: Human-Centered Issues and Perspectives, A. Kerren, J. T. Stasko, J. Fekete, and C. North, Eds. Lecture Notes In Computer Science, vol. 4950. Springer-Verlag, Berlin, Heidelberg, 46-64.

Interactive graphic interfaces in general, and interactive visualization application in particular, bring all kinds of new techniques for manipulating data elements – from the ability to change how files are shown on the desktop in modern OS to multiple coordinated views available in some visualization software such as Mondrian.<sup>3</sup> However, regardless of whether you are looking at a visualization printed on paper or a dynamic arrangement of graphic elements on your computer screen which you generated using interactive software and which you can change at any moment, in both case the image you are working with is a result of mapping. So what is special about images such mapping produces? This is the focus of my article.

For some researchers, information visualization is distinct from scientific visualization in that the latter uses numerical data while the former uses non-numeric data such as text and networks of relations.<sup>4</sup> Personally, I am not sure that this distinction holds in practice. Certainly, plenty of infovis projects use numbers as their primary data, but even when they focus on other data types, they still often use some numerical data as well. For instance, typical network visualization may use both the data about the structure of the network (which nodes are connected to each other) and the quantitative data about the strength of these connections (for example, how many messages are exchanged between members of a social network). As a concrete example of infovis which combines non-numeric and numerical data, consider a well-known project History Flow (Fernanda B. Viégas and Martin Wattenberg, 2003) which shows how a given Wikipedia page grows over time as different authors contribute to it.<sup>5</sup> The contribution of each author is represented by a line. The width of the line changes over time reflecting the amount of text contributed by an author to the Wikipedia page. To take another infovis classic, Flight Patterns (Aaron Koblin, 2005) uses the numerical data about the flight schedules and trajectories of all planes that fly over US to create an animated map which display the pattern formed by their movement over a 24-hour period.<sup>6</sup>

Rather than trying to separate information visualization and scientific visualization using some a priori idea, lets instead enter each phrase in Google

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<sup>3</sup> [www.theusers.de/Mondrian/](http://www.theusers.de/Mondrian/).

<sup>4</sup> For example: “In contrast to scientific visualization, information visualization typically deals with nonnumeric, nonspatial, and high-dimensional data.” Chen, C. “Top 10 Unsolved Information Visualization Problems”, IEEE Computer Graphics and Applications, 25(4):12- 16, July-Aug. 2005.

<sup>5</sup> [www.research.ibm.com/visual/projects/history\\_flow/](http://www.research.ibm.com/visual/projects/history_flow/).

<sup>6</sup> <http://www.aaronkoblin.com/work/flightpatterns/>.

image search and compare the results. The majority of images returned by searching for “information visualization” are two dimensional and use vector graphics - points, lines, curves, and other simple geometric shapes. The majority of images returned when searching for “scientific visualization” are three-dimensional; they use solid 3D shapes or volumes made from 3D points. The results returned by these searches suggest that the two fields indeed differ – not because they necessary use different types of data but because they privilege different visual techniques and technologies.

Scientific visualization and information visualization come from different cultures (science and design); their development corresponds to different areas of computer graphics technology. Scientific visualization developed in the 1980s along with the field of 3D computer graphics, which at that time required specialized graphics workstations. Information visualization developed in the 1990s along with the rise of desktop 2D graphics software and the adoption of PCs by designers; its popularity accelerated in 2000s – the two key factors being the easy availability of big data sets via APIs provided by major social network services since 2005 and new high level programming languages specifically designed for graphics (i.e., Processing<sup>7</sup>) and software libraries for visualization (for instance, Prefuse<sup>8</sup>).

Can we differentiate information visualization from information design?

This is more tricky, but here is my way of doing it. Information design starts with the data that already has a clear structure, and its goal is to express this structure visually. For example, the famous London tube map designed in 1931 by Harry Beck uses structured data: tube lines, tube stations, and their locations over London geography.<sup>9</sup> In contrast, the goal of information visualization is to discover the structure of a (typically large) data set. This structure is not known a priori; a visualization is successful if it reveals this structure. A different way to express this is to say that information design works with information, while information visualization works with data. As it always the case with the actual cultural practice, it is easy to find examples that do not fit such distinction – but a majority do. Therefore, I think that this distinction can be useful in allowing us to understand the practices of information visualization and information design as partially overlapping but ultimately different in terms of their functions.

Finally, what about the earlier practices of visual display of quantitative information in the 19th and 20th century that are known to many via the

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7 <http://processing.org/>.

8 <http://prefuse.org/>.

9 [http://britton.disted.camosun.bc.ca/beck\\_map.jpg](http://britton.disted.camosun.bc.ca/beck_map.jpg).

examples collected in the pioneering books by Edward Tufte?<sup>10</sup> Do they constitute infovis as we understand it today? As I already noted, most definitions provided the researchers working within Computer Science equate information visualization with the use of interactive computer graphics.<sup>11</sup> Using software, we can visualize much larger data sets than it was possible previously; create animated visualization; show how processes unfold in time; and, most importantly, manipulate visualizations interactively. These differences are very important – but for the purposes of this article which is concerned with the visual language of infovis they do not matter. When we switched from pencils to computers, this did not affect the core idea of visualization - mapping some properties of the data into a visual representation. Similarly, while availability of computers led to the development of new visualization techniques (scatter plot matrix, treemaps, etc.), the basic visual language of infovis remained the same as it was in the 19th century – points, lines, rectangles and other graphic primitives. Given this continuity, I will use the term “infovis” to refer to both earlier visual representations of data created manually and contemporary software-driven visualization.

## Reduction and Space

In my view, the practice of information visualization from its beginnings in the second part of the 18th century until today relied on two key principles. The first principle is reduction. Infovis uses graphical primitives such as points, straight lines, curves, and simple geometric shapes to stand in for objects and relations between them - regardless of whether these are people, their social relations, stock prices, income of nations, unemployment statistics, or anything else. By employing graphical primitives (or, to use the language of contemporary digital media, vector graphics), infovis is able to reveal patterns and structures in the data objects that these primitives represent. However, the price being paid for this power is extreme schematization. We throw away

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<sup>10</sup> Edward Tufte, *The Visual Display of Quantitative Information*. Cheshire, CT: Graphics Press, 1983. Edward Tufte, *Envisioning Information*. Cheshire, CT: Graphics Press, 1990. Edward Tufte, *Visual Explanations: Images and Quantities, Evidence and Narrative*. Cheshire, CT: Graphics Press, 1997. Edward Tufte, *Beautiful Evidence*. Cheshire, CT: Graphics Press, 2006.

<sup>11</sup> A number of definitions of information visualization from the recent literature is available at [http://www.infovis-wiki.net/index.php?title=Information\\_Visualization](http://www.infovis-wiki.net/index.php?title=Information_Visualization).

%99 of what is specific about each object to represent only %1- in the hope of revealing patterns across this %1 of objects' characteristics.

Information visualization is not unique in relying on such extreme reduction of the world in order to gain new power over what is extracted from it. It comes into its own in the first part of the 19th century when in the course of just a few decades almost all graph types commonly found today in statistical and charting programs are invented.<sup>12</sup> This development of the new techniques for visual reduction parallels the reductionist trajectory of modern science in the 19th century. Physics, chemistry, biology, linguistics, psychology and sociology propose that both natural and social world should be understood in terms of simple elements (molecules, atoms, phonemes, just noticeable sensory differences, etc.) and the rules of their interaction. This reductionism becomes the default “meta-paradigm” of modern science and it continues to rule scientific research today. For instance, currently popular paradigms of complexity and artificial life focus our attention on how complex structures and behavior emerge out of interaction of simple elements. Even more direct is the link between 19th century infovis and the rise of social statistics. Philip Ball summarizes the beginnings of statistics in this way:

In 1749 the German scholar Gottfried Achenwall suggested that since this ‘science’ [the study of society by counting] dealt with the natural ‘states’ of society, it should be called Statistik. John Sinclair, a Scottish Presbyterian minister, liked the term well enough to introduce it into the English language in his epic Statistical Account of Scotland, the first of the 21 volumes of which appeared in 1791. The purveyors of this discipline were not mathematicians, however, nor barely ‘scientists’ either; they were tabulators of numbers, and they called themselves ‘statists’.<sup>13</sup>

In the first part of the 19th century many scholars including Adolphe Quetelet, Florence Nightingale, Thomas Buckle, and Francis Galton used statistics to look for “laws of society.” This inevitably involved summarization and reduction – calculating the totals and averages of the collected numbers about citizens demographic characteristics, comparing the averages for different geographical regions, asking if they followed a bell-shaped normal distribution, etc. It is therefore not surprising that many - if not most -

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<sup>12</sup> [www.math.yorku.ca/SCS/Gallery/milestone/sec5.html](http://www.math.yorku.ca/SCS/Gallery/milestone/sec5.html).

<sup>13</sup> Philip Ball, *Critical Mass*. London: Arrow Books, 2004. Pp. 64-65.

graphical methods standard today were invented during this time for the purposes of representations of such summarized data. According to Michael Friendly and Daniel J. Denis, between 1800 and 1850, “In statistical graphics, all of the modern forms of data display were invented: bar and pie charts, histograms, line graphs and time-series plots, contour plots, and so forth.”<sup>14</sup>

Do all these different visualization techniques have something in common besides reduction? They all use spatial variables (position, size, shape, and more recently curvature of lines and movement) to represent key differences in the data and reveal most important patterns and relations. This is the second (after reduction) core principle of infovis practice as it was practiced for 300 years - from the very first line graphs (1711), bar charts (1786) and pie charts (1801) to their ubiquity today in all graphing software such as Excel, Numbers, Google Docs, OpenOffice, etc.<sup>15</sup> This principle can be rephrased as follows: infovis privileges spatial dimensions over other visual dimensions. In other words, we map the properties of our data that we are most interested in into topology and geometry. Other less important properties of the objects are represented through different visual dimensions - tones, shading patterns, colors, or transparency of the graphical elements.

As examples, consider two common graph types: a bar chart and a line graph. Both first appeared in William Playfair’s Commercial and Political Atlas published in 1786 and became commonplace in the early 19th century. A bar chart represents the differences between data objects via rectangles that have the same width but different heights. A line graph represents changes in the data values over time via changing height of the line.

Another common graph type – scatter plot - similarly uses spatial variables (positions and distances between points) to make sense of the data. If some points form a cluster, this implies that the corresponding data objects have something in common; if you observe two distinct clusters this implies that the objects fall into two different classes; etc.

Lets take another example - network visualizations which function today as distinct symbols of “network society” (see Manuel Lima’s authoritative gallery [visualcomplexity.com](http://visualcomplexity.com) which currently houses over 700 network visualization projects). Like bar charts and line graphs, network visualizations also privilege spatial dimensions: position, size, and shape.

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<sup>14</sup> Michael Friendly and Daniel J. Denis, Milestones in the History of Thematic Cartography, Statistical Graphics, and Data Visualization, section 5 < [www.math.yorku.ca/SCS/Gallery/milestone/sec5.html](http://www.math.yorku.ca/SCS/Gallery/milestone/sec5.html)>.

<sup>15</sup> The historical data is from [www.math.yorku.ca/SCS/Gallery/milestone/sec4.html](http://www.math.yorku.ca/SCS/Gallery/milestone/sec4.html).

Their key addition is the use of straight or curved lines to show connections between data objects. For example, in distellamap (2005) Ben Fry connects pieces of code and data by lines to show the dynamics of the software execution in Atari 2600 games.<sup>16</sup> In Marcos Weskamp's Flickr Graph (2005) the lines visualize the social relationships between users of flickr.com.<sup>17</sup> (Of course, many other visual techniques can also be used in addition to lines to show relations – see for instance a number of maps of science created by Katy Borner and her colleagues at Information Visualization Lab at Indiana University.<sup>18</sup>)

I believe that the majority of information visualization practice from the second part of the 18th century until today follow the same principle – reserving spatial arrangement (we can call it “layout”) for the most important dimensions of the data, and using other visual variables for remaining dimensions. This principle can be found in visualizations ranging from famous dense graphic showing Napoleon's March on Moscow by Charles Joseph Minard (1869)<sup>19</sup> to the recent of The Origin of Species by Stefanie Posavec and Greg McInerney (2009).<sup>20</sup> Distances between elements and their positions, shape, size, lines curvature, and other spatial variables code quantitative differences between objects and/or their relations (for instance, who is connected to whom in a social network).

When visualizations use colors, fill-in patterns, or different saturation levels, typically this is done to partition graphic elements into groups. In other words, these non-spatial variables function as group labels. For example, Google Trends use line graphs to compare search volumes for different words or phrases; each line is rendered in a different color.<sup>21</sup> However the same visualization could have simply used labels attached to the lines - without different colors. In this case, color adds readability but it does not add new information to the visualization.

The privileging of spatial over other visual dimensions was also true of plastic arts in Europe between 16th and 19th centuries. A painter first worked out the composition for a new work in many sketches; next, the composition was transferred to a canvas and shading was fully developed in monochrome. Only

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<sup>16</sup> <http://benfry.com/distellamap/>.

<sup>17</sup> <http://marumushi.com/projects/flickrgraph>.

<sup>18</sup> <http://ivl.slis.indiana.edu/research/>.

<sup>19</sup> <http://www.edwardtufte.com/tufte/minard>.

<sup>20</sup> [www.visualcomplexity.com/vc/project.cfm?id=696](http://www.visualcomplexity.com/vc/project.cfm?id=696).

<sup>21</sup> [www.google.com/trends](http://www.google.com/trends).

after that color was added. This practice assumed that the meaning and emotional impact of an image depends most of all on the spatial arrangements of its parts, as opposed to colors, textures and other visual parameters. In classical Asian “ink and wash painting” which first appeared in 7th century in China and was later introduced to Korea and then Japan (14th century), color did not even appear. The painters used exclusively black ink exploring the contrasts between objects contours, their spatial arrangements, and different types of brushstrokes.

It is possible to find information visualizations where the main dimension is color –for instance, a common traffic light which “visualizes” the three possible behaviors of a car driver: stop, get ready, go. This example shows that if we fix spatial parameters of visualization, color can become the salient dimension. In other words, it is crucial that the three lights have exactly the same shape and size. Apparently, if all elements of the visualization have the same values on spatial dimensions, our visual system can focus on the differences represented by colors, or other non-spatial variables. Why do visualization designers – be they the inventors of graph and chart techniques at the end of the 18th and early 19th century, or millions of people who now use these graph types in their reports and presentations, or the authors of more experimental visualizations featured on [infoaesthetics.com](http://infoaesthetics.com) and [visualcomplexity.com](http://visualcomplexity.com) - privilege spatial variables over other kinds of visual mappings? In other words, why color, tone, transparency, and symbols are used to represent secondary aspects of data while the spatial variables are reserved for the most important dimensions? Without going into the details into the rich but still very incomplete knowledge about vision accumulated by neuroscience and experimental psychology, we can make a simple guess. The creators of visualizations follow human visual perception that also privileges spatial arrangements of parts of a scene over its other visual properties in making sense of this scene. Why would the geometric arrangement of elements in a scene be more important to human perception than other visual dimensions? Perhaps this has to do with the fact that each object occupies a unique part of the space. Therefore it is crucial for a brain to be able to segments a 3D world into spatially distinct objects which are likely to have distinct identities (people, sky, ground, cards, buildings, etc. Different object types can also be often identified with unique 2D forms and arrangements of these forms. A tree has a trunk and branches; a human being has a head, a torso, arms and legs; etc. Therefore identifying 2D forms and their arrangements is also likely to play an important role in object recognition.

An artist or a designer may pay more attention to other visual properties of a scene such as textures and rhythms of color (think of twentieth century art) – but in a everyday perception, spatial properties are what matters most. How close are two people to each other; the expression on their faces; their relative size which allows the observer to estimate their distance from her; the characteristic shapes of different objects which allows her to recognize them – all these and many other spatial characteristics which our brains instantly compute from the retinal input are crucial for our daily existence.

I think that this key of spatial variables for human perception maybe the reason why all standard techniques for making graphs and charts developed in the 18th – 20th centuries use spatial dimensions to represent the key aspects of the data, and reserve other visual dimensions for less important aspects.

However, we should also keep in mind the evolution of visual display technologies, which constrain what is possible at any given time. Only in the 1990s when people started using computers to design and present visualizations on computer monitors, color become the norm. Color printing is still significantly more expensive than using a single color – so even today science journals are printed in black and white. Thus, the extra cost associated with creating and printing color graphics during the last two centuries was probably an important factor responsible for privileging of spatial variables.

When color, shading, and other non-spatial visual parameters were used in visualizations created in the 19th and most of the 20th century, they usually represented only small number of discrete values – i.e. they acted as “categorical variables.” However today the fields of computer-based scientific visualization, geovisualization, and medical imaging often use such parameters with much larger scales. Since today computers commonly allocate 8-bits to store values for each of red, green and blue channels, computers monitors can show 16 million unique colors. Therefore color, shading and transparency are now commonly employed in these fields to show continuously varying qualities such temperature, gas density, elevation, gravity waves, etc. Does not this contradict my statement that spatial arrangement is key to information visualization?

We can solve this puzzle if we take into account a fundamental difference between information visualization and scientific visualization / geovisualization, which I did not yet mention. Infovis uses arbitrary spatial arrangements of elements to represent the relationships between data objects. Scientific, medical and geovisualization typically work with a priori

fixed spatial layout of the real physical objects such as a brain, a coastline, a galaxy, etc. Since the layout in such visualizations is already fixed and can't be arbitrary manipulated, color and/or other non-spatial parameters are used instead to show new information. A typical example of this strategy is a heat map [which use color hue and saturation to overlay information over a spatial map.](#)<sup>22</sup>

The two key principles that I suggested – data reduction and privileging of spatial variables - do not account for all possible visualizations produced during last 300 years. However, they are sufficient to separate infovis (at least as it was commonly practiced until now) from other techniques and technologies for visual representation: maps, engraving, drawing, oil painting, photography, film, video, radar, MRI, infrared spectroscopy, etc. They give infovis its unique identity – the identity which remained remarkably consistent for almost 300 years, i.e. until the 1990s.

### Visualization Without Reduction

The meanings of the word “visualize” include “make visible” and “make a mental image.” This implies that until we “visualize” something, this “something” does not have a visual form. It becomes an image through a process of visualization.

If we survey the practice of infovis from the 18th until the end of the 20th century, the idea that visualization takes data that is not visual and maps it into a visual domain indeed works quite well. However, it seems to longer adequately describe certain new visualization techniques and projects developed since the middle of the 1990s. Although these techniques and projects are commonly discussed as “information visualization,” is it possible that they actually represent something else – a fundamentally new development in the history of representational and epistemological technologies, or at least a new broad visualization method for which we don't yet have an adequate name.

Consider a technique called tag cloud.<sup>23</sup> The technique was popularized by Flickr in 2005 and today it can be found on numerous web sites and blogs.

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<sup>22</sup> One important case which does not fit my analysis is the use of different tones or colors to represent terrain elevation and relief in printed topographic maps already in the 18th century. In these maps, tone or color codes qualitative data rather than categories.

<sup>23</sup> [http://en.wikipedia.org/wiki/Tag\\_cloud](http://en.wikipedia.org/wiki/Tag_cloud).

A tag cloud shows most common words in a text in the font size corresponding to their frequency in the text.

We can use a bar chart with text labels to represent the same information - which in fact may work better if the word frequencies are very similar. But if the frequencies fall within a larger range, we don't have to map the data into a new visual representation such as the bars. Instead, we can vary the size of the words themselves to represent their frequencies in the text.

Tag cloud exemplifies a broad method that can be called media visualization: creating new visual representations from the actual visual media objects, or their parts. Rather than representing text, images, video or other media through new visual signs such as points or rectangles, media visualizations build new representations out of the original media.

Images remain images; text remains text.

In view of our discussion of data reduction principle, we can also call this method direct visualization, or visualization without reduction. In direct visualization, the data is reorganized into a new visual representation that preserves its original form. Usually, this does involve some data transformation such as changing data size. For instance, text cloud reduces the size of text to a small number of most frequently used words. However, this is a reduction that is quantitative rather than qualitative. We don't substitute media objects by new objects (i.e. graphical primitives typically used in infovis), which only communicate selected properties of these objects (for instance, bars of different lengths representing word frequencies). My phrase "visualization without reduction" refers to this preservation of a much richer set of properties of data objects when we create visualizations directly from them.

Not all direct visualization techniques such as a tag cloud originated in the 21st century. If we project this concept retroactively into history, we can find earlier techniques that use the same idea. For instance, a familiar book index can be understood as a direct visualization technique. Looking at a book's index one can quickly see if particular concepts or names are important in the book – they will have more entries; less important concepts will take up only a single line.

While both book index and tag cloud exemplify direct visualization method, it is important to consider the differences between them. The older book index technique relied on the typesetting technology used for printing books. Since each typeface was only available in a limited number of sizes, the

idea that you can precisely map the frequency of a particular word into its font size was counter-intuitive – so it was not invented. In contrast, tag cloud technique is a typical expression of what we can call “software thinking” – i.e. the ideas that explore the fundamental capacities of modern software. Tag cloud explores the capacities of software to vary every parameter of a representation and to control it using external data. The data can come from a scientific experiment, from a mathematical simulation, from the body of the person in an interactive installation, from calculating some properties of the data, etc. If we take these two capacities for granted, the idea to arbitrarily change the size of words based on some information - such as their frequency in a text - is something we may expect to be “actualized” in the process of cultural evolution. (In fact, all contemporary interactive visualization techniques rely on the same two fundamental capacities.)

The rapid growth in the number and variety of visualization projects, software applications, and web services since the late 1990s was enabled by the advances in computer graphics capacities of PCs including both hardware (processors, RAM, displays) and software (C and Java graphics libraries, Flash, Processing, Flex, Prefuse, etc.) These developments both popularized information visualization and also fundamentally changed its identity by foregrounding animation, interactivity and also more complex visualizations that represent connections between many more objects than previously.<sup>24</sup> But along with these three highly visible trends, the same advances also made possible “direct visualization” approach – although it has not been given its own name so far.

#### Direct Visualization: Examples

Lets discuss three well-known projects which exemplify “direct visualization”:

Listening Post, Cinema Redux, and Preservation of Selected Traces.<sup>25</sup>

[Cinema Redux](#) was created by interactive designer Brendan Dawes in 2004. <sup>26</sup> Dawes wrote a program in Processing that sampled a film at the rate

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<sup>24</sup> As an example, open source data visualization software Mondrian 1.0 running on my 2009 Apple PowerBook laptop with 2.8 Ghz processor and 4 GB of RAM takes approximately 7 seconds to render a scatter plot containing 1 million points.

<sup>25</sup> Many additional examples of direct visualization can be found in the field of motion graphics - film and TV titles and graphics, commercials, and music videos. In many motion graphics, text or images are animated to create dynamically changing meaningful patterns made from these media objects.

of one frame per second and scaled each frame to 8x6 pixels. The program then arranged these minuate frames in a rectangular grid with every row representing a single minute of the film. Although Dawes could have easily continue this process of sampling and remapping – for instance, representing each frame though its dominant color - he chose instead to use the actual scaled down frames from the film. The resulting visualization represents a trade-off between the two possible extremes: preserving all the details of the original artifact and abstracting its structure completely. Higher degree of abstraction may make the patterns in cinematography and narrative more visible but it would also remove the viewer further from the experience of the film. Staying closer to the original artifact preserves the original detail and aesthetic experience but may not be able to reveal some of the patterns.

What is important in the context of our discussion are not the particular parameters which Dawes used for Cinema Redux but that he reinterpreted the previous constant of visualization practice as a variable. Previously infovis designers mapped data into new diagrammatic representation consisting from graphical primitives. This was the default practice. With computers, a designer can select any value on the “original data” / abstract representation dimension.. In other words, a designer can now chose to use graphical primitives, or the original images exactly as they are, or any format in between. Thus, while the project’s titles refers to the idea of reduction, in the historical content of earlier infovis practice it can be actually understood as expansion – i.e. expanding typical graphical primitives (points, rectangles, etc.) into the actual data objects (film frames).

Before software, visualization usually involved the two-stage process of first counting, or quantifying data, and then representing the results graphically. Software allows for direct manipulation of the media artifacts without quantifying them. As demonstrated by Cinema Redux, these manipulations can successfully make visible the relations between a large number of these artifacts. Of course, such visualization without quantification is made possible by the a priori quantification required to turn any analog data into a digital representation. In other words, it is the “reduction” first performed by the digitization process which paradoxically now allows us to visualize the patterns across sets of analog artifacts without reducing them to graphical signs.

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26 <http://www.brendandawes.com/sketches/redux/>

For another example of direct visualization, let's turn to Ben Fry's *Preservation of Selected Traces* (2009).<sup>27</sup> This web project is an interactive animation of the complete text of Darwin's *Evolution of the Species*. Fry uses different colors to show the changes made by Darwin in each of six editions of his famous book. As the animation plays, we see the evolution of the book text from edition to edition, with sentences and passages deleted, inserted and re-written. In contrast to typical animated information visualizations which show some spatial structure constantly changing its shape and size in time reflecting changes in the data (for example, changing structure of a social network over time), in Fry's project the rectangular shape containing the complete text of Darwin's book always stays the same – what changes is its content. This allows us to see how over time the pattern of book's additions and revisions become more and more intricate, as the changes from all the editions accumulate.

At any moment in the animation we have access to the complete text of Darwin's book - as opposed to only diagrammatic representation of the changes. At the same time, it can be argued that that *Preservation of Selected Traces* does involve some data reduction. Given the typical resolution of computer monitors and web bandwidth today, Fry was not able to actually show all the actual book text at the same time.<sup>28</sup> Instead sentences are rendered as tiny rectangles in different colors. However, when you mouse over any part of the image, a pop-up window shows the actual text. Because all the text of Darwin's book is easily accessible to the user in this way, I think that this project can be considered an example of direct visualization.

Let's add one more example – *Listening Post* by Ben Rubin and Mark Hansen (2001).<sup>29</sup> Usually this work is considered to be a computer-driven installation – rather than an example of infovis. *Listening Post* pulls text fragments from online chat rooms in real-time based on various parameters set by the authors and streams them across a display wall made from a few hundred small screens in a six-act looping sequence. Each act uses its own distinct spatial layout to arrange dynamically changing text fragments. For instance, in one

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<sup>27</sup> <http://benfry.com/traces/>.

<sup>28</sup> I have created a few visualizations which show a whole book in a single image - see

<http://www.flickr.com/photos/culturevis/sets/72157615900916808/>;

<http://www.flickr.com/photos/culturevis/sets/72157622994317650/>. To display the whole text of Tolstoy's *Anna Karenina* in a smallest font which can be read, I had to make 14,000 x 6,000 pixels – well beyond the normal screen resolution today.

<sup>29</sup> <http://www.earstudio.com/projects/listeningpost.html>.

act the phrases move across the wall in a wave-like pattern; in another act words appear and disappear in a checkerboard pattern. Each act also has its distinct sound environment driven by the parameters extracted from the same text that is being animated on the display wall.

One can argue that Listening Post is not a visualization because the spatial patterns are pre-arranged by the authors and not driven by the data. This argument makes sense – but I think it is important to keep in mind that while layouts are pre-arranged, the data in these layouts is not – it is a result of the real-time data mining of the web. So while the text fragments are displayed in pre-defined layouts (wave, checkerboard, etc.), because the content of these fragments is always different, the overall result is also always unique.

Note that if the authors were to represent the text via abstract graphical elements, we would simply end up with the same abstract pattern in every repetition of a act. But because they show the actual text that changes all the time, the patterns that emerges inside the same layout are always different.

This is why I consider Listening Post to be a perfect representative of direct visualization method – the patterns it presents depend as much on what all text fragments which appear on screen wall actually say as on their pre-defined composition. We can find other examples of info projects that similarly flow the data into pre-defined layouts. Manuel Lima identified what he calls a “syntax” of network visualizations – commonly used layouts such as radial convergence, arc diagrams, radial centralized networks, and others.<sup>30</sup> The key difference between most of these network visualizations and Listening Post lies in the fact that the former often rely on the existing visualization layout algorithms. Thus they implicitly accept ideologies behind these layouts – in particular the tendency to represent a network as a highly symmetrical and/or circular structure. The authors of Listening Post wrote their own layout algorithms that allowed them to control the layouts’ intended meanings. It is also important that they use six very different layouts that cycle over time. The meaning and aesthetic experience of this work – showing both the infinite diversity of the web and at the same time the existence of many repeating patterns – to a significant extent derive from the temporal contrasts between these layouts. Eight year before Bruno Latour’s article (quoted in the beginning) where Latour argues that our ability to create “a provisional visualization which can be modified and reversed” allows us to

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30 To see his taxonomy of network display methods, select “filter by method” on [www.visualcomplexity.com/vc/](http://www.visualcomplexity.com/vc/).

think differently since any “whole” we can construct now is just one of numerous others, Listening Post beautifully staged this new epistemological paradigm enabled by interactive visualization.

The three influential projects I considered demonstrate that in order to highlight patterns in the data we don't have to reduce it by representing data objects via abstract graphical elements. We also don't have to summarize the data as it is common in statistics and statistical graphics – think, for instance, of a histogram which divides data into a number of bins. This does not mean that in order to qualify as a “direct visualization” an image has to show all %100 of the original data – every word in a text, every frame in a movie, etc. Out of the three examples I just discussed, only Preservation of Selected Traces does this. Both Cinema Redux and Listening Post do not use all the available data – instead they sample it. The first project samples a feature film at the fixed rate of 1 frame per second; the second project filters the online conversations using set criteria that change from act to act. However, what is crucial is that the elements of these visualizations are not the result of remapping of the data into some new representation format – they are the original data objects selected from the complete data set. This strategy is related to the traditional rhetorical figure of synecdoche - specifically its particular case where a specific class of thing refers to a larger more general class.<sup>31</sup> (For example, in Cinema Redux one frame stands for a second of a film.)

While sampling is a powerful technique for revealing patterns in the data, Preservation of Selected Traces demonstrates that it is also possible to revealing patterns while keeping %100 of the data. But you already have been employing this strategy - if you ever used a magic marker to highlight important passages of a printed text. Although text highlighting normally is not thought as visualization, we can see that in fact it is an example of “direct visualization without sampling.”

Cinema Redux and Preservation of Selected Traces also break away from the second key principle of traditional visualization - communication of meaning via spatial arrangements of the elements. In both projects, the layout of elements is dictated by the original order of the data - shots in a film, sentences in a book. This is possible and also appropriate because the data they visualize is not the same as the typical data used in infovis. A film or a book is not just a collection of data objects - they are narratives made from

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31 <http://en.wikipedia.org/wiki/Synecdoche>.

these objects (i.e. the data has a sequential order). Although it is certainly possible to create effective visualizations that remap a narrative sequence into a completely new spatial structure as in Listening Post (see also Writing Without Words by Stefanie Posavec<sup>32</sup> and The Shape of Song by Martin Wattenberg<sup>33</sup>), Cinema Redux and Preservation of Selected Traces demonstrate that preserving the original sequences is also effective.

Preserving the original order of data is particularly appropriate in the case of cultural data sets that have a time dimension. We can call such data sets “cultural time series.” Whether it is a feature film (Cinema Redux), a book (Preservation of Selected Traces) or a long Wikipedia article (History Flow), the relationships between the individual elements (film shots, book’s sentences) and also between larger parts of a work (film scenes, book’s paragraphs and chapters) separated in time are of primary importance to the work’s evolution, meaning, and its experience by the users. While we consciously or unconsciously notice many of these patterns during watching / reading / interacting with the work, projecting time into space - laying out movie frames, book sentences, magazine pages in a single image - gives us new possibilities to study them. Thus, space turns to play a crucial role in direct visualization after all: it allows us to see patterns between media elements that are normally separated by time.

Let me add to this discussion a few more examples of direct visualization created at my lab - Software Studies Initiative (softwarestudies.com).<sup>34</sup> Inspired by the artistic projects which pioneered direct visualization approach as well by the resolution and real-time capabilities of supervisualization interactive systems such as HIPerSpace (35,840 by 8,000 pixels, 286,720,000 pixels total<sup>35</sup>) developed at California Institute for Telecommunication and Information (Calit2)<sup>36</sup> where our lab is located, my group has been working on techniques and software to allow interactive exploration of large sets of visual cultural data. Some of the visualizations we created use the same strategy as Cinema Redux – arranging a large set of images in a rectangular grid. However, having access to a very high resolution display sometimes allows us to include all %100 of data – as opposed to having to sample it. For example, we created an image showing 4553 covers of

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32 <http://www.itsbeenreal.co.uk/index.php?/wwwords/about-this-project/>.

33 <http://www.turbulence.org/Works/song/>.

34 <http://lab.softwarestudies.com/2008/09/cultural-analytics.html>.

35 [http://vis.ucsd.edu/mediawiki/index.php/Research\\_Projects:\\_HIPerSpace](http://vis.ucsd.edu/mediawiki/index.php/Research_Projects:_HIPerSpace).

36 [www.calit2.net](http://www.calit2.net).

every issue of Time magazine published between 1923 and 2009 (Mapping Time, Jeremy Douglass and Lev Manovich, 2009).<sup>37</sup> We also compared the use of images in Science and Popular Science magazines by visualizing approximately 10,000 pages from each magazine during first decades of their publication (The Shape of Science, William Huber, Lev Manovich, Tara Zapel, 2010).<sup>38</sup> Our most data-intensive direct visualization is the 44,000 by 44,000 pixels; it shows 1,074,790 Manga pages organized by their stylistic properties (Manga Style Space, Lev Manovich and Jeremy Douglass, 2010).<sup>39</sup>

Like Cinema Redux, Mapping Time and The Shape of Science make equal the values of spatial variables to reveal the patterns in the content, colors, and compositions of the images. All images are displayed at the same size arranged into a rectangular grid according to their original sequence.

Essentially, these direct visualization use only one dimension – with the sequence of images wrapped around into a number of rows to make it easier to see the patterns without having to visually scan very long image. However, we can turn such one-dimensional image timelines into 2D, with the second dimension communicating additional information. Consider a 2D timeline of Time covers we created (Timeline, Jeremy Douglass and Lev Manovich, 2009).<sup>40</sup> Horizontal axis is used to position images in the original sequence: time runs from left to right, and every cover is arranged according to its publication date. The positions on the vertical axis represent new information in this case, average saturation (the perceived intensity of colors) of every cover which we measured using image analysis software.

Such mapping is particularly useful for showing variation in the data over time. We can see how color saturation gradually increases during Time publication reaching its peak in 1968. The range of all values (i.e., variance) per year of publication also gradually increases – but it reaches its maximum value a few years earlier. It is perhaps not surprising to see that the intensity (or “aggressiveness”) of mass media as exemplified by Time covers gradually raises up to the end of the 1960s as manifested by changes in saturation and contrast. What is unexpected, however, is that since the beginning of the 21st century, this trend is reversed: the covers now have less contrast and less saturation. The strategy used in this visualization is based on the familiar technique a scatter graph. However, if a normal scatter graph reduces the data

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37 <http://www.flickr.com/photos/culturevis/4038907270/in/set-72157624959121129/>.

38 <http://www.flickr.com/photos/culturevis/sets/72157623862293839/>.

39 <http://www.flickr.com/photos/culturevis/4497385883/in/set-72157624959121129/>.

40 <http://www.flickr.com/photos/culturevis/3951496507/in/set-72157622525012841/>.

displaying each object as a point, we display the data in its original form. The result is new graph type, which is literally made from images - that's why it is appropriate to call it an "image graph."<sup>41</sup>

### **What is Visualization?**

In an article on the emerging practice of artistic visualization written in 2002 I defined visualization as "a transformation of quantified data which is not visual into a visual representation." At that time I wanted to stress that visualization participates in the reduction projects of modern science and modern art which led to the choice of the article's title: "Data Visualization as New Abstraction and Anti-Sublime."<sup>42</sup> I think that this emphasis was appropriate given the types of infovis typically created at that time. (Although I used somewhat different formulation for the definition that appears in the beginning of the present article – "a remapping from other codes to a visual code" - the two definitions express the same idea).

Most information visualization today continues to employ graphical primitives. However, as the examples we looked at demonstrate, alongside this "mainstream" infovis, we can find another trend - projects where the data being visualized is already visual – text, film frames, magazine covers. In other words, these projects create new visual representations out of the original visual data without translating it into graphic signs. They also often break away from the second key principle of infovis - mapping of most important data dimensions into spatial variables.

So is "direct visualization" actually constitutes a form of infovis, or is it a different method altogether? We have two choices. Either we need to accept that this is something fundamentally different. Alternatively, we can revise our understanding of what infovis is.

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<sup>41</sup> A number of computer scientists have explored a related technique for browsing image collection where a part of a collection is displayed in a similar "image graph" form. (For a summary of this work, see S. Marchand-Maillet, E. Bruno, State of the Art Image Collection Overviews and Browsing (2006), p. 5.

<[www.multimatch.org/docs/publicdels/D1.1.2.pdf](http://www.multimatch.org/docs/publicdels/D1.1.2.pdf)>. In most of the reported research, images are organized by visual similarity which is calculated via computer image analysis. While this strategy is often useful for the analysis of cultural patterns, in many cases such as Time covers analysis we want to see how visual features vary over time. Therefore we use original metadata (i.e dates of publication) for one axis and measurement of one or more visual features (in this case, saturation) for the second axis.

<sup>42</sup> The article is available at [www.manovich.net](http://www.manovich.net).

Given that all direct visualizations we looked at aim to make visible patterns and relations in the data, this aim certainly aligns them with infovis as it developed during last 300 years. It is also relevant to note that some of the of most well-known infovis projects of the last 15 years follow direct visualization approach. This is true of Cinema Redux and Preservation of Selected Traces and other seminal projects which I did not discussed in detail such as Talmud Project (David Small, 1999), Valence (Ben Fry, 2001) and TextArc (W. Bradford Paley, 2002). This means that people intuitively identify them as infovis even though they consist not from vector elements but from media (text or images). In another example, a Phrase Net technique which was developed by Frank van Ham, Martin Wattenberg and Fernanda Viégas and awarded “Best Paper” at IEEE InfoVis 2009 conference also operates within a direct visualization paradigm.<sup>43</sup>

Does this mean that what we took to be the core principle of information visualization during its first three centuries – reduction to graphic primitives – was only a particular historical choice, an artifact of the available graphics technologies? I think so. Similarly, the privileging of spatial variables over other visual parameters may also turn out to be a historically specific strategy – rather than the essential principle of infovis. The relatively new abilities brought by computer graphics to precisely control – that is, assign values within a large range - color, transparency, texture, and any other visual parameter of any part of an image allows us to start using these non-spatial parameters to represent the key dimensions of the data. This is already common in scientific, medical and geovisualization – but not yet in information visualization.

Why has infovis continued to rely on computer-generated vector graphics during 1990s and 2000s when the speed with which computers can render images has been progressively increasing? Perhaps the main factor has been the focus on the World Wide Web as the preferred platform for delivering interactive visualization. The web technologies made it relatively easy to create vector graphics and stream video - but not to render large numbers of continuous tone (i.e., raster) images in real-time. This required a use of graphics workstation, a high-end PC with a special graphics card or a game console with optimized graphics processors, as well as time-consuming software development. Although video games and 3D animation programs could render impressive numbers of pixels in real-time, this was achieved by

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<sup>43</sup> Frank van Ham, Martin Wattenberg, Fernanda B. Viégas, Mapping Text with Phrase Nets, IEEE InfoVis 2009.

writing code that directly accesses hardware – something that very high-level media programming environments such as Processing and Flash/Flex could not do.

However, as the processing power and RAM size keep increasing, these differences between the graphics capacities of various hardware platforms and software are gradually disappearing. For example, ImagePlot<sup>44</sup> program which I wrote in 2009 using high-level programming environment of imageJ (open source application for image processing commonly used in the sciences<sup>45</sup>) can render a 30000x4000 pixels image which shows 4535 Time covers in a few minutes on my Powerbook laptop (processor: 2.8 Ghz Intel Core 2 Duo; memory: 4GB 1067 Mhz DDR3). (Most of the time is spend on scaling down all the covers.) VisualSense<sup>46</sup> software that we developed in 2009-2010 with National University of Singapore's Multimodal Analysis Lab using Flash/Flex allows a user to define a number of graphs and change their positions and sizes. The graphs can use vector primitives (points, circles, rectangles) or they can show the actual images – thus allowing for interactive construction of direct visualizations. (Depending of the computer specificatins, it can handle between 500 and 1000 images without slowing down.) Finally, the HiperView<sup>47</sup> application we developed (also in 2009) together with Calit2 Center of Graphics, Visualization and Virtual Reality (GRAVITY) takes advantages of the 286 megapixel resolution and significant memory of HIPerSpace to enable real-time interactive manipulation of image graphs which can contain up to 4000 images of any size.

I believe that direct visualizations method will be particularly important for humanities, media studies and cultural institutions which now are just beginning to discoverer the use of visualization but which eventually may adopt it as a basic tool for research, teaching and exhibition of cultural artifacts. (The first conference on visualization in humanities took place at The MIT in May 2010<sup>48</sup>). Humanists always focused on analyzing and interpreting details of the cultural texts, be they poems, paintings, music compositions, architecture, or, more recently, computer games, generative artworks, and interactive environments. This is one of the key differences between humanities and sciences - at least, as they were practiced until now. The

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44 [www.flickr.com/photos/culturevis/sets/72157617847338031/](http://www.flickr.com/photos/culturevis/sets/72157617847338031/).

45 <http://rsbweb.nih.gov/ij/>.

46 [www.flickr.com/photos/culturevis/sets/72157623553747882/](http://www.flickr.com/photos/culturevis/sets/72157623553747882/).

47 <http://lab.softwarestudies.com/2008/09/cultural-analytics.html>.

48 [hyperstudio.mit.edu/h-digital/](http://hyperstudio.mit.edu/h-digital/).

former are interested in particular artifacts (which can be taken to exemplify larger trends); the latter are interested in general laws and models.

If humanists start systematically using visualization for research, teaching and public presentation of cultural artifacts and processes, the ability to show the artifacts in full detail is crucial. Displaying the actual visual media as opposed to representing it by graphical primitives helps the researcher to understand meaning and/or cause behind the pattern she may observe, as well as discover additional patterns.

While graphical reduction will continue to be used, this no longer the only possible method. The development of computers and the progress in their media capacities and programming environments now makes possible a new method for visualization that I called “direct visualization” – i.e., visualization without reduction.<sup>49</sup>

[March - October 2010]

### **ACKNOWLEDGMENTS**

Software Studies Initiative research reported in this article was made possible by the generous support provided by California Institute for Telecommunication and Information (Calit2), UCSD’s Center for Research in Computing and the Arts (CRCA), UCSD Chancellor office, and National Endowment of Humanities (NEH). The development of VisualSense software was supported by Mapping Asian Cultures Grant from University Research Council, National University of Singapore.

This article can be reached from; <http://manovich.net/index.php/projects/what-is-visualization>

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<sup>49</sup> It is possible however that our interactive interfaces to visualizations are effective precisely because they do provide certain reduction functions. I am thinking in particular about zoom command. We zoom into direct visualization such as Time covers to examine the details of particular covers. We zoom out to see the overall trends. When we do that, the images are gradually reduced in size eventually becoming small color dots.

## INNOVATION COMMUNICATION AND NEW DEVELOPMENTS IN THE MEDIA SECTOR

Prof. Dr. Christoph SCHMIDT\*

As the title of this presentation demonstrates I would like to focus today on “Innovation Communication and new developments in the media sector”. I will provide you with some rather general remarks on innovation, what it is about and which types of innovation exist. In the second part of my presentation, I would like to explore with you what could be suitable ways to communicate innovation – to the public and stakeholders. Finally, I will try to explain the relationship between media and innovation, hereby referring to the most prominent innovations in the media field that we are seeing and facing nowadays.

First of all, there is a basic question, namely: “What is innovation?” In a very general manner, the term “innovation” is referring to new ideas, new devices or messages. You could also define innovation as **the act or process of introducing these** new ideas, devices or messages. When wishing to understand the term “innovation” it makes sense to look first to the economist Joseph Schumpeter. According to him innovation is „The doing of new things or the doing of things that are already being done in a new way“.<sup>†</sup> Even though this definition seems to be twofold it actually sends one message which is that innovation can be described as “new combinations”. Connected to that is the momentum of “creative destruction” which consists in creating new products and processes and by that replacing outdated ones. It was also Schumpeter who highlighted the relevance of innovation for economic development by stating that “Carrying out innovations is the only function which is fundamental in history”.<sup>‡</sup>

Enterprises – especially in media field – can be seen as protagonists of innovation or innovators because it is within their interest to develop innovation. Innovation is an alteration or in other words an implementation of a change that happens in reality, in society in general, in our everyday lives but also in the industry and certainly in the media field.

What are then typical steps or processes in the “doing of new things”? First of all, when it comes to innovation, there has to be a vision; an idea on where to go and what should be improved. Then one needs to cope with the challenges that are archetypal for any kind of change. Where there is the wish for innovation there are often people who oppose it. This leads to the question: If innovators must expect resistance, why even bother? Or in other words: “Why is there innovation? Followed by the query “Why do we – as a society – need innovation? Why do companies need innovations?” And for sure, there are diverging interests or motivations to invest in innovations, but in general, it can be said that innovations are a driving force behind most of the processes in civilization, in cultural and economic development.

It is very important for me to state that I agree with those who think that innovation is more about the creation of meaning than about creating artefacts. What is meant by that? Look at this example: The first radio has been

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† Swedberg, Robert (Ed.9) (1991): Joseph A. Schumpeter: The economics and sociology of capitalism. Princeton: Princeton University Press, p. 412.

‡ Schumpeter, Joseph A. (1939): Business Cycles: A Theoretical, Historical and Statistical Analysis of the Capitalist Process. Vol. 2. New York: McGraw-Hill.

invented in the last decade of the 19<sup>th</sup> century. But it was not only the machine or artefact itself that makes up the innovation. It goes farther than that by introducing the idea of wireless signalling message. Even though radios have changed and even become outdated by today, the innovation itself remains relevant.

With regard to the way in which innovation may happen or be achieved, I would like to present some of the typical forms of innovation, which are on the one hand innovations that develop continuously and those that develop discontinuously. Further, one may distinguish between systematically intended innovations – those that are being conducted in a highly structured and planned form – while coincidental ones may have happened by chance or where at least not directly intended. Then there is the form of closed innovation that is a typical for companies when these wish improve or diversify products. Open innovations may happen when organizations use and integrate external information or cooperate with others to achieve innovation. A good example for this last kind is the Linux software where many IT experts from all over the world are working jointly to improve the system.

When we speak about innovation, we can not only distinguish by form, or how it happened, but also by type, in other words the outcome or impact of it. There are several frequently used models to categorize innovation into types, one of them being the innovation matrix that categorizes innovation into four groups according to the level of problem definition and domain definition.

Problem definition is referring to the ability of defining a clear product vision. An anecdotal example that is helpful to describe this is the one of Steve Jobs who set out to build the iPod by defining the problem as “1000 songs in my pocket.” Not all problems are that easy to frame, however. This is why determining how well the problem is defined needs to be a key part of developing an innovation. Domain definition is referring to the level of knowing how a problem can be solved or who can solve it.

The matrix names four types which are breakthrough/radical; sustaining; basic; and disruptive innovation. Basic innovation is the one with the least definition in regard to the problem and its potential solutions. Basic innovation mainly takes place within academic research institutions, but also in some companies in a more focused way.

If you order the types of innovations by their level of disruptiveness, you arrive to a line that goes from incremental innovation which is meant to improve existing systems, to sustaining innovation with a clearly defined problem and known solution approach, over disruptive innovation that turns over conventions and replaces existing methods, until breakthrough or radical innovation that creates a new market which eventually will disrupt the existing one.

To visualize these types, let me give you some examples: For the incremental innovation, Facebook may serve well, since it started out as a smaller social network which has then been further developed and is continuously being adapted in seeking to make improvements within an existing framework.

And we have sustaining innovations. These take place when there is a problem that requires solution. A rather typical example is the smartphone. Before its invention we had telephones with landlines in our houses and the

problem that came up was how to be reachable and be able to reach people via telephone while not within the house.

Skype may serve as an example for a disruptive innovation, since many people are now using Skype – a new technology – and this led to a diminished need for regular phones or landlines. Disruptive innovations are those with a low level of problem definition within the matrix.

Innovations with a high level of problem definition and a low domain definition are being considered breakthrough or radical innovations. Breakthrough innovation appears in two forms: new technology that relies on an already existing business model or a new business models that implement existing technology. What is very important however, is that a breakthrough innovation opens new markets for a company or changes customer interaction with the market or the company itself. A very suitable example for a breakthrough innovation is the electronic car. It's invention has started with a clear problem definition which is closely connected to the growing awareness of limitation of natural resources. While still being considered a market today it becomes clear, that the serial production of e-cars has the power to disrupt the car market in a massive way. The number of electronic cars is expected to change dramatically within the next 20 years.

A problem that may appear in the case of innovation that happened by chance is that the developer may then have to define a problem that matches his or her invention. This is why it makes sense for innovations to start out with a need or problem that requires solution and to develop one. Next you will have to ask whether this invention is new, if it is better than existing solutions and also if you may expect it to be met with acceptance by the market. If the conclusion to these questions is yes: it is new, it is better, it will be accepted, you have a successful innovation at hand which includes benefits the customers or people and societies in general.

Let us now look to innovation communication. We have established that innovation is the creation of meaning that may lead to social change. Yet, how should innovation be communicated? Communication is a crucial aspect for new inventions since their success highly depends on the way in which customers, stakeholders and the society are being informed about these. So in essence, it is not only the construction of reality that counts, but also its transmission. Besides transferring information about the innovation itself, developers or their companies have to visualize the benefit of their new products and ideas. People should understand what is happening so that they actively take part in social practice so that the creation of meaning turns into social change.

Since innovations are usually complex, it should be the goal of the media or communicating institution to contribute to a reduction of this complexity by not simply informing the public about innovations but also explaining it in manner that is not too abstract for laypersons to understand. This way they can not only contribute the public's awareness for new inventions but also help to create curiosity and take away fears, since innovation often goes along with disruption and at times the destruction of existing systems, as we have learned. By giving facts and explaining innovations, the media are fulfilling part of their main functions which is to inform the public. The important question that arises for companies from that is again: How can this innovation communication be done successfully? The answer is actually quite easy: Make it beautiful. While depicting the facts about your innovation honestly, explaining its application and advantages precisely, it is most important to

do this in a way that attracts audiences and potential customers. This can be achieved by design of the innovation itself as well as visualization through aesthetically appealing pictures.

Finally, I would now like to come to present some of the most prominent innovations within the media field of the last two decades. When speaking about media innovations and media technologies we automatically arrive at the term of “digitalization”.

A lot has changed in the near past, especially in the field of media production and thus for media companies. If you think about cross media for a moment, we are now speaking about Newsroom 3.0, which is a central streaming unit which is responsible for all aspects of news production. This is a massive change from the way news were being produced 20 years ago. With growing internet penetration and availability of social media, blogs and websites, our society and its media consumption habits have changed immensely. The innovations in media technology have however not only changed media consumption: Consumers are becoming producers. Traditional media organizations are losing their function as gatekeepers, since almost everybody can publish information about events easily. They are losing their role as *watchdog* for the public. Some go as far as to joke that the media are becoming more and more of a *lap dog*. The question I would like to ask is whether innovation in the field of media technologies is still feasible? Is the innovation still serving the customer or actually taking over command by making people too dependent? Is it really necessary to check the smartphone every minute? Is there the need for developing ever more smartphone models on such a fast pace?

This is very tricky to answer because if we analyse the development of social media only within the last 15-20 years, we have moved from the static web – Web 1.0 – to the interactive Web and the semantic, intelligent Web 3.0. And there are all these protagonists within the development of social media innovation, but the question is: Is there a problem that makes all these technologies necessary? Let’s take a look at this issue on a timeline.

First, we had the personally written letter which could be send by post from approximately the 17<sup>th</sup> century on. The first printed newspaper was published in 1609. Then, the radio transmissions started in 1893. In the 1920’s the first public demonstrations of televised images in motion started showing, the beginnings of TV.

In 2004, the Facebook website was launched. Today, there are many more social networks such as Twitter, Instagram, Tinder, Flickr, LinkedIn – the list is much longer, as you might know. These developments have changed totally our usage and to some extend also our societies. So, to come back to my question: What is the problem that needs addressing or what are the priorities of those developments? For sure, all of you are aware on how social networking works. It is about exchanging information and opinions, getting in contact, working together. We share mobile experiences with our friends, but also our professional lives and even complete strangers. Live streaming and wearable devices like the Apple Watch are becoming ever more relevant, as well so called virtual reality studios.

Even though all of this seems revolutionary and ultra-modern, social networking has actually existed throughout history. Before Facebook it was just face to face networking. My conclusion is that the concept behind social networking is not necessarily radically innovative.

Nevertheless, I have to admit that Facebook is at least an incremented innovation. Even more when analyzing the figures – 20.6 billion dollars revenue comes from more than 1.3 billion users. What then is the phenomenon of Facebook? The innovation is mainly that Facebook has changed the ways in which we consume, use and provide information of ourselves that has become totally different from ten years ago. That means our behaviours has changed or Facebook changed the behaviours of its users.

Skype on the other hand can be seen as a disruptive innovation. It has changed the form of communication and business life and this is over all idea that we have a professional communication without any cost.

The gaming industry is another fast growing sector that can be considered a disruptive innovation. Zynga has created communities of gamers and established a platform for individuals to create relationships by offering an online social gaming platform that doesn't require the use of a console.

So in all three examples I have given you may see that it is about how we can work together, how we can collaborate, how we can share content with others.

With this idea of an external data network at a relatively low cost, for sure one can say that one of the most important creations of the 21th century is the smart phone. Today there are around 2.5 billion mobile users and the little devices have not only changed our private lives but strongly influenced the strategies of companies worldwide. *Mobile first* has become a key term and this will remain so for a long time until less developed countries will also have changed into that direction.

The last influential trend I would like to present to you today is live video streaming. There is Facebook live, but maybe you are also familiar with other offers such as Periscope or Instagram. The impact of these techniques for the media sector is that it boosts mobile journalism and is therefore one of the key trends for all media companies that they have to consider in their strategies. Even for non-journalistic users and consumers, it is an absolutely interesting product.

I hope that I was able to give you an overview about innovation, its communication and the close interrelations of the media sector and innovation. I would like to end with a quote by Peter F. Drucker, who is professor at MIT and has written a lot of books in the field of management. He phrased this sentence: “If you want something new, you have to stop doing something old”.

## THE FUTURE OF STORY

Florian THALHOFER\*

### THE FUTURE OF DOCUMENTARY

Of course no one can really know what the future of documentary will look like. But I do have a vision of how documentary film – or more broadly how film – or more broadly how storytelling could and should develop.

### STORIES SHAPE THE WORLD

Humans tell stories and this makes them different from animals. Somehow humans invented the capability to tell stories. They came up with words and language, they learned to fabricate stories. And by shaping stories they were able to shape the world. Look around: Almost everything you see is built or shaped by humans. Telling stories enabled humans to collaborate, exchange ideas and knowledge to an extent no other living being on the planet was able to. And the tool that made all this possible is the greatest invention of humankind: storytelling.

### STORY - FOR KNOWLEDGE TO SURVIVE

Humans like animals can learn from observation. By looking at the world and recognising patterns. And while the knowledge of an animal is lost, once the animal dies, humans can pass on their knowledge and thereby knowledge can overcome death. Storytelling gives humans the ability to transfer knowledge from one brain to another.

Animals can learn but humans are also able to pass their wisdom on to later generations and this allows knowledge to be accumulated. The amount of tricks and techniques humans have acquired over time is impressive, especially when compared with what other animals achieved.

The secret tool humans use (secret not to us humans, but to anyone else) is storytelling.

Humans learn from others, by listening to their stories. After writing was invented by, reading their stories, after film-making was invented, by watching their films.

We are dwarfs on the shoulders of giants. Every generation of humans benefits from the wisdom and knowledge of the previous generations. This knowledge is stored in the various forms of stories.

### THE FORMS OF STORY CHANGE

Everything that is exchanged between human brains is exchanged in other forms of story.

For most of the 100.000 to 200.000 years modern humans existed, the way stories were told, has not changed much. But in recent time, for the last few thousand years, a number of technologies were invented, that changed the core of story-telling and with that revolutionised the societies in which humans are organised:

- Invention of writing
- Invention of books
- Invention of printing
- Development of distribution systems for printed text
- Invention of photography, film and audio recording
- Development of distribution systems for these recordings
- Invention of computers
- Development of the internet

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Every new invention enabled new possibilities of structuring information and as a result changed the way stories were told, changed the way the tool “story-telling” could be used. Stories for example, that are distributed by telling and remembering and retelling need to have a different structure than stories that can be stored in written form or are told in film and distributed via broadcast.

When a new technology of storytelling is invented, it does not immediately change the way stories are told. When a new medium comes up its use is heavily influenced by the habits of storytelling gained with the old tools.

It takes generations to learn and adapt to the new possibilities. It takes time to develop a new story telling technique – and every period has its own Contemporary Story Format (CSF).

The Contemporary Story Format defines how story telling is used in all available media, not only the latest medium developed.

After writing was invented and became a widely used cultural tool, the way stories were told orally changed. After film was invented the way books were written changed, and the way stories were told orally changed again. And after the internet came into being, the way stories were told in film changed, the way stories were told in books changed again and so did the way stories were told orally. Or better changes, as we are still in the midst of this process, as these changes don't happen abruptly, they take generations.

The Contemporary Story Format of our time is in the midst of a dramatic change.

We live in a complicated and confusing time. It might be well that we humans have not even adjusted to the change initiated by the invention of books and then in very short succession came radio, film, television, the internet. These are overlapping influences, like when you throw a couple of stones into a pond at the same time and the ripples overlap.

## **STORIES ARE NOT REALITY**

Stories are instruments that helps us get a better understanding of the world.

But – stories are not the world. Stories are a simplification of reality. Reality is overwhelming, incredibly rich and deep. Too deep to describe, impossible to communicate. Storytelling is a trick to do the impossible and put reality in a box to hand it over to others. The more something is a story, the easier it is to understand, but the further away it is from reality.

To illustrate this thought, let's have a look at different film genres.

If film genres would be the planets of a solar system, they would all circle around a centre. The centre of this solar system is reality. Reality is a really hot and confusing place.

The further away from reality, the cooler is gets. Planet Hollywood is quite relaxed and enjoyable. The closer you get to reality the more confusing and uncomfortable it is. In film the closest you can get to reality is raw material. But of course even raw material is not reality. No human being can put a foot on reality. You can just look at it from a distance.

The more story-telling, the further away from reality. Hollywood film is a lot of storytelling, which makes it enjoyable but for the price, that it is far away from reality.

## **THE PROBLEM OF STORIFYING**

A story consists of sentences and sentences consist of words.

### **WORD**

A word is a unit that has meaning. A word has already meaning on his own, like “tree” or “house”, “cold” or “bright” or “a” or “is”. When combined with other words meaning increases.

### **SENTENCE**

A sentence is a combination of words that deliver more meaning than single words. Like “I have a bright tree house”.

## **STORY**

A story has a beginning, middle and an end. It has a time component and develops a message or moral, it teaches something.

“I had a bright tree house. It was cold. I moved to an apartment.”

Development over time. Problem. Problem solved. It is teaching other humans that might face the same problem - in this case being cold in a tree house and what you can do to solve this problem: Move to an apartment. So one of the morals of the story: Don't be romantic if you don't want to freeze.

## **RANDOM EXAMPLE STORY**

And so whenever someone tells a story, the story develops a moral. If intentioned by the narrator or not. All linear stories do that, stories that have a beginning middle and end.

The moral to the story, increases the distance, to reality. And the better the story you tell, the more moral comes up. More story, simpler reality, which seems make reality more understandable. But in fact, it also increases the distance to reality.

## **STORIFYING BECAME INCREASINGLY POPULAR**

As a result of the invention of linear film storifying became increasingly popular over the last 100 years.

Stories with clear beginning middle and end fit very well with the technical needs of film, hat used to be rolled on a reel.

## **THE LINEAR LOGIC OF FILM**

Film – by its physical nature, rolled on a reel, one frame, after the other – one scene, after the other – is hyper linear. It heavily influenced the Contemporary Story Format and as a result the thinking of the last generations.

Linear – causal – thinking.

Cause and effect. One thing, leads to the next one, that then, leads to the next one, and so on...

A leads to B, B leads to C, C leads to D.

This is not a bad way of thinking. This is a helpful concept for finding solutions for a certain kind of problem. But maybe, all of the problems, that can be solved with this kind of thinking, have already been solved.

But humanity now faces a number of mayor problems, where this kind of thinking is not helpful at all.

My understanding is that with the invention of computers and the internet we are beyond the linear story. More and more people get fed up with hearing stories that try to explain the inexplicable. And more and more people turn away from the story towards a more open form of narration. Narrations that open up multiple angles to look at reality.

This is a trend that has started but it has not outrun the linear way of storytelling yet. For humans to adapt to new possibilities of storytelling takes time. The Contemporary Story Format is currently changing.

This is good news as nature usually does not work linear.

Biology, chemistry, personal relationships, most things work more like this:

A has an influence on B and B has an influence on A, but as well on C. Things do not cause each other, they influence each other.

This is circular thinking. Taking into account, that there is feedback. It is not more complex, than linear thinking. It might look more complex to us, but that is just because we are not used to it.

Before computers, it was not possible, to make films that had this kind of structure. Film had to be linear, because films were rolled on a reel. Today, film is data on the hard drive of a computer. And on a computer, it does not inevitably make sense, that data is organised in a linear way.

Most films today are still made linear, and even most non-linear films are intrinsically linear. That happens, when the author of a nonlinear film, prethinks all possible outcomes, when the author has a map in mind, that lets him - or her create the paths. When an author thinks that he or she needs to communicate a moral.

Why is that? Why do even non-linear authors, most often, still use the logic of linear film?

It is because, authors and audience is still used to their old habits of storytelling. Humankind has trained it, for the last couple of generations.

On the other hand, this way of narrating and thinking is just a few generations old. Film was invented 120 years ago. This is nothing compared to the time humans are around. The natural way of story-telling is not linear. The brain is not wired up that way. The natural way of thinking, is not linear-causal.

If not, by coincidence, film was invented prior to computers, film would have never been linear, in the first place.

### **THE FUTURE AUDIENCE**

The audience of the future will be aware. Will be aware, when the author tries to manipulate feeling. If it senses seduction it will walk away. The audience of the future will look for something that challenges their beliefs. It does not want to hear, what it thinks already. It will be persuaded by arguments not by seduction.

### **FUTURE DOCUMENTARY, FUTURE FILM, FUTURE STORYTELLING**

- will embrace complexity and not try to simplify reality
- will not be persuasive, or try to teach
- will open up different angles to look at reality
- will not be afraid but excited of contradictions
- will be nonlinear
- will be generative and rule-based
- will never be the same, when you revisit the story

<http://korsakow.com>

## OUR NEW DIGITAL AGE: RESHAPING THE FUTURE OF COMMUNICATION

Dr. Jon-Hans COETZER\*

Rectors, faculty, doctoral candidates, colleagues from TRT World, students, and friends, it is indeed an honor for us, and I speak on behalf of my colleague Florian, to have been invited to participate to your very important International Symposium of New Media. My keynote will try to highlight how little we know about new media and new media mediums. At the same time, I would like to challenge you, the doctoral candidates, to realize what a responsibility you have. Added to my challenge, I would like to recall the words expressed by the Rector when he stated how important it is for you to find homegrown and sustainable solutions to these challenges. So, without any further ado, I would like to speak to you specifically on the topic of social media in the new digital age and how we need to reshape the future of how we communicate.

### Introduction

The Internet is among few things humans have built that they don't truly understand. What began as a means of electronic information transmission – room-sized computer to room-sized computer – has transformed into an omnipresent and endlessly multifaceted outlet for human energy and expression. It is at once intangible and in a constant state of mutation, growing larger and more complex with each passing second. It is a source for tremendous good and potentially dreadful evil, and we are only just beginning to witness its impact on the world stage.

The Internet is the largest experiment involving anarchy in history. Hundreds of millions of people are, each minute, creating and consuming an untold amount of digital content in an online world that is not truly bound by terrestrial laws. This new capacity for free expression and free movement of information has generated the rich virtual landscape we know today. Think of all the websites you have ever visited, all the e-mails you have sent and stories you have read online, all the facts you have learned and fictions you have encountered and debunked. Think of every relationship forged, every journey planned, every job found and every dream born, nurtured and implemented through this platform. Consider too what the lack of top-down control allows: the online scams, the bullying campaigns, the hate-group websites and the terrorist chat rooms. This is the Internet, the world's largest ungoverned space.

As this space grows larger, our understanding of nearly every aspect of life will change, from the minutiae of our daily lives to more fundamental questions about identity, relationships and even our own security. Through the power of technology, age-old obstacles to human interaction, like geography, language and limited information, are falling and a new wave of human creativity and potential is rising. Mass adoption of the Internet is driving one of the most exciting social, cultural and political transformation in history, and unlike earlier periods of change, this time the effects are fully global. Never before in history have so many people, from so many places, had so much power at their fingertips. And while this is hardly the first technology revolution in our history, it is the first time that will make it possible for almost everybody to own, develop and disseminate real-time content without having to rely on intermediaries.

And we have barely left the starting blocks.

### Discussion

The proliferation of communication technologies has advanced at an unprecedented speed. In the first decade of the twenty-first century the number of people connected to the Internet worldwide increased from 350 million to more than 2 billion. In the same period, the number of mobile-phone subscribers rose from 750 million to well over 5 billion (it is now over 6 billion). Adoption of these technologies is spreading to the farthest reaches of the planet, and, in some parts of the world, at an accelerating rate.

By 2025, the majority of the world's population will, in one generation, have gone from virtually no access to unfiltered information to accessing all of the world's information through a device that fits in the palm of the hand. If the current pace of technological innovation is maintained, most of the projected eight billion people on Earth will be online.

At every level of society, connectivity will continue to become more affordable and practical in substantial ways. People will have access to ubiquitous wireless Internet networks that will be many times cheaper than they are now. We will be more efficient, more productive and more creative. In the developing world, public wireless hot spots and high-speed home networks will reinforce each other, extending the online experience to places where people today do not even have landline phones. Societies will leapfrog an entire generation of technology.

Eventually, the accouterments of technologies we marvel at today will be sold in flea markets as antiques, like rotary phones before them.

And as adoption of these tools increases, so too will their speed and computing power. Moore's Law, the rule of thumb in the technology industry, tells us that processor chips – the small circuit boards that form the backbone of every computing device – double in speed every eighteen months. That means a computer in 2025 will be sixty-four times faster than it was in 2013. Another predictive law, this one of photonics (regarding the transmission of information), tells us that the amount of data coming out of fiber-optic cables, the fastest form of connectivity, doubles roughly every nine months. Even if these laws have natural limits, the promise of exponential growth unleashed possibilities in graphics and virtual reality that will make the online experience as real as real life, or perhaps even better. Imagine having the holodeck from the world of Star Trek, which was a fully immersive virtual-reality environment for those aboard a ship, but this one is able to both project a beach landscape and re-create a famous Elvis Presley performance in front of your eyes. Indeed, the next moments in our technological evolution promise to turn a host of popular science-fiction concepts into science facts: driverless cars, thought-controlled robotic motion, artificial intelligence (AI) and fully integrated augmented reality, which promises a visual overlay of digital information onto our physical environment. Such developments will join with and enhance elements of our natural world.

This is our future, and these remarkable things are already beginning to take shape. That is what makes working in the technology industry so exciting today. It is not just because we have a chance to invent and build amazing new devices or because of the scale of technological and intellectual challenges we will try to conquer; it is because of what these developments will mean for the world.

Communication technologies represent opportunities for cultural breakthrough as well as technical ones. How we interact with others and how we view ourselves will continue to be influenced and driven by the online world around us. Our propensity for selective memory allows us to adopt new habits quickly and forget the ways we did things before. These days, it is hard to imagine a life without mobile devices. In a time of ubiquitous smart phones, you have insurance against forgetfulness, you have access to an entire world of ideas (even though some governments make it difficult), and you always have something to occupy your attention, although finding a way to do so usefully may still prove difficult and in some cases harder. The smart phone is aptly named.

As global connectivity continues its unprecedented advance, many old institutions and hierarchies will have to adapt or risk becoming obsolete, irrelevant to modern society. The struggles we see today in many businesses, large and small, are examples of the dramatic shift for society that lies ahead. Communication technologies will continue to change our institutions from within and from the outside. We will increasingly reach, and relate to, people far beyond our own borders and language groups, sharing ideas, doing business and building genuine relationships.

The vast majority of us will increasingly find ourselves living, working and being governed in two worlds at once. In the virtual world we will all experience some kind of connectivity, quickly and through a variety of means and devices. In the physical world we will still have to content with geography, randomness of birth (some born as rich people in rich countries, the majority as poor people in poor countries), bad luck and the good and bad sides of human nature.

On the world stage, the most significant impact of the spread of communication technologies will be the way they help reallocate the concentration of power away from states and institutions and transfer it to individuals. Throughout history, the advent of new information technologies has often empowered successive waves of people at the expense of traditional power brokers, whether that meant the king, the church or the elites. Then as now, access to information and to new communication channels meant new opportunities to participate, to hold power to account and to direct the course of one's life with greater agency.

The spread of connectivity, particularly through Internet-enabled mobile phones, is certainly the most common and perhaps the most profound example of this shift in power, if only because of the scale. Digital empowerment will be, for some, the first experience of empowerment in their lives, enabling them to be heard, counted and taken seriously – all because of an inexpensive device they can carry in their pocket. As a result, authoritarian governments will find their newly connected populations more difficult to control, repress and influence, while democratic states will be forced to include many more voices (individuals, organizations and companies) in their affairs. To be sure, governments will always find ways to use new levels of connectivity to their advantage, but because of the way network technology is structured, it truly favors the citizens.

So, will this transfer of power to individuals ultimately result in a safer world, or a more dangerous one? We can only wait and see. We have only begun to encounter the realities of a connected world: the good, the bad and the worrisome. The future will be shaped by how states, citizens, companies and institutions handle their new responsibilities.

In the past, international-relations theorists have debated the ambitions of states – some arguing that states maintain domestic and foreign policies that aim to maximize their power and security, while others suggest that additional factors, such as trade and information exchange, also affect state behavior. State's ambitions will not change, but their notions of how to achieve them will. They will have to practice two versions of their domestic and foreign policies – one for the physical, 'real' world, and one for the virtual world that exists online. These policies may appear contradictory at times – governments might crack down in one realm while allowing certain behavior in another; they may go to war in cyberspace but maintain the peace in the physical world – but for states, they will represent attempts to deal with the new threats and challenges to their authority that connectivity enables.

For citizens, coming online means coming into possession of multiple identities in the physical and virtual worlds. In many ways, their virtual identities will come to supersede all others, as the trails they leave remain engraved online in perpetuity. And because what we post, e-mail, text and share online shapes the virtual identities of others, new forms of collective responsibility will have to come into effect.

For organizations and companies, opportunities and challenges will come in hand with global connectivity. A new level of accountability, driven by the people, will force these actors to rethink their existing operations and adapt their plans for the future, changing how they do things as well as how they present their activities to the public. They'll also find new competitors, as widespread technological inclusion levels the playing field for information, and therefore opportunity.

In the future, no person, from the most powerful to the weakest, will be insulated from what in many ways will be historic changes.

As we look into the future – its promises and its challenges – we are facing a brave new world, the most fast-paced and exciting period in human history. We will experience more change at a quicker rate than any previous generation, and this change, driven in part by the devices in our own hands, will be more personal and participatory than we can even imagine.

In the future, information technology will be everywhere, like electricity. It will be a given, so fully a part of our lives that we will struggle to describe life before it to our children. As connectivity ushers billions more people into the technological fold, we know that technology will soon be intertwined with every challenge in the world. States, citizens and companies will make it part of every solution.

Attempts to contain the spread of connectivity or curtail people's access will always fail over a long enough period of time – information, like water, will always find a way through. States, citizens, companies, NGOs, consultants, terrorists, engineers, politicians and hackers will all try to adapt to this change and manage its aftereffects, but more will be able to control it.

We believe the vast majority of the world will be net beneficiaries of connectivity, experiencing greater efficiency and opportunities, and an improved quality of life. But despite these almost universal benefits, the connected experience will not be uniform. A digital caste system will endure into the future, and people's experience will be greatly determined by where they fall in this structure. The tiny minority at the top will be largely insulated from the less enjoyable consequences of technology by their wealth, access or location. The world's middle class will drive much of the change, as they will be the inventors, the leaders in diaspora communities and the owners of small and medium-sized enterprises. These are the first two billion who are already connected.

The next five billion people to join the club will experience far more change, simply because of where they live and how numerous they are. They will receive the greatest benefits from connectivity but also face the worst drawbacks of the digital age. It is this population that will drive the revolutions and challenge the police states, and they will also be the people tracked by their governments, harassed by online hate mobs and disoriented by marketing wars. Many of the challenges in their world will endure even as technology spreads.

**Conclusion**

Internet and social networking sites have become very popular avenues for people to communicate with family, friends and colleagues from around the corner or across the globe. Social networking has transformed the way we communicate. Social network information is now being used in ways for which it may have not been originally intended. In today's socially connected workplace, information flows freely between employees and their online followers. This can pose serious risks to an enterprise's network, data, and reputation.

# THE ANALYSIS OF AUDIENCE EXPERIENCE WITH REGARDING TO USE OF THE HOLOGRAM TECHNOLOGY

Onur AKYOL\*

## ABSTRACT

Owing to developments of television technologies, screen resolutions have improved and new broadcasting technologies like; 4k, 8k started to spreading rapidly. The fact that virtual reality applications are becoming television concept, in television technologies far more important developments triggered. In these developments, using hologram Technologies in broadcasting is in leading position. As days pass hologram Technologies improving and especially take places in areas like; entertainment, game, politic and health fields. Television also responds to this technology. Using hologram Technologies in studios for producing content has come into use in World and our country. Due to spreading of use of hologram Technologies eventually Holographical Television application will foresee as a future broadcasting technology. The aim of this paper which shaped within the scope of technological determinism theory; present the differences in television broadcasting of using the hologram technology that we watched and admired in Star Wars movie and conventional screen experiences in terms of using audiences. In the direction of this aim research completed by using focus group. The data obtained by the focus group interview were presented by means of descriptive analysis. As a result of the research, it is presented that the viewing of the Holographic Television has a three-dimensional and more realistic viewing experience that allows the audience to feel the sense of touch according to the screened applications. In this context, this study is important to increase awareness of Hologram technologies and especially Holographic Television, to draw attention of technology and content producers to this issue, and to contribute to spreading the use of these technologies on television.

**Keywords:** Hologram, Holographic TV, Television

## INTRODUCTION

Along with the developing technologies, different types of broadcasting are being implemented every day in television broadcasting technology and television broadcasting. One of today's popular technologies, hologram technology is also being tested by producers and publishers (eg BBC) on television. Television Broadcasting has introduced HD, 3D and 4K (Ultra HD) technologies each after other in short time, after SD technology to TV audience. Audience before get used to new screen resolutions and technologies, are presented with new technologies and new experiences. The aim of this study in this context is; to indicate differences in the use of hologram technologies on television compared to conventional screen experiences.

Television broadcasts (Holographic TV) which uses hologram technologies, offer a more realistic watching experience than screen experiences. This work is important as it pioneers the attention of technology and content

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producers on this issue and leads them to spread the use of these technologies on television. My work will be shaped within the scope of technological determinism theory. Marshall McLuhan, a prominent representative of technological determinants in communication theories, argues that in every culture age, media (media) which information is recorded and transmitted in, plays a decisive role in the identification of that cultural character and summarizes this opinion as 'Medium is The Message' (as cited in Tekinalp & Uzun , 2004; 134). Turning to form instead of content is required. Form of communication has the preference for certain messages. The content always exists and oriented by the dynamic of this form in a certain extent. If the tool is unknown, the message is unknown. In this sense, the tool is the common message. The tool changes the perceptual habits of those who use it, so it is not neutral. It gives message to the community as much as it gives to the people. McLuhan argues that the most important effect of the communication media is on the sense organs and perception and thought habits, and that technology and especially communication tools cause people to give a sense more weight to others than to others (as cited in Tekinalp & Uzun, 2004; 135).

In this context, the television broadcasts (Holographic TV) which uses hologram technologies, are used provide a more realistic watching experience than the screen experiences to audience. Within the framework of this hypothesis, a sampling focus group interview was conducted among selected students from the Communication Faculty Radio Television Cinema students. Focus group interview.

Owing to developments of television technologies, screen resolutions have improved and new broadcasting technologies like; 4K, 8K started to spreading rapidly. The fact that virtual reality applications are becoming television concept, in television technologies far more important developments triggered than display resolutions in television technologies. Virtual Reality is a three-dimensional model of simulation that allows participants to communicate with a dynamic environment created by computers that gives a sense of reality. Virtual reality applications are not only used in the field of computers but also in many electronic devices. Japan's Ministry of Internal Affairs and Communications is planning to produce a 'virtual reality' television project in 2020, with partnerships of technology producers, research institutes and universities (Japan project aims to create 3D TV by 2020, 2005). Thanks to the 'Virtual Reality Television', it is possible for the audience to watch the same quality and three dimensional views from every point of view (Bayraktar & Kaleli, 2007: 4).

Another way to produce three-dimensional images is the hologram imaging system, often seen in science-fiction films like 'Star Wars' (Image 1: 11). Hologram, which is regarded as the technology of the future, draws attention to the issue of television publishing in nowadays, while continuing to provide the necessary solutions in many fields that applications where hologram technology is used; like education, health, politics, science and real estate. CNN, one of the most important television broadcasting companies, used holographic technologies on live broadcasts and another important organization BBC, started to researches on audiences related with Holographic TV.

The method which simultaneous motion is created by laser beams and a scene becomes three-dimensional as a result of this motion is called hologram. Hologram first appeared in 1948 in physicist Dennis Gabor's works. Dennis Gabor published principles of holography in his first paper even though laser was undeveloped back

then. Gabor, who performed the hologram in 1963, announced to the world of his invention with the book 'Creating the Future'. Gabor, who gave the name 'Holography' to this technic and made his first studies in this subject, became the owner of Nobel Prize of Physics in 1971 with this invention (Akyol, 2015: 125).

Holography means of creating a unique photographic image without the use of a lens. The photographic recording of the image is called a hologram, which appears to be an unrecognizable pattern of stripes and whorls but which when illuminated by coherent light, as by a laser beam organizes the light into a three-dimensional representation of the original object (Gohane & Longadge, 2014: 83).

Holography is the process of obtaining three-dimensional images using laser beams. The hologram records the total information of both amplitude and phase values of the wave reflected from an object. In this process, the image of the object itself is recorded, not the optically processed image. When this record is re-illuminated, the original body wave is reconstructed and a three-dimensional image is created (Ekici, 2017: 36).

In the holographic recording process, interference patterns are obtained by superimposing the wave reflected from the object with another reference wave that is compatible with itself, and when the interference patterns recorded in a recording medium such as a camera are illuminated by the matching wave, a holographic image including the depth information, which looks like the original object and a special illumination device is used to view the image again (Ekici, 2017: 36).

This technology has begun to be used in many organizations as this technical information about holographic image recording and display becomes applicable. In 2007, David Beckham joined as a hologram in London for the 2012 London Olympics. At the 'World Future Energy' summit in United Arab Emirates, the holographic image of Prince Charles appeared on stage and made a speech. In October 2008, cricket player Shane Varne was welcomed with a holographic image of himself at the National Sporting Museum in Melbourne, Australia. The use of the world famous musician Tupac's hologram at the Coachella festival in America in 2012 introduced hologram technology to the whole world. Yoshiki, a Japanese composer and pianist, signed a special jubilee with his own hologram at his concert in 2014. At first, Yoshiki's hologram appeared on stage, and then Yoshiki himself came and played the piano with his own hologram.

The hologram image has become an impressive technology in recent years for various shows and events around the world. Fashion brands such as Burberry and Diesel have implemented this technology in their fashion show. In Japan, the hologram concerts which given by virtual animated character Hatsune Miku, are gets very big attention. It was one of the trending topics in the world that week when President Erdoğan was the Prime Minister (January 2014) to attend the party meeting in Izmir with hologram. The first politician to use this technology in the world was Narendra Modi, the president of Gujarat province of India. Modi who used this technology in 53 different organizations, entered the Guinness Book of Records. During the French presidential election this year, while Jean-Luc Melenchon one of the candidates were speaking at the rally in Lyon, the 3D hologram was reflected on the stage at another rally in the capital Paris. The most interesting use of hologram technologies was participating of demonstrators with the hologram to field of protest. Spanish protesters

organized the first hologram protest in history on April 10, 2015 in front of Spanish parliament in Madrid to protest the 'Citizenship Security Act', which prohibits street activism (Osmanoğulları, 2016: 392).

Hologram technology is not an application that has its place in our daily life at the moment, but it draws attention to the forms of utilisation listed above. In this direction, studies are being carried out for hologram to be used in different fields such as games, movies, entertainment, e-commerce and health.

Three dimensional hologram technology applications; The hologram, which is called the technology of the future, has become one of the focal points in future plans of the world-wide companies while continuing to provide the necessary solutions in many subjects in life, such as education, health, politics, science and real estate. Finally, with the Windows 10 operating system, Microsoft announced the HoloLens application is planned to penetrate into homes. The new Windows 10 apps work as holograms, featuring a number of features that enable developers to design holographic experiences. At the beginning of 2015, Microsoft introduced a demo of wearable device called HoloLens, which is based on a demo hologram technology designed to work together with Microsoft software. The most remarkable thing about the demo is that when you open an image on HoloLens, you can fix it in one direction or you can make it to follow you. With this wearable device, you can examine many details from a human skeleton to the operation of the heart in a very comfortable and clear way. How Hologram technology works with the real world is shown to users with HoloLens (Demir, 2015).

Hologram technology is a technology that has attracted the attention of almost everyone and has developed rapidly in recent years. Star Wars is undoubtedly one of the films that hologram technology has most seen in. The hologram technology used by R2-D2, especially reflecting the messages sent to Princess Leia by Obi-Wan Kenobi, is one of the scenes that many of us love and remember. The idea that the hologram which frequently used in films in the world and in our country (eg Cem Yılmaz Gora and Arog Films), becoming real one day and even being able to use in our daily lives undoubtedly excites us all. Today we are living a process that we are close to this dream, but it should be stated that the movie scenes need a little more time to become real fully. It is known that it is not possible to make hologram reflections in Star Wars film with today's technology. The digitally created image must be projected onto a surface. The surface to be projected may be an invisible thin curtain, a transparent surface, steam or water. The result is a carrier surface is needed.

Studies on the holographic virtual environments without the carrier surface (eg, the technology that Tony Stark has in the film Iron Man) are carried out by scientists (Image 2: 11). Japanese researchers have been able to make holograms that are sensitive to three-dimensional and physical motifs, and can get interact. Holograms that can sense and react to touches, are produced using very powerful lasers. The laser's energy, which focuses on a certain point, manages to ionize the air and composed plasmic spots reveals the display. Those who touch these holograms, which are called 'Fairy Lights', express that they feel something that similar to touching the sandpaper. In hologram project implemented by Tsukuba University Digital Nature Group, high-speed providing lasers at occurrence phase enhances touch sense also hologram can react simultaneously to touch (DarkKnights, 2015). With this and similar studies it is possible to predict that hologram technologies will be a usable technology in our daily lives.

## **Holographic Television**

Hologram technology, based on making people in different places to see three-dimensional image of themselves, was first applied to television on CNN screens during the 2008 US elections. While CNN television broadcasting selections, the reporter was contacted for the first time using live, three-dimensional human hologram. A New York studios of CNN showing the reporter who was in Chicago live and 'three-dimensional' in front of the presenters has been the most talked-about subject in the US after Obama won the election (Image 3: 11).

The reporter, Jessica Yellin, who made the first connection in three dimensions and lively, while following Barack Obama in Chicago and was connected to CNN's New York studios before the election results were announced. The connection started with CNN's New York frontman Wolf Blitzer saying 'we are connecting to Chicago', New York's studio, and across of Blitzer, Yellin's three-dimensional image emerged. In Chicago, in a tent near the building where American presidential candidate Obama was located, Yellin, a CNN technical team, ordered 35 high-resolution cameras in a circle, and was broadcasted live to the studio in New York. So Yellin is in New York, opposite the frontman Blitzer, with his real dimensions as an image. This connection was first to recorded in television history, and Jessica Yellin became the first journalist to make three-dimensional live connections. Owing to the technique of shooting and reflection of this hologram and applicable of with different techniques and being applicable at a lower cost, it will quickly become widespread.

The Graphic Laboratories of the University of Southern California have disclosed that they find a reproducible, low-cost three-dimensional imaging system with a form factor that offers numerous advantages for displaying three-dimensional objects (Jones et al., 2007: 1). In response to these explanations and work, the broadcast on CNN in television broadcasting has never gone beyond trial. The most basic reason for this is; the most important difficulty is emerging when transferring reality as an image there is need of creating background with hologram technology (Lundström, 2006: 282). Today's commonly used hologram content is the reflection of images or animations shot in front of a green or blue background, in a specially illuminated environment, on a holographic screen that is not easily visible to the eye. When the images on the screen are viewed from a certain distance, they appear as holographic images, but actually 2D image is displayed. However, these contents are perceived as if they were three-dimensional because of special lighting, depth perception and eye misalignment. The development of the three-dimensional television at this point is the development of a large flat-panel TV with the ability to show 3D movies without the glasses required for audience. In return, studies on hologram are accelerating. The BBC (Saihan, 2016) has conducted experiments with holographic TV for the past year (Image 4: 12).

On the other hand, the use of hologram technologies in television studios has been widely increased all over the world. In this context, the format of Hologram broadcasting is anticipated as the technology of the next 10 years.

## **Use of Hologram Technologies in Turkish Televisions**

Hologram technologies attract attention in our country too. President Recep Tayyip Erdoğan's public meeting with the hologram image has provided this technology to be the focus of attention in our country and in the world. As a result, many famous artists in our country have come to use hologram technology in their concerts.

In terms of television broadcasting, this technology has come to the agenda simultaneously with the broadcast on CNN. CNN's work was an important project went down in television history. 48 hours after CNN broadcast, Inspired by this television technology, Show TV Prime News frontman Ali Kirca and Show News team brought to the screen Korcan Karar's message who stand front of a blue or green background in Ankara using a much simpler technology. Korcan Karar, who appeared at the front of the Ali Kirca, the audience who saw him on the screen was thinking him to "teleported" using hologram technology just as CNN did. Ali Kirca actually spoke at the studio, just looking at the void. Korcan Karar did not have an image reflected in the studio. Although presented in the form of hologram technology, this technology has been used without the use of this technology in our country and after this the hologram technology was used in television broadcasting. Hologram technique was used in program 'Weekend is here' which broadcasted in Haberturk TV and prepared by Oylum Talu. At the same time, this program is the first program to implement hologram technique on television in our country. Oylum Talu, who opened the program with the hologram reflection of 'my digital twin' in the live broadcast program, shared all the details about this technology with the audience during the broadcast.

Hologram technology has been used as an augmented reality element in television news, especially in news nowadays. A visual show was held on March 29, 2017, using the hologram technology in this context on TGRT Haber.

The similar application of the BBC was introduced and attracted a great deal of attention at the booth where the 'Poly Vision' company took place at the International Istanbul Film TV Forum and Fair (IFTV), which took place from September 28 to September 30.

In this section of the study provides general information about hologram technology and holographic TV. After this phase of the study, in research section will be studied the effects on the audience of the hologram publishing.

## **AIM AND METHODOLOGY**

Following the literature study on hologram technology and holographic TV, we will see the aim and method of working in this section.

### **Aim**

The aim of this study in this context is; to indicate differences in the use of hologram technologies on television compared to conventional screen experiences. The scope of the research for this purpose has been narrowed down as Holographic TV. Holographic TV; can be defined as a new generation display model in which the television receiver is arranged to reflect the hologram. The scope of the research is the Holographic TVs. Television broadcasts where hologram technologies are used in studios have been excluded from the research. Research on the use of hologram technologies in television content may be another work of study.

In the direction of aim as stated, came up with 'Television broadcasts using hologram technologies; 'Holographic TV' offers a audience a more realistic watching experience than screen experiences' hypothesis. In order to test this hypothesis, a focus group interview method is performed. For the designated focus group

holographic projector created using the hologram making videos available on the internet for the Samsung Note 4 mobile phone and Samsung 10-inch tablet separately. The generated holographic image is projected from the content on the hologram applications (eg, Holapex) downloaded from Google's app store Google Play Store. Also performance of a one-and-a-half minute and four-minute-eleven-second hologram of Japanese anime character, Hatsune Miku, - who popular on YouTube - has been shown in focus group. The data obtained in the focus group interview were interpreted by analyzing with descriptive analysis method. Working in this sense; by increasing the awareness of hologram technologies and Holographic Television attracting the attention of technology and content producers to this issue.

### **Methodology**

In the study, the data obtained from the speeches and discussions made by the eight participants recorded with the voice recorder and the camera were investigated by descriptive analysis method using the focus group interview which is a qualitative analysis technique. In the study, the reason for choosing the focus group interview was; allowing for the in-depth discussion of the subject, presenting visuals with hologram technology and by result of this to observe on audience of Holographic Television' effects.

The focus group interview can be described as purposeful and carefully planned discussions to learn perceptions of a particular subject in a moderate, non-frightening, moderate environment. (Şağsuvaroğlu & Ekşi, 2008: 128). In other words, understanding what people think and feel about a subject, product or service is the main focus of the focus group interview (Yıldırım & Şimşek, 2016: 158).

The focus group interview, which is one of the qualitative research methods, enables researchers to carry out their studies with an interactive approach. The focus group interview method is the result of the interaction between the participants and the researcher who is trying to obtain data from these discussions among the participants by giving direction to the discussions between the focus group participants by playing an active role and. (Morgan, 1996: 130). The fact that one participant from the group has heard a response to the question asked by the other participants gives them the opportunity to create their own responses within the given response and group dynamics is an important factor affecting the extent and depth of the responses given to the questions (Yıldırım & Şimşek, 2016: 157).

On the basis of group discussions; to understand how people feel or think about a topic or idea, behavior, product, or service, and to try and test pilot applications of ideas, innovations, projects and in this context on the use of hologram technologies, a new technology in the field of publishing, has benefited from the focus group interview method.

University students were selected as sample for focus group interview. Six of the university students invited to the interview are from the Radio Television and Cinema department, and the other two students are from Faculty of Literature. The reason for choosing the sample among university students is that the adaptation to new technologies is shorter in young people and higher education level, they have more knowledge about technology

and they are using more different screen experiences in everyday life. Also, the reason of majority of the students being from Radio Television and Cinema department in sample, to thinking that these students may have idea about hologram technology and they may have inclined to the television broadcasting.

Data collected by focus group interview were analyzed by descriptive method. According to the descriptive analysis method; the obtained data can be summarized and interpreted according to the previously determined theme and the data can be arranged according to the themes set out by the research questions as well as considering the questions or dimensions used in the interview and observation processes (Yıldırım & Şimşek, 2016: 239). In this type of analysis, the researcher can often include direct cues in order to reflect the views of the individuals he has seen in conspicuously. The purpose of the descriptive analysis is to present the findings to the reader in an organized and interpreted way. In this context, the type of descriptive analysis is preferred.

## **FINDINGS**

In focus group work; by using hologram technologies, Bird, Butterfly, Octopus and World visuals produced in the computer environment that existed in the Holapex application were shown to participants in the existing musical accompaniment. In addition, hologram-compatible videos of the performances of the popular Japanese anime character Hatsune Miku on YouTube were shown to participants. Hatsune Miku is a very important figure in terms of hologram technology. The hologram concerts by this character are being followed by thousands in Japan, and concert videos on YouTube are being watched over one million. After the demonstration, participants were asked questions prepared beforehand.

Some of the interview questions asked in the study to understand the differences in the use of sampling hologram technology compared to on television conventional screen experiences for the focus group are:

- 1- What are the differences from your previous watching experience?
- 2- What does it feel on you?
- 3- What is the effect of it on your sense of reality?

In the first question asked to reveal the differences of the hologram reflection from the traditional screens, the participants expressed the differences as seeing more three dimensional. By asking second question tried to understand how audience felt. Participants stated that they wanted to touch the displayed images. In the third question, an answer has been sought to question how this kind of publishing will affect the reality. All participants, except one of the participants, were very excited to see such a hologram projection for the first time. The content shown is felt like real to the participant even they were of CGI product animations like the bird, butterfly, etc. shown, and they wanted to touch the hologram reflections. The answers to the second and third questions are mirrored as a reflection of the view of Marshall McLuhan summarized as 'Tool is the message.' As technology develops, the message becomes more prominent. This is also observed in the hologram technology. Only one of the students interviewed was watched the videos with similar holograms. Nevertheless, the attendees all expressed the presentation as 'very nice', 'exciting', 'how is it done', and expressed their amazement.

Neval from the interviewers who participated in the focus group; 'There is a different size, I see more three dimensional, more realistic and very exciting', Damla; they have a sense of touch like I want to touch, a beautiful experience, a very beautiful look, they expressed the effects of hologram content on themselves.

All participants who participated in the focus group work stated that they would like to watch the hologram projection again and stated that they want to watch television produced by this technology and they would buy if they sell it. Among the participants, the Radio TV and Cinema department students wanted to know how to produce holograms. Attention is drawn to the importance of research in terms of awareness of this technology.

## **DISCUSSION AND CONCLUSION**

Hologram technology is evolving day by day and opens up a space for itself especially in the fields of entertainment, games, politics and health. This emerging technology is finding more space in the field of television broadcasting day by day. The first examples of television broadcasting were made in television studios by reflecting the contents of a person recorded by the cameras or the content prepared in the computer environment in the studio. The hologram content reflected in the studio allows the visual to be presented in more intriguing and interesting way. For example; Presenting the graphics in the news as a hologram provides advantages in terms of interaction and impact on the audience. For this reason, hologram technologies are used more particularly in news programs. In this context; With 'tool' hologram technology it is possible to use the expression 'message' than ever.

Today, with the latest technological developments, working on new screen models of TV receivers to transformed into holographic TV format. The BBC is conducting research within this scope. Hologram content in fairgrounds and events is often seen as a method used in Holographic TVs. From the perspective of television history, the use of holographic TV technology in fairs and event areas is meaningful. It is important for the future of technology that this technology is introduced and displayed in different display areas by people who have no knowledge about the subject and who have experienced such watching experience before. In terms of the widespread use of interesting and exciting holographic projection, it is necessary to enrich the display areas and to use this type of content more commonly on television. There is no doubt that the costs are high because it is a new technology and the content production requires expertise. 35-different camera shots or three-dimensional images created in a computer environment are used for three-dimensional real-scene recording, then these images are combined in a computer environment and finally the hologram-like surface is reflected on the surface and using latest technology products and expertise so being costs are high is a natural result. The main problem in these studies is that the hologram of the background is not produced. Content created with a camera or created in a computer environment can be projected independently from the scene as a hologram image. In wearable samples (eg HoloLens) this situation is different. In this technology, the hologram is reflected as an augmented reality element in the subject matter.

As a result, technological developments show that we have to make room for Holographic Televisions in the living room of our house soon. Hologram technology takes two forms in television broadcasting. The first is the hologram technology used in the television studio, and the second is the holographic TV as the television

receiver. The broadcasting that use hologram technologies are enriched visually and have the feeling of being there at the audience's angle. In such broadcast, there is no need for the television receiver to be suitable to be a hologram reflector. The studios provide the use of three-dimensional content and make it possible for people or objects which they don't need to be in the studio to appear there. Holographic TV refers to the system in which the television receiver is designed to reflect the hologram. The scope of the research is also the Holographic TVs.

The aim of study and the base hypothesis of the study shows that holographic TV gives audience a more realistic watching experience than screened applications. It also reinforces the perception of reality by activating audiences' other senses (touch). In this context, hologram technologies will take up more space in our daily lives in the near future and even take their places in front of our living rooms.

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## PICTURES

**Picture 1: Hologram sample from Star Wars Movie.**



**Picture 2: The technology that Tony Stark had in Iron Man movie.**



Picture 3: Hologram Connection of CNN Studios



Picture 4: BBC experiments with 'Holographic' TV



## THE SURVEY ON THE VIEWERS' OF NEW MEDIA DOCUMENTARY FILM

Özlem ARDA\*

### ABSTRACT

New media documentary films ensure interaction between film and viewers by offering some options during the film process. Furthermore, they have several differences from the traditional documentary filmmaking. In this study, the relationship and interaction between new media documentary films and viewers were discussed. The films were produced based on the new media documentary film understanding used in the survey. The ways the new media documentary films provide interaction in the film process and reactions of viewers towards new media documentary films were scrutinized in this study. The sample group consisted of two hundred viewers and their reactions were analyzed after they watched new media documentary films in this survey. This study aimed to describe these reactions and comprehension of new media documentary films. Viewers faced a novel documentary language and reacted differently hence their reactions were defined based on this factor. It is critical to tender a description of this point because it gives clues about the perspectives of today's viewers and future viewers.

**Key Words:** New Media Documentary, Interaction, Viewer

### INTRODUCTION

New media documentary film is a documentary film language benefiting from the opportunities of new media and having different aspects from the traditional documentary films. Form and content features of traditional documentary films are some fundamental characteristics concerning introduction of documentary films that are reported in the literature. New media documentaries, on the other hand, bear these fundamental characteristics principally but they differ and develop in several aspects. As technological developments have modified structure of many areas, they have changed some structural features of documentary films as well.

As we had approached the new millennium, many people were well aware that the ways to establish communication and leisure time spending had changed and that we were in the middle of one of the most extraordinary technological revolutions. Technological revolution, placing computers, information, communication, and multimedia technologies at the center, is generally interpreted as the start of an information or data society and therefore, a central role is attributed to education in any field of life (Kellner, 2014: 413).

Technology, inventions and Internet have marked the present time. Whenever the technology had touched humans and had interacted with humans, Herkalit's river was the world and both humans and the world had changed (Hece, 2016: 7).

Birth of cinema is absolutely an invention connected to technological developments in essence. It is a technological invention, just like a moving-picture camera or a camera, ensuring the claim of cinema to be an art branch. In brief, cinema, as differing from the other conventional art branches, depends on technological developments, like photographs, and perhaps even further. Technological inventions and developments have

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played a major role during the birth and development processes of cinema. This dependency, enabling the birth of cinema, had also influenced its development and transformation in the following years. It is possible to say that this interaction had also played a defining role not only in the production of cinema but also in the processes of directing, acting, projection, watching, distribution and marketing (Şentürk, 2016: 31).

Considering any modern cultural field sociologically and evaluating its position in terms of the significance of cultural institutions that they are connected to, including digitization, museums, exhibition spaces, fairs, publications and conferences, we can say that the new media (it is known as computer-based artistic activities) have crossed the cultural borders and become popular during the past ten years (Manovich, 2014: 157).

The determinant relation between communication technologies and social structure is one of the most critical hypotheses of technological determinist theories. The most important representatives of this approach are Canadian communicators Harold Adams Innis and Marshall McLuhan (Hülür&Yaşın, 2016: 20).

Innis's hypothetical contributions to the communication field are beneficial to question the causality of technology and contain vital statements to comprehend the present time.

McLuhan, influenced by Innis's theory immensely, had reached a conclusion that communication technologies defined the contents. He had expressed this approach of his with the expression "a tool is a message". McLuhan had verified the social influence of technological development. It is possible to categorize people in two groups, namely positive or negative, based on their evaluations of the technological advancement and transformations in social and political structures created by Internet. The ones who considered them as positive had expressed that ordinary people had become liberal and their citizenship status had improved and social participation had developed by this means (Hülür&Yaşın, 2016: 21).

Baysal Berkap has reported that all of the experienced developments and innovations make human life easier or faster, and at the same time, they cause radical changes in people's daily life and leave deep marks within during the historical process. Leaps made by people, who spent a significant part of their lives in caves, in the past quarter of century particularly, have enabled many fields to reach a new dimension and have substantially influenced many fields, including social life and health, communication establishment ways, and economical and political orders. The new media phenomenon, which enclosed the lives of individuals today, is one of the outcomes of the said transformation. Because of these experienced developments, despite the concept of new media comes forward as a concept that needs to be defined and clarified for various disciplines, it emphasizes that the historical process must be understood primarily (2016: 573).

Whether the process of transformation from viewer to user is a liberal process depends on whether the ruled people become citizens who affect decision mechanisms by having a say about their own destiny. Specific discussion axes are involved concerning the discussion about whether this transformation actually took place or not. The primary axis among these discussion axes is whether the transformation from viewer to user is a cognitive transition or not. If the world image in our minds is determined according to the communication environment (or communication technologies), like in the acceptances of some theoreticians, it will be necessary that researchers, who consider this issue in this context, should search the character of this transition (Hülür&Yaşın, 2016: 21).

The Web offers more content and navigation tools to users in comparison to the conventional media in general. The majority of the literature focusing on human-computer interaction, studies which means people apply for

controlling the other new media, including computers and DVD and video games (McMillan&Hwang, 2016: 376).

This study aimed to find out the reactions of viewers towards understanding the film language of the changing and developing documentary films. The aspects focused in the study were how the interactions, which were a characteristic of a new media documentary, were managed and how a bond was established with the viewers.

### **Viewer Surveys**

Viewer surveys are critical studies conducted on how visual and audial products are received and perceived. Movie products are produced in order to meet with viewers and reactions given during the meeting process have both anticipated and unanticipated aspects. Unfortunately, there are only a scarce number of studies conducted in the documentary film field to determine the reactions of viewers or the bond they establish at the end of the watching act. In this context, the relationship between the new media and viewers, which is an outcome of the integration between documentary film and new media, has great significance.

Whereas the benefits of watching is reconsidered in an era of trans-media branding, American television industry, with its media content, aims consumers in a gradually increasing manner who have long-term relationship and active bond and who intend to keep up with this content at the cable publication diversity and many media platforms. This new generation viewer research focused on what consumers do with the media content upon finding each following interaction as valuable since it reinforces the relationship of viewers with soap operas and supports it potentially (Jenkins, 2017: 39).

Information superhighways and virtual reality are the communication media enriching the current consumer culture however they are distinguished or distinguishable from the phenomenon that we know as cultural industry or mass media in many ways. Because none of these technologies has been formed in a full sense as cultural applications and they are recently developed communication systems with their features, not indicated continuously and absolutely. New cultural arrangements are sufficiently clear to draw attention to the technical characteristics and potentials of the information highway and the apparent truth (Poster, 2017: 120).

The subject, defined as the viewer in new media documentary films conventionally, is now in the user position. In this context, the interaction of the user with the new media documentary is achieved effectively owing to its interaction and communication features.

In parallel to its defining characteristics and the transformation experienced in the socio-cultural systems, the fundamental dynamic of today's society that is characterized as postmodern society, information society, web society and observation society, is the Internet, having a transforming effect on cyber space. Internet and social media environments, as the Internet's extensions, have the power to transform individuals and any structure formed by individuals in positive and negative senses. In postmodern world, whereas individuals gain vital power thanks to the facilities and opportunities granted by technology, they compromise from their liberty unknowingly (Saran&Önlü, 2016: 515).

The subject formation in the second media era occurs by means of the interaction mechanism. "Interaction", a technical term indicating two-way communications, has become attractive thanks to the advertisement campaigns of communication organizations. Nevertheless, the phenomenon of establishing distant communication via computer, and hence it can be used in uncountable fields which have scarce relationship with communication. Furthermore, establishing communication by means of computer, sending and receiving

digitally-coded messages and being “interactive” have turned out to be the most popular application of Internet (Poster, 2017: 121).

Klaus Bruhn Jensen and Karl Erik Rosengren have listed the five research conventions in the field of viewer surveys for analytical purposes in their study called “Five Conventions Following the Viewers”: 1- The effects search, 2- The search of the uses and satisfactions, 3- Literary criticism, 4- Cultural studies, 5- Reception analysis. They first explained the fundamentals and main aspects of these five conventions in the discriminant framework of the nature and aims of science and researching. Next, they reviewed these five conventions; a) the three founding components of mass communication processes by considering the manners of the micro and macro aspects of the social system where the messages, viewer and process took place and b) based on their methodology and solution styles (2005). Table 1 summarizes the study of Jensen and Rosengren.

Jensen and Rosengren (2005) have put forward five fundamental structures in detail and as comparative in their research. This structure also enables forming an eclectic structure in the future researches to be conducted about viewers. In this study, both the effects of the new media documentary on its viewers and an analysis were revealed by considering how the new documentaries were perceived as a structure.

### **Interactivity**

Interactivity is a concept, frequently mentioned in relation with the world-wide-web (www) but, it is functionalized rarely. Interactivity has been positioned as a process, function and perception conception however the majority of the functional definitions have focused on the process or function (McMillan&Hwang, 2016: 373).

Interaction has been discussed widely in the fields, including advertisement, marketing, communication, information science, computer science and education for the past twenty years. The study of McMillan and Hwang (2016) have offered important reference points by focusing on the literatures of advertisement, marketing and communication literatures and included various definitions of samples prior to web search (374-375)\*.

People use technological devices for communication purposes and this is an outcome of their interaction with these devices. Interaction is the most important element of communication according to some researchers. It is not adequate to define interactions only as replacement of the resource and receiver in occasion and message interchange between these two elements. Some researchers have emphasized that feedback has also a vital place within interaction. Some other researchers have explained interaction in widespread computer applications by using models about the physical context of user, and some other researchers clarified it with the architecture created by hardware and software applications. Their common ground is the ability to make entities that are turned into computers invisible (Şahin, 2015: 31-32).

Kerem Rızvanoğlu (2017) has offered a conceptualization with his user experience and defined the components making up the ecosystem based on his user experience. Figure 1 shows the visualization of ecosystem components by adhering to the bond established between them.

User experience design is, in essence, designing an interactive system by using the most appropriate technology for a specific user group according to a particular purpose. In this context, the major elements of the user experience can be expressed as the “purpose”, “user” and “technology”. Moreover, there are two other important components needed for an effective user experience design: a semi-structured “process” executed by using the

right “teams”. In this context, a comprehensive analysis is needed about these components by comprehending the user experience (Rızvanoğlu, 2017).

Interaction has been defined by using various processes, functions and perceptions. Despite of this, there are three components used frequently in the interaction literature: The interaction’s direction, user control and time. These components are encouraging for the discovery of the perceived interaction via web since the majority of the defined components play an umbrella role. For instance, the interaction’s direction encompasses the responsiveness and interchange concepts, and the user control consists of functions such as participation and features, such as search motors, and the time concept consists of the time required for prompt feedback and information gain (McMillan&Hwang, 2016: 375).

There are two movement types between environment and organization. These are grouped as the one way and two direction movements. One way movement progresses from the organism toward the environment or from the environment towards the organism. Clearly, it is the use of the data collected for its own advantage by the organism or the use of the environment by the organism for its own benefit. In the two-way movement, on the other hand, the movement is from the organism towards its environment and it is a continuous process formed as a result of the production of answers by the environment in exchange of it. The difference between these movements is that the environment fails to produce any answer causing an interaction actively during the one way movement process. In the two-way movement, generation of an input for another group or organism by the output makes up the process. Lasting of the system and organism between the input and output until the system and organism reach equilibrium generates interaction. Considering the interaction with the communication approach; there are two types of interaction here. In the first one, the signals formed by the feedback cycle are exchanged in two ways between two entities. The second one is an interaction process formed by adapting of a vehicle or organism to its own environment, regardless of the environmental conditions are (Şahin, 2015: 33).

In definitions concerning interactivity, basic characteristics are stated, including accomplishment of a gain mutually and synchronously. These characteristics are taken as the basis in new media documentary films.

The distinctive main characteristic of the new media and conventional media (newspaper, radio, television, and cinema) are to have an interactive and multimedia form. They have the opportunity to transmit substantially high number of information synchronously and to be present in the feedback of the user because they are based on the digital coding system. Thus, a transition took place from the straight line transmission of information to the hypertext. The interaction feature of the new media has added to the communication process the mutualism or multilayered communication opportunities in the extension of communication (Binark, 2007: 21).

Another transforming effect of the interactivity feature concerning the communication process is the expansion made for synchronization level in time. This feature of the new media affects the role and participation of the user in the communication process in various ways in comparison to the conventional media (Binark, 2007: 21).

Multilayer surface of the new media documentary ensures establishment of interactive communication in various ways between the multilayer surface of the new media documentaries and the viewer, e.g. the user. Interactivity develops between human and computer in this structure, where the viewer’s intervention is possible, and it can affect the film surface and documentary film interface.

### **New Media Documentary**

In the post-classical postmodern period of cinema, nonfiction cinema started to feed with more resources gradually and has become more reflective, expressional, restructuring (sometimes with archives and some other times with animation), autobiographic, personal, discussible, actual and as belonging to the writer (Saunders, 2014: 80). This term has been considered to be pointing at different meanings by experts who have studies on the new media issue and causes a discussion as; *“does the term “new” express being new in historical sense or being different from the previous ones which existed before it?”* Furthermore, experts criticize that the term is used in the historical sense and with its new meaning in the old-new dilemma.. Because when a new invention is started to be used first, it bears the label “new” and this situation gets old in time. There are, and there must be substantial differences between regarding the radio, which started to be popular in 1920s, as new in this period and considering communication technologies, which are used today, as new. Because the new expression of the new media today defines a technology that does not express the ones that are different from the previous ones and cannot be integrated into them or does not define the improved versions of them (Baysal Berkap, 2016: 579). New media is a two-way “hybrid” media, having a part that bears computer-specific transactions (information, process) and another part that are specific to the communication devices (communication, telecommunication and publishing) (Törenli, 2005: 87).

A new media documentary can be considered as the transcoding of narrative blocks through the superimposition of the cultural layer of cinema and computer layer of new media documentary interfaces. This transcoding occurs with algorithmic operations on databases. Therefore, both the audienceuser, who plays with new media documentary, and the filmmaker, who thinks, imagines and designs it move within ‘the database logic’ both in technical and cultural senses (Ocak, 2014: 259).

Despite feedback, giving reactions, interaction, oral communication do not reflect the reality sense much in the period when the oral culture was dominant in the new media there was an environment where eyes and ears were effective synchronously. Therefore, since this environment bears or can bear the main content as well as voice records, various graphics, tables, written documents, moving images, and connections to other web sites or different pages within the same web site as an “attachment”, it has also an “enriched” content as different from the conventional mass communication tools (Törenli, 2005: 156).

Today, new media and digital technologies bring out great potential for filmmakers, especially for ‘non-fiction storytellers,’ i.e. documentary filmmakers. With the development of new media and digital technologies, new documentary forms emerged on the Internet. These new forms are labeled such as web documentary (web-doc), interactive documentary (i-doc), database-filmmaking, non-linear documentary, etc. Therefore, today, more and more people may engage with ‘new media documentary.’ New media, with its distinct features, not only enable documentary filmmakers to think, imagine, design, and develop documentary projects within new forms, but also force them to make documentary in different ways. In short, it offers new forms of representation and new modes of documentary film production. New media documentary also transforms the cultural form of watching a film. The audience engages with new media documentary by viewing, navigating, and searching within the surface/space of the film, rather than just watching (Ocak, 2014: 255).

New media documentary differs from technological developments and hence its conventional structure. The subject, as the user, carries out the entire process in this interactive structure, where the viewer is placed at the center and follows up the narration based on his/her own preferences.

In the study, new media documentary concept was used since the new media documentary film and interactive documentary film have identical features.

## **AIM AND METHODOLOGY**

### **Aim**

This study focused on a number of viewers in the context of interactivity. The aim of the study was to describe the relationship and interaction between new media documentary films and the viewers.

### **Methodology**

In this study, the films produced based on the new media documentary film understanding were used for the survey purpose. The viewers were asked to watch novel approaches and documentary film samples referred to as new genres.

In this study, descriptive method was used and the relationship between the new media documentary and viewers was scrutinized based on the watching/experiencing process of the new media documentary viewers. The reactions of the viewers for the new media documentaries were determined by open-end questions analysis in the context of the interactivity concept. The applied surveys content analysis technique ensured examination of the new media documentary viewers in detail.

### **Universe**

This study focused on the relationship between the interactive structure of the new media documentary and viewers and documentary films to be watched, e.g. experienced by viewers. Documentary films showing an interactive structure and can be defined as the new media documentary were included in the study scope. In this context, the IDFA (International Documentary Film Festival, Amsterdam) was benefited as a platform to access great number of new media documentaries.

### **Sampling**

For the sample group two hundred viewers have been selected but from between them the eighty two volunteers between 18-24 ages have participated the survey. Eighty two viewers have watched ten new media documentary films. Their reactions are analysed after watching new media documentary films by using survey.

In the study, the featured new media documentary films were selected by the viewers based on their own preferences. The viewers stated which film they wished to watch under which heading in the IDFA Doc Lab platform and the study was organized by featuring 10 new media documentary films.

### **Process**

The primary goal was to find out the viewers' experiences about the new media documentary films in the study. Based on this goal, the viewers were asked to watch 10 new media documentaries. At the end of the show, a survey of 5 open end items was applied. As a result of the experiencing process, the survey items applied to the viewers are as follows:

- 1- Do you think that the new media documentary is different from the conventional documentary?
- 2- Are the new media documentary viewers different from the conventional documentary viewers?
- 3- Do you wish to produce a new media documentary?
- 4- Do you prefer to watch a new media documentary or conventional documentary film?
- 5- Is the change experienced by documentary film viewers a positive development?

## FINDINGS

Cinema has not only stepped into the new devices matrix in parallel to computer and digitalization and at the same time, the thinking behind the change and transformation that was valid prior to digitalization has started to change. In line with digitalization, all production, distribution and display processes of cinema have been influenced and the relationship of cinema between its own history and other arts and expression tools have become subject to change and transformation (Şentürk, 2016: 32).

As cinema became distant from physical reality, it also became distant from history that started to become conventional and as the three dimensions was adapted in place of the two-dimensions, and it has turned out to be a simulacrum which attempted to mock the reality and accepted itself as a reference from its aesthetics. Today, long story narration, reality and causation principles have weakened, and the bodily emphasis and trans- and deformation processes have become strong and the three and four dimensional cinema is being discussed, and the body is turning into a tele-body and the space is turning into a cyber space. It seems possible that the new expression means, crossing the time and space borders and adding a mobility skill to the moving images, for example hologram technology, will replace cinema in the near future (Şentürk, 2016: 48).

Table 2 shows that 96.3% of the participants thought that the new media documentaries had differed from the conventional documentaries. Table 3 shows that 85.4% of the viewers of the new media documentaries were more liberal in comparison to the conventional documentary viewers. 15% of the viewers indicated that new media viewers had more liberty in comparison to the conventional documentary viewers. According to Table 4, 57.3% of the viewers said that they wanted to produce new media documentaries, and 42.7% stated that they did not want to produce them. Based on Table 5, 63.4% said that they would watch a conventional documentary film and 36.6% said that they would watch a new media documentary when they were asked whether they would prefer to watch a new media documentary or a traditional documentary film. In this context, it is seen that the survey participants were not open to and not accustomed to innovations substantially and that their traditional habits were effective. According to Table 6, when the viewers were asked whether the change that occurred in documentary film viewers was a positive development or not, 67.1% of the viewers said that yes, it was a positive development and 32.9% said that no, it was not a positive development. Based on Table 7, it was examined whether or not the viewers who said that the new media documentaries were different from the traditional media had more liberty than the conventional media viewers. According to the assessments, 87.3% of the viewers who said that the new media documentaries were different from the conventional media documentaries said that they would have more liberty and 12.7% of them indicated that they don't have more liberty. 33.3% of the viewers, who said that the new media documentaries were not any different from the conventional media, stated that conventional media viewers had more liberty and 66.7% of them reported that they had more liberty. According to Table 8, the statements of the viewers were reviewed concerning whether production of the new media documentaries was any different than the conventional media. 59.5% of the viewers who said that the new media documentary was different from conventional media indicated that they wanted to produce and 40.5% of them said that they would not want to produce. The entire (100%) viewers- who said that new media documentaries were different from the conventional media- expressed that they would not want to produce. In Table 9, it was analyzed when the viewers were asked if the new media documentaries were different from the conventional documentaries and when they were asked to state their opinion if they would prefer watching a new media documentary or a conventional media documentary. 64.6% of the viewers who

indicated that the new media documentary is different from the conventional documentary indicated that they would prefer a conventional documentary and 35.4% said that they would prefer the new media documentary. 33.3% of the viewers, who indicated that the new media documentary was not different from the conventional documentary, preferred conventional documentary films, and 66.7% indicated that they would prefer a new media documentary film. According to Table 10, an analysis was conducted to find out whether there was a positive change in documentary film viewers, who indicated that there was no difference between the new media documentaries and conventional media documentaries. 67.1% of the viewers, who said that the new media documentaries were different from the conventional media, stated that there was positive development and 32.9% reported that there was no positive development. 66.7% of the viewers who indicated that the new media documentaries are not different from the conventional media found the change in documentary film viewers were a positive development and 33.3% reported that there was no positive development. In Table 11, it was analyzed whether the new media documentary viewers had more liberty in comparison to the conventional documentary viewers and whether they would want to produce new media documentary or conventional media documentary. 62.9% of the local media documentary viewers indicated that they had more liberty in comparison to the conventional documentary viewers and 37.1% of the viewers reported that they would not produce. 25% of the viewers who found that the new media documentary viewers had more liberty than the conventional media viewers would produce and 75% of them reported that they would not produce. In Table 12, it was assessed to find out whether the viewers who said that they had more liberty in comparison to the new media documentary viewers, they would prefer which documentary. 60% of the new media documentary viewers had more liberty and 40% said that they would prefer the new media documentary. 83.3% of the viewers who said that the new media viewers did not have more liberty in comparison to the conventional media viewers, and 16.7% stated that they would prefer the new media documentary. In Table 13, it was assessed whether there was a positive change in the viewers of the documentary film among the viewers who stated their opinions about whether the new media documentary viewers had more liberty in comparison to the conventional media viewers. 70% of the viewers who stated opinions about whether the new media documentary viewers had more liberty, and 30% of them reported that there was no positive development. Half of the new media viewers indicated that they did not have more liberty in comparison to the new media viewers. In Table 14, the tendencies to select the new media documentaries and the conventional media documentaries were examined. The tendencies of 48.9% of the viewers who wanted to produce new media documentary and conventional media documentary were analyzed and 51.1% of them reported that they would prefer a new media documentary. 82.9% of the viewers who did not want to produce new media documentary and 17.1% stated that they would want to watch a new media documentary. In Table 15, it was analyzed whether there was change in the opinions of the viewers who indicated whether the change in documentary film viewers was a positive change or not. 58.2% of the viewers reported that they would want to produce a new media documentary and 41.8% indicated that they would not want to produce. 57.3% of the viewers who indicated that the change in documentary film viewers was not a positive development and 42.7% reported that they would not want to produce.

## DISCUSSION AND CONCLUSION

In conclusion, cinema, in today's digital era, not only has lost its physical reality reference but also its literal narrations got distant from the construction sense and principles such as the theatre and novel on which it leaned onto ever since its start and the relation that it established has also transformed just like the reality. It is understood that cinema played a distinctive role to define the technological dependency during the historical change process. Contrary to the other arts, it is clear that the main influence power of the cinema did not have a formation opportunity unfortunately, and this is due to its own change and modification rather than due to its own conventions (Şentürk, 2016: 48).

The changes seen in the benefited communication tools, environments or dominating communication devices or tools that became dominant are critical as well as the changes seen in time in the content of communication and in this content to determine the individualistic or social reality that dominated in a specific historical period and to attach value to them. For certain, development of the new media is not limited with only technological factors but it depends how much they answer to the other personal and social needs which are encountered in the basis of communication and how flexible the choices are as presented to them (Törenli, 2005: 154-155).

This study was conducted to find out the viewer dimension, or the user dimension, of the change that occurred in the documentary film and the acquired outcomes here are remarkable. Despite the change and transformation experienced in human life and created by technology, high number of viewers tends to watch documentaries which could be named as conventional. Despite there are great number of viewers who state opinions that new media documentary viewers have more liberty, there are many viewers indicating that the change in documentary film viewers is negative. At the same time, although there is a high number of viewers who state that the new media documentary viewers are more liberal, they don't wish to produce new media documentary.

Another remarkable aspect of the new media documentary film watching is that the viewers/users approach any phenomenon mentioned in the new media documentary. The intense technology use by the new media documentary has led to the perception and defining of the reality as fake for the users/viewers. The most distinct reaction of the viewers is shaped at this point regarding the integration in this new media in parallel to the documentary film's technological development.

This study is a descriptive study finding out the likes, preferences and habits of the new media documentary and conventional documentary and this study would shed light on the other studies in the context of comprehension and description of the documentary film viewers in the future.

## ENDNOTES

\* In the study of Sally J. McMillan and Jang-Sun Hwang titled "Perceived Interaction Measurements – the direction of perceptions, user control and time discovery for shaping perceptions of interactions", the definitions are included namely, focusing on the process, characteristics and perceptions and process-characteristics and/or combining perceptions in detail and chronologically. A contribution is made to the literature as a functional table.

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## APPENDIXES

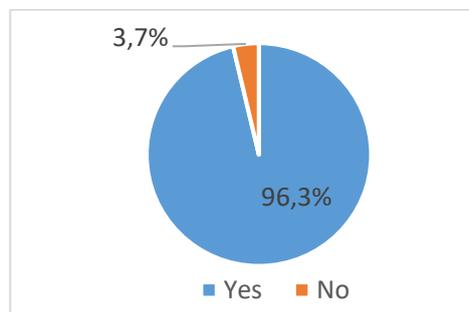
**Table 1: The Basic Characteristics of Five Viewers' Traditions**

Araştırma Geleneği					
	Impact Studies	Uses and Gratification	Literary Criticism	Cultural Studies	Reception Analysis
<b>Theory Type</b>	Half formalizing	Half formalizing	Verbal	Verbal	Verbal
<b>Focus of Theory:</b>					
Message	Less center	Less center	Center	Center	Center
Viewer	Center	Center	Environmental	Less center	Center
Social System	Less center	Center	Less center	Less center	Less center
Type of Method	Social science	Social science	Human	Human	Basically human
<b>Approaches:</b>					
Experimental	Often	Rarely	Rarely	Hardly any	Hardly any
Field Research	Often	As a rule	Rarely	Rarely	Rarely
Depth Interview	Sometimes	Sometimes	Rarely	Often	As a rule
Message Analysis	Rarely	Rarely	As a rule	As a rule	As a rule
<b>Technics of Analysis:</b>					
Statistical	As a rule	As a rule	Rarely	Rarely	Rarely
Hermeneutical	Rarely	Sometimes	As a rule	As a rule	As a rule
<b>Presentation Formats:</b>					
Numerical, Tabular	As a rule	As a rule	Hardly any	Rarely	Sometimes
Verbal, Analytical	As a rule	As a rule	Sometimes	Sık sık	As a rule
Verbal, Narrative	Sometimes	Sometimes	As a rule	As a rule	As a rule

(Jensen ve Rosengren, 2005: 75)

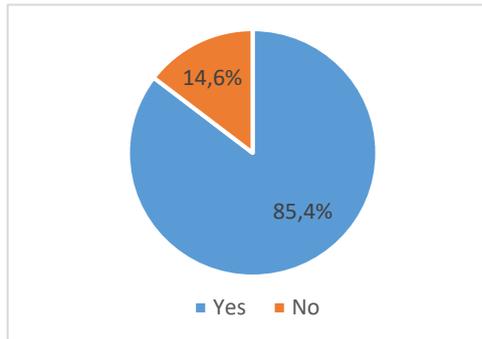
**Table 2: Is the new media documentary different from the traditional documentary?**

	n	%
<i>Yes</i>	79	96,3%
<i>No</i>	3	3,7%
<i>Total</i>	82	100,0%



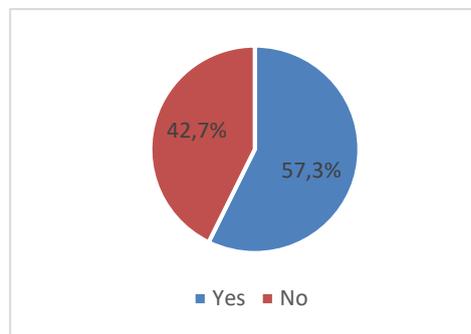
**Table 3: Is the new media documentary viewer more free than the traditional documentary?**

	n	%
<i>Yes</i>	70	85,4%
<i>No</i>	12	14,6%
<i>Total</i>	82	100,0%



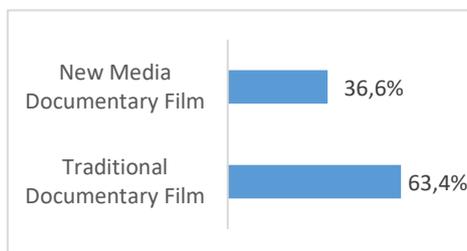
**Table 4: Would you like to produce a new media documentary film?**

	n	%
<i>Yes</i>	47	57,3%
<i>No</i>	35	42,7%
<i>Total</i>	82	100,0%



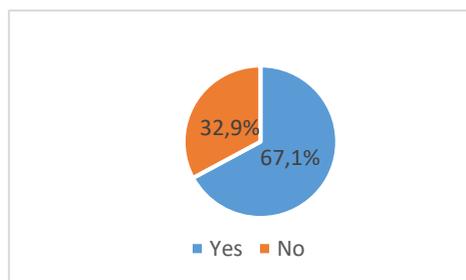
**Table 5: Which one do you prefer, new media documentary film or traditional documentary film?**

	n	%
<i>Traditional Documentary Film</i>	52	63,4%
<i>New Media Documentary Film</i>	30	36,6%
<i>Total</i>	82	100,0%



**Table 6: Can you call the development of documentary film viewer's as possitive?**

	n	%
<i>Yes</i>	55	67,1%
<i>No</i>	27	32,9%
<i>Total</i>	82	100,0%



**Table 7: Is the new media documentary different from the traditional documentary / Is the new media documentary viewer more free than the traditional documentary?**

	Yes		No	
	n	%	n	%
<i>Yes</i>	69	87,3%	1	33,3%
<i>No</i>	10	12,7%	2	66,7%
<i>Total</i>	79	100,0%	3	100,0%

**Table 8: Is the new media documentary different from the traditional documentary / Would you like to produce a new media documentary film?**

	Yes		No	
	n	%	n	%
<i>Yes</i>	47	59,5%	0	0,0%
<i>No</i>	32	40,5%	3	100,0%
<i>Total</i>	79	100,0%	3	100,0%

**Table 9: Is the new media documentary different from the traditional documentary / Which one do you prefer, new media documentary film or traditional documentary film?**

	Yes		No	
	n	%	n	%
<i>Traditional Documentary Film</i>	51	64,6%	1	33,3%
<i>New Media Documentary Film</i>	28	35,4%	2	66,7%
<i>Total</i>	79	100,0%	3	100,0%

**Table 10: Is the new media documentary different from the traditional documentary / Can you call the development of documentary film viewer's as possitive?**

	Yes		No	
	n	%	n	%
<i>Yes</i>	53	67,1%	2	66,7%
<i>No</i>	26	32,9%	1	33,3%
<i>Total</i>	79	100,0%	3	100,0%

**Table 11: Is the new media documentary viewer more free than the traditional documentary? / Would you like to produce a new media documentary film?**

	Yes		No	
	n	%	n	%
<i>Yes</i>	44	62,9%	3	25,0%
<i>No</i>	26	37,1%	9	75,0%
<i>Total</i>	70	100,0%	12	100,0%

**Table 12: Is the new media documentary viewer more free than the traditional documentary? / Which one do you prefer, new media documentary film or traditional documentary film?**

	Yes		No	
	n	%	n	%
<i>Traditional Documentary Film</i>	42	60,0%	10	83,3%
<i>New Media Documentary Film</i>	28	40,0%	2	16,7%
<i>Total</i>	70	100,0%	12	100,0%

**Table 13: Is the new media documentary viewer more free than the traditional documentary? / Can you call the development of documentary film viewer's as possitive?**

	Yes		No	
	n	%	n	%
<i>Yes</i>	49	70,0%	6	50,0%
<i>No</i>	21	30,0%	6	50,0%
<i>Total</i>	70	100,0%	12	100,0%

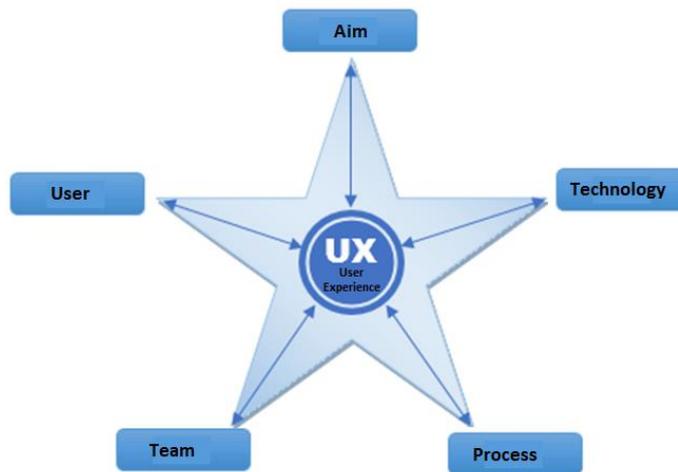
**Table 14: Would you like to produce a new media documentary film? / Which one do you prefer, new media documentary film or traditional documentary film?**

	Yes		No	
	n	%	n	%
<i>Traditional Documentary Film</i>	23	48,9%	29	82,9%
<i>New Media Documentary Film</i>	24	51,1%	6	17,1%
<i>Total</i>	47	100,0%	35	100,0%

**Table 15: Can you call the development of documentary film viewer's as possitive? / Would you like to produce a new media documentary film?**

	<b>Yes</b>		<b>No</b>		<b>Total</b>	
	<b>n</b>	<b>%</b>	<b>n</b>	<b>%</b>	<b>n</b>	<b>%</b>
<i>Yes</i>	32	58,2%	15	55,6%	47	57,3%
<i>No</i>	23	41,8%	12	44,4%	35	42,7%

**Figure 1: Ecosystem of User Experience**



(Rızvanoğlu, 2017)

## THE ERA OF SOCIAL MEDIA ON THE RELATIONSHIP BETWEEN CINEMA AND THE AUDIENCE THE EXAMPLE OF “SINEMIA”

Mesut AYTEKİN\*

### ABSTRACT

Cinema is one of the art sections that people can tell their stories most effectively. This relationship goes on over a century from popular movies to art movies with different contents and technics. The improvement of technological opportunities and widening of the information provided cinema to present people’s dreams in more realistic and vibrant way. The improvement of video and audio, modernization of cinematic places, improvement of technical structure are the important improvements in the cinema industry. Digitalization during both making and distribution steps of cinema provided presenting better and many films. Social media has become the supplier of the needs of many as it provides people to tell their stories differently and watch others. In relation to this process, it has become the necessity for cinema to catch the eye of the generation which has born into social media as they are the potential audience of today and future. Social media is a functioning and important tool on making cinema reach out to its target. There is an innovative project made in Turkey that uses the opportunities of social media on the relation between cinema and audience. In the study the effect of Sinemia on the audience is researched by its policies that aims the future and the social media cinema. The interviews with Sinemia users are made and in the light of the provided information, the positive and negative contributions of Sinemia to the cinema audience are evaluated.

**Keywords:** Sinemia, Audience, Turkish Cinema

### INTRODUCTION

In these days in which Internet is influencing every aspect of life, humankind is spending a considerable amount of their time on social media for different reasons. According to WeareSocial’s report, social media is used for approximately 3 hours in Turkey. According to the numbers reported by Crovu, the usage rate of social media has increased %37 compared to last year. (In Turkey, 2017)

Humankind is in a position of both the consumer and the producer on social media. A good number of sectors are reorganizing in compliance with social media. In order to reach the target group and establish a healthy communication, social media has become one of the most effective tools; moreover it has become the main tool. Social media is the fastest growing media type of world’s history.

Cinema industry has also been affected by the advancements transforming media and people. Cinema industry has been using the innovations that technology has brought in order to reach more audience and grow. In this regard, digitalization was used during the production, post-production and also during the projection. Lev Manovich, in his study of “The Language of New Media”, talks about five key principles of new media (numerical representation, modularity, automation, variability and cultural transcoding) and states that digitalization is the main principle. (Manovich, 2001: 27)

During the digitalization process, investments were made for the technical infrastructure; better image quality cameras and lightning systems were developed. In this way, better quality films were made with digital cameras

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that have higher image quality that can produce realistic color values and ancillary equipment that is practical and highly productive.

Famous English film theorist Laura Mulvey, in her book *Death 24x a Second*, states that the representation of reality has gained a new meaning with the emergence of digital technology. She also emphasizes that access to old cinema has increased with new technology: it has replaced amphiboly, disrupted naiveté, uncertainty and it is probable for a new ontology to emerge (Gurkan, 2016: 163).

Digitalization has decreased the shooting duration alongside with content in images, and lowered the costs. These positive developments increased the number of films and allowed new directors to shoot films. Concordantly, cinema halls were renewed physically and technically and started to provide better quality services.

Projection systems were digitalized. In this way, films were to be played with no video loss. The costs for the copies of films decreased and the chance to come out with more copies has aroused. Films can come out all around the world in many cinemas all at the same time. These conveniences allowed new actors and actresses to get involved in this sector and it helped the sector revive and grow.

Within this period, audience profile has also changed. An audience, who has stronger bonds with easy access to information and mass media tools and knows “what they want to see”, has emerged. Now a generation of an audience exists that searches for movies then showing, watches trailers, goes through websites, checks social media accounts, reads movie comments, critics, and opinion columns before going to the cinema. This audience creates content, comments, critics and shares about cinema, especially on social media. In order to exist in cinema industry, it is essential to attain this audience.

This study, in this regard, examines Sinemai, a project aiming at attaining cinema audience that is open to cultural and artistic events. Sinemai is the first in the sector as well as being the first globally. There is no other similar application apart from USA’s biggest cinema network MoviePass. (To the cinema sector..., 2017) As its creator Oguz states, the purpose of Sinemai is to change, simplify and improve consumption. (Ozten, 2017)

In relation to Turkey’s cinema audience, it attempts to answer basic questions such as; How does Sinemai use social media? What kind of a change did it cause for the relationship with cinema audience? What is its position regarding social media?

### **Relation Between Cinema And Audience**

The main reason why the Lumiere brothers' screening in 1895 is accepted as the beginning of cinema is surely the existence of the audiences. "*When the 100th anniversary of the cinema was celebrated in 1995, it was described as the presentation of moving pictures to audiences in return for money.*" (Gripsrude, 2010: 311) Thinking the cinema without audiences means ignoring the big activity of the seventh art.

...The production of a film provides a raw material. This material arranges the potential limits of meanings and experiences that will be related to it. However, a film's turning into an 'input' of larger socio-cultural processes appears with its spectators (Gripsrude, 2010: 312).

Audiences are a big motivation source for filmmakers with their moral and material support. Cinema lovers take the role of a decreer, active user and producer far beyond being a audience. (Vatansever, 2013: 73) Audiences have an important role in reaching of a message to the large masses.

Cinema has removed the class, religion and nation distinctions, bringing audiences together in halls. Audiences are a group of people who come together with a specific aim and expose a common message together. (Yüce: 2017) Therefore, cinema is a kind of meeting place, a socialization atmosphere and a place of gathering for same aim, for entertaining and having pleasure. Implying the socialization feature of the cinema, Jarvie tells,

It can be accepted that cinema has a socialization feature and, that is, it is a social activity since audiences go to the cinema with their families, friends or relatives and later involve in social activities such as discussing the figures in the films because of the popularity of cinema. Even if these activities are done alone, they create a nonvisible social group. This group is a social group formed by the people who watch the same content.” (Jarvie,1993: 23)

Cinema is a common language where people meet. The creator and technique crew tell their problems through the scenario. It is transmitted to the target group, which is the audiences, being coded with the message. Audiences reach this message in line with the visual and audial codes of the film and their own knowledge at the cinema hall where they wait in the wings. They make new readings for many times, putting the pleasure and feeling of the film in their conscious. The knowledge and experience that are obtained from the film are used in appropriate environments as writing, talking, advice or example.

The profile and perspective of spectators have developed parallelly to the development of cinema. Audiences have discovered the cinema, interiorized and learned it like how cinema has explored itself, its genres and art in its historical period. In the first years of the cinema, spectators have learned the world, increased their knowledge level and discovered themselves with this perfect entertaining medium.

### **The Change of the Audience in Turkish Cinema**

Although the Turkish Cinema met cinema in an early period, it went into production later. So, in the early years of Turkish Cinema, Turkish people mostly watched foreign films. One man Muhsin Ertuğrul presented Turkish audience with the thought of the establishment of the republic with his theatric films. The tired country which had just come out of war gradually establishes its economy, agriculture and industry. During this reconstruction time the film industry could not develop.

Up until 1950's there had been a certain number of films made. The relative improvement in every sector with the multi-party system showed its effects in film sector. The tax reduction in 1948, widespreading electricity and transportation ensured the arrival of cinema in most parts of Anatolia. New directors, new subjects, new studies planted the seeds of Yeşilçam and an era called Film-Maker Era had started for Turkish Cinema. Nevertheless, with Egypt, India, Italian and English cinema, the Turkish Cinema was invaded by American Cinema during this period. (Ayça, 1992: 120) On the other hand, new films are made, new cinemas and production studios are opened following the demands of Anatolia. Mass productions are made parallel to the tendency and requests of the audiences. Drama and melodramatic films are made for the audience who is charmed by American Cinema.

Adaptations of popular foreign films are produced by changing the character's names, settings and dialogues according to the atmosphere of Yeşilçam.

Regain of the invested capital for the films and move into profit is expected in a short term, so it is aimed to reach to a vast audience at once. Production (films) is made according to requests, demand determines and directs supply. Even though the audience is passively located before cinema their reactions, comments and criticism contributes to the development of cinema (Ayça, 1992: 121).

Cinema culture is formed in a serious way for the society.

The cinema audiences are mainly consisted of middle-age group and families during 1950's and 1960's. Cinema becomes widespread with local cinemas and open air theatres, turns into places to go with women and children. Existing neighborhood concept and the only means of entertainment being cinema is an important factor during this period (Erkılıç, 2009: 152).

The audience sees the cinema as a means of socializing and entertainment and shows a great enthusiasm.

People are not allowed to go to the cinema with beards or without wearing a suit in Istanbul Beyoglu in this period. This is not a class discrimination. It is the result of etiquette of collectively watched films developed on its own, an era in which people have respect to one another. Scognamillo describes going to the cinema during this period as a social-artistic phenomenon creating ritual connotations (Erkılıç, 2009: 149).

Television broadcasting starts at the end of 1960 and becomes regular during 1970's. These years are the years in which political environment got tense and rural-urban migration became widespread. Hybrid cultures are started to develop in cities and the economic powers of the people decreased. During these years examples of national and revolutionist cinema is observed and popular cinema consisting of sex, violence and arabesque dominated the sector. The audience primarily consisting of families grew away from cinema. Increasing terrorism and free and safe products of television condemned cinemas to a male-dominant audience profile. "A lumpen audience which prefers sex, karate and arabesque films in this case replaces the traditional audience with the migration and urbanization." (Erkılıç, 2009: 152)

The changing political, economic and social structure of the country deeply effected the cinema after the big breaking point of 1980 military coup. The interest in television increased, the market of video boomed. The production of cinema decreased and the content of television became more colourful and alternated. The rate of going to the cinema decreased rapidly.

90's are the years that Turkey opened to foreign countries. Certain law changes opened the way for foreign film companies and this is the start of the hegemony of powerful Hollywood distribution companies. These firms are called major and their initiation to the Turkish Cinema industry changes the cinemas. Neighborhood and open-air theatres are gone and cineplexes start to be opened. The audience are more conscious of the genres thanks to the television and video market.

The requests of the audiences are varied, their tolerance increased, and they open to the works from their narrow, limited cultural environment. The audiences acquire new habits. These are very important gains for general and traditional cinema audiences (Ayça, 1992: 127).

However cinema, which was the entertainment of the people during Yeşilçam era, turns into an expensive consumption. It is now a cultural phenomenon to go to the cinema.

2000's are a revival for Turkish Cinema with the technology. While examples of popular cinema reaches success in box office and sets a record, examples of independent/art cinemas come back from the festivals abroad with awards. The government's point of view is also changed for the cinema. The governmental support is given once more to the cinema with the cinema law no. 5524. The support of the private sector for the cinema increases. Waxing television sector contributes to the Turkish Cinema with scenario, budget, cast, technical infrastructure and recognition in international arena.

An eclectic production style came into existence with the contributions of television, sponsorship institution, the supports of the Ministry of Culture, helps of the Eurimages and low budget collective production which is shaped through independent productions. While the technological infrastructure is renewed with the contributions of advertising, the budgets of the films are increased and popular productions set rating records but most independent productions and Eurimages supported films did not attract enough attention from the audience.

The increase in schooled directors, the influence of cinema schools, increased technological means provided a more conscious cinema audience. A serious increase is observed in film festivals, short film competitions, events and books related to the cinema. "2000's brought in the young mass who grew with television by popular films to the cinema halls and festivals, culture centers, home theaters become the meeting point of cinéphiles. Cinema spreads to Anatolia again with malls" (Erkılıç, 2009: 152).

The generation who are called "Digital Addicts" are the ones who go to the cinema and will be the active cinemagoers.

The position of the audience who watched the theatrical work as someone in the crowd in a cinema hall changed parallel to technological innovations and corresponding improvement of projection and view possibilities and this change brought out reconsideration of "audience" as quantitative and qualitative (Öz, 2012: 65).

### **The Concept of Social Media**

Internet changes the structure and process of communication with its characteristics, new communication symbols, usage patterns, jargons and codes. (Güçdemir, 2012: 58) internet users became active producers and this made social media popular. Now everyone is informed about everything, unknown identities, lives, cultures are made known, technological and scientific improvements enter into our lives concurrent to the world. (Aytekin, 2014: 22)

Kaplan and Haenlein (2010) describes social media thus: "...the whole of the internet based applications that allow the user-centered production and development of ideological and technologic contents."

On the other hand, van Dijk states that this new media/medias that surround us is "*a combination of artificial memories consisting of transmission links and text, data, images and/or audio that can be assembled to different devices.*" (Aktaş, 2007: 108)

Social media, which does not require an education to be used, provides people a free platform in which people can express their ideas, share interests with one another and debate. Communication is more common and fast in this course where users can comment on one another's sharings, share, and produce content with new additions.

Now the individuals are no longer information consumers but as Toffler stated in his book “Third Wave” they are consuming-producers (prosumers). (Eraslan, 2016: 47)

Grahl (2015) divides social media tools into six main categories: 1.Social Networks, 2.Bookmarking Sites, 3.Social News, 4.Media Sharing, 5.Microblogging, 6.Blog Comments and Forums

Social media, as Eraslan stated, is a new way of communication for people with shared interests through sharing, making friends, stating their ideas on social networks, blogs, microblog sites, forums and content groups. (Eraslan, 2016: 7) Social sharing networks such as Facebook, LinkedIn, microblog applications like Twitter, video sharing networks such as YouTube, Daily Motion, Vimeo, blogging sites such as Blogspot, Wordpress, Tumbler, which are known as social media, are new media platforms frequently used in daily life (Akyol&Kuruca, 2013: 67).

### **Social Media in World and Turkey**

According to 2016 data there are 3.630 million active internet user and 2.671 million active social media users in the world. Most of the world uses social media. Social media users increased %26 in 2016. (We Are Social, 2016).

According to a research made by Global Web Index in 40 different countries with 16-40 years old users and with approximately 90 thousand people, they have approximately 7.6 social media accounts. A mass of %98 has at least 1 social media account. (Social media addict, 2017) The time given to social media during the day is approximately 2 hours and 15 minutes. Facebook continues to be the most used network and Facebook Messenger and WhatsApp has more than %50 usage. (Social media addict, 2017)

The mobile user in the world reached up to 4.779 billion with a %19 increase in 2016 (We Are Social, 2016). According to a study made by Pew Research Center %70 of the citizens of developed countries has smart phones. In Turkey this rate is %59. (Turgay, 2017: 21) According to Interpress’s research 46.3 million of 79 million in Turkey connects to the internet. Active users of social media is 42 million, that is %90 of internet users. According to the penetration of social media users Turkey is 12th in whole world. (Bileke, 2017)

36 million, that is approximately %77, connects to internet through mobile devices. (Social in Turkey, 2017) The downloaded pages in internet is reached through computers by %51, mobile devices by %46 and tablet computers by %4. But the connection through computers decreased by %25 compared to 2014 and it is increased by %55 through mobile devices and %9 through tablet computers. (We Are Social, 2015) It is possible to say that the connection through mobile devices will be increased more. People in the world and Turkey give more of their time to social media each day.

### **What is Sinemia?**

The first social media oriented project of cinema sector to catch the changing audience profile of Turkey is “Sinemia”. Sinemia is also the first technological enterprise to bring the bank card and location based technology together.

Rıfat Oğuz, the founder of Sinemia, tells their motivation is to add more to the Turkish Cinema and summarizes their purpose with those words:

I wanted to develop a project to fill up the empty seats in Turkish Cinema and something to increase the frequency of going to the cinema for the audience. It was impossible to think about this independent from technology. We established our membership system combining location based technologies with bank card infrastructure (Empty Cinema..., 2017).

Sinema is founded after long arge work by Brandia Bilişim Teknolojileri San. ve Tic. A.Ş. in 2014. It welcomed its first member in January 2015. Sinemia now has active users in 72 cities and is growing fast, starting from February 2016 it is active in England too. Most of Sinemia users are white-collars that being retired, students, cinema writers and many people who are interested in films (Özten, 2017).

Sinema, an application with ticket sale feature according to changing audience profile and social media attributes, locates itself as a “special cinema club”. Hürriyet columnist Savaş Özbey describes Sinemia as the social media of cinema (Özbey, 2017).

We can say that Sinemia is the Spotify of the cinema after this ‘social’ and ‘mobile’ move. You can follow a wide range of cinema content as free in this platform and you can be a member of ‘Sinemia Premium’ and have the privilage of ‘unlimited cinema’ as the enterprise says (Taylan, 2017: 1).

The users can watch a film a day with Sinemia which works with a membership system that works in every place in Turkey. Sinemia, with its social media application, also provides its users with the opportunity of comment, criticism and giving points to the films, and share, interact with other users, follow them and making comments to their contents.

It is possible to reach cinema news, films in theaters, session informations, trailers, actors and specially made galleries and various lists through Sinemia web page. Sinemia, which is a page that makes reaching to the cinema world easy, aims to be the social platform of cinema like IMDb (Özten, 2017). Special contents collected from Sinemia Social are mailed to the users as daily bulletins. With this the interest and interaction with Sinemia is kept alive and made stronger. Sinemia is the most content producing and publishing application according to its daily content number in Turkey (Özbey, 2017).

To grow the ecosystem of cinema is in the base of Sinemia. If you try to enlarge a sector you can also create new income sources from the enlarging sector. Sinemia members derive a profit by going to the cinema with a less price and the cinema sector gains profit by the increasing demand. On the other hand, they gain profit with the institutional alliances (Özbey, 2017).

### **The Working of Sinemia**

You can be a member of Sinemia by choosing one of the appropriate cinema packages. After the arriving Sinemia card you can download the application to your smart phone and activate your membership with the card. The application offers the closest cinema halls according to your location. It is possible to look at films, browse in social media application or directly buy a ticket after choosing the cinema hall. Sinemia social media application consists of 5 main parts; Home Page, Browse, Sessions, Premium and Profile. In this parts you can produce content, follow the other users and make use of Sinemia content.

Sinema informs its users on Facebook, Twitter, Google+ and Instagram other than its own application. You can connect your Facebook and LinkedIn accounts to the application. Oğuz, indicates that the close relationship between current social media will continue:

If you publish a good and quality content -this is our main point- this can spread very quickly. And social media is the best channel for this. Especially friend recommendations in social media is very effective. Social media is an important way of publicity for Sinemia. We continue to press on this now (Özten, 2017).

The system uses the infrastructure of Master Card so it does not have any direct connection with the cinema management. 2D, 3D, 4D or IMAX films can be watched, future-dated tickets can be bought, session comparisons can be made. Besides, sales and privileges of 400 restaurants, cafe and contracted stores can be used and invitations can be won for special curtainraisers.

Sinemia Bot which works on Facebook Messenger and which works on USA is an assistant for cinema lovers. Oğuz states the function of chatbot thus:

With Sinemia we proceed to ease and better the access the cinema in every work of ours. We made Messenger Bot with this aim and we think it is the easiest platform to reach the information that is needed when making plans for cinema, films and close session hours (Taylan, 2017).

Sinemia applications which can be downloaded from Android, iOS and Windows Store is open to every cinema-lover not only Sinemia Premium users. (Taylan, 2017/1) So cinema lovers can connect easily in the same platform.

## **AIM AND METHODOLOGY**

### **Aim**

This work examines Sinemia which is a project for active social media users who are cinema audiences open to cultural and art events in our country. The basic questions are asked in this work such as how does Sinemia use social media regarding Cinema-Audience relationship in Turkey? What kind of a change it led to in cinema-audience relationship? What is its location to the audience as a part of social media?

This kind of research is important to learn the contributions of the new media tools to cinema industry. It contributes to the fast, planned and efficient making of future plans for the sector to quickly learn the results of the current applications. Delay in scientific and academic works also causes the delay of the evaluation of the projects' results in the sector. There are not much academical works about cinema related current and technological issues. The expectations and experience of the audience is one of the neglected subjects. In this context, this work is done to contribute to the literature.

### **Methodology**

The digital change in cinema, technological improvements also changed the audience. There is a conscious cinema audience in Turkey who can acquire detailed information about cinema who are curious and mostly young. Sinemia aims to change the cinema habits of the audience and it is developed through social media routine.

Semi-structured interview method, that is one of the qualitative research methods, is used in this work. An hour long interviews are made with 10 Premium Sinemia users with open-ended questions. Some spontaneous questions also asked to the users according to their answers to the prepared questions. The written interviews classified and evaluated. It is tried to be understood the user's benefit as an audience, how frequently they use

the system, the differences they go through and the effects of the application on them. Their cinema habits before and after Sinemia and their attitude towards cinema is examined.

Interview which has almost the same meaning with sociological method is one of the most frequently used research method. (Chadwick and the others, 1984: 102) It is frequently preferred in qualitative researches as an effective data collecting method. Briggs underlines that interview is the most frequently used data collecting method in social science and states that the reason for this is the interview method is very effective in gathering information about individuals, their experiences, manners, views, complaints, emotions and beliefs (Yıldırım&Şimşek, 2016: 129). “Smart and Cash describes interview as “a process of mutual and effective communication based on asking previously prepared questions and answering them for a serious aim” (Yıldırım&Şimşek, 2016: 129).

Cohen and Maion describes interview as controlled and purposeful oral communication way between the researcher and the person who is the subject of the research (Cohen ve Manion, 1994: 271).

The reason to use the interview method is usually not to test a hypothesis but to try and understand the experiences of people and how they make sense of these experiences. For this reason the main point of focus is the stories, descriptions and thoughts of other people (Tümüklü, 2000: 544).

There are three types of interview: Structured Interview, Semi-structured Interview and Unstructured Interview (Yıldırım&Şimşek, 2016: 130). Structured Interview is more systematic and neat when compared to Unstructured Interview and it provides the researcher a flexible working area within limits. “The researcher prepares beforehand the interview protocol which includes planned questions. Nevertheless the researcher can effect the flow of the interview with related unplanned questions and make the person open and detail their answers” (Tümüklü, 2000: 547).

## **FINDINGS**

Repetitive data is arranged in every interview done during the research. At this point it is found that the Sinemia users are an audience that closely follows cinema. The users go to the cinema more than they did before Sinemia. This helped the socialization of the users.

Sinemia has become a part of the lives of the users and they started to make their daily plans according to cinema. In another words, they make up some space for cinema in their lives. It also made the users fell utterly comfortable to be able to go to the cinema whenever and wherever they want to go.

Especially Sinemia users encourage each other about going to the cinema. This increases the pleasure of collective watching. Also the tendency to benefit from IMAX and 4D halls is considerable. Besides, special events and galas are loved events by the users and they want to participate to this events as much as possible.

The users start to go to the cinemas normally they could not go. Sinemia is valid in most of the cinema halls and this led to the preferring of the more comfortable, high quality, good, clean, and with a good technological infrastructure cinemas by the users. These choices increases the pleasure and culture of viewing and allows the users to watch the films more consciously. Users indicated that they watch the movies a lot more pleasurably and they started to catch the details and continuities in the films.

The increasing relation with cinema brought about research and curiosity with it. That is why the users say that they especially make research about cinema films and have information.

The users say that it is a lot easier to buy tickets with Sinemia and this increased their pleasure in going to the cinema. Free ticket buying in box office makes them feel special. Regardless of monthly payment the feeling of free tickets is there for every user. Besides, the intense usage of smart phones made it easy to get used to Sinemia.

The users indicated that they share which films they went to in their other social media accounts. In this context, Sinemia had the opportunity to create content for other social media accounts. Sharings made the users feel privileged.

Sinemia users do not use their accounts intensely after cinema. The film is not shared in Sinemia's social media application and no points are given. The users barely create their own film lists. Rather than that, they share in other social media accounts. Sinemia is not good at making its own social media promotion. Because the users indicate that they do not use these facilities and they do not actually need it. But the users that use the social media part of the application indicate that they are happy to be with the same environment with people of their interests and to share and debate with them.

Users recommend Sinemia to their friends and connections and make word-of-mouth advertising. The sharings, comments and criticism about films and cinema is increased compared to the time before Sinemia.

## **DISCUSSION AND CONCLUSION**

Almost half of the world population is internet; nearly one third of the world population is social media users. It is possible to evaluate social media as the "5<sup>th</sup> power" while a lot of media establishments who can set the agenda are using social media now and a random citizen can set the agenda by herself/ himself via social media. With social media, an independent, simultaneous and interactive communication medium is available now.

Giving right to share numerous contents without an editorial process, enabling simultaneous information sharing, reaching millions of people at the same time makes social media attractive. Contrary to simplex communication flow and static structure of conventional media, social media has a dynamic structure with duplex communication flow. People supply most of their needs of receiving news, entertainment and accessing to information via social media.

Social media took the control of the world, became an inseparable part of daily and business life. The time spent on social media increases day by day. Smart phones have great contribution to this process.

Fast moving and changing technology affected cinema as well as the other art branches. Digitalization is in a very active position in every step from the idea process to distribution process. Digital cameras, editing systems, lighting equipment and screening devices become high performance with digitalization. Directors obtained their pictures they wanted, shooting film became cheaper and screening became easier. Technical developments in social media and cinema changed the audience profile as well.

Digitalization of cinema in the process of both production and distribution, provided to show more qualified and numerous films. Main aim of the cinema is to reach audience. Social media is one of the most effective tools for this aim. This is why lots of different projects on social media are being developed in Turkey and around the

world. Sinemia is one of these projects. Sinemia which went into action in 2014 brings new approaches to cinema in the direction of technological developments. While it eases to buy tickets, it creates current and special contents about cinema on its Social page and presents more sharing platforms with its social media feature. Taking away the money relationship between movie theatre and audience with its subscription system in order audience to enjoy free cinema, Sinetopia places the audience in cinema actively. Except the pure watching acquisition; it supplies audience to create exclusive contents with the features of sharing photographs, information, comments, criticism and compiling list from the movies. Besides, the compatible structure with other social media platforms provides ease of use.

This study on Sinemia shows that the users who have a new watching culture are pleased with the application. Sinemia users started to go movie theatres more often and more regularly. It made users feel special with several facilities like special invitation, gala, premieres, ease in the booking office, IMAX, 4D. The movie theatres with better technical substructure are chosen now.

Cinema, took part in users' lives because a serious and planned time is spared for cinema. Sinemia not only created a community who loves and follows cinema but also provided the existing community to go movie theatre more often. Users got into a deeper relationship with cinema.

Users obtained more information about the cinema world and they started to share this information. In this sense, exclusive contents were produced. In addition to these sharings made in social media, users stated positive opinions about Sinemia in their real lives as well.

The weakest side of Sinemia is their own social media. Lack of advertising and users' indifference led application's this side to be ineffective.

In the light of findings and present datas, it is possible to say that technological applications like Sinemia make contribution to people's lives. Especially applications which are about social media or connected with social media or developed according to social media are going to be more effective on projects and people. Thanks to these kinds of projects, it is going to be easy to reach the target community. In order to increase the number of audience and attract people to cinema, social media focused projects should be developed and in this context; research and development studies should be made. Besides, these kinds of applications provide entertaining opportunities for those people who are stuck in these modern times.

Datas which Sinemia revealed, supplies important datas for private and public institutions' and universities' cultural policies and future projects. Especially if the present datas are regulated and shaped as a report, more durable projects can be developed and a great contribution can be made to Turkish cinema industry. With the thought that Sinemia's international studies are still continuing, the importance can be understood. In this context, Adorno's quotation "Culture industry's biggest carrier is cinema" lights our way.

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## E-SPORT AND VIRTUAL REALITY

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### ABSTRACT

The rapid development of technology has affected the sports field and led to new developments. The most spectacular example of such developments is electronic sports (e-sports). E-sports refers to activities performed in the virtual environment. These activities can be between individuals or between the teams, and they can be in the form of tournaments held in a virtual environment in which the competition element is fore grounded.

These tournaments do not require huge financial resources in terms of new equipment and facility when compared to traditional sports as they are executed in virtual environments. Therefore, the ability to perform this sport in every region of the world, and the importance of e-sports as an individual or a team game is gradually increasing. In addition, the concept of competition has created new needs over time. The demand for playing 2D games in a more realistic and 3D form is one of such needs. Incorporating more sensory organs into the game increases the attractiveness and realism of the sport. In this sense, virtual reality technology enables the user to have a variety of activities while providing a three-dimensional world, and making the virtual environment adhere to the reality. In this study, resources, documents and studies related to e-sports and virtual reality are systematically analysed and information about history and development is given. In addition, information on projects and allocated budgets in the world and the number of e-sports followers are also compiled.

**Keywords:** E-sport, Eelectronic Sport, Virtual Reality

### INTRODUCTION

Humankind has done various activities to evaluate time and improve their skills throughout history. These activities provide pleasant time to people and boundaries of the activities have been determined within the framework. These activities with boundaries can be called games. In time, people's wish to win a game bring out the feeling of competition. Today, we can define these activities as a sport that people perform in a defined and competitive environment.

With the progress of technology, traditional local games have left their place in digital games. With the development of network technology, it has become possible for people to play games in a virtual environment. Increasing competition air and sectoral share of digital games cause to the emergence of electronic sports.

The reason for the increased interest in e-sport can be listed as; the scope of the efforts required by many sports, playing in virtual or computer environment, no large financial resources required for new installations and equipment, the opportunity to play in every branch of sport, being open to individual and team competition, having intellectual and physical endeavours and tools unique to its nature (Akin, 2008). As a result of this increased interest, it is more important to give the visual quality and realism of the games. Game industry started

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to use virtual reality technology in e-sports for increase game quality and marketshare. E-sports gives more real sports feeling through virtual reality technology.

### **Virtual Reality and Digital Games History Development Process**

According to the definition of Turkish Digital Games Federation (TDGF), the result of the interaction of the digital game player with an electronic system or computer is displayed via system. Therefore, digital games were first named as video or computer games.

The history of the digital gaming industry, which today has become one of the world's largest industries, dates back to 1940s based on simple applications on the analogue screen. However, in the modern sense, the first examples of general use only appeared in the 1970s, and then in the 1980s, digital gaming became a popular trend (TUDOF, 2012).

The historical developmental process of the video games industry can be considered in the context of five distinctive stages of development: (1) early development before the 1980s, (2) growth from the mid-1980s to the mid-1990s, (3) the progress period until the late 1990s (4) the stage of development from the period of 2000-2005, and (5) the stage of advancement from 2005 onwards to today (O'Hagan and Mangiron, 2013; Ankara Kalkınma Ajansı, n.d.).

In the early period, the first prototypes of modern games were "Tennis for Two" and "Spacewar", which appeared in 1958 and 1962 respectively. Both games were free-of-charge games developed in public research centres in the United States and they were inspired by the first generation console games named "Computer Space" and "Pong", which were pioneered by Atari in 1971 and 1972 respectively. Atari is the first gaming company in the US and dominated 80% of the market at its peak. The first country to enter the world gaming market after the US was Japan in 1978 with the second generation console game "Space Invaders" (Ankara Kalkınma Ajansı, n.d.).

One of the three major developmental dynamics of the gaming industry in the 1970s was the transition from integrated circuits to microprocessors, and thus better-looking animations came out. In the 1980s, it was possible to integrate music into games with the development of audio technologies. The second fundamental development dynamics of the industry is being able to play games at home rather than in game halls thanks to the games consoles. The Atari VCS (Video Computer System) has become an important example of home consoles. Between 1983-84, the US gaming industry faced its first crisis with the loss of consumer confidence due to the increase in cheap games. This crisis has created an opportunity for Japanese companies to enter the market, such as Nintendo and Sega. The third developmental dynamism is that computer-based games have begun to develop with the emergence of home computers (Ankara Kalkınma Ajansı, n.d.).

During the growth period, the Japanese gaming industry had more dominance in the market. The Nintendo Recreation System, developed by Nintendo which is known as NES, was introduced to the American market in

1985 as the most popular console. Japan's main strategy in the development of the industry has included both a localization to expand its domestic market and a dual growth method that focused on increasing the export of the US to the outer market. In the late 1980s, the core competitiveness of the world video game industry between Japanese companies Nintendo and Sega focused on the fourth generation game consoles (Ankara Kalkınma Ajansı, n.d.).

During the development period, particularly in the late 1990s, the European world began to integrate into the gaming market with the development of decentralized games presented in European languages. In this period, the development of CD-ROM technology has led to the development of fifth generation game consoles, and SONY Computers Entertainment Company pioneered the first examples of these consoles in Japan in 1994. The storage of games on CDs has also enabled the integration of music and sound effects into games. This technological transformation has made SONY a big player in the video game industry. In this period, especially in terms of Japanese firms, the most important difficulty of the industry was the localization of games within the Asian countries. The most important achievement in this regard was achieved by SONY, and local CDs were produced in Taiwan, Hong Kong, Malaysia and Thailand (Ankara Kalkınma Ajansı, n.d.).

The most significant market dynamism of the world gaming industry between 2000 and 2005 was that the Japanese company Sega stopped console production and replaced it with the American company Microsoft. Thus, Sony, Nintendo and Microsoft became three main console platform manufacturers in this period. The transition from CD-ROM to DVD-ROM has become a determinant feature of this period. This technological change has also made it easier to localize games as it provides greater storage capacity. Other technological developments have also created a trend of localization. An important feature of the decentralization trend in this period was the entrepreneurial presence of small-scale companies that benefited from the opportunity provided by localisation. At the same time, companies that focus on game translation and localization have also taken place in the creative gaming industry (Ankara Kalkınma Ajansı, n.d.).

Finally, during the period of progression, seventh generation consoles were developed. The most important examples are Xbox 360, PS3 and Wii. These consoles have not only improved the gaming experience but turned the game into a multimedia entertainment and communication tool. The fact that the seventh-generation consoles have more software content thanks to advanced hardware. However, this made the localization process and dynamics of games more complicated. At the same time, games classified as AAA nowadays are comparable to big film productions in terms of production and cost. For example, the 2011 "Star Wars: The Old Republic" game took six years to develop and cost about \$ 200 million dollars. Such game projects are developed with staff consisting of hundreds of specialists in different areas such as sound, programming, animation, graphic, marketing, design and production. Therefore, game development has become a very complex and large-scale production practice. This has also complicated the localization of games (O'Hagan and Mangiron, 2013: 46-63, Ankara Kalkınma Ajansı, n.d.).

Although the digital gaming industry in our country has emerged a bit late compared to the western world, in a short span of time it has reached a line parallel to the sector in the world (TUDOF, 2012). In our country, digital

games were first played through personal computers, Atari, Commodore, Commodore64, Amiga500 and Amiga2000. The incensement in competition environment of digital games and sectorial share has led to emerge of electronic sports. As in popular sports, leagues, organizations, tournaments and transfers are also available in electronic sports.

The development of the digital gaming industry in the world and the increasing investment of producer firms (producing game and console) have increased visual quality and closeness to reality. This increased the tendency to use virtual reality in e-sports. These developments in the world continue to progress in the same way in our country.

As the technology that enables 3D images and animations created in the computer environment to interact with these objects, the virtual reality gives people the feeling of being in a real environment with technological means (Bayraktar and Kaleli, 2007).

Virtual reality applications have spread over a wide area. Video games and entertainment have been the first applications VR. It can be used in computer aided design (CAD), medical diagnostics and treatment, scientific experiences in physical and biological sciences, flight simulators for pilots and astronauts or for entertainment. It will be available in all areas of our life in the future.

If we look at the history of virtual reality, the virtual reality device, Sensorama designed by Morton Heilig in 1962 displayed 5 short films addressing the senses of hearing, touch and smell. Morton Heilig had to lift his project because he could not find financial support at the time, but it made the device the first step in virtual reality technology (The history of Virtual Reality, n.d.; Virtual Reality, n.d.).

In 1968, the American computer engineer Ivan Sutherland and his student Bob Sproull developed the Sword Of Damocles and it became a key factor in the development of today's helmet screen. This helmet was used with the strap hanging from the ceiling because of its heavy weight. The helmet is considered to be the predecessor of today's VR helmets (The history of Virtual Reality, n.d.; Virtual Reality, n.d.).

Virtual reality helmets were developed for military purposes. One of the initial studies was a super cockpit developed at the Wright Patterson Air Force Base in the United States. Dr. Furness who works for the US Air Force, developed the "Super Cockpit" program and used it for flight training with three-dimensional images of pilots. Flight simulators, one of the first examples of virtual reality studies, have made it possible for pilot candidates in the training phase to experience flying in a mobile pilot cabin created and controlled via a computer (The history of Virtual Reality, n.d.; Virtual Reality, n.d.).

Changes in angle and status during the flight are reflected in the pilot's cabin where the pilot candidates are located so that candidates can experience the events they may encounter during the flight and learn through experience. In 1966, Thomas A. Furness III developed a flight simulator for the air force. In 1985, Jaron Lanier founded a company named VPL Research, which produced products called Data Glove, Eye Phone, and Audio

Sphere. Sega decided to use the concept of "Virtual Reality", which was very popular in early 90s, as a plug-in for the Genesis. In 1991, Sega announced the name of Sega VR. This product carried LCD monitors, stereo speakers and sensors that sensed head movements. This system, which would be used in games played by the first person camera, was going to guide the character by sensing the head movements of the user. The device was introduced with 4 games at the 1993 fairs. Due to the side effects of the device, Sega gave up introducing it to the market (The history of Virtual Reality, n.d.; Virtual Reality, n.d.).

Virtual Boy was released to the market by Nintendo on 21st of July, 1995. Virtual Boy is the first portable gaming console to provide three-dimensional images. The console was introduced at a price of \$ 179.95 and 700,000 consoles were, which caused a major disappointment. The device had two LCD screens and displayed images in black and red. Although the console was introduced with 3D games, it did not perform very well. A total of 22 games released for this console. Yet, virtual boy caused dizziness after playing 15 minutes and caused eye problems (The history of Virtual Reality, n.d.; Virtual Reality, n.d.).

In 2010, Palmer Luckey founded the Oculus VR company and started to develop the prototype of the first Oculus Rift. This project was backed by Kickstarter. Rift exceeded the 250,000 dollar limit in the first 4 hours following the campaign started on 1 August 2012 and it reached one million dollar in 36 hours and closed the campaign with 2 million 437 thousand 429 dollars. In 2014, Facebook bought Oculus VR and a virtual reality title "Project Morpheus" for PlayStation 4 was announced by Sony. Google has announced the CardBoard product, the self-made model used with smartphones (The history of Virtual Reality, n.d.; Virtual Reality, n.d.). One of the most important features of the Oculus Rift is that it will bring these technologies to the service of the end user, thanks to cheaper hardware prices, taking the existing VR (Virtual Reality) technologies one step further. Such devices, which previously could not be considered for widespread use, have become accessible to end-users, along with falling hardware prices, with the widespread use of smartphones and similar devices. These devices could not be considered for widespread use have become accessible to end-users, along with falling hardware prices and with the widespread use of smartphones and similar devices (The history of Virtual Reality, n.d.; Virtual Reality, n.d.).

According to a presentation held on 19.03.2014 at Game Developers Conference, the start of the project was actually made with PlayStation Move in 2010. The Playstation VR was introduced to the market on October 13, 2016 with a price tag of 399 Euro (The history of Virtual Reality, n.d.; Virtual Reality, n.d.).

HTC Vive: The Vive project was jointly introduced by Valve and HTC and included a virtual realism device with a display of 1200 fps at 1,800 pixels and a refresh rate of 90 FPS for each eye. In terms of control, it uses a motion detection device specially produced by Valve (The history of Virtual Reality, n.d.; Virtual Reality, n.d.).

Google Cardboard is a project announced by Google in 2014. It is a "Do It Yourself" project that allows you to view virtual reality applications installed on smartphones. It is a simple application consisting of cardboard and lens. Google has created a unit within the company to work on virtual reality and increased reality. Moreover, Google has 360 degree support in YouTube application (The history of Virtual Reality, n.d.; Virtual Reality, n.d.).

Samsung Gear VR is Samsung Electronics' first-generation Virtual reality headset which is a product of Oculus VR's collaboration with Samsung. It is manufactured by Samsung. The headset went on sale on November 27, 2015. When used, the Gear VR acts as the controller itself, while a compatible Samsung Galaxy device (Galaxy Note 5, Galaxy S6 / S6 Edge / S6 Edge + Galaxy S7 / S7 Edge etc) behaves like a headphone display and processor (The history of Virtual Reality, n.d.; Virtual Reality, n.d.).

### **E-Sport Games, Tournaments and General Overview of Costs**

Electronic sports official games are classified according to categories such as; action and adventure games, sports games, strategy games and racing games. Some of these categories are open to individual competition whereas the others are open to competition in teams (Akin, 2008). Action and Adventure Games is a kind of story-driven computer game that includes elements such as research, discovery, puzzle-solving, combining action items and adventure. The first game in this type was "Adventure" which was introduced in 1979 for the Atari-2006 game console (Verhosek and Fox, 2002; Argan and Akin, 2007). Action and adventure games played in electronic sports tournaments are divided into six different types; Warcraft III; The Frozen Throne, StarCraft; Brood War, Half Life; Counter- Strike, Command & Conquer 3 Tiberium Wars , Halo 2 (Console/Xbox), Gears of War (Xbox 360), Dead or Alive 4 (Akin, 2008).

Sports games are program games that are designed to be similar to the actual sports platform in terms of the game characters and sports fields in the game. Sports games are divided into three types (Argan and Akin, 2007; Akin, 2008). These are FIFA Soccer 2007, Carom3D, Tont Hawk's Project (Akin, 2008).

Strategy games are general program games that are designed to move and act on resources in order to reach the versatile goals in the game (Patridge, 2001). Age of Mythology, Age of Kings are sample of strategy games (Akin, 2008).

Racing games are programmed games designed similar to real field and equipment in the field (Argan ve Akin, 2007). Project Gotham Racing, Need For Speed Carbon are sample of racing games (Akin, 2008).

The variety of game types are related to the appeal of different pleasures. Players choose game type according to their interests and pleasures. Like other sporting events, people or teams are brought face-to-face in e-Sport competitions and a pleasant environment in which various talents and games are watched is created. It requires both physical and mental effort and skill as in other sports.

As in popular sports, leagues, organizations, tournaments and transfers are also available in electronic sports. Many national and international, public and private electronic sports tournaments are organized in the world. These tournaments are held through league or elimination procedure. In league procedure tournaments, participants play a match every week. On the other hand, in elimination procedure, the meeting schedule will be prepared so each team will meet one another (Akin, 2008).

The first known tournament was " Spacewar " tournament held at Stanford University in 1972. Tournament's prize is a one-year subscription to Rolling Stone magazine. In 1970s and 1980s, the widespread adoption of

game halls and the socialization of young people playing together and competing with each other form the roots of e-Sports (Çoban, 2014). During the 2006-2011 tournaments organized by ESL (Electronic Sports League), World Cyber Games and Dreamhack in Europe and America, 40,000 people watched the ESL finals in Cebit 2012 live on the spot while 20 million people watched the matches on the internet. In these tournaments, game companies also distribute prizes. In 2012, Riot Games, the producer of League of Legends, distributed over \$ 5 million in prize Money (TUDOF, 2012).

The League of Legends 2012 Turkey Final was held in Istanbul, featuring the first official tournament in Turkey. Then the first League of Legends Tournament among Turkish Universities was held in 2013 Winter Seasons. E-Sport athletes who have been granted official sports license by the General Directorate of Sports of the Ministry of Youth and Sports have participated in the official organization for the first time with this tournament. Thus, e-sport team players had the opportunity to be national athletes. In addition, they will now be able to officially represent their country at tournaments abroad.

As seen in the Table-1, games with very high awards have become interesting for players. Increasing the reward amount in games, increases the number of playing people. Players participate in pre-qualifying tournaments to participate in the big tournaments. Those who are successful in this tour passes upper tour and continues to proceed until the world championship. That much increase in the number of players increase the demand of game and game equipments. As the earnings of the producing companies increase, the diversity and quality of the materials they produce increases. Accordingly the share of the economy is increasing rapidly in this sector. In addition to the interest of sports clubs, most of the revenue comes from investments of giant media companies and world famous brands, and sponsors and advertisements as seen in Table-1. Three quarters of the total revenue, which is 661 million dollars, is an income obtained from sponsor and the advertising. Direct consumer revenues (ticket sales etc) cover only a small part of this amount.

It is expected that this market share will increase more day by day with virtual and increased reality technology being started to be used in e-sports. Use of VR's in e-sport has been emerged primarily to enhance enjoyment of audience. At 2016 DOTA 2 World Championships, tournament's matches were watched with virtual reality goggles. Now, while the e-sport is entering the 2020 Olympic Games by branching, the biggest innovation is expected from e-sport games that are suitable to use VR in tournament matches and it is expected that the e-sports will be spread over a large mass.

With the attempt of the Virtuix Omni brand; The machine reflecting unlimited running/bouncing/bending movements to the device for a minimum of milliseconds without displacement with the co-ordinated Virtual Reality goggle has emerged. By this device e-sport has come closer to a real sport.

This innovation allows e-sports athletes to perform running, jumping and bending actions simultaneously. Therefore, e-sports athletes will start to sweat in digital arenas and be more serious in competitions. In this case, it requires the need of physical condition for athletes. Also it is expected to decrease occupational diseases arising from using computer.

## DISCUSSION AND CONCLUSION

With the development of virtual reality, people are increasingly interested in such games. People do no longer sit in front of computers, they use their entire body and do sports that is close to reality. It will make this game more appealing to people who are able to play games that are close to this reality with people anywhere in the world. It will increase the popularity of the players as they play the game and e-sport will become the most popular sporting activity in the future. Players who play as they living will increase the popularity of e-sports and provide becoming the most popular sports activity in the future. In addition to these events, as the amount spent for tournaments grows, the gaming equipment will develop over time and will make the game more enjoyable. A sport economy will emerge around the world and in the future this sector will form an important part of world economy.

Because of using virtual reality in e-sports, investment in virtual reality technology will increase. With the increase of investment, software and hardware advancement automation technology will develop rapidly. With the rapid development of automation technology, the number of staff will decrease and production speed will increase. As a side effect of this, unemployment is expected to increase.

Practices supported by the sense of reality will bring our lives to a new dimension. There will be revolutionary improvements in the entertainment industry, education and business. As it is in the world in order to support these progresses, it is recommended that to open at least the ‘virtual and increased reality’ training program at associate degree level in Turkey. With the opening of this training program, it must be provide our country in the ‘virtual and increased technology’ competition in the world. As a result, the development of e-sport and its being supported by virtual reality will bring an important economy to the world. If this progressive technology is to be used in everyday life, it will make life easier. With the progress of technology, the boundaries of the world will be lifted and people will be able to communicate more easily with each other. This will increase the dialogue between societies and help people (countries) use the dialogue method to solve their problems in the future.

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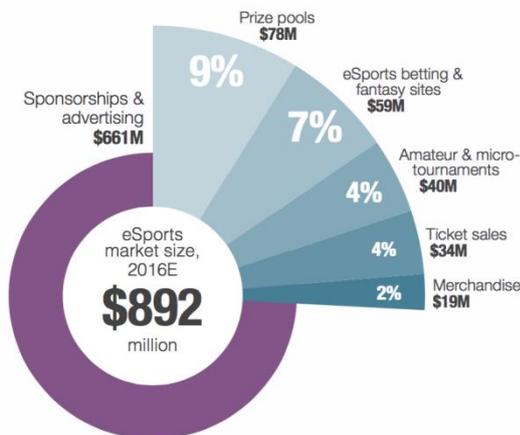
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## TABLES AND FIGURES

**Table1: Top Games Awarding Prize Money (Top Games Awarding Prize Money, 2017)**

	Prize	Player	Tournament
<b>Dota 2</b>	\$101,099,905.03	1973	759
<b>League of Legends</b>	\$41,775,528.04	4772	1876
<b>Counter-Strike:Global Offensive</b>	\$37,155,486.12	7743	2472
<b>StarCraft II</b>	\$23,153,161.29	1677	4355

**Figure1: Market Size (eSports Market Report, 2016)**



## NEW MEDIA IN THE CHILDRENS' LEISURE TIMES

Filiz AYDOĞAN BOSCHELE\*

### ABSTRACT

In our age, children, who are used to experience everything with new media technologies, see television and computers as a part of their daily life and they even think that they are their best friends. This condition brings a net generation that lives connected to computers. Moreover, children's leisure time became home-centered, like for adults, leisure time became more important than before. Like in the age of late capitalism, where the spheres of working and leisure time blurred for adults, the situation has changed also for the children. Thus, leisure time has become the most important time for children's learning potentials. A typical example of children's leisure time in our age is that it is interconnected with education, fun and specifically computer and internet usage. Scholars now think that children spend less time watching television and more on new media technologies. Therefore, this paper will discuss the changing concept of leisure within the context of new media and children.

**Keywords:** Children, Leisure Time, New Media

### INTRODUCTION

The most striking consequences of today's social life in terms of leisure time are the technological developments that provide leisure time and, as a result, the increase in leisure time possibilities. Today, leisure time activities can be considered within two basic headings; one of it organized in the form of **home-centered leisure activities** such as spending time on social media, watching videos or television, reading newspapers and magazines or using personal computers and the other one organized in the form of **out-of-home centered leisure time activities** such as tourism which provides to go far places to visit. However, because of the fact that out-of-home leisure activities are related to the level of income and car ownership, it is now becoming apparent that more time is devoted to in-home leisure activities than to outdoor activities. In addition, traditional leisure time activities, such as watching movies, theatre or sports competitions are now replaced in homes as a result of those get reduced by new media technology. For this reason, as it was in previous periods, income still continues to be the most important factor determining leisure time activity.

The fact that leisure time activities are becoming more and more home-centred entails out-of-home fun to the home fun and bringing audio and visual reproduction equipment, as television etc. shortly; the new media to our life increasingly. Moreover, like many segments of society, children spend their leisure time outside of school, in this new media settings.

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## AIM AND METHODOLOGY

Indeed, while the time left for education in earlier periods was a time period for children to learn about the responsibilities of adults in the future, adults did not care the leisure time much at then. Nowadays, parents are trying to fill their children's outside the school time with activities that will be fruitful. Although many studies have been made from an empirical perspective, this study will analyze children's media usage in their leisure time with a critical and descriptive perspective.

The leisure time of children, which is considered important by adults, is now assessed from the point of view of that it carries lots of learning potentials. In the age of late-capitalism, the distinction between work and leisure for adults has been blurred, but the situation has changed for their children. According to this new leisure time concept, it is a time zone that requires leisure time entertainment and education to be intertwined.

The most typical example of this new leisure time concept, which requires children to be involved in entertainment and education, is that children are confronted with new media technologies, especially in-house computers and internet use. That is to say, even in the daily life, we are getting used to knowing, recognizing and experiencing many things electronically, children see television or computer as a part of the home life, even as closest friends. In fact, this has brought about the emergence of a new generation of children, connected with computers, called "Net Generation." Moreover, just like adults, children's leisure time is also home-centred and therefore it has made children's leisure time more important for families.

Today we live in an infotainment society, in the age of techno-capitalism, where capital and technology, information and entertainment industries are in a rush. The infotainment concept requires that the information and entertainment sectors act together in the organization of contemporary societies. Information technologies emit new media entertainment to everywhere from education to policy. Along with these developments, according to many western writers, who are studying the relationship between leisure time and children, children are less watching television than the past and spending more time on the computer. According to these authors, this new generation of children uses computers to learn, to have fun, to shop, to communicate and to play games. In other words, for today's children, new media circles for this net generation are seen as playgrounds, even areas where children become children.

However, of course, it is not right to agree with this view that new media circles have made the internet as a playground for children. Because the leisure time as a time of man's own, has been industrialized since the XX. century. Today, a wide variety of leisure-time industries are developing. Specialized leisure-time industries, including the new media, are creating entertainment as a thing to sell. Now almost everyone has television, even video players and even computers have become a home equipment. Thus, in the 21st century, the house became a multi-media culture space, and the internet became a standard household consumption expenditure. Today, too much time and space are used for leisure time, and a lot of money is spent on leisure time. Moreover, thanks to the new media, which brings together the leisure time activities such as television, radio and cinema, gathered at home, entertainment has become cheap and so many people can access it without any effort. In addition, new media technologies have made art, sports, and sightseeing possibilities out of experience and made them sit home activities. The leisure-time industry, which includes new media technologies, has also transformed the

place, hardware, clothes and activities required for the game into a desired manner, making it a meta where children can find children at a certain price in the market. For this reason, in the modern period, leisure time is both commodified and homogenized.

## **FINDINGS AND CONCLUSION**

That is, even though today's children have spent less time to watch television in their leisure time, the time taken from television is placed another new media, internet and computer that seizes leisure time. Moreover, as the new media infiltrate our homes more and more, this trend will grow day by day. The situation is the same when we look at our country. Internet usage in Turkey increased by 2% from 2016 to 2017, increasing from 58% to 60%. Again, the use of the Internet in Turkey is above the global average, reaching 60% of the population in 2017. Users spend an average of 7 hours a day in front of a computer, 3 hours a day on the phone, and 3 hours on social media platforms, lastly the time spent on the TV is two hours (We Are Social, 2017).

In 2015, the Ministry of Family and Social Policy published a report. It stated that in Turkey; the rate of the shared activities of the family members is 59.4% and it is followed by relatives-neighbours-friends visits with 25.8%, shopping with 21.9%, holiday with 7.2% eating out with 6.1, going to cinema or theatre with 3.2%. 79.6% of the participating families stated that they never went to the theatre and cinema, and 63.3% never go to any holiday. The students in our country were found to spend 1,500 hours on television and computer while they spend 1000 hours in school per year. 44% of those surveyed families said that they never read a book and 74.7% said they did not go to cinema and theatre. 60.5% of these children are using computers, 50.8% internet and 24.3% are using mobile phones (Bay-Der, 2015). That is, unfortunately, children of the digital age are the customers of this leisure time industry.

From the perspective of communication technologies, the transition from television to an interactive world is of course very important for this new net generation. Because now this generation does not just want to be audience or just listener, they want to become more active, user. However, it should not be forgotten that the Internet and television cannot replace green spaces, playgrounds, parks, real friends, even though the old and new media seem to be an antidote to the present day children of today who has over-programmed lifestyle and limited playgrounds. Also, unfortunately, children are turned into a meta by a global leisure-time industry with billions of dollars worth, and are seen only as a segment of this industry.

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## HUMOROUS INSIGHTS:

### SETTING THE AGENDA THROUGH POLITICAL CARTOONS OF POTUS

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Yosra JARRAR†

#### ABSTRACT

In the modern dynamic and fast-paced life, media have devised many techniques and approaches to send the message across the board that is short, succulent and crisp. Political grounds are tricky to tread. Therefore, political cartoons have become a powerful source of media discourse as one image, a short caption and sometimes no caption at all, convey the message most effectively. The US Presidential Election campaign, the victory and the time before the inauguration of the US President Donald Trump provided a field day to many online newspapers across the globe. The POTUS victory was presented comically yet sarcastically as a social commentary. Using multi-modal critical discourse analysis of the visual rhetoric, this paper aims to analyse the effectiveness and agenda-setting aspect of 5 political cartoons published in 5 different countries. The cartoon images are viewed through the presentation of the subject, visual metaphors and spatial arrangements; which are based on the discursivity of the audience. Findings show that political cartoons not only give the audience a useful humorous insight into the minds of the general public, electorate and in our case, the global perception of POTUS but also set the agenda through the Presentation, Intensification, Identification and Implementation techniques.

*Keywords: political cartoons, agenda setting, visual rhetoric, presidential election campaign, newspapers*

#### INTRODUCTION

In their various forms like comics, graphic illustrations or editorial cartoons; political cartoons serve varied purposes.

The cartoons; especially political cartoons amuse and entertain us but undercurrent, they adopt the role of media watchdogs. Satirically and politely they bring out the issues related to an individual or an institution in a society. The role of the cartoonist, thus, become doubly difficult as they have to become intellectuals to present bitter realities sugar coated. To serve their purpose, cartoonists adopt various techniques, such as exaggeration, analogy, labelling, irony or symbolism.

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Political cartoons go a long way and serve many purposes. Apart from humour, they also bring out the socio-political contexts by presenting the current but sensitive issues. These cartoons challenge the governmental policies and analyze societal norms. At the same time, it has to be done carefully not to raise controversies which might result in the incidents like the publications of cartoons by Charlie Hebdo. Therefore they are the vehicles to set an agenda and to some degree have the ability to shape public's opinion (Neuberger and Kremer 2008).

Political cartoons can be said to have a real watchdog function. They successfully manage to publicize political activities and maintain a check at the same time. They connect the public with the functioning of the government.

### **Objectives of the Study**

- a) To highlight, the techniques used to present political cartoon
- b) To bring to light a social agenda.

### **Significance of the Study**

In the present study, the sole focus is on the cartoons of the US president Donald Trump and how different online papers around the globe reacted to his victory and its implications at national and international level. In the times of new media, these caricatures have a multi-layered function, that is; to inform and entertain at a very rapid rate.

The analysis of the hidden message through multimodal critical discourse analysis helps the reader to understand the discursivity, interdiscursivity and the message conveyed in these cartoons.

### **Related Research in the Study of Political Cartoons**

A bulk of research has been done on the nature, context, and function of political cartoons in a society and for the media. According to Harrison (1981, 31), the cartoons can be described as "educator and editorial." Thus showing that cartoons serve a dual purpose and when it comes to political cartoons, this medium becomes a double-edged sword. Through entertainment, these become the carriers of change. This by no means that the cartoonists have the free hand to reflect on their political allegiance. The ethics and journalistic responsibilities still hold the significance. Being the critics of social norms they can present the message in a better way than other journalists also, breaking the language barriers, the visual cues of political cartoons reach to a wider and global audience (Müller and Özcan2008).

According to Medhurst and DeSousa (1982), the political cartoons serve four basic functions: entertainment, reduction of anger & social frustration, agenda setting to create public opinion, which results in shaping the reality and framing political cartoons.

With excessive, blind following and usage of social media, any news item or event can become viral within hours without even verifying the source or authenticity of news. This is where political cartoonists play a very crucial role. The clever thought process in the making of political cartoons will still serve its purpose even

though misused by social media. They still carry the thoughtfulness that can be interpreted through a careful observation of the cartoon.

Political cartoons and cartoonists do not always enjoy the fame or their work is received with sympathy. In certain instances, they have face backlash from the political regimes and even the death threats. For example, the Charlie Hebdo incidents that received worldwide outrage; in 2010 Zapiro (South African cartoonist) received death threats for his controversial work; and social media cartoonist Rebel Pepper (2015) was chased by the Chinese government as his numerous accounts were closed.

El Refaie (2009) illustrated the communicative purpose of political cartoons. They have acquired a specific sub-genre as the illustrations help in the better understanding of framing and setting of social agenda. They also aid in constructing social realities and present the social identities of the politicians and their actions.

In 2002, Wigston conducted a study on political cartoons and Aids and examined how political cartoons brought to light the struggle of Aids in South Africa which construes a bitter reality. Refaie (2003) extensively examined the visual metaphors used in political cartoons of Australian newspapers. The study also reflected how these visuals can shape public opinion. Connors (2007) in his study concluded that political cartoons are also reflective of the current popular culture during 2004 US presidential campaign. These cartoons are the best vehicles of satire and show popular political choices of the public. This was shown by Willems (2011) in his study on Zimbabwean newspaper cartoons and reflected on the prevailing political conditions of the country.

Greenberg (2002:182), observed that political cartoons aid in persuading the readers to identify a socially relevant message within the image that helps to frame the social, discursive and political perceptions of the audience.

### **Theoretical Framework (Agenda-Setting)**

The current study emphasizes the visual aspect of political cartoons. The cartoons used for analysis are ‘atopical’ or ‘pocket cartoons’, as most of them are a single panel and come with a single caption or subtitle. The text is used to complement and enhance the visual effect of the cartoon. Since the message is presented in a subtle humorous way, therefore, it is easily accepted even by those having opposing political views through the persuasive visual techniques. Apparently, they are not taken seriously as being part of some political agenda but very exquisitely they affect and shape the public understanding of a political agenda or political individual. How they sway the public opinion? The symbolic presentation throws the public into a ‘meaning-spiral’ which in turn starts a political communication to re-contextualize the events. Agenda Setting and Framing are responsible for developing certain frames and images in the public’s perception of the issue, at the same time these impact the discursivity and choices of the audience. So the political cartoons are put into well-developed cognitive structures. The “frames” help in developing a cognitive perception which leads to a specific interpretation of an agenda. Thus, the audience function on just the selected aspects of the perceived political realities as portrayed in the political cartoons to reflect on the political thinking of the society. Since the medium of expression is

cartoons, therefore, it lends a socially casual discourse of putting the major issues in perspective by creating the feeling of alienation or stimulating certain responses among the audience.

## **AIM AND METHODOLOGY**

Theo van Leeuwen (1993) pivoted his Social Action Approach on the notion that individual actions constitute and reproduce social structures. He further explained that strict adherence to CDA is not a feasible choice if one has to work within the parameters of media discourse and especially print media. In the past 20 years, the discourse analysts have taken up the term 'Multimodality', transforming CDA into MCDA, stressing that communication is multimodal. This idea is further developed by Kress and Leeuwen (1996); accentuating the visual aspects of the text which can even be the font size, placement of items or the photos.

Machin and Mayer (2012) analyzed how elements of visual communication contribute to power relation along with their written and verbal texts. Visually the images are analyzed as to how are they presented, the setting, the social actor's mannerism, camera angles, distance – all contribute to the overall message of the text.

MCDA has sought and followed two inter-dependent directions. The first direction deals with tracing the historical background that constitutes the semiotic resources at the local level and the second direction focus on analyzing the relation and interaction between varied semiotic resources in their social context. So, MCDA is a relatively new extension of interdisciplinary CDA but it is considered as one of the "most influential and visible branches of discourse analysis." (Blommaert & Bulcaen, 2000)

The above discussion makes it clearer that a single, comprehensive method of critical discourse analysis does not exist, especially when we are interested in the cartoons a multidimensional genre of news. In the light of all the scholarly works, it is assimilated that following characteristics are the main concern of MCDA:

- A solid focus on theory
- Inter-disciplinary approach
- Use of historical and cultural context
- Analyzing groups, Power relations and Conflicts (focus on social justice)
- Focus on the multiplicity of written texts and non-linguistic elements
- It allows a comprehensive exploration of multifariousness of political cartoonists that are embedded in the new media discourse.
- It facilitates to systematically untangle the complex rhetoric of media discourse.

The social scientists have strongly believed that an image communicates a meaning, an implication which refers to the cultural background of the news. The rhetorical analysis of images mostly involve the study of individual elements that constitute the image to create a whole impression. Kress and van Leeuwen (2001) came up with a specialized vocabulary to help in the visual analysis because the images are also interpreted in their ideological frame. Stuart Hall (1980/1994: 200) propagated that visual image communicates in a circular process that brings

out the ideology behind that image - every message, every line, every part needs to be decoded to analyze the whole.

So the analysis will be done based on Modal Critical Discourse Analysis with a specific focus on the visuals and the text accompanying the political cartoons. Thus, a single image ensues public discussions visually and textually, relating to prevailing political situations. Another interesting aspect that will be highlighted is the exploration of “nation’s brand,” which refers to a country as a brand as it is perceived by an international audience. In this study, President Donald Trump has established the role of country’s brand. He is reflective of the political, economic and social condition of the USA regarding the election campaign and his victory.

Although semiotics or content analysis can also be successfully used to read the language of signs but MCDA provides an opportunity to discern the relationship between these elements and their social implications – which is the main aim of the current study, that is; to understand the ideological concepts and power relations manifested in political cartoons.

### **Context of the Sample**

The political cartoons chosen for this study are limited to the time frame of Presidential Elections in the US in November, 2016. The focus is on the world media, that is, how different newspapers reacted to the victory of Donald Trump.

### **Research Method**

As is evident in the above discussion that MCDA becomes a natural choice to analyze the political cartoons to understand human elements involved which are missing when it comes to strict scientific or linguistic analysis. The cartoons are collected from the online newspapers from across the globe after the inception of Trump as the President of the USA. The online newspapers chosen, are from; Netherlands, Burkina Faso, Israel, Australia and Greece (Table 1).

#### **a) ‘Non-Linguistic’ Elements**

Images of the events will be analyzed based on visual design, sound, action/gestures, space, mathematical symbolism, and typography. This analysis will be further divided into:

#### **b) Rendition as Presentation**

Presentation of the main character can be implicit or explicit; it can predict the role of the actor. This presentation can be repetitive or innovative. Repetitive factors mainly focus on the presentation of an image based on the cultural or stereotypical aspect, thus bringing out the ideology. Innovative refers to the metaphorical type of presentation in the political cartoons, thus highlighting the issues raised in the image.

### **c) Rendition as Intensification**

While interpreting the images, this aspect focuses on the emotional aspect. It is also rooted in the ideology, as it plays on the perception of the reader to build a distance with the image. The colours, line, distance, and angle from the main actor - all intensify or de-intensify the image.

'Presentation' and 'Intensification' also highlights the various tools and techniques employed the cartoonist. Each cartoon tells a story of its own. The current analysis will focus on various visual intertextual meanings and explore the following visual techniques:

- i. Symbolism in the form of various object used in the cartoon; like colours, size, and distance from the eye, focus and the captions.
- ii. Exaggeration employed by a cartoonist in the form of physical appearances and expressions.
- iii. Labelling to make the intended meanings clearer.
- iv. The analogy to draw the comparison between complex issues with some light-hearted everyday occurrences.
- v. The irony, through humour, to highlight the intended meaning and sets the tone.

### **d) Rendition as Identification**

It alludes to the cultural and historical background of the reader focusing on the sense of closeness or alienation from the image. In-group and out-group notions also come into play here. Close-distance or long-distance shot aids in identification with the actors involved.

### **e) Rendition as Implementation**

Repetitive presentation and identification help and (to some extent) condition the readers to make implications relating to their history and culture which consequently helps in implementing a certain ideology, which shows the real intent of the cartoonist.

Fairclough's (1995-a) critical approach can be summed up as a system of analysis that is used to:

- apprise and accentuate the social problem in a text along with an accompanying visual element
- apprise the predominant lexical styles and discourses in the texts with a special emphasis on their semiotic side
- apprise and comprehend similarities, differences, and multifariousness in media discourse along with its genre
- appraise how the predominant style affects the discourse, style, and genres.

By focusing on the linguistic features, and conducting structural and interactional analysis, he was able to analyze interdiscursivity in the media discourse.

## **ANALYSIS (Figure 1)**

### **a) Interpretation as Presentation**

This cartoon from Netherland is self-explanatory. Implicit meaning is drawn through an analogy of “White House” being covered with a clown hat, which is made the US flag. Light-heartedly the cartoonist has hit under the belt by presenting Trump’s win as the “new era” for the White House.

At the same time, there is an explicit meaning that is pretty straightforward, showing the new “occupant” of the White House as a clown thus, labelling the whole administration as farcical.

Not just the presentation of the image of the election results, this one cartoon successfully presents the whole historical and cultural context of this event. The irony here is that one of the most powerful structures in the world is presented as a joke.

### **b) Interpretation as Intensification**

Different techniques are used to intensify the image and message. The image is almost at the eye level. There is not much distance, which makes it closer to the audience, thus giving the impression that the whole event is very much close to each individual. The close distance, angle and the straight line vision makes the audience relate to the event.

The colours are not highly saturated. These are just natural colours of the US flag on a gold crown that highlight the emotional aspect of the image. It intensifies the emotional connection with the public by making it more realistic although it is a cartoon. Such rendition also brings out illustrator’s view about the president.

### **c) Interpretation as Identification**

The elements used for “identification” are effective enough to bring home the message clearly. There is a clear focus on the clown hat with American flag and white house. The background is plain with a shade of blue which puts the foreground into focus, resulting in facilitating the audience to identify the implications of the image. Based on the discursivity of an average reader, the image gives a clear message without the use of any written text.

### **d) Interpretation as Implementation**

The whole design clearly chalks a design for future implication. Of course, there is an exaggeration in the form of clown hat. But it is befitting illustration for anyone to make future implications.

## **ANALYSIS (Figure 2)**

### **a) Interpretation as Presentation**

This cartoon from Burkina Faso very explicitly brings forth the image of the new president. As he has been famous for being self-indulgent therefore the cartoonist shows Trump at the time of his oath-taking; telling Obama, “You’re fired!”

The implicit meaning presents the image of Trump as someone who is not aware of the intricacies and protocols of the office he is going to hold. He is even shown as passing comments on the ex-president.

The label “You are fired!” put forth the reputation of Trump. This is another way of branding the country and its future. Ironically, the context of the cartoon cannot be missed out by any rational being from around the globe and not just the USA.

### **b) Interpretation as Intensification**

The symbolic intensification of the cartoon is presented very intelligently. President Trump is shown at a bit elevated position in contrast to Obama. The distance and angle from the viewer are such that they enhance the position of two powerful men in the US. At the same time, both are shown in their true nature which rightly hit the discursivity of the audience.

The colours used are dark – shades of grey – except Trump’s hair that has helped to present his caricature aptly. The emotional aspect of this cartoon is such that the audience can easily relate to the mindset of two parties irrespective of their political affiliation.

### **c) Interpretation as identification**

The cultural/historical allusions are strong enough that not only the Republicans and Democrats can relate to it but these can be identified easily by global audience also.

Of course, the focus is on the foreground where the important actors of the event are highlighted. Although the background is not highlighted it cannot be ignored as Whitehouse is featured there; as it is also a key ‘actor’ in the game of politics.

### **d) Interpretation as Implementation**

The images presented in the fore and background coupled together to imply for future designs. The facial expressions of Trump and Obama are exaggerated to capture their befitting responses to the events. Trump is shown in his ‘arrogant’ style ‘firing’ Obama; who in return is shown as shocked because he has already left the

office. Without mentioning the sequence of events and statements issued by Trump regarding various events – anyone can easily understand the expressions on their faces and interpret them accordingly.

### **ANALYSIS (Figure 3)**

#### **a) Interpretation as Presentation**

This political cartoon from Israel is loaded with multi-layered meanings through the presentation of Trump after oath-taking. The analogy is very explicit. Trump is shown as ‘bald eagle’ – national symbol of the US, flying above America. The irony is presented through the implicit meaning, that is, Trump now owns the US, manifested in the speech bubble that says “FROM NOW ON, AMERICA C’EST MOI!” Cultural and historical allusions charm the audience with an image ‘Trump Eagle’, high and above everyone. The text also alludes to the fact that throughout the campaign he displayed the arrogant attitude towards everyone around him.

#### **b) Interpretation as Intensification**

The political cartoon is intensified by the use of different angles, colours and the distance. The main actor is shown at the top whereas the landmarks of the US are shown beneath him. This clearly intensifies the message conveyed by Israeli illustrator. Emotionally, it may or may not have two meanings for the audience. It can be the source of excitement for one party and despair for the other.

#### **c) Interpretation as Identification**

The audience can identify with the illustration as the focus in the foreground is a caricature of Trump with an American flag and a dove with an olive branch. The contrast can be identified through a thought process shown in the speech bubble where he is practically shown to take over the country in a very dictator-like tone. This is another instance of country branding, showing how the world perceives the USA.

#### **d) Interpretation as Implementation**

The future implementation is seen forth as the role of this president who considers himself to be all-powerful that he is about to control and change the system of the country. The physical appearance of the president is exaggerated through his facial expression and his caricature. The victorious face of the president and American flag shows the future implication.

## **ANALYSIS (Figure 4)**

### **a) Interpretation as Presentation**

This Australian illustrator has presented a very interesting scenario. The whole ambience and facade of White House are completely right after the oath-taking ceremony of Trump. The irony is shown by contrasting the historical image of White House with the new administration's moves. The redecoration is presented as a scene from a fairy tale.

Explicitly, the cartoonist has shown the values, rules, and traditions of White House are thrown into a 'DUMP', whereas Painters and decorators have moved in, to redecorate the building. Ironically this was the first step taken by the new president.

### **b) Interpretation as Intensification**

The image is intensified through the use of colours and angles very cleverly. The dome of White House is intensified in golden colour, just like a building of Arabian Nights. Trump is shown wearing a crown like a Sultan. Then the building is named TRUMP with the main character right in front of it thus intensifying that the building is about to lose its traditional image. The background of the main character is painted red that can easily be symbolised to evoke the emotion of discomfort or anger. At the lower end of the cartoon, decorators are shown and the right corner is occupied by DUMP.

Both the analogies are adherent to the fact that White House is now more about Trump than the US. The same pattern of emotional aspect is repeated as explained in the previous cartoons.

### **c) Interpretation as Identification**

The whole story is presented in the foreground and the background is totally bland which actually helps in intensification and identification of the image.

### **d) Interpretation as Implementation**

The future implications are clear but exaggerated at the same time. The transition of the power is shown from the real-life values to a fairy tale tradition that speaks volumes about the branding of the current administration.

## **ANALYSIS (Figure 4)**

### **a) Interpretation as Presentation**

This cartoon appeared in International edition of New York Times by the ‘Greek analyst’. The illustrator has very pertinently used the allusions and irony. Implicitly, the images present the thought process of a new president. Explicitly the president is shown to have two buttons in front of him: one is for tweets and the other is for nukes. The irony of the situation is that the president is equally careless in handling or pressing both the buttons.

The image is innovative as it has presented two extremely opposing issues in a humorous vein. The labels used are ‘Tweet’ and ‘Nuke’ placed on the same table in front of him. The historical allusion is presented through the reaction of military aid in the background and the frivolous approach of the president to handle the issues.

### **b) Interpretation as Intensification**

The new president’s tweeting habit is intensified by the use of colours. The Tweet and Nuke buttons are intensified through bright colours whereas all the other props are illustrated in dull shades.

The two buttons are at a closer distance than the military personnel. The angle is front to intensify the importance of the issue. The emotional aspect is intensified by the body language and expressions of the main characters.

### **c) Interpretation as Identification**

The play of foreground and background images is done in such a way that the audience can easily understand the significance of the images in the foreground whereas the key participant of the issue is thrown into the background.

### **d) Interpretation as Implementation**

The simple future implication of this cartoon is that power of nuclear weapons is in the hands of a person who cannot differentiate between the use of Twitter and nuclear weapons. As is the tradition, the caricatures are shown with exaggerated expressions – the president with a defiant face and the military aide with a scared face.

## **FINDINGS**

The analysis has shown that there is a consistent pattern observed in all the political cartoons that are strongly related to social-visual rhetoric. The theme of all the cartoons is same; that is, the global response to and

implications of the inauguration of Donald Trump as the President of one of the most powerful countries of the world.

The cartoonists have employed visual narratives and metaphors to bring to light their respective arguments. The clear labels are employed in all the images although they are from different regions of the world. For example, American flag clearly shows the image of American government. The placement of certain national images like white House, Bald Eagle, Statue of Liberty etc, are placed in the background and Trump's images with bright golden colour (placed in the foreground) are symbolic of 'pompous attitude' of President of the US. On the other hand, the visual associations like the 'golden colour', 'golden Fairy Tale-like dome', 'Trump as an Eagle', are clear indicators of how tools are used in political cartoons to convey the message.

Creatively drawn cartoons lean towards both the conservatives and liberals beliefs. There are symbols like 'white house, 'American flag', 'bald eagle' and 'statue of Liberty'. At the same time, conservatives can associate with the use of colours and positioning of various elements within an image.

The social agenda is presented globally in such a way, so as to brand the USA in a particular shade of discursivity. For an outsider, the country is presented as being in quagmire whereas, for an American with Liberal political views, the country is liberated.

Such ideologies, which are based on cognitive and social systems, have important functions to portray, that is, to maintain the national ideological control over the cognition of masses, thus creating a control which remains under the control of a bigger group. What we have seen in this study is; the larger group that is the powerful USA is portrayed as the source of jokes due to the track record of Donald Trump and his handling of important issues. Therefore, these political cartoons can be seen to create social interest among the readers to establish their respective ideology.

## **DISCUSSION AND CONCLUSION**

In the light of the findings, it is obvious that political cartoons hold a significant position in the world of media, especially new media. Since the new media in all its forms has far-reaching effects, therefore, it is safe to say that the global effects of political cartoons satisfy both the left-wing and right-wing discursivity of the audience. In this online world, political cartoons, that are tastefully drawn; serve many purposes and not just entertainment. The audience does not have time to read the lengthy details of an event, issue or the lives of people. They try to get the crux of the whole issue just by scrolling down the page. This is where the creativity and ingenuity of a cartoonist come into play. Of course, the element of caricature is always there but that is there to numb the effect of satire and irony. As a result, political cartoons not only entertain but educate also thus becoming the agents of long-term implementation for the new media world.

Multimodal critical discourse analysis not only focuses on the textual features of a discourse, it also draws attention to the non-linguistic features. This study analyzed the political cartoons, as non-linguistic features. The

basic approach of visual analysis, that is, sign-signifier-signified was adopted. But it was conjoined with some other basic elements which focus more on the multi-modality of the discourse. These political cartoons were analyzed through the presentation, intensification, identification, and implementation; they depict. Surprisingly, a unique and satirical pattern of ideology and power relation is observed in the depiction of these elements in each image. Compelling images reflect an ideology that induces intense emotions and triggers automatic responses that are primarily set up to determine the ideology. Since these images reflect on the cognition of the readers, therefore, some of the images have a survival value that is difficult to ignore and serves a more practical usage by being stored in memory rather than stimuli that do not elicit any emotion. So the media discourse frames the political cartoons in a way that they are retained in memory to elicit emotions. The premise is that highly emotionally arousing media messages in the form of political cartoons would be remembered more than less-emotion arousing media messages.

The cartoons used in the study, reinforce the artists' ideology. These images effectively influence individual's perception and judgment, thus, shaping public opinion in the long run. Visual news can easily shape public opinion and ideology. Many images along with news have created the emotions of shock, anger, worry and sorry. These images have effectively framed public's judgment, perception, and behaviour.

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## TABLES AND FIGURES

Table 1

Non-Linguistic Elements	Features
Interpretation as Presentation	<ul style="list-style-type: none"> <li>• Explicit/Implicit meanings</li> <li>• Innovative</li> <li>• Cultural/stereotypical aspects</li> <li>• Metaphorical presentation</li> </ul>
Interpretation as Intensification	<ul style="list-style-type: none"> <li>• Emotional aspect</li> <li>• Colours, line, distance, angle</li> <li>• Symbolism</li> <li>• Labelling</li> <li>• Exaggeration</li> <li>• Irony/analogy</li> </ul>
Interpretation as Identification	<ul style="list-style-type: none"> <li>• Close/long distance shots</li> <li>• Cultural/historical aspects</li> </ul>
Interpretation as Implementation	<ul style="list-style-type: none"> <li>• Future implications based on historical aspects</li> </ul>

Figure 1: **Cartoon #1** Tjeerd Royaards is a Dutch editorial cartoonist based in Amsterdam, Netherlands. He is editor-in-chief of cartoonmovement.com

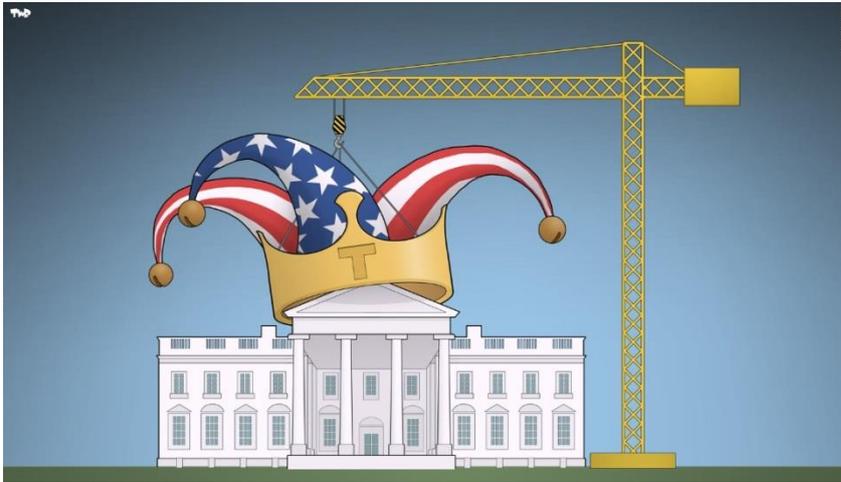


Figure 2: **Cartoon #2** Damien Glez is a Burkina Faso-based cartoonist-columnist. He draws for publications on three continents.



Figure 3: **Cartoon #3** Michel Kichka is an editorial cartoonist based in Jerusalem



Figure 4: *Cartoon #4*

*Cathy Wilcox is an Australian cartoonist who has been drawing for The Sydney Morning Herald and other Fairfax Media publications since 1989.*

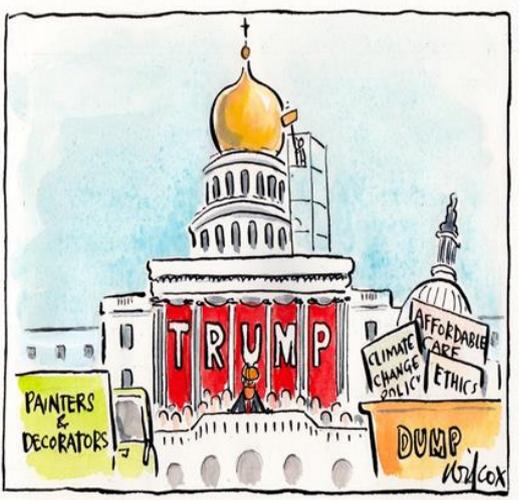
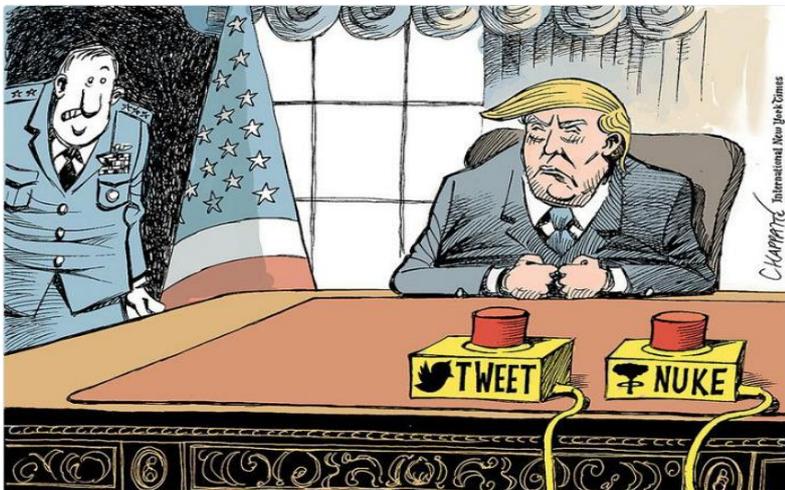


Figure 5: *Cartoon #5*



**NEW MEDIA AS THE SIGN OF BAD FATE OF HUMANITY  
IN THE EYES OF BLACK MIRROR SERIES**

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**ABSTRACT**

There is a crucial relationship between new media and dystopian films which describe the future of the current societies. It is a well-known fact by the social scientists that mass communication has contributed the transformation of mankind since especially at the beginning of Twentieth Century. It is because of the fact that media is the heart of societies which it affects culturally, politically and economically. On the other and media has a massive role on global networks and regulations. After all things considered, it might be argued that in the future, media (old, new or converged) will be very effective and it will determine the relationship between citizens and power, which probably will be pretty different from today.

In this study, it is aimed to analyze that how new media environment shapes individuals in Black Mirror which portraits both new media tools and the individuals negatively. It can be proposed that series' third season would best fit to what it is aimed. Each chapter is examined separately within the frame of ideology, sociology and technical features. Research questions asked in the study are as follows: According to Black Mirror series, how will the new media environment shape the individuals? What kind of relation will new media have with politics, society and military, economic and legal institutions? What kind of social classes will appear in the future according to Black Mirror series? And what will the new media's perspective on the disadvantageous groups?

**Keywords:** Dystopia, New Media, Future

**INTRODUCTION**

Within the field of communication studies, "New Media" has been one of the most investigated form of media. It attracts users and field researchers with its ability to appeal to more than one sense and to practice many functions previously facilitated by multiple devices, thanks to convergence. Whether the transforming interactive

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media environment is called ICT (Information and Communication Technologies) in the most generic sense or more specifically internet or social media or whether it is named new media similar to McLuhanian perspective, classifying television as new media and newspaper as conventional media, it is possible to suggest that technology is a principle phenomenon transforming our lives from a techno-determinist point of view.

Dystopian productions stress that the abovementioned transformative technology is a phenomenon which will trouble human beings in the future with situations such as alienation, social and economic inequality and environmental disasters caused by humanity. Demerjian who said that dystopian works reflect society's worries, asks "What do we have to worry about?" and answers her own question:

*"Income inequality, the financial crisis, power in the hands of a few—a few anonymous, wealthy and powerful elite—which brings to mind the elite group of the Party insiders in 1984... Climate change—we don't know what the seasons will be like over time and we don't know how many cities are going to be under water or, on the other end of the spectrum, completely dried out. We don't know how our changing environment will impact food production but we know that there are pollinators at risk (2016, p. 1)."*

Contrary to the utopian point of view, dystopias are techno-pessimist. However, their techno-determinist emphasis is almost the same as, or perhaps even sharper than utopias. The well-known fact that dystopia is the opposite of utopia is a notion Gordin et al refuse by saying: "*Despite the name, dystopia is not simply the opposite of utopia. A true opposite of utopia would be a society that is either completely unplanned or is planned to be deliberately terrifying and awful*". He claims that dystopia, typically invoked, is neither of these things; rather, it is a utopia that has gone wrong, or a utopia that functions only for a particular segment of society (2010, p. 1).

## **AIM AND METHODOLOGY**

The understanding of the paper about the new media environment or new media tools should be considered within the framework of McLuhan. It can be understood from his texts that media became extensions of ourselves; extensions of our human senses. What matters, then, is not the content of these media technologies but the technologies themselves (Laughey, 2007, p. 34). From this perspective, the implants in the soldiers' eyes in the episode analyzed should also be considered as extensions, therefore media.

Black Mirror, the series analyzed in this study, is a dystopian science fiction television anthology written by Charlie Brooker, which started airing on television in 2011. Third season of Black Mirror, featuring six episodes is analyzed. The study does not follow one specific methodology throughout the analysis of the episodes. The episodes have been analyzed from theoretical or ideological standpoints, with regard to shooting techniques or from multiple perspectives.

### **Episode One: Nosedive**

The first episode of the season draws a scenario of a near future very close to coming true. In the episode, people are being ranked in a five star ranking system very similar to restaurant ranking applications of the real world. However this ranking should not be compared to post likes of today because the ranks enforce various sanctions. People lose their jobs when their rankings go below a certain point, they are denied certain services

and even thrown in jail according to their ranking. On the other hand, certain facilities can only be used by people above a certain social media point.

The episode starts off when a young woman named Lacie, who lives with her brother and has 4,243 points, learns that she has to raise her ranking in order to lease a house in a private facility called the Pelican Cove. The consultant mentions the rent of the house and upon learning that Lacie cannot afford the payments, mentions “Prime Influencers Program”. The program offers a discount of 20% to people with 4.5 points or up. Lacie, determined to reach 4.5 points, treats everyone as nice as possible and seeks the help of a reputation enhancing firm. The reputation consultant tells her that she could reach 4.5 in 18 months with her current situation where she gets points from lower ranking people and that she could reach her goal faster if she got ranked by people with 4.00 points or up. She then likes the posts of an old friend, Naomi Brestlow who calls and asks her to be a bridesmaid in her wedding. Having prepared a wedding toast and her clothes, Lacie goes to the airport. Up to this point, in the episode in question, the director creates a setting in blue, pink and yellow tones. Walter Benjamin says that a person carefully examining a painting would be open to “connotations”, that they had the chance to think about the painting. However he suggests that cinema audience cannot instantly evaluate and perceive rolling images and can only experience this process afterwards (Karakaya, 2005, p. 140). The colors until the 29th minute are yellow, evoking optimism, love and mercy; blue, labelled “a calm color” by Sigmund Freud and pink, signifying love and joy. Even though the images are rolling rapidly, colors used until the 29th minute adumbrate that there are no concerns with the world that the character’s living in.

Cinematographically, the use of grey on minute 29 is fitted for the narrative world of the episode. Lacie learns that her flight is cancelled at the airport, rudely insists she be seated in another flight and a security guard with a grey uniform enters the scene. This grey color which is seen for almost a minute abandons the fairy tale atmosphere which is photographically unreal and cannot be linked to today’s world. Grey is the sign of the melancholy and negativity of what’s to come.

What should be highlighted here is that in the episode, capitalism does not have the major role that it has today. The money value attached to objects in a modern economy places them at a distance from us; people cannot obtain them without money of their own. The difficulty in obtaining the money and therefore the objects makes them valuable to people. At the same time, once people obtain enough money, they are able to overcome the distance between themselves and the objects. Money thus performs the interesting function of creating distance between people and objects and then providing the means to overcome that distance (Ritzer, 2011, p. 175-176). However in the world depicted in the episode, it can be observed that money, especially in certain instances, does not have any decree in overcoming the distance between money and people (Picture 1 & 2: 21).

The first visual is from when Lacie learns that there is only one seat left in the flight. The personnel tells Lacie that it can only be bought by people with at least 4.2 points. Following this, there comes the car rental scene where the attendant tells Lacie she cannot rent vehicles outside of what has been permitted to her current ranking. It should be noted that companies do not uniquely value profits and that in this world, the ranking system appears to be more important than money.

The ranking system per se happens to be the source of the surveillance which people cannot escape, in turn behaving as surveillance demands, which reminds of Foucault’s conceptualization of the Panopticon. However, the episode creates a more complex structure.

Superpanopticon is a concept used by Mark Poster and developed by David Lyon. Computers, databases on computers and computer mediated communication subtract panopticon from prisons. The subject is now constructed everywhere, not in various closed institutional structures. Through computers, all members of the society are subject to surveillance everywhere (Öztürk, 2013, p. 138). In today's world, shopping as an everyday practice serves superpanopticon via many technologies used in the shopping process.

Online shopping, clicks on advertisements, every credit card transaction, bill, corporate bulletins and similar technologies help strengthen micro powers. It is an expanded and digitalized form of panopticon and in this system, surveilling powers could be anywhere.

Bentham made much of the unseen observer within the Panopticon; vision was just one-way. Thus the observed became the object of vision, echoing the more general subject-object relation (Lyon, 1994, p. 206). In superpanopticon, micro powers surveil individuals as well as being watched by a macro power, the state. Hence they can be both subject and object to surveillance. The episode being analyzed introduces a multitude of micro powers. Each individual is an object and subject of power.

Next in the episode, Lacie is punished with a temporary point reduction penalty and is now below 4 points. She continues on her way until her vehicle's battery dies. Not having found an appropriate charger, she hitchhikes and is positioned in a world where grey is heavily used. On the 37th minute, a grey truck approaches and a woman named Susan ranked 1.423 appears. Lacie gets in and melancholic dialogues are supported by the color grey. The lead character's misfortunes make her upset and this causes her to get lower and lower points. She somehow makes it to her friend Naomi's wedding who does not want her to attend anymore because of her current low rankings. Pink, blue and yellow tones are dominant in the wedding scene, however Lacie's appearance after she has fallen in the mud overthrows the fake reality of the episode.

The lead character's breakdown causes men in black to detain her. The location she is taken to can be called a prison, where the lead character's lenses are taken out and she is put in a cell confined by glass walls. In the last minutes of the episode Lacie's smile while looking at the dust in the air of her cell narrates the existence of defects in life. She and a man in the cell across her tell each other what they don't like about each other and even swear at each other. This scene is marked by an expression of freedom and relief on the characters' faces. The most freeing moment for the characters is when they are without lenses and rankings. The fact that this instant takes places in an environment where their freedoms are legally restricted raises the question "are the ones in prison more free, or the ones on the outside?"

### **Episode Two: Playtest**

Technology became irresistible in the information age thanks to its many advantages which make our lives easier. On the contrary, its unavoidable development and unpredictable aspects present a scary scenario of the future. The episode Playtest from the third season of the series "Black Mirror" analyzed in this study demonstrates the terrible outcomes that technology could have through the example of Augmented Reality. Therefore, definitions of Augmented Reality and loss of reality (another theme of the episode) will be discussed along with Baudrillard's "Simulation Theory" in the framework of hyperreality. Definitions of Augmented Reality vary depending on technological developments (Erbaş & Demirer, 2014). When the related literature is overviewed, it can be seen that the most general Augmented Reality definition is conducted by Milgram and Kishinio (1994); "Reality environment where virtual space objects are used instead of real world objects".

Augmented Reality environments are environments where the real world and a virtual world come together in real time and reach the user in the same sensory space (Özarslan, 2011). According to Azuma (1997), Augmented Reality is not the recreation of reality but a derivation of virtual reality as a virtual environment supporting existing reality. Augmented Reality environments present virtual and real objects in coherence. In other words, Augmented Reality is the virtual reality application where real world objects interact with virtual objects, where users are in interaction with the real world without any applications affecting it (Zhu, Owen Li & Lee, 2004). The scary scenario where reality cannot be separated from Augmented Reality demonstrates what kind of a world human beings are up against in the near future while technology develops rapidly. In this episode of the series, technology is approached with a theme of fear. Contrary to the other episodes, social media is not heavily criticized but touched upon through various references. Instead of blaming, judging social media or offer a nightmare of a world run by likes, a person from our day uses social media applications when he is in need, much like most of us do.

In the beginning of the episode, Cooper is seen to be in a rush to leave where he is. He sneaks out of the first place with his backpack and his passport while photographs portraying a happy family are drawn attention upon in the scene. Having lost his father to Alzheimer's disease as it turned out to be apparent later, Cooper has closed himself to any communication with his mother. For the sake of not communicating with his mother, he goes on a world tour alone. In the episode technology is first seen when Cooper declines his mother's call. The cell phone facilitates contact with Cooper's mother, but he chooses to decline her call and postpones talking to her. Here, technology is evaluated apolitically as a simple means to connect people. Another remarkable scene about use of technology depicts Cooper, closed off to the outside, watching a movie and playing a game on the entertainment system on a plane. The scary image of the giant spider on his screen will come up unexpectedly later in the episode. Cooper, turning off his phone as the flight attendant warns him when the plane goes in a turbulence, relaxes a little scared girl with a comparison: "I know it's always hard the first time but think of it kind of like a rollercoaster". Here, he hopes to create another reality for the little girl by replacing the idea that she could die in a plane crash with an entertaining image.

When Cooper took a look at his photos, it is seen that he uses technology each time he wants to open himself up to the world. This is the first time social media appears in the episode. Cooper uses a fictional photograph sharing service similar to Instagram and shares photos he took everywhere he has visited. At the last stop of the trip in England, he sees a couple getting closer to each other and another popular social media application is referenced. In this episode, there is an application enabling to flirt, Cooper can keep those who fit him and eliminate those he doesn't like in one move, similar to Tinder. On the application he meets Sonja, a "technology reporter". The name of the pub where Cooper and Sonja meet is important to the theme of fear dominant in the episode; The Raven Inn. The raven symbolizes the link between consciousness and the subconscious in Edgar Allan Poe's poem 'The Raven,' and also has an important place in Romantic Gothic literature. The poet uses repetitions in order to give a hypnotic, mystical and suspicious spirit to the poem and uses sound effects for a musical and melodic structure.

While using his phone to meet someone he has never met before, Cooper can never use his phone when it comes to communicating with his own mother. Sonja notices this situation and tries to encourage him to talk to his mother but fails to do so. Sonja asks "Are you finding yourself?" and receives the answer "Getting away from the family home is what I'm doing". In these moments, it can be realized that Cooper has obligations that he is

avoiding and scared of. For Cooper, talking to his mother is a troublesome issue he doesn't want to get in to. His father not remembering him because of Alzheimer's is a serious trauma for Cooper. Not having a strong bond with his mother that he had with his father, Cooper leaves their house and go on a trip, essentially to avoid facing his mother. Having completed his journey and getting ready to go back home, our hero realizes that his bank account has been hacked just as he is trying to buy a plane ticket. This is a common situation nowadays as internet banking becomes more common. The episode reminds us of privacy issues caused by technology in addition to its advantages.

On the 12th minute of the episode, Cooper is seen going through his contacts and for an instant, he hesitates to call his mother but he does not seek her help. Here, a reference to social media is established.

Task Rabbit is an application which allows users to perform tasks with pay, and in return it takes twenty percent commission. A fictional sample of this application which is available in web and in mobile format, is used in the episode. This application facilitates finding daily jobs and it is based on mutual trust. Cooper uses it to contact a company named Saito Gemo who are seeking 'adventurous' volunteers to test their new technology. When Cooper goes to the company, reality and reverie meld together both for the audience and the character. A computer game designed to detect players' deepest fears and expose them, offers an interactive augmented reality experience through high technology. The layers on reality mentioned in the episode will be analyzed through Baudrillard's simulation theory. Baudrillard defines simulation as "the generation by models of a real without origin or reality" (Baudrillard, 2010a, p.14).

To "simulate" is not to "feign". "A person feigning illness will lay down on their bed and try to convince us that they're ill. However a person simulating illness will experience symptoms of it" (Littre). Moreover, to feign (feindre) or to dissimulate (dissimuler) cannot hurt the principle of reality, meaning that the difference between them and reality is always apparent. However simulation threatens the differentiation between "true" and "false", between "real" and "fake" (Baudrillard, 2010a, p. 15). The episode's emphasis on Augmented Reality coincides with simulation theory from this perspective. Despite the tensions of the game, the scariest thing for Cooper during the game is questioning his own existence. The system which generates fear and feeds from the inner world and the subconscious causes Cooper to lose sight of the boundary between the real world and the game world. The game's connection is through a puncture in the player's spine and it enters their memories, emotions and fears. This renders the gaming experience very close to reality. "Technology puts the individual in a universe they believe to be real via visualized reality; however this universe is completely fictional, in other words it's a place which contains images and nothing else. It is fictional, because realities based on image are produced and consumed. For example when television projects an existing reality through image, it creates a single effect reality and a situation where it's impossible not to look at it" (Bayrı, 2011, p. 96).

Human beings unknowingly repress their fears, push them to the subconscious and try to block them as much as they can. And in the game, Cooper sees spiders and his high school bully, which he has repressed because he was fearful. The fear that Sonja would harm him and his mistrust in the gaming company are added to these fears. Cooper's biggest fear, which comes to light in the game, is to lose himself with Alzheimer's like his father. Cooper, having left the gaming company after a traumatic experience, returns home at the end of the episode. He goes in to speak with his mother but realizes that she doesn't recognize him. In this instant the episode ends unsuspectedly. It is seen that the augmented reality implant and the castle created for the game never existed. An electronic cap put on Cooper causes him to dream realistically while awake and his fearful experiences last only

0.04 seconds. Sudden passages between the scenes turns back to real time layer by layer. Cooper's mother's call interferes with the system of the electronic cap and he passes away. What Cooper has been running away from during the entirety of the episode is actually his deep fear that her mother will have Alzheimer's disease and share his father's fate. The episode refers to wearable technology products similar to Google Glass and Augmented Reality, BioShock games with commands of these games. The episode sets forth a possible scary outcome of technology where rapidly developing technologies might render the concept of reality inseparable from Augmented Reality. Memory loss and self-alienation, emphasized by the Alzheimer's metaphor, highlight a unique feeling of our day, "loss of meaning". Today, technology use has taken the form of fetishism and human kind rapidly loses control of the technology it has created. Therefore, one should pay attention to Baudrillard, who said "It should be questioned whether or not there is a rational relationship between the ends and the means in the field of technology and the system of production indigenous to our society" (2010b, p. 87).

### **Episode Three: Shut Up and Dance: Power and Normalizing Surveillance on the internet**

The safety issue of personal data is growing. Every action of every individual against the global power's principle interests can now be surveilled via malwares. The main point of debate is not whether or not a system is safe or planned steadily, but rather what aspects of it can be criticized. Digital media's progress and its ownership structure annihilates the restrictions about which spaces personal and institutional information should be used in. However, the issue is not transparency but the strengthening of global power networks through the normalization of an observable world of habitus.

Certain media productions started to tend to the abovementioned issues. The series Black Mirror is one of the most famous examples of such tendencies. Its third season captivated audiences with themes shaping around the outcomes of technologic development, the power of internet and media, the place of digital and social media in the individual's world. The third episode of the third season approaches the subjects of power and surveillance through digital media. "*The episode creates sense-heightening tension by contrasting the ordinariness of their surroundings - it could be any British town - with the simmering shame, hardened by abject fear, that propels their secret errands.*" (Chakrabarti, 2016).

"There is no cure for the internet. It would never go away. It would be glued to your name, a stain on you". These words are sounded out by Jerome Flynn in the role of Hector in the third episode (Shut Up and Dance) of the third season in the 35th minute. It is obvious that the series does every aphorism their justice and encourages the audience to think about what the age they're living in and social changes could lead to. The episode conveys the issue of "media, power and surveillance society", one of the most debated subjects by social scientists of today. This issue directs researchers to analyze new developments in new media, power and surveillance. The episode has a dystopian approach towards today and the future but also tackles an issue people deal with today, surveillance through internet. It fictionalizes extraordinary events through characters of different upbringings. The main situation aimed to be conveyed could be summarized as:

It's a safe assumption that someday you'll get hacked. Maybe your credit card data will be part of a major leak, or account information will get posted somewhere, or if you're really unlucky you'll be explicitly targeted and the hack will be truly invasive: private conversations posted, nude photos distributed, purchase histories pored over. You can take some basic precautions, but day to day you have to put this vulnerability out of mind, because so many requirements of social and professional life have the unfortunate side effect of building your own digital dossier. (Dzieza, 2016).

Shut Up and Dance offers a range of victims from a cheater to a pornographer, from a non-governmental organization leader to a pedophile. Basically, it fastens upon the fact that people could lose their reputation and their relationship with their immediate surroundings because of their actions on the internet. The proliferation of surveillance and power structures aren't taken into consideration until people individually face a problem. This demonstrates that surveillance, personal pursuit and informational espionage are on the verge of being normalized.

### **Surveillance, Digital Media and Black Mirror**

“Surveillance as a negative concept: surveillance is the collection of data on individuals or groups that are used so that control and discipline of behaviour can be exercised by the threat of being targeted by violence (Fuchs, 2011: 136).

The topic of the episode could be summarized as such; the plot is carried out by lead characters Kenny (Alex Lawther) and Hector (Jerome Flynn). Kenny is a teenager working in a fast-food restaurant. He is placid, quiet, looked down on by his coworkers and has a standard familial communication with his mother and sister. There is no father figure in their household. However Kenny, not unlike other characters in the episode, has a dark side; pedophilia. He looks at child pornography on his computer. One day when he returns home, his computer is exposed to a virus and as he tries to remove it, he is hacked and videotaped by hackers while looking at pornography. Hackers who reach him via e-mail and get his number ordain he does whatever they ask and tell him that they would spread the video to everyone he knows through social media if he does not obey. After this point, Kenny and Hector's roads cross and they find themselves in a merciless rush. The characters here, even though they engage in extra societal activities, fall victim to surveillance and witness what the internet could force them to do, even murder.

It can be observed here that exposing society to perpetual surveillance is the easiest way to control it and to maintain social togetherness. In this episode, it can argued that on a despotic note what situations could arise as new media's influence on modern society grows, and that individuals cannot stay out of surveillance in their public and personal lives. In the episode, the part of the power is played by hackers. Attempting to elucidate society in general through the internet, Christian Fuchs defines internet surveillance in the age of new media over web 2.0:

“Web 2.0 surveillance is a form of surveillance that exerts power and domination by making use specific qualities of the contemporary Internet, such as user-generated content and permanent dynamic communication flows. It can be characterized as a system of panoptic sorting, mass self-surveillance and personal mass dataveillance. (2011: 145).

That said, it's true enough that we carry around incredible surveillance tools and have at our fingertips amazing new ways of embarrassing ourselves on an unprecedented scale. Point taken. It wouldn't be totally paranoid to tape over your webcam. Even Mark Zuckerberg does it (Dzieza, 2016).

### **Identity of Power and Surveillance**

Power is everywhere. But also at the same time, nowhere. Much like in the episode in question. In the episode, those who hold the power, i.e. the hackers, are unknown, their location is unknown. As mass media's influence is globalized, the decentralization of power and its need to surveil society in order to gain control can be

witnessed. Individuals being surveilled can be tracked at all times, they can fall victim to the power because of their actions on digital environments.

According to Hardt and Negri (2001, p. 166) "Empire can only be conceived as a universal republic, a network of powers and counter powers structured in a boundless and inclusive architecture". Modern individual in this boundless and inclusive network of powers, unknowingly internalizes the hegemony of power day by day. From start to finish, the episode emphasizes one aspect of traumas that modern individual will face due to the normalization of surveillance by new media. In fact, the story in the episode is not a futuristic event. Because this kind of exposure (to hacking, to information theft etc.) happen today. However, increase of the uncontrollable effect of the internet, hegemonic surveillance and vagrant power's surveillance portray a dystopic future.

In dystopian works one can often come across this scene: People know of the surveillance but don't speak up against it. Because they think that power's surveillance is for their benefit and safety. Today, it is seen that many cameras which were first met with antipathy are now completely normalized. The process of manufacturing consent iterated acutely.

Owing to this habit, people started to no longer be bothered by the notion that they are being surveilled on the internet or through other channels. All phone applications foretell what kind of information and data they will collect. However, this is normal. It can be seen that power uses every opportunity provided by the media in order to legitimize itself. This identity is rendered subject for individuals. Control mechanisms surround societal life and through surveillance, control becomes the power itself.

#### **Episode Four: San Junipero**

San Junipero, while being praised by some as the best episode of the series, actually differentiates from the other episodes with the series' dystopian attitude. It has a relatively happy ending. However as it doesn't denote a dystopic future and ends with a finale about the afterlife that a large number of people find acceptable, it has been speculated that this episode doesn't completely fit into the concept of the series.

The twist in the episode is mainly that the scenario is set in 1987. The plot seems to be set in the past instead of the future. The scenario starts off as a young woman, Yorkie who is one of the main characters, skittishly enters a dance club. Yorkie enters the club at night and even though her appearance is suitable to the era, her outfit is ordinary and she is a little underdressed for the club. Kelly, another young woman who comes to the same club, is very chic and fun. She is trying to get rid of a man who she used to see but repeatedly told that she doesn't want to anymore. This is how the two meet. Kelly, trying to get away from the man, tells him that Yorkie is a friend of hers who only has six months to live and that she should be alone with her to talk. Afterwards, the two chat and Kelly asks Yorkie to dance. As she later states, Yorkie had never danced before, consequently she gets embarrassed and runs off. Following her, Kelly finds her at the back door. Yorkie, who's very shy, says that two women dancing with each other would be regarded as odd and that she thinks that everybody was staring at her. Kelly pushes shy Yorkie, proposes they have intercourse and Yorkie runs away.

1980's is an important era for homosexual people as it is an era where gay culture was transformed. "The gay genie came right out of its little pink bottle and into the streets and the media, politics and the arts" (A Pivotal Era in LGBT History? n.d)

It is also the era where the HIV virus was the most common. While the police in England were chasing after homosexual people, people called “gay bashers” would beat them up. Yorkie is a homosexual woman living in the 80’s under these circumstances. Her family doesn’t greet her coming out well, afterwards she gets into a car accident while driving away sadly and is paralyzed. 40 years later, her conservative family still meddles in her life with religious purposes. Here, the series’ view of religion is exemplified with an extremity. What the episode actually investigates is the passage from real life to a virtual reality and it references the possible creation of a predictable and worldly heaven.

In the episode it can be observed that Kelly and Yorkie meet, presumably at the same place around the same time the second week. This time Yorkie seeks Kelly’s help in finding herself and dealing with her shyness. Because Yorkie is self-aware and determined to release her inner impulses. Therefore she asks Kelly for help. Kelly likes her and does not decline the offer. The couple come together and share clues about their pasts for the first time. One of the most important characteristics of the episode is the continuous element of curiosity. Because the audience, who see the series as a dystopian cult, are sure that there would be something behind this love story set in the 80’s. One of the clues about the episode being about something else is that they only have time until 24.00 o’clock. One of our main inferences is Kelly’s talk of her husband with whom she was married to for years. Kelly who says she loved her husband, doesn’t deny her bisexuality either. Kelly explains that she doesn’t regret the things she did during her time on earth or that she at least impedes these feelings by saying “I always knew I’d be attracted to other girls, coworkers, friends, some waitress who served me. There were crushes. I never acted on any of it, never did anything”.

Following another emphasis on 24.00, another week has passed and Yorkie has started searching for Kelly. She had thought she would find her at the same place but she can’t. Therefore Yorkie thinks she should go to a previously mentioned night club named “the quagmire”. The club opposes her naïveté and it is actually defined as a place where lost souls go. The quagmire is where people seeking a feeling of infinity and who are dissatisfied go in order to fill the hole within by living on the edge. Yorkie feels estranged from the first instant she enters the place. However she can’t find Kelly. She comes across the person who Kelly was avoiding on the day they met, and it is implied that the episode takes place in the future. The person suggests she search for Kelly in a different time zone. Yorkie finds Kelly in 2002. In the conclusion of this search it can be understood that people can switch between different time zones. It comes to mind that this is a virtual reality and a virtual universe.

Kelly defines San Junipero as a party town. She thinks that everyone there should have fun and that their heartbreaks from the real world shouldn’t exist in this simulation world. Fun is a necessity for her, however Yorkie destroys Kelly’s world of imagination because at this point Kelly is no longer having fun. This attitude of Kelly roots in her fear of her feelings towards Yorkie.

Yorkie actually has been bedridden for 40 years. Her family had rejected her for being homosexual and she then became paralyzed in a traffic accident she had gotten in due to her sadness caused by her family. It is now known that Kelly and Yorkie are old and in their deathbeds. Due to their illnesses they are allowed to spend time on the virtual reality program where they can spend only 5 hours per week. Kelly also criticizes the system. The system has its own rules and it restricts the access of alive people so they don’t dissociate from reality. However the episode doesn’t provide information about materiality such as its price and who would qualify. Kelly appears to be wealthy but this might also be an illusion rooting from the fact that she is living in the future.

### **Euthanasia and Palliative Care**

The episode criticizes religious references and discusses euthanasia. Yorkie wants to pursue this opportunity because she has been confined to a bed for 40 years. She wants to die and permanently pass over to that world but her religious family who had rejected her doesn't allow her to kill herself. However she can be euthanized by the consent of a spouse if she gets married. Euthanasia is a debated topic. For now it can only be done in Switzerland and Canada. It can be criticized for cultural and religious reasons but the fact that life will go on after death and be conserved in a digital environment in the episode changes that perception. The program might also be approached as a kind of palliative care. According to the World Health Organization, palliative care is "an approach that improves the quality of life of patients and their families facing the problems associated with life-threatening illness, through the prevention and relief of suffering by means of early identification and impeccable assessment and treatment of pain and other problems, physical, psychosocial and spiritual (Nordqvist, 2016). This definition was first established in 1989. Western societies now correspond to the irreversible degree that deadly diseases are reaching. It is a difficult process not solely for the patient but also for their environment. That is the reason some countries allow the use of marijuana by patients of deadly diseases. Of course, palliative care contains multiple medical procedures. Palliative care units who are very new in Turkey and the first one has been opened in Trabzon on January 7, 2013 at Trabzon Kanuni Training and Research Hospital (Palyatif Bakım Ünitesi, n.d).

Another topic of discussion in the episode is that not everyone wants to go there or had the chance to do so. Kelly's husband didn't want to be involved in the program, didn't see it as a virtual heaven. This is very upsetting to Kelly. The idea of it is also not miraculous to Kelly and she ironically states it as "Uploaded to the clouds, sounds like heaven". She is also upset that her daughter, who passed away years ago, didn't have this opportunity. Therefore the promise of heaven to be with the loved ones is broken for Kelly but she falls in love with Yorkie too. She proposes to her and marries her in real life, which seems like a gesture at first but then she changes her mind and decides to stay after death for her love. Kelly passes over with the happy song "Heaven is a Place on Earth" on the background and ends up next to Yorkie.

Today, virtual reality studies are conducted with various purposes. It is used in fields such as entertainment, education, tourism, medicine and commerce. According to Gobbetti and Scateni (1998), virtual reality is based on creating a world that feels, seems and acts real. On Pokemon Go, which is an example from our day, people caught 88 billion Pokemon up to date. From this perspective, people already live in an environment of augmented reality and virtual reality including entertainment. Archaic debate of human kind on the existence of spirit and what exactly afterlife is clashes with the concept of virtual reality and it's almost reduced to the question of whether or not people can carry our souls in a USB flash drive.

### **Episode Five: Men Against Fire**

Harold Lasswell, who studied politics at Chicago University, argued that political powers do not only utilize physical force but can also use various media channels such as radio, television, cinema and newspaper for propaganda. According to Lasswell, individuals taking part of a mass are exposed to serial production and serial consumption. They are uninformed and cannot eliminate messages conveyed to them by the media. As Yaylagül states "Masses were seen as herds led by shepherds". Media messages used for propaganda can also be positive.

The main thesis behind this approach is that the use of mass media by a certain fraction would affect society immediately. This effect is direct and instant similar to a hypodermic needle injection (Yaylagül, 2016, p. 52-56).

According to this model, media and mass communication directly influence the audience without facing an obstruction or elimination by the audience. One of the most important characteristics of the model is that this effect is considered to be both strong and instant. The model suggests that media and mass communication affect the entirety of our behavior; our thinking, listening, viewing, reading, writing (Laughy, 2010, p. 41-44). Since new media provides new practices of use, powerful and instant effect expressed by the Hypodermic Needle model might be applied to new media users.

The subject of the fifth episode of the series is the battle between a group of soldiers who are portrayed as public agents of authority and “Roach People”, their enemies who are defined as roaches. However the most important element in this battle is that the soldiers’ actions are controlled by a higher authority via “implants”. What the soldiers see, think, feel or how they behave are completely controllable by a higher ranking group. This technology is so advanced that if one or multiple soldiers perform actions unwelcome to their superiors, their eyesight can be seized.

The proceeding minutes of the fifth episode depict an unexpected situation when the soldiers go in to terminate people defined as roaches. The main character of the episode, “Stripe” is effected by a green light that roaches flash and his implant starts to lose its effect. As the implant’s effect wears off, he starts to see roaches as normal people, as people, and backs down from killing them. Concordantly, when the story arc is theoretically examined, the hypodermic needle model should be taken into consideration. In this context, the hypodermic needle effect’s larger dimensions brought on by new media are evaluated in the series.

Striking effect of technology in the episode is that these implants control five senses of the soldiers. For example soldiers can’t even smell grass. This logic demonstrating technology’s effects as tangible as manipulating senses offer a serious perspective of technological determinism (Picture 3:21).

The frames of the “forest”, which is seen often since the first scenes, are accentuated and underlined. Particularly in cinema, forest is interpreted by some cinematographers as symbolizing hope, hiding and start of new dreams. When the forest metaphor is approached in the context of new media here, it can be speculated that it refers to the hope of “Citizen Journalism” that new media provides to those who don’t have a voice in the media and who can’t represent themselves. Moreover, the first time roaches is seen when they run away from the soldiers to hide in the forest.

Black Mirror series, identified as science fiction, is seen as ahead of its time with special graphics and very advanced technology. High technology used in the series must be considered. For example on the fifth minute of the fifth episode, the information about soldiers in the operation, their location and the information about the wanted roach are projected on an open area without any screens. New media which started to develop rapidly following Web 1.0 and Web 2.0 generates personalized content. Concordantly it has similarities to high technology used in science fiction.

The concept of “convergence” should be touched upon about the connection between high technology and new media. Convergence expresses rapprochement of existing communication technologies in a way that creates new products and services, and it started a rapid transformation process in the media industry today (cited in

Türkoğlu, 2014, p.10). Convergence is the coming together of devices such as television, computer, telephone and internet (cited in Türkoğlu, 2014: 10).

This episode of the Black Mirror series sees soldiers in a ward-like space and they have similar and standardized sleeping clothes, sleep positions and eating activities. It can be inferred that the superior mind has standardized the governed groups. Meanwhile, implants in the series also don't allow standardized soldiers to feel or dream. A soldier with feelings is seen as a risk factor. This can be seen on the thirtieth minute of the episode. The lead character Stripe starts smelling grass. However he cannot feel anything as his five senses have been taken away. Roach people's green light gives Stripe his senses back. That is the reason he stops killing roaches (Picture 4:22).

Another important issue in the series is the drones. On the thirty first minute soldiers raid a house to kill roaches again. They strategically use drone cameras for seeing the structure of the house and whether or not there is danger on the field. In this way, they can surveil the building and their surroundings and take precautions accordingly. In the context of new media, people can observe and surveil each other on a medium where different social accounts and applications exist together. This surveillance has the potential to convey information that people use to ruminate on each other or to see who is going where and when. The fact that users in various applications check each other's profiles might be interpreted as a form of surveillance.

Around this point in the episode another interesting event takes place. Villagers who live in the forest see roaches as people unlike soldiers who are being controlled to see them as roaches. However villagers hate roaches similarly to the soldiers. The reason villagers hate roaches is because "they have been told to". It can be seen that the superior minds, upper class authorities continue their operation of control. It is a widely known fact that new media environments are rife with disinformation about many subjects and news. There are instances where false information claimed by a user is taken seriously by other users who then proceed to share that information.

It will be benignant to mention roaches within the frame of marginalization. Through new media speculations, various users or groups can be exposed to "New Media Lynch Attempts". The accuracy of information on new media environments are not always absolute. Similarly to new media's marginalizing practices, roaches are marginalized in the episode. This marginalization is further reinforced by the superior mind through diverse devices (Picture 5:22).

The frame which is seen in the forty seventh minute is cinematographically very important. Psychoanalysis is one of the most important fields that visual products of cinema and television rejoice in. In this frame, Stripe has bad conscience after understanding that he has killed innocent people as roaches. The frame is a room cell where Stripe is being held. There are no colorful or striped objects interfering with its stillness. Stripe is on the bottom right corner of this clean frame and has his knees close to him, looking miserable. The effect of this frame on the audience is the implication that Stripe is in pain and feels remorse. The frame carries the audience to this state of mind and way of thinking.

Entering the last minute of the episode, the tensions are fairly high. Stripe's decision is anticipated. On the fiftieth minute Stripe's superior says to him "Mask... That's the ultimate military weapon" during interrogation. This phrase is very important in the extent of this study. When linking new media to this phrase, masks are similar to profiles created in various media environments' applications and pages. In new media, users can create their accounts or create "fake accounts".

Towards the end of the episode, on the fifty third minute the superior (or executive) character shuts down Stripe's eyes and says "You agreed to have your mask implant put in ... We control what you see". This scene, from a new media approach, resembles the rules on the web pages of government organizations and companies. Users see what is supposed to be shown. Various pages and applications about various subjects can be found in new media practices. However all pages and applications consist of what the editor chooses or wants to display. They define what is to be seen. Moreover, referral to individually personalized content through personalized advertisement and page suggestions emerged with Web 2.0 and Web 3.0 indicates new media content producers' power and dominance. While creating many freedoms and leisureliness, new media can also produce an imposition within itself (Picture 6:22).

On the fifty seventh minute and the last frame of the episode, Stripe sees the woman he insubstantially loves in front of his house. Before the camera turns to Stripe, the billboard on the side of the road is notably displayed. The billboard which semantically contains deep messages depicts the army logo and a happy parent on the seaside with their two kids. However Stripe will not get to have his happy family portrait anymore. It is conveyed that in order to be happy, one must consent to the superior mind.

### **Episode Six: Hated in The Nation**

"Hated in the Nation" is the 6th and last episode of the 3rd season, and it's the longest among them as it is 89 minutes long. As it is an important detail for Black Mirror, it should be noted that the episode takes place in the future but in an environment with conditions fairly close to our day.

The episode starts with a scene where police captain Karin Parke testifies in court. Afterwards, she turns her TV on and the news provide information about the characteristics of the era and the episode.

*Chancellor Tom Pickering has defended the government's stance on disability benefits as outrage over the death of so-called "Wheelchair Martyr" Gwen Marbury grows. More than 20,000 people have signed a petition demanding the sacking of newspaper columnist Jo Powers following her controversial article about Gwen Marbury\*.*

*Conservationists have announced another extinction. The Siberian crane has died out following an unprecedented reduction in its wetland habitat\*\*. And the honeybee-mimicking drone insects known as ADIs have been activated for their second summer\*\*\*.*

Those abovementioned characteristics of the era in question are \*lynch culture (public outcry and public backlash), \*\* technological apocalypse (ecosystem destruction) and \*\*\* technological precautions against ecosystem destruction (drone bees). Those phenomena appear in a row in the episode (Picture 7, 8, & 9: 23).

The reason why people took a stand against the journalist Jo Powers was her controversial article named "Spare Me the Tears over This 'Martyr'." (Picture 10, & 11:24).

It can be argued that it is time to discuss some main factors out of which the abovementioned characteristics of the era have grown. These are economic relations (government's benefit cut), conflict (the conflict between the ones who support and the ones who oppose those benefit cuts), information flow (in this particular example, it can be seen that Jo Powers, a "columnist," which is an occupation originally belonging to conventional journalism turns out to be someone who gets involved in a very interactive relationship with those who follow her columns thanks to the new media environment) and technology.

In the episode, all of these factors have impact on human life as such; economy based conflict leads to a mass accumulation created by new media interaction, this accumulation causes the hate to rapidly gravitate towards one way and due to the excessive development of technology, this hate evolves into a concrete outcome.

To make it clear, collective lynch culture brought on by the new media's ability to *give its users the power to rage and accuse, spout bile without consequence* as highlighted in the episode, evolves into the use of the hashtag "#deathto" and this transforms into reality when someone distorts it via developing technology (e.g. drone bees).

Karin Parke: -So you were in Tech Crime?

Blue Colson: -Digital Forensics. Computer murk.

Karin Parke: -What happened, you get bored of it?

The dialogue above which starts at the 11.43rd minute offers us the episode's perspective towards new media devices. Detective Parke's question to her new partner Blue Coulson ("What happened, you get bored of your job?") is answered with the following explanation: *"Not exactly. You've seen what people tuck away on these. Schemes and kill lists, kiddy porn. It's not boring..." They used to tuck away that stuff in their head. But now they can't help but entrusting it to their little companions. These things absorb who we are. They know everything about us."*

That dialogue demonstrates good and bad aspects of surveillance. On the one hand, these devices help catch child molesters, murderers and at the same time they absorb us and provide the possibility of an absolute surveillance against which people are powerless.

On the 15.36th minute, when Blue Coulson tells her that she is looking into every insult, curse and threat towards writer Powers, captain Karin Parke says *"That Internet stuff drifts off like weather. It's half hate. They don't mean it. The hate in a marriage, that's in 3D. That's had work put into it. That's sincere"*. Similarly, on the 21.30th minute, the woman who had organized the delivery of a cake that reads "fucking bitch" to Powers, normalizes the "deathtojopowers" hashtag by saying *"That's just, it's a hashtag game, you know, like 'Death to', you insert the name of someone who's being an arsehole. It's not real. It's a joke thing"*. This perception that internet hate is not real is destroyed -at least in the episode- by a character named Garrett Scholes, who kills people via internet polling. Scholes explains the situation in a video named "Game of Consequences" (people write the names of people they wish death upon and people whose names are mentioned the most under the hashtag "#DeathTo" by 17.00 o'clock are killed by drone bees every day). Thus internet hate, which is not seen as real hate in a sense, is rendered concrete and it gains the ability to hurt people.

The third target of the Game of Consequences is Clara Meades who had pretended to urinate on a military memorial. Meades brings up the concept of surveillance established through bees. Bees, about to kill Meades, can recognize her even though there are other people in the room via facial recognition. The purpose behind this is the government's requisition to surveil people. Government claims that the reason behind surveillance through bees is to avoid actions such as bombings and mass shootings. Intrinsicly, there is the possibility of a total nationwide surveillance and it helps create a new type of subject. This type of subject is scared of surveillance and shaped by it, expose themselves constantly and also spy on others. They are the media themselves, and by speaking to the public and by using this power, they dogmatize others. They are part of the surveillance in a way and as it is expected of them in this culture of surveillance, they serve in denouncing people and creating public opinion about the denounced (Picture 12, 13, & 14:25).

Detectives' research leads them to a woman by the name of Tess Wallender, an ex-employee of a company named Granular that owns the drone bees. The woman says that she received a large number of social media comments when she published the photograph of a man who she thought was harassing her without knowing that he had a learning disability:

*"It was like having a whole weather system turn against me. Just hate message after hate message, around the clock, all piling on. It's hard to describe what that does to your head. Suddenly there's a million invisible people, all talking about how they despise you. It's like a mental illness. I mean, hands up, I made a mistake, but the way people enjoyed kicking me, that's what got to me. The casual fun they had and, um I just felt I couldn't go on. Who found you? Um Garrett, my flatmate. He found me in the bath five minutes after I'd slashed them."*

Through Tess Wallender, the name Garrett Scholes comes up and the "game of consequences" suddenly leaves its place to a manifesto named 'teeth of consequences':

*"Thanks to the technological revolution, we have the power to rage and accuse, spout bile without consequence. Only by being forced to recognize the power technology grants us, to acknowledge individual responsibility"*

The recurrent theme is his desire to force people to face the consequences of what they say and do, Scholes believes that people should be held responsible for their behavior in life and on the internet. In a way, Scholes' manifesto is a reaction to the new type of human who plays god through the computer anonymously or by their own name (Picture 15 & 16:26).

In the episode, there is a critical emphasis on the quantity aspect of the era by the example of the fact that people can be traced through IMEI numbers. In an age where everything can be put in numbers, where the things that can be calculated digitally are valued; people too, can be put in numbers or data. 378 thousand people are those who were put in numbers as they used the hashtag #deathto. As they can be traced in this computer age, they pay the price of participating in the game of consequences.

At the end of the episode, the lynch culture pursues those who fed it. It is possible to say that Garrett Scholes, who accuses others of playing god, poses as god, punishing his servants for their bad behavior. One of the most significant emphasis in the episode is the apocalyptic views of new technologies. The paradox that the drone bees who were created to save humanity from extinction can in fact destroy it is the most highlighted idea in the episode.

It is declared earlier in the article that economic relations (in the sense of Marx as the main dynamic of conflict – it is also important that ideological dimensions of conflict as in Weber's works shouldn't be ignored), conflict, information flow and technology are main factors. However, when it comes to technology, there should be out more emphasis upon it, as it can be seen as a factor transforming all other factors and being transformed by them. Historically technology influenced and was influenced by culture, economic order, class relations, environment and information flow. In this particular episode, debates about economic relations and conflicts have been moved to the field called the new media which somehow created lynch culture. That culture also gave birth to a new conflict between the ones who use new media as a weapon and those who think internet hate is real and people should be held responsible for their behavior on the internet as in life. As the result of that conflict, the ones who practice internet hate and participate in online polling were killed by another technological tool, drone bees. Surveillance, which has always been a significant instrument in the conflict between the holders of power, i.e. the powerful and the governed, grew in importance through new technologies. Information flow was transformed, as it is seen today, via technological means which allow the convergence of old and new media

devices and the fact people are not only audience but also as Volkmer (2014) says they *have become the communicative actor: reproducing, delivering, accelerating and magnifying 'content' within the chosen logics of subjective networks across a globalized scope.*

## **DISCUSSION AND CONCLUSION**

In this paper, it has been stated that there are three research questions which are as follows:

1. According to Black Mirror series, how will the new media environment shape the individuals?
2. What kind of relation will new media have with politics, society and military, economic and legal institutions?
3. What kind of social classes will appear in the future according to Black Mirror series? And what will the new media's perspective on the disadvantageous groups?

The episode titled Nosedive is analyzed which is considered as a very near future scenario about to come true where a ranking system is dominant throughout the world. In an order where even the capitalist system's classical notion of "money can buy everything" isn't valid anymore, the ranking system effects people's lives from social class and housing to which services for anyone to utilize, it even enforces penal sanctions to low point individuals. As an answer to research questions, it is obvious that in this episode, a ranking system that stemmed from a new media environment not only affected people in individual level it but also changed capitalism, which is one of the most enduring systems in human history as a result of which the society has transformed too. In this new system, social classes form not because of the level of income but because of the rank in a particular application.

The second episode titled Playtest is analyzed through a discussion of the concept of Augmented Reality and Baudrillard's Simulation Theory by applying them to the loss of reality and hyperreality which are also themes in the episode. It is argued that the phenomenon that rapidly developing technology simulates reality at the present time was referred in the episode by some facts such as the notion that the dissolution of the line between the real world and the game and the loss of memory and self-alienation, underlined by using the metaphors of Alzheimer's disease. One can find the answer of first research question in the episode. New media environment became one and only way to communicate with others, which is so irresistible that it became the simulation which replaces the reality

The third episode titled Shut Up and Dance is examined through phenomena such as personal privacy on the internet, the relationship between surveillance and power under the title "Power and Normalizing Surveillance on the Internet". It is suggested that the identity of power which exists nowhere and everywhere transforms individuals through media.

It can be argued that the fourth episode titled San Junipero differentiates from the other episodes, considering it doesn't seem as dystopian as they do. It is possible to give extra emphasis to the influence of technology in the conflict between homosexuality and conservatism (religion) in this episode. As an answer to research questions, this episode implies that new media environment and new technologies can empower individuals in a way that they can get to live in a simulated life where they can be anywhere they want and enjoy the life as they wish, including enabling homosexuals to live the way they choose.

In the fifth episode, Men Against Fire, both the implant technology and its metaphorical dimension as a manifestation of new media should be taken into consideration. This episode clearly implies that the power

technology, in this particular example implant technology which is in a McLuhanian sense can be understood as a extensions a human sense (sight) can turn people into monsters as they are unable to perceive other people as they are, seeing them as roaches, thanks to implant technology. It is also obvious in the chapter that that new media environment and new technologies serve military in a very negative way for disadvantageous groups.

The episode named Hated in the Nation *is ostensibly about killer robotic drone bees, originally designed to takeover for actual honeybees who died off presumably due to the environmental damage of capitalism* (Sculos, 2017). However, it isn't actually about either environmental issues or killer drone bees but it concerns the idea that social media somehow turns into a weapon against the others, which ultimately brings along the lynch culture that is what the new media environment turns people into, severe critics.

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## PICTURES



Picture 1 & 2



Picture 3



Picture 4



Picture 5



**Picture 6**



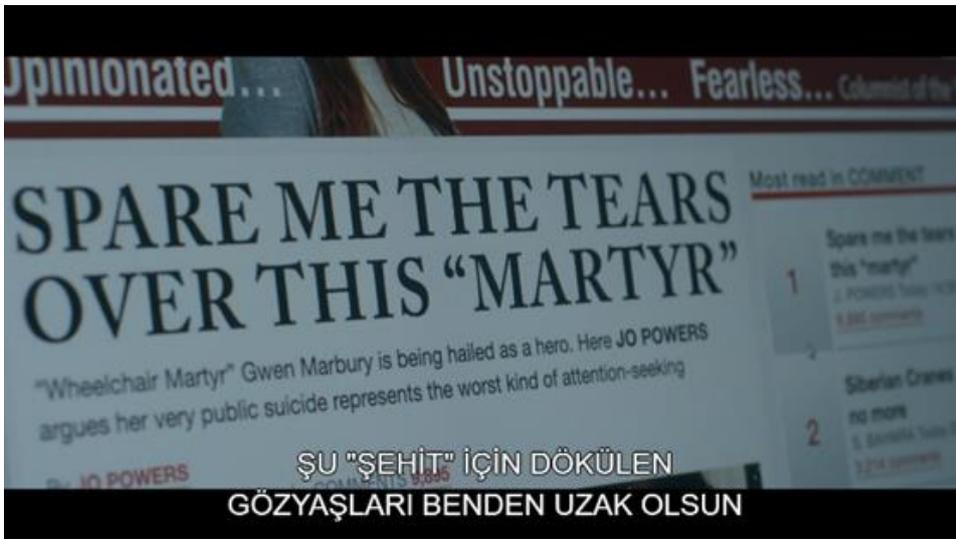
**Picture 7: Lynch Culture (public outcry and public backlash)**



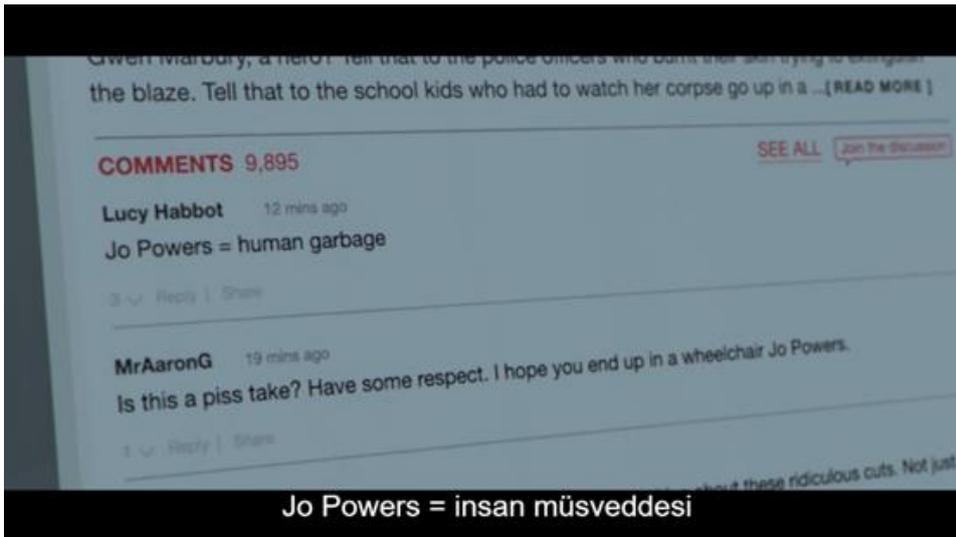
**Picture 8: Technological Apocalypse (ecosystem destruction)**



**Picture 9:** Technological precautions against ecosystem destruction (drone bees).



**Picture 10:** Jo Powers' article in question



**Picture 11:** Some comments on her article, naming her “*human garbage*” and saying “*Is this a piss take? Have some respect. I hope you end up in a wheelchair Jo Powers*”.



**Picture 12:** Another ethical debate comes up when the “game of consequences” appears.



**Picture 13:** Thousands have been taking part the hashtag. It is discussed: how culpable are they?



**Picture 14:** It is debated who is on the list and how much they deserve it.



Picture 15 & 16

# INTEGRATION OF NEW MEDIA TECHNOLOGIES AND COMMUNICATION EDUCATION: THE CASE OF MARMARA MEDIA CENTER

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## ABSTRACT

Recent developments in new technologies have direct impact on educational institutions, training concepts, implementation units and the sector itself. As such, any organization ignorant of technological progress will lose its competitive power and has to face the danger of extinction. Media sector and relevant educational bodies are the prominent fields under the influence of new media technologies. Therefore, a unique application center has been put into practice at the Marmara Faculty of Communication, taking into account the new developments of our time. This center, the "Marmara Media Center", exemplified many other institutions and succeeded in raising qualified staff in the sector despite its short history of six years. The most important feature of the Marmara Media Center concept is that traditional media and new media technology are integrated within a new application and educational paradigm. There are many units in center for students such as outside broadcast vehicle for live events, web television, web radio, news agency, web portal for news, stop motion studio, video editing and advertising and PR units. In a compact building students are able to work in different units and practice new and traditional media tools. An average of 120 students is trained in Media Center each semester. In this paper, we aim to present the experience, modus operandi and success of Marmara Media Center from its foundation till today and to provide suggestions to improve this unique educational concept.

**Keywords:** new media, traditional media, communication education, educational concept.

## INTRODUCTION

The education of communication, which was first accepted as a discipline in 1950 with the name of Institute of Journalism in Turkey, has been continuing as Communication Faculty today with the changes made afterwards. Generally, the contents of the trainings given in the sections consisting of Journalism, Public Relations and Publicity, Advertising, Radio, Television and Cinema or different versions of these names have begun to change because of the development in the field of information and communication technologies.

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Although studies on topics such as the quality of training, media sector and training relation, employment problems in the body of literature on communication education (Varol, 2001; Tokgöz, 2006; Uzun, 2007; Çelik, 2012) have been made, studies on the articulation of new communication technologies within the scope of communication training are limited. Today, however, the communication faculty which is close to sixty in Turkey, accepts students well above the sector's needs with a quota of over tens of thousands students. While approximately 7,000 students graduate each year from these faculties, when employment of these graduates in

the sector is around 500 people (Devran, 2016, p. 60). Therefore, avoiding the education given in communication faculties from the current technological agenda will lead to the further growth of the employment of communication graduate, which is already considered as a fundamental problem. In Bulunmaz's study towards the communication students (2016, p.9) although students are open to learning with new communication technologies, it seems that they are not yet in sufficient level in practice. However, it is also a fact that communication learners need to improve themselves by incorporating theoretical and practical learning as well as understanding the needs of the community they are in and developing them in an intellectual sense (Skinner, Gasher, & Compton, 2001, p. 343). Therefore, in addition to an application center to support undergraduate courses in communication faculties, it is expected that students will also be provided with academic activities such as interviews, panels, symposiums.

On the other hand, while the concept of education is developed in disciplines that have application dimensions such as communication, planning of the comprehensive application center is absolutely necessary for the success of training. Because teaching the applied lectures with theoretical and imaginary information is not possible, it is a scientific reality that learners learn more easily by learning and they learn and hide in their minds. The scientific principles on which the experiential experience developed by Edgar Dale, an important study of learning, is based on as follow: If the number of sense organs participating as the learning activity high, we learn so well and late forget about it . The things that we know best are things that we learn by doing. Most of the things that we learned can be achieved with the help of our eyes. The best teaching is from tangible to abstract and simple to complex (Demirel & Yağcı, 2014, p. 22-24). The Marmara Media Center is an application center that enable opportunities to learn and experimentally by students in this context. It is obvious fact that the success of the students working in this center is the determining factor in their education according to scientific learning principles.

Compulsory courses on new media tools and technologies are seen to be rather limited in the course of the communication faculties' curriculum. In today's communication education curriculum, where live broadcasts are made from mobile media, public relations and the largest raw material of the advertising sector are large data, journalism is being moved to social media platforms by using data collection and verification tools, It is clear that the teaching of new media technologies as both theoretical and practical practice in communication education curricula is too important to be left to elective courses.

In this context, Training Concept of Marmara Communication was developed as an authentic model in Faculty of Communication of Marmara University in 2011. The Training Concept of Marmara Communication, which was developed with the aim of adapting communication training to the understanding of the 21st century, is built on the five pillars following:

- *Internationalization*
- *Interdisciplinarity*
- *Cooperation with the media sector*
- *Professional practice center*
- *Strengthening of theoretical courses*

The Marmara Media Center, which was established with the aim of enter into force the professional application center of this educational concept, has provide the opportunity to learn and apply new media practices to students and to prepare them for the future by hosting traditional and new media tools together. In this context, units have been established such as internet TV, internet radio, 3G live broadcasting, social media agency, e-publishing, news agency, graphic design, animation In addition to this, traditional newspapers, photographs, public relations and advertising agencies are also existed within the structure of Center.

In this study, the integration of the new media tools into the communication education in the light of the experiences acquired during the six years since the establishment of Marmara Media Center's, which was developed as a unique model in order to support the theoretical curriculum with practical applications and the Center's organizational structure.

### **Organizational Structure of Marmara Media Center**

In the article 5 of the Marmara Media Center Directive, the Purpose and Duties of the center are explained in the form of "To carry out implementation activities with the units in the media and communication fields", and activities in this framework,

- a) To conduct studies as a stakeholder with formal and non-governmental organizations, organizations and professionals operating in the field of media and communication,
- b) To prepare and carry out joint projects with media organizations,
- c) To co-ordinate and perform studies on behalf of the Dean's Office in matters of education and trainee, technical information sharing with academic and official institutions, professional and private organizations in the field of plan media and communication in national and international ,
- d) In the field of media and communication to publishing magazines, brochures, reports, compilations or books and to support such publications (e-publishing),
- e) To organize competitions and festivals related to the field of duty and to award rewards,
- f) To organize certificate programs in the fields of media and communication ,
- g) Bringing all together in-service training programs to improve the activities of the units,
- h) Media and communication activities such as panels, interviews, workshops, conferences, symposiums, such as contributing to the activities to make research and examinations, are clearly stated.

The management of the Media Center is as follows: Central Coordinator, Assistant Coordinator and Unit Coordinator. The Central Coordinator is assigned by the Dean. The Assistant Coordinator and the Unit Coordinator are appointed by the Dean upon the proposal of the Central Coordinator.

#### **Duties of the Central Coordinator**

- a) To administer and represent the Center,
- b) To ensure the preparation of plans and programs related to training, study and consultancy in accordance with the objectives and policies of the Center,
- c) To provide the coordinate with the relevant units of the University within the scope of implementation activities,

- d) To communicate with public institutions and private organizations in business in the field of communication within the context of implementation activities and to represent the Center,
- e) To provide coordination in the study to be carried out and projects, to direct the personnel and researchers to these objectives,
- e) To arrange the activities that carried out by the Center and to propose persons who to be taken charge in,
- f) To coordinate the preparation of the Center's semester and annual study programs and the planning and conducting of its projects,
- g) To suggest the unit manager of the Center to the Dean,
- h) Ensuring and supervising the activities of the units established within its field in accordance with their organizational and working purposes,
- I) To establish a new units within the body of Center and to propose to related Dean about abolish,
- I) At the end of the year, to ensure the prepare of the activity report related the Center activities.
- j) To plan the use of academic and administrative staff assignments in the Center,
- k) To carry out and conclude all business and transactions related to the Center directly responsible to the Dean.

#### **Duties of the Assistant Coordinator**

- a) To help that the Coordinator perform its duties,
- b) To substitute the Coordinator at times when absentee,
- c) To coordinate the efficiency and harmoniousness of these units by providing coordination between the units of the Center,
- d) To ensure that administrative affairs are carried out on a regular basis,
- e) To perform the duties to be assigned by coordinator,

#### **Unit Coordinators and Duties**

The existing unit coordinators of the Center are:

1. Marmara Newspaper
2. Marmara Press Agency
3. Marmara Internet News
4. Marmara Television
5. Foreign News Unit
6. Cinema Society of Marmara (CSM)
7. Public Relations Unit
8. Marmara Radio
9. Editing Unit
10. Regie- Camera Unit
11. Social Media Unit
12. Animation Unit
13. Design Unit
14. Ad Unit

15. E-Publishing Unit

16. Photo Unit

The duties of the Unit Coordinator are:

- 1) The unit manager of the center,
- 2) To carry out the activities in charge of unit
- 3) To prepare drafts of study plans and programs related to the unit,
- 4) To ensure the implementation of study plans and programs related to the Unit,
- 5) To following, assigning and performance follow-up of the students in the unit
- 6) To carry out trainings, sector visits and the works to be done with the stakeholders related to the unit to follow-up,
- 7) To perform the works to be assigned by coordinator,

### **Recruitment of Student to the Media Centers**

The Media Center recruits students each year at the beginning of the fall semester with interview. The quota is allocated for an average of 120 students per year, and these quotas are distributed to certain extent. Students are applied with the application letter stating which unit they would like to work in. Students have the right to work in this center from the first year of school, as well as a certain quota budget for each class. The students who get the right to work in the media center can alternately work in different units according to their wishes.

More than five hundred students graduated from the establishment until daylight, and according to the activity reports of the Marmara Media Center, it was observed that many of these students found easier jobs compared to the other students in the sector. Even students who have improved their ability to apply in certain branches can find jobs in the sector as a part-time basis while undergraduate studies continue.

Projects are produced after students gained some practical skills at the media center. In this sense, a diversified amount of projects have been produced such as university promotional films, animation films, television and radio programs, newspapers, printed and electronic journals.

### **Marmara Media Center Units and New Media Applications**

#### **Marmara News Agency**

Thanks to the cooperation of the news agency Marmara Media Center in the national agencies with the İhlas News Agency and the Anadolu Agency, collecting both news materials on a daily basis and also sending the news made in the center to the pool of these agencies. The news produced by the students working in the Marmara News Agency is being passed to İHA and is also being sent to İHA subscribers. The main interests of the news agency are the issues that are followed by university youth such as education, culture and arts. Students in charge of this unit to create news content for other units of the media center with photographs, videos and texts by producing enriched news materials.

The Foreign News unit working under the News Agency is able to benefit from the press pool of these institutions via cooperation agreements with EuroNews and Reuters. The news materials obtained from these

places are used in different units such as the center newspaper, internet news, television, and they are also used as educational material in the lessons given in the faculty.

### **Marmara Radio**

According to the regulation governing Radio TV Broadcasts, it is not possible to broadcast radio and TV by taking the frequency for the universities in Turkey. For this reason internet facilities are an important alternative for such educational institutions. Educational institutions can easily broadcast on the internet without the need for license. Marmara Radio and Television has been established using these possibilities of new media technology.

Marmara Radio; Under the auspices of Marmara Media Center, are broadcasted 24 hours a day with broadcasts addressing audiences via various programs prepared by students of the Communication Faculty from all walks of life and popular music from news to poetry, sports to campus life. In the Marmara Radio, the students who assigned in other units of the media center can also prepare radio programs in line with their interests and abilities.

Marmara Radio, which broadcasts from the address of [radio.marmara.edu.tr](http://radio.marmara.edu.tr) by using the infrastructure of the university, is also listed in the radio and podcast application called Tunein, which is the most used in iOS and Android based smart devices.

### **Marmara Television**

Marmara Television's broadcast is currently being made via the web TV platform under [tv.marmara.edu.tr](http://tv.marmara.edu.tr) sub-domain name. Broadcasts will be moved to Marmara IP TV platform in the next stage. There are 17 professional cameras, 3 studio cameras, audio and video tables, camera control units, light dimmers, jimmy jib, and prompter, which are needed for broadcasting in the Marmara Television.

Marmara Television is now able to broadcast 8 hours on the internet. Activities carried out at Marmara University, which has 15 campuses by means of live broadcasts in the center, can available for broadcast live. In addition to the local internet line, if the infrastructure is insufficient, broadcasts are continuing uninterrupted via 4,5G. Thanks to the first live broadcast vehicle in Turkey, academic activities are broadcast live such as sectorial elections, graduation ceremonies, symposiums, panels, conferences and lectures.

In addition to publications over the Internet, live broadcasts are also available from social media such as YouTube Live, Facebook Live and Periscope via Marmara Media Center's social media accounts. Students are also encouraged to use the most popular live broadcast tools of the new media in their own content.

All published content in Marmara Television is produced by the part-time students those working in Marmara Media Center. In addition to daily news bulletins, weekly programs are being prepared such as culture, arts, education and health. There are live program shoots in the studio with a capacity of 230 spectators within the body of media center. This allows students to practice in the use of studio equipment, studio directing, program presentation, and so on. Students can benefit free of charge from the school's studios and equipment both on and off-campus projects.

### **Marmara Internet News**

Our students working on this portal benefit from Marmara News Agency and IHA as news sources that our own news agency. The main purpose of the portal is to deliver the news quickly and accurately to the reader over the internet and to transfer the work of Marmara University to the outside world; also to inform our students in areas such as education, culture, arts and sports. Averages of 400 news items are generated per month for the portal which is broadcasted at the address of haber.marmara.edu.tr.

One of the most major functions of the Center is to provide students with multi-dimensional learning opportunities. A student who works for internet news has the ability to produce a news both visually and in writing thanks to the interactions established with other units. Thanks to the new publishing applications made in the center, it supports the news with video by using both professional and amateur equipment.

### **Animation and Design Agency**

The Animation and Design Agency is a department that aims to produce creative projects and follows technological innovations in the rapidly changing world of the advertising and design industry. The Ad unit meets all the design needs of the Marmara Media Center and produces projects in new media as well as desktop advertising with talented students those are creating authentic works in various communication competitions. Animation and design agency, which pay attention to the digital projects, go from strength to strength with its renewing staff every passing day. The produced animated films in the center won 12 awards at different levels such as first place, second place and third place. The students are found the opportunity to develop themselves in the field of digital design thanks to the workshops which centrally organized of Photoshop, InDesign, Adobe After Effects, Maya and Cinema 3D. During the six-year period, 280 students attended these workshops and received a certificate of proficiency.

### **Social Media Unit**

The unit that take the center's social media accounts on has become the digital face of both the Center and the faculty with the accounts found on social media networks like Twitter, Facebook, Instagram, YouTube. The accounts which fully consisting of authentic users have revealed a high level of performance in terms of visibility, such as 80,000 views per month on Twitter. Strategies are determined to improve interaction with followers by analyzing monthly the social media accounts managed by the unit.

### **Marmara e-Publishing**

The increasing popularity of the internet in our age and the increase of diversity in this mass paradigm cause people to change their reading habits. At this point, the e-Publishing section was established in the Marmara Media Center in order to be an alternative solution to the probing problem and to fulfill the requirements of the ages at the same time. With e-publishing, it is aimed to provide reading space for people over internet. In E-Publishing unit; the works are carried out such as enriched e-book, e-newspapers and e-journals. Preliminary preparations are made for these areas and in this direction, join forces with the Press and Publication Profession Associations in Turkey is going on.

The e-Papirus e-magazine, which was published as the first result of the studies, the students carried out all its processes from content production to design. Since May 2012, e-Papirus has been issued as an 8-point number and hosts connoisseur journalists like Mehmet Ali Birand, Mehmet Barlas, Oğuz Haksever and Murat Yetkin in every issue. Studies conducted in accordance with changing publishing understanding were not only limited to the center but also opened a Master of Broadcasting Management program for the purpose of preparing the students for digital age.

### **Public Relations Unit**

The Marmara Media Center is a public relations branch. The Public Relations Unit carried out works jointly with the marketing, sales and advertising departments to planning the promotional activities, organizing and performing of the Marmara Media Center. The main objective is to reach the target group within the scope of Marmara Media Center policies. It follows the news about Marmara Media Center in the press and establishes intimate relations with the press. While providing support for the Center's fulfillment of its social responsibilities, it ensures that these activities are released to the public. It provides the support to the creation of promotional and advertising policies and personally takes a part in its being carried out. In the trainings conducted towards the unit, Digital public relations conceptual studies are being carried out. In order for Public Relations to be conducted correctly in new media environments the joint studies have been pursued.

### **AIM AND METHODOLOGY**

In this paper, we aim to analyze what kinds of results were obtained by implementing practical courses in support of theoretical education of communication. First, we provided statistical results of works in Marmara Media Center between 2013 and 2017. We also made structured interviews with graduated students who had a title in Media Center during their undergraduate education. Questions were formed to evaluate benefits of practical education in terms of self-confidence, qualification and building a network. Question forms were sent 47 graduates' who had also experience with Marmara Media Center, e-mail addresses and 18 of them have returned with answers.

### **FINDINGS**

Practical implementations between in Marmara Media Center 2013 – 2017 have redounded with very productive results. Table-1 shows that during three years of work students had chance to implement traditional and new media practices such as written and visual news, electronic magazines, printed newspapers and online TV broadcasting together.

41 students out of 313 students employed in the Center have reported they are employed in a media outlet afterwards. 126 projects were supported with technical equipment including shooting and editing services. 4200 news were produced by students and 118 of them were published in national newspapers or news agencies. 24 issues of monthly newspapers were published. Students took part in every stage from finding news to designing pages.

It is observed that the students who have the opportunity to work in the Marmara Media Center find jobs easier in the sector. Structured interviews also confirm that 10 students have been graduated from the faculty and worked at the same time. The students express that they have passed their starting positions faster in the sector thanks to the experiences that they have gained in the center. Salih Can Çevik, who Corporate Communications and Media Manager at a private company, explains this situation as follows:

Despite being the first year in my working life, the impact of MMM is huge in the gain success that I have had. In my first year I worked for an experienced employee position by this means making it easier to take responsibility. If I could not find an opportunity to work in MMM, I would might be looking for a job as a new graduate right now, or working as an trainee at the job that I found."

The fact that the students are not limited to a single unit in the center and the interaction with different units is another factor that the interviewers are emphasizing. Thus, even if the students are not related to the undergraduate departments, they have had the opportunity to work in the field with their experience in the Center. Kazım Çavuş, who graduated journalism, says that he can find jobs as a cameraman and product photographer thus:

After graduation, I have done work where I can say that I have experience with the unit that I work in MMM. If it were not exist such a center, I think that I would have to accept the first job in the sector. The environment that I saw in MMM, the units were very helpful in the process of choosing what I want to do in the industry.

Through a multi-faceted learning concept, students are able to improve themselves only without being bound to the undergraduate program that they are enrolled in. Mr. Serkan Eryılmaz, who graduated from Public Relations and Advertisement and worked as assistant director in feature-length films, emphasized the contribution of the center to individual development in this respect:

When I took in charged at the Center's Camera and Regie unit, I had the opportunity to work in the sector without graduating yet. I started to work in the field of video production and shoot because of I developed a different field from my undergraduate program. Thanks to the practical experience I had at the center, It was a big contributor to my adaptation. Now I find competent myself in the fields of both television and cinema, as well as in public relations.

Esra Arık, who graduated of Radio, Television and Cinema programs, is still working as a video editor in the sector while also being involved in a corporate communication unit of a foundation and this side of center is connected to this direction.

In the interviews made with the students who worked at the center, the factors come to the forefront such as fast adaptation of the sector, being open to new technologies and self-confidence brought about by their development in different fields. For the development of the center, they brought proposals like establishing more intensive relationships with the sector, employing more qualified professionals in the field of units, and increasing employment to benefit more students in this sector.

Some members of the press those invited by the State to the country, are keeping in touch with about the concept by visiting the media center. In addition, regarding and authorities from other universities they are benefiting in institutional work to be carried out in this sense by visiting the media center.

## **DISCUSSION AND CONCLUSION**

Application opportunities in Marmara Media Center such as traditional newspaper, e-newspaper, internet radio and television, 3G live broadcasting, traditional public relation and advertising agency and others have provided to the students to experiment traditional and new media technologies together. Thus, it becomes possible that students could have the specifications needed in the media sector.

Traditional and interdisciplinary practices taught to students depending on the matter of convergence which was emerged via new communication technologies. For instance a journalism student learns how to shoot and edit a video related to his/her news material to publish it on new and traditional platforms. Marmara Media Center also has become the focus of visits from foreign universities. Students and lecturers can participate to joint workshops to interact and share knowledge. Also there are many cooperative workshops with government agencies to educate journalism candidates from undeveloped countries.

Students have a great opportunity to experience new communication technologies via learning processes that are not constrained with only theoretical classes. Thereby they can improve themselves with not only intellectual knowledge but also practices which are mandatory to gain a place in media sector. The interviews with graduated students confirm the main hypothesis of this paper. It is also clear that students gain qualifications like self-esteem, teamwork and good communication skills by doing practices in the campus while they are attending their regular classes. It makes a great impact to enhance students' abilities to have an application center within the faculty.

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## TABLES & FIGURES

No	Results of services	Units
1	Part-time employed students	263
2	Voluntarily employed students	50
3	Students employed in media outlets	41
4	Students supported with technical equipment	126
5	Produced news	4200
6	Produced newscasts	2300
7	Published monthly newspapers	24
8	Published e-magazines	8
9	Published cinema magazines	3
10	Broadcasted radio programs	293
11	Broadcasted live TV programs	48

**Table-1** Results of practices in Marmara Media Center between 2013 and 2017.

**UNBRIDLED APPEAL OF THE FORBIDDEN:  
MEDIA’S STREISAND EFFECT AT TIMES OF DOOM**

Burcu KAYA ERDEM\*

**ABSTRACT**

In the recent years, one of the most important elements emphasized in media and academic texts is that new media brought along new rules and that the concept of communication which started to be associated with reputation management on every level (from the individual to the state) must be theoretically and practically approached differently in the developing and changing world order. Because the questions of “nobody can be claimed guilty until their guilt is charged”; “has the name of the underage individual been abbreviated? Have their eyes been taped?” interrogated by traditional media texts have been replaced by more intricate discussions: The issue of the appearances of media’s times of doom through online reputation management, visibility on search engines and breach of privacy boundaries via new media is the main problem of this study. The conceptualization of the “Streisand Effect”, one of the current examples of the new communication issues brought by new media via social media is the subject of this study. This study aims to document how access bans which have been frequently coming up in Turkey since 2014 subsisted in the context of potential effect and power, new media’s (social media) distinctive features, drawing from communication, sociology and psychology while considering the country’s cultural qualities (patriarchal culture).Concordantly, comprehensive literature of the statistical data determined by random sampling which distinguished the Streisand Effect since 2014 will be scanned. Afterwards, data determined by purposeful sampling, documenting the increasing individual appetite towards said bans will be evaluated through hermeneutic reading. The distinctive feature of the study and its quality distinguishing it from being a simple data analysis or literature scanning about the Streisand effect is that it will try to evaluate it within the frame of Turkish culture through a theoretical reading within the Suler’s “disinhibition” term. This reading will give us the opportunity to understand the distinctive characteristics of social media in the context of motives that activate social media users.

**Keywords:** Streisand effect, Suler, Disinhibition.

**INTRODUCTION**

**Reading “social media” in the light of what is “new” in new media...**

Time of doom is a concept which exists in the texts of many religions varying from Indian religions to Judaism; from Christianity to Islam. Time of doom means in the simplest sense “the last age”.

In the context of eschatology, which can be defined as “The part of theology concerned with death, judgment, and the final destiny of the soul and of humankind” (Oxford Dictionary, 2017), particularly in the Abrahamic religions with the perception that the universe has been created a definite time ago and that it will be destroyed when the time of doom arrives, “time of doom” is the period of time before the doom or the last days of the world or the universe.

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In this study, a conscious choice has been made to use the concept of the “time of doom” for the narrative of an age where new media is the driving force. This relationality has two grounds. First: In the context of technological determinist approach, new media channels and practices express the last state that communication reached. Developments in communication technology will continue. However, technological determinism sets off from the point that technology is an independent manner of behavior, therefore this situation gives it the power to determine social activities. This determining power is at a degree which includes all institutions and relationships from economy to politics, from state to daily life and it augments lineally. In the context of this acceptance, new media formalism is the expression of a “last” point which will also determine the future concerning determining power, actions and direction of communication technologies. Therefore it is entitled to qualify as a “time of doom” practice.

Second: just as new media’s positive and negative features which are subjects of discourses starting as “both... and”, “time of doom” is also both an antidote and a poison; it carries a content of a “pharmakon” character which is an antidote to some and a poison to others.

Derrida explains the pharmakon as a “Greek word that includes among its meanings poison, medicine, magic potion” (Derrida 1981: 70). That is to say, the word is used by Derrida in order to reference the contrast between poison and cure.

Derrida’s interpretation of the concept of the pharmakon underlines how society makes an effort to fit everything into a binary opposition, and by so doing attenuates different potentialities of meaning. It can be argued that the actual words pharmakon and “literature” represent the position of medium or middle. The term “literature” does not attempt to represent either high or popular writing, instead entering the dialectic from both sides at once. ...The pharmakon stands for both the meaning of remedy and cure, just as literature can be used to depict high and popular texts at the same time (Gorman, 2015: 21).

According to Lev Manovich (2001: 43): “What is new media? We may begin answering this question by listing the categories which are commonly discussed under this topic in popular press: Internet, Web sites, computer multimedia, computer games, CD-ROMs and DVD, virtual reality... the popular definition of new media identifies it with the use of a computer for distribution and exhibition, rather than with production... Shall we accept this definition? If we want to understand the effects of computerization on culture as a whole, I think it is too limiting. There is no reason to privilege computer in the role of media exhibition and distribution machine over a computer used as a tool for media production or as a media storage device. All have the same potential to change existing cultural languages. And all have the same potential to leave culture as it is. The last scenario is unlikely, however. What is more likely is that just as the printing press in the fourteenth century and photography in the nineteenth century had a revolutionary impact on the development of modern society and culture, today we are in the middle of a new media revolution -- the shift of all of our culture to computer-mediated forms of production, distribution and communication. This new revolution is arguably more profound than the previous ones and we are just beginning to sense its initial effects”.

In this way, we are already returned to the question ‘What is “new” about “new media”? And we need to start with the definition of “new media”.

New Media: Virtual media environment distinguishes from traditional media of print and visual forms with characteristics such as multidirectional communication, speed, coverage area, level of activity, storage capacity, formalism (identity) of target audience; which is evoked by developing computer, internet and mobile technology; and where users can interactively communicate independent of time or space.

Drawing from this definition, that which are new in new media are also its distinctions from traditional media; characteristics such as multimedia, interactivity, dissemination, virtuality, demassification and asynchronicity.

Similarly, according to Martin Lister... [et al] (2009: 13), “unifying term ‘new media’ actually refers to a wide range of changes in media production, distribution and use. These are changes that are technological, textual, conventional and cultural. Bearing this in mind, we nevertheless recognise that since the mid1980s at least (and with some changes over the period) a number of concepts have come to the fore which offer to define the key characteristics of the field of new media as a whole. We consider these here as some of the main terms in discourses about new media. These are: **digital, interactive, hypertextual, virtual, networked, and simulated.**”

In fact, in defining and perceiving new media, these distinctive characteristics may have many different variations. The distinctive characteristics chosen in this study and listed above are new media’s distinctive characteristics and/or that which are “new” in new media basically grounds on this premise.

According to Lister...[et al] (2009: 12-13), if we achieve to think further about the historical and ideological dimensions of ‘newness’ and ‘media’, we need to ask what the new media are in their variety and plurality. As we do this we can see that beneath the general sense of change we need to talk about a range of different kinds of change. We also need to see that the changes in question are ones in which the ratios between the old and the new vary. Bearing in mind the question marks that we have already placed over the ‘new’, we take ‘new media’ to refer to the following:

- New textual experiences: new kinds of genre and textual form, entertainment, pleasure and patterns of media consumption (computer games, simulations, special effects cinema).
- New ways of representing the world: media which, in ways that are not always clearly defined, offer new representational possibilities and experiences (immersive virtual environments, screen-based interactive multimedia).
- New relationships between subjects (users and consumers) and media technologies: changes in the use and reception of image and communication media in everyday life and in the meanings that are invested in media technologies.
- New experiences of the relationship between embodiment, identity and community: shifts in the personal and social experience of time, space, and place (on both local and global scales) which have implications for the ways in which we experience ourselves and our place in the world.
- New conceptions of the biological body’s relationship to technological media: challenges to received distinctions between the human and the artificial, nature and technology, body and (media as) technological prostheses, the real and the virtual.
- New patterns of organisation and production.

In the light of these characteristics, that which makes new media “new” is, in our opinion, directly related to the premise of the study: It's exactly what we need to further discuss on the historical and ideological dimensions of ‘newness’ and ‘media’. Also, that which gives us the daily life projection of said ideological or historic conditions are the experiences of the relationship between embodiment, identity, community and conceptions of the biological body which appear in the relationship between technology and new media’s user or consumer as target audience.

John Pavlik and Shawn McIntosh (2014: 26) convey in a table the differences between analog and digital mass communication through various phases of communication system (Table 1).

“Regardless of the fact that our virtual identities function as our extensions, they were experienced and perceived as separated from those in embodied physical reality, or as the reality’s other” (Guga, 2017). What Guga discusses is the fact that the significant differentiation between our offline identities and online identities freed of the boundaries of the real world and physical bodies.

This is the exact reason why the most important new thing in new media is the power and/or potential of change identity descriptions and practices. On the one hand, this potential allows idealized presentations of the self which are not possible in real life; on the other, individual is freed from all boundaries and shackles with the perception of anonymous identity.

Drawing from conceptualization of “non-places” reached through Auge’s narrative, Tomlinson approached social media as a form of “non-places” of supermodernity in the sense that social media’s structure is rife with uncertainties about physical space, relational character and presentation of identity. According to Tomlinson (1999: 110), “Non-places are... bleak locales of contemporary modernity: places of solitude (even in the presence of others), silence, anonymity, alienation and impermanence”.

The circumstance of online invisibility is guaranteed by privacy policies in virtual environments... Particularly nicknames used in virtual identities support online invisibility in social networks. Also, social network users may limit other users’ access to their information as they wish or hide their information from outside of certain people or groups. This limitation settings support online invisibility (Dursun, Barut, 2016: 544).

By efficiency of virtual identities, it is meant that a virtual identity does not disclose too much or too little information for the purposes required (e.g. service usage), that the virtual identity makes it difficult for the general public to link it to other virtual identities of the same person and that it preserves an optimum balance between its (contradictive) primary functions: pseudonymity and protecting true identity, whilst still enabling service provisioning, non-repudiation, and authentication on a reasonable scale. Virtual identities are complemented with a management cycle to support their efficiency, which should support privacy policy negotiation, access control, reputation and trust and context obfuscation (Chen, Yang, 2009: 75).

On social media, online visibility and/or anonymity are few of the manners of existing without content restrictions and boundaries, and allowed by multimedia formalism. It is the expression of being without identity, uncertainty and being free; independent from the walls of group membership, country, culture, political economy structure, law system, gender etc. People’s hiding behind the armor of uncertainty in the situations where they feel the need to so is one of the most important opportunities brought on by social media formalism.

Early studies suggested that due to its anonymity, Computer Mediated Communication (CMC) was a more democratic form of communication (Sütçü, ... [et al], 2006).

For example Hood (as cited in Özdemir, 2014: 96), summarizes Cooley's self illusion brought by anonymous and invisible identities as: "I am not who I think I am, I am not who you think I am, I am who I think you think I am". Each instant where we interact with the other, the other mirrors us and we present a different and agreeable self, based on their reactions. On social media, we shape our selves according to the given or potential reactions of the "other" against whom we have the comfort of staying anonymous, and who might sometimes be an all-out powerful government or a mechanism of the state. Said government when faced with the "new" (in the sense of freedom from the classical identity's responsibilities and boundaries), is the subject who will try to draw the boundaries regarding the "new"'s channel, identification and its practices.

### **Social Media Access Bans in Turkey**

The last of the social media statistics being published since 2012 by "We are Social" and "Hootsuite" has been published under the name "Digital in 2017 Global Overview". According to said report, 48 million people, who constitute Turkey's population's 60% penetration, connect to the internet. The count of active social media users is also 48 million. Active social media users have increased by 14%, i.e. 6 million since the year before. Most commonly used social media channels are respectively Youtube, Facebook, Instagram and Twitter (<https://wearesocial.com/blog/2017/01/digital-in-2017-global-overview>).

According to Reuters Institute Digital News Report 2016 (Newman..... [et al], 2016: 73), most commonly used sites are Facebook by 64%, Youtube by 31%, Twitter by 30%, WhatsApp by 17% and Instagram by 12%. Also according to the report, weekly news reach per source are determined as: TV (80%), Radio (41%), Print (54%) and Social Media (73%) (Online Incl. Social media 90%).

One of the reasons social media gained importance both in media channels and in new media and the fact that it is subject to access bans which is as important a reason as the increase in use, is the increase of their use as news sources.

According to the same report, as a result of interviews conducted with 2 thousand 157 internet users from Turkey; it is concluded that 73% of internet users in Turkey see social media as a news source. Among the 18 countries included in the report, Turkey is the country where the most people accept social media as a news source even though Turkey is also the country where the count of those who pay for online news is the highest. In this data, it is also of utmost importance that Turkey is ranked number 19 out of 26 countries on trust in journalism.

In the light of all the data, in the context of the relationship of trust and interest between the individual and traditional media, the fact that social media use in sharing and following is ever-growing in Turkey is the common result from almost all of the studies. The fact that the amount and variety of information contained by the internet is not available in any other source on earth, laid the groundwork for the acceptance of internet as a unique mine of information brought along a need to establish control.

Particularly in patriarchal countries where the authority of the state is seen as identical to fatherly authority and where there is a perception of state and government as unquestionable and above query; media control

mechanisms might be much more comprehensive. Said control practices kick in when the notion of the nation state and its representatives are thought to be in danger.

Said control mechanisms regarding all media channels' practice of forbidding publication, sharing or access entered the body of literature under "censorship".

At the same time, banning and restricting decisions coming up on new media and social media today cannot be adequately evaluated in the concept of classical censorship.

According to John Keane (1999), we have entered a new era of political censorship. In his view, the modern state, a 'democratic Leviathan', continues to hinder the free flow of information through five 'interlocking types of political censorship'. Firstly, the state still resorts to 'emergency powers' of censorship. These are typically exercised during times of war or national crisis... Secondly, he points to the 'armed secrecy' of modern states by which he is referring to the classification of information as secret, the covering up of 'dirty tricks', the 'wedding' of public documents, and so forth... Thirdly Keane suggests, political 'lying' is a common feature of the official public relations process; it is conducted through the issue of government statements, the official accreditation of certain reporters, the exercise of subtle pressures on journalists, and the like. Fourthly, Keane points to how 'state advertising' is used by governments for self-promotion... Finally, Keane refers to the 'corporatist' performance, in modern states, by private sector organisations of governmental functions. In Keane's negative view, corporatism blurs the boundaries between the state and civil society, incorporating important parts of the latter into the web of the state apparatus at the cost of 'openness' (Humphreys, 1996: 44).

Depending on the conditions where the power of the state's arbitrariness increases, the reason for the new kinds of censorship are defined as the fragmentation of state governmentality and the coerciveness of civil society. Especially in patriarchal cultures, emergency powers which are applied when the country is in an abnormal state and where there is a need to obey national interest, bring about the most comprehensive forms of censorship.

According to Reporters without Borders' 2017 World Press Freedom Index; Turkey is ranked 155th among 180 countries. Practices of banning online media access are an important part of this adverse position (<https://rsf.org/en/ranking>). Press freedom map of Reporters without Borders offers a visual overview of the scores of all the countries in the index. The colour categories are assigned as follows (Table 2):

**From 0 to 15 points:** Good (white); **From 15.01 to 25 points:** Fairly good (yellow); **From 25.01 to 35 points:** Problematic (orange); **From 35.01 to 55 points:** Bad (red); **From 55.01 to 100 points:** Very bad (black)

The total count of banned websites in Turkey is 87.387 according to the Engelli Web's data dated 20/09/2015.

According to engelliweb.com's 2016 September data, 113.086 internet sites cannot be accessed from Turkey. Adding suspended twitter accounts and facebook pages to this count, the number reaches a serious extent.

Current information on the bans implemented by court decisions, attorney generalship, Presidency of Telecommunication and Communication, Supreme Election Council, judiciary, Information and Communication Technologies Authority, Ministry of Finance, Capital Markets Board of Turkey and Turkish Medicines and Medical Devices Agency are not available. Even though there are differences between statistical data, common recognition is that banning of online media access have increased drastically since 2013. For

example, according to the Freedom Research Association's report dated October 2015, banned domain name count is 102.309 (Özpek & Yavçan, 2015: 24 ).

A more specific analysis for our study is the Freedom on the net 2016 Report by Freedom House reporting countries' internet freedom capacities in the context of obstacles to access, limits on content and user rights criteria. In the report evaluating 65 countries, Turkey has a total score of 61 and is categorized as "not free" regarding internet freedom (Table 3).

A statement supporting this result has also been included in Transparency Report where Twitter disclosed the requests submitted by governments in the second half (July to December) of 2016. According to the report (<https://transparency.twitter.com/tr/information-requests.html>), courts in Turkey applied for banning 844 contents in 6 months. Turkey has the first place in ceasing content without court verdict. Turkey also has the first place in requests to suspend Twitter accounts. While 8 thousand 417 accounts were requested to be suspended, 290 of them were accepted. Turkey is also the third country where the most information about users were requested from Twitter. Turkey filed 493 applications to gain information about 1076 account users, Twitter did not share information about any of them.

According to the data obtained by research group Brookings Institution, between July 2015 and June 2016, internet has been banned for a total of 66 hours. The cost of this to the country is estimated to be around 35.1 million dollars.

In the light of all this data, interventions to ban access to online media are at a meaningful degree and it is clear that they are increasing systematically. After all, online media, due to its distinctive characteristics accepted on sociological or psychoanalytical levels, is as much a space for liberation and resistance as a space for bans and restrictions. In online media the individual's comfort zones such as anonymity, invisibility, minimization of authority; are the reasons motivating the individual to resist blocks and bans, to react in the opposite manner. The Streisand effect, is one of the most current and successful practices of said motivation of resistance.

### **The Streisand Effect**

The Streisand effect is the act where the information attempted to be hidden, concealed, censored or removed reaches wider masses through new media.

The concept roots in Kenneth Adelman's photograph aimed to draw attention to the erosion on Malibu Shore in California and published on *pictopia.com* where Barbra Streisand's mansion appeared. Streisand filed a 50 million dollar lawsuit to get the photographs removed from the site on the basis of "invasion of privacy". Until the lawsuit, the photographs have only been downloaded 6 times, 2 out of which were by Streisand's lawyer. However when the lawsuit has been public the photographs received over 420.000 views and the censor attempt created the exact opposite effect. In 2005, speaking of the issue on Techdirt blog, Mike Masnick named the reverse effect of internet censorship after Barbra Streisand and called it the "Streisand Effect".

As it can be understood from the event that coined the name of the concept, Streisand effect expresses the reverse effect that censorship creates in the context of individual's psychological motions and the unique comfort zones that new media makes possible for the individual such as anonymity, invisibility etc. The Streisand effect is a catalytic effect exclusive to new media users.

In Turkey, whenever a lawsuit is filed against the open forum *Ekşi Sözlük* or its writers, awareness of the site and the feeling of belonging to said media or discourse are increased among people, which is a very common example of this concept.

The Streisand effect is beyond being a mere effect mechanism that contrary to the intentions behind it, increases the forbidden actions and discourses with certain justifications such as national interest and security of individuals, governments or states. Because the Streisand Effect is also the most important weapon for masses acting against the sense of reputation management adopted by institutions and organizations unaware of the new media culture in the World and in Turkey.

According to Özergin (2015:54), the Streisand effect operates three different ways.

- 1) The content constituting the Streisand effect, causes individuals to feel their curiosity motion more intensely.
- 2) The content constituting the Streisand Effect generates interest and curiosity in people that would not be interested or curious under normal circumstances.
- 3) Under normal circumstances the content constituting the Streisand effect would be erased from memory shortly however it is remembered and stays in the memory.

It is possible to say that there are two psychological effect factors behind the generation of the Streisand effect on new media: 1) The curiosity motion 2) Disinhibition.

Among primary motions the curiosity motion is almost as strong as physiologically motivated motions. Therefore curiosity motion which has an effect close to individuals' hierarchically most dominant motions, must be fulfilled (Morgan, 1999: 197).

#### **Psychoanalytic Interpretation of the Streisand Effect: A Social Media Practice in the Context of the “Disinhibition” Narrative**

Suler uses the concept of disinhibition in his article discussing psychological effects of online media use. Disinhibition is defined as loss of conditioned reflex and in psychology or neurology it predicates a state of decreased social control or heightened lack of control. Its equivalent in new media and/or social media is the practices of the individual user surpassing classical identity description thanks to new media formalism.

In the context of new media, “the online disinhibition effect”, describes the loosening of social restrictions and inhibitions that are normally present in face-to-face interactions that takes place in interactions on the internet (J L, 2015).

Through the conceptualization of “online disinhibition”, Suler in fact evaluates acquisitions and motions directing the individual online media user's actions and discourses on the medium and rooting from online media's distinctive characteristics. He argues that based on online media's characteristics, the individual online media user's barrier controlling their repressed motions weakens. According to Suler who thinks that media contains certain factors weakening this barrier, the fact that the barrier weakens does not mean the individual will maintain pathologic or criminalized attitude. Yet for him, the online disinhibition effect might result in sometimes “benign” or sometimes “toxic” behavior. Of course, what is important to our subject in this narrative is the acts that cause online media access to be forbidden which Suler explains with the concept of “toxic disinhibition”. The concepts of “toxic” and “benign” used here, just like other dichotomies, are defined by a

subject. In other words, it is normatively decided what is morbid, therefore forbidden and what is acceptable in online media.

Suler (2004: 321-324) suggests six factors regarding what weakens psychological barriers controlling secret emotions and needs (motions): Dissociative anonymity, invisibility, asynchronicity, solipsistic introjection, dissociative imagination, minimization of status and authority.

Among these factors, dissociative anonymity, invisibility, minimization of status and authority are exclusively important for our subject.

In the article “Online Disinhibition Effect (Suler)” (J L, 2015), the state of mind practiced by said factors is summarized with the following sentences: Dissociative anonymity (“You don’t know me”); Invisibility (“You can’t see me”); Minimization of Status and Authority (“Your rules don’t apply here”).

According to Suler (2004: 322-324) anonymity, invisibility and minimization of authority are the principle factors that create the disinhibition effect.

“As people move around the Internet, others they encounter can’t easily determine who they are... Technologically savvy, motivated users may be able to detect a computer’s IP address, but for the most part others only know what a person tells them. If so desired, people can hide some or all of their identity. They also can alter their identities... This invisibility gives people the courage to go places and do things that they otherwise wouldn’t. Although this power to be concealed overlaps with anonymity—because anonymity is the concealment of identity—there are some important differences. In the text communication of e-mail, chat, instant messaging, and blogs, people may know a great deal about each other’s identities and lives. However, they still cannot see or hear each other... The traditional Internet philosophy holds that everyone is an equal, that the purpose of the net is to share ideas and resources among peers. The net itself is designed with no centralized control, and as it grows, with seemingly no end to its potential for creating new environments, many of its inhabitants see themselves as innovative, independent minded explorers and pioneers. This atmosphere and this philosophy contribute to the minimizing of authority”.

Suler’s related reading evaluates psychological points of departure for attitude and behavior practiced on social media under the title of disinhibition and also offers a set of ban and resistance performances. Yet these psychological practices appear both as the reason of access bans and as behavior executed despite these bans. The most concrete explanation of this premise may be searched in the dual identity of the “disinhibition” concept as a practice. Suler embodied this identity with the differentiation of *benign disinhibition* and *toxic disinhibition* while “*toxic disinhibition*” theoretically constitutes the reason for forbidding social media access.

This disinhibition can work in two seemingly opposing directions. Sometimes people share very personal things about themselves. They reveal secret emotions, fears, wishes. They show unusual acts of kindness and generosity, sometimes going out of their way to help others. We may call this *benign disinhibition*. However, the disinhibition is not always so salutary. We witness rude language, harsh criticisms, anger, hatred, even threats. Or people visit the dark underworld of the Internet—places of pornography, crime, and violence—territory they would never explore in the real world. We may call this *toxic disinhibition* (Suler, 2004: 321).

In Suler’s narrative, *toxic disinhibition* meets exactly what is aimed to be kept under control in social media and impulsive actions and discourses being mobilized by the Streisand effect. Likewise these action and discourse

practices, in the whole world, implies an unlimited and uncontrolled power which is aimed to be controlled by countless governmental mechanisms. That power is driven by the same motions generating the Streisand effect, and it is a potential bed of resistance that might cause important sociological changes.

### **AIM AND METHODOLOGY**

The method of analysis used in the study is hermeneutic reading. Hermeneutics, which is ‘the methodology of interpretation’ by definition, is based on Hermes who is a mythological Greek deity.

"By a playful thinking that is more persuasive than the rigor of science," Heidegger tells us, the Greek words for interpreting and interpretation—*hermeneuein*, *hermeneia*--can be traced back to the god Hermes. However questionable the etymological connection between Hermes and *hermeneuein* may be, hermeneutics, as the art of understanding and of textual exegesis, does stand under the sign of Hermes. Hermes is messenger who brings the word from Zeus (God); thus, the early modern use of the term hermeneutics was in relation to methods of interpreting holy scripture. An interpreter brought to mortals the message from God. Although the usage was broadened in the eighteenth and nineteenth century to take in methods of understanding and explicating both sacred and secular texts from antiquity, the term "hermeneutics" continued to suggest an interpretation which discloses something hidden from ordinary understanding and mysterious (Palmer, 1980).

Since the messages should be delivered after conversion into a format that could be comprehended by humans. Thus, Hermes has to practice his duty of being a messenger by interpreting the messages into something that the correspondents are able to understand. Hermes, while translating the messages into the language of the mortals, makes the messages to be conceived more easily by the correspondent mass by utilizing some instruments such as explanation and interpretation.

Hermeneutics aims to find an esoteric meaning and to comprehend true narrative intentions of a text.

### **DISCUSSION AND CONCLUSION**

In Turkey there has been a large number of access bans towards online media, particularly social media since 2014. Recently Wikipedia followed Facebook, WhatsApp, Instagram and Twitter. Said bans are normative and contain penal sanctions and in most cases they did not serve the complainant subjects to accomplish their goals. The most important reason for not achieving the goals are the inhibition effect formulized by Suler and the Streisand effect.

In Turkey, there are a countless number of instances where a forbidden content reached a record amount of shares despite what has been initially intended and where the issue’s awareness grew among thousands of people who were not aware or who had no opportunity of knowing of the issue.

For the online media user who has been separated from almost all burdens of identity, the appeal of what has been forbidden causes motions, actions and discourses aimed to be repressed which perhaps were even unknown to the individual until then. Because in the process Freud called “return of the repressed”, the returned is never the repressed itself, it is much stronger and uncontrollable.

On the other hand, everything that has been forbidden via access bans are unfinished, incomplete actions for the individual. Then “the individual continuously tries to finish the exhorter they perceive to be incomplete and to reach a conclusion. However when that does not happen, the individual tends to continuously finish. Incomplete perceptions are twice more likely to be remembered than complete perceptions. The act of remembering is exceeding for the incomplete because of unfinished, unfulfilled satisfaction. The quasi-need does not solely express finishing an interrupted task but the task’s cognitive importance as a tense situation. A quasi-need states incompleteness of satisfaction due to the interruption of a task” (Zeigarnik, 1927: 14).

A theory we can use in reading individual attitude or behavior in instances of online media bans is the “Forbidden Fruit Theory”. According to the “Forbidden Fruit Theory” how severe the ban is, that much stronger desire to breach it becomes.

However, beyond all of them the Streisand Effect is the most effective and specific theoretical explanation of online media’s power, directionlessness and effect, and it can be used in reading wide masses’ attitudes and behaviors.

In Turkey, even when the banned subject, channel or action were not particularly valued, a lot of online media banning practices by public authority caused them to become objects of desire, points of appeal as soon as they are severely banned.

This resembles our unrestrained desire to look at a point against which we have been warned not to, with an exclamation such as “don’t look... don’t you look...”. Access bans causing the Streisand Effect will be exemplified with a few instances in this study through purposeful sampling of Turkey’s most commonly used social sharing networks.

On March 20, 2014 worldly famous social sharing site Twitter has been blocked on the grounds that it did not return Turkish courts’ requests to remove content. Hashtags #Twitterisblockedinturkey and #direntwitter (“resist twitter”) about the access ban have entered the worldwide trends list in a short span of time. Following the ban, 137 thousand tweets were sent out in an hour under the hashtag #Twitterisblockedinturkey, while many worldly famous celebrities reacted against the ban on their personal profiles and the awareness of the issue grew and spread. Within the first 12 hours after the ban, tweet traffic in Turkey increased by 33% to 6 million tweets.

The Twitter searches made from Turkey between February 25, 2014 and March 25, 2014 can be seen in the graphic above. While there is a standard trajectory during the month, on March 20, the day of the ban, searches increase promptly and reaches its highest level on the next day, March 21. Also looking at the tweet counts on the day of the ban and right after; total of tweets sent out on March 20 is 17.752.168 (1.174.081 users sent out 6.119.904 tweets before 13.00). And on March 21, 6.07 million tweets have been sent out before 12.00 and 8.153.109 tweets have been sent out by 1.299.462 users until 13.00. The increase in the user count on March 21 is 1.75 million (Açikelli, 2014) (Table 4).

On April 6, 2015 Twitter and YouTube, where images of Martyr Prosecutor Mehmet Selim Kiraz while taken hostage have been circulating, were banned by court order. Users who, without the ban, would not be aware of or enthusiastically comment on this issue entered Twitter through various service providers and tweeted, thus trending #Twitterisblockedinturkey, #YasaklarBizeİşlemez (“Bans will not work on us”), SansürsüzÖzgür SosyalMedya (“Uncensored Free Social Media”) on the first places of Turkey’s Trend Topic lists. #Twitterisblockedinturkey hashtag has also made the first place in the Worldwide Trend Topic list. Users reaching Twitter through alternative methods have tweeted 2.5 million tweets in 3 hours.

The last of many countless examples of online media access bans in Turkey is the blocking of Wikipedia on April 29, 2017. The site has been blocked because of two contents in English accusing Turkey for supporting civil war in Syria. Wikipedia, which has a narrow target audience in contrast with social sharing networks such as Twitter and Facebook, came to the fore on social media via posts about the ban. After the ban, millions of people who would not learn about this at all started searching for the reason behind the ban. Individuals and journalists found out that President of the Republic of Turkey has been mentioned under the title “Self-coup” and that there is information that Turkey supports terrorist organizations. #Wikipedia became a trending topic via thousands of Twitter posts. Moreover, among the posts there was a considerable amount of comments about how hidden content would generate more curiosity and the sharing of the information would increase:

“Are Wikipedia entries not shared when the Turkish public cannot see them? Our citizens are not the only one seeing the entries, the whole world is reading them”

“Fine but I had no idea about this and now everyone knows. Good advertising”

“... 3-5 people knew, thanks to you the whole world learned”

“Test it after now, you will see that the country with the most click rate is us! Because the ban cannot stop this public”.

Moreover, after the decision of the access ban explanations and posts by organizations, politicians, artists and even Jimmy Wales, one of the founders of the site and as mass media which have far larger accessibility than the internet in the country increasingly showed interest. Hence Wikipedia’s recognition grew and curiosity and awareness about the content that caused the Wikipedia ban increased.

In brief, social media’s profile is far from usual traditional media channels and practices in every way with its distinctive characteristics, sociological and psychological processes that it evokes, user-consumer profile etc. Concordantly brands, people, institutions or public authority figures trying to figure out Social Media Reputation Management through traditional methods such as forbidding, filing lawsuits, physical punishments need to confront the facts of this new channel. Otherwise, they will face the Streisand Effect’s repeatedly experienced reverse reaction potential and end up raising awareness to the content they were aiming to forbid in order to avoid damage to their reputation.

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**TABLES**

**Table 1: Analog Versus Digital Mass Communication**

<b>Table 1-1 Analog versus Digital Mass Communication</b>		
	<b>Analog Mass Communication</b>	<b>Digital Mass Communication</b>
<b>Audience</b>	Large, heterogeneous, anonymous, private. Bounded by geographic, cultural, and political boundaries. Passively read, watch, and listen to media to gratify needs.	Fragmented, homogenous, known and addressable, erosion of privacy. Geographic, political, and cultural boundaries less important. Increasingly active in consumption, creation, and participation of media.
<b>Feedback</b>	Few mechanisms for audience feedback and generally slow.	Instant, increasingly extensive through e-mail, online discussion forums.
<b>Functions</b>	Surveillance, correlation, cultural transmission, entertainment, marketing/ advertising, mobilization.	Surveillance, correlation, cultural transmission, entertainment, and e-commerce, mobilization.
<b>Program/ Content Availability</b>	Centrally controlled schedule. One-way, dominated by centralized content providers.	Decreasingly centrally controlled schedule. Increasingly on-demand from a diverse array of voices. Less dominated by centralized content providers, often times many-to-many and audience-created.
<b>Government regulation</b>	Extensive for electronic, audio-visual media, little for print.	Little for print, reduced for traditional electronic media but uncertain and still evolving.
<b>Storytelling</b>	Stories are linear and static (i.e., they are fixed in print, on film or magnetic tape) and designed for mass audience; modalities of expression are limited to those possible in each analog medium.	Linear and nonlinear, multimedia, interactive, exploratory, customizable, and dynamic. Content creator is more like a guide to knowledge, information, entertainment, and discovery.
<b>Distribution channels</b>	Separate, analog, one-to-many. Usually physical products.	Increasingly convergent, digital, many-to-many. Often not physical products.

**Source:**

**Table 2:**



Source: <https://rsf.org/en/ranking>

Table 3:

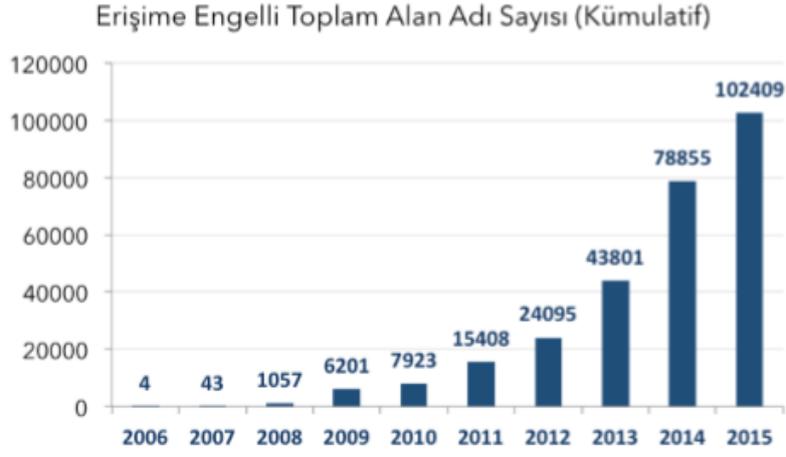
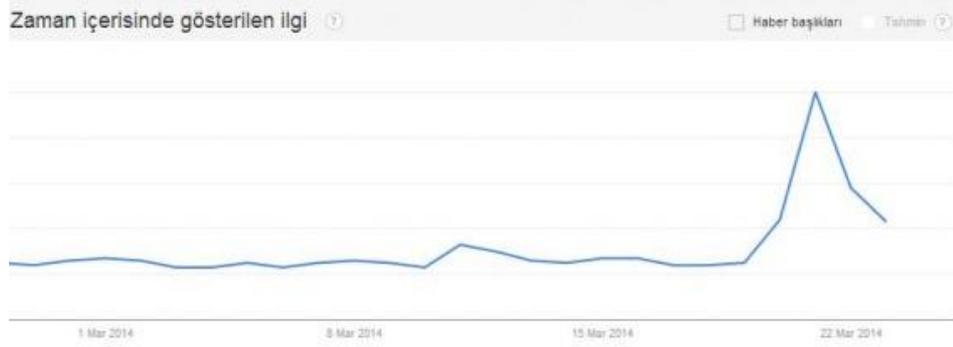


Table 4:



## THE ETHICAL ISSUES IN SOCIAL MEDIA: TEA COMMERCIALS AS A SIGN OF SOCIAL CLASS

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### ABSTRACT

The modern individual tries to stick to more thematic and individualized media instead of the traditional “Social Networks” of the past. In the mobilized world of 21st century the individualized concept of the media tries to establish new cultures and new hobbies aiming to canalize their diets, eating habits. Having half of the whole ads, food sector is blamed for most of the eating disorders attributed to the media consumption habits in the past. The tea commercials in this respect are easily reached, effective and seem to be successful at first sight, trying to be the representatives of the past and the old traditions. Aiming to analyze the concept of tea in the past and present society, the paper follows both qualitative and quantitative research methodology concentrating more on the positioning of the product as a sign of social class. The collected data involving new media samples of the last five years, the paper aims to first classify the ads into prominent groups and second, provide both a content analysis as well as a discourse analysis of each. The paper questions if the ads refer to tea consumption at different levels of human needs and if the social settings in tea ads refer to different social classes. The paper is also questioning if these tea brands, concentrate mainly on different clusters of the society, dividing them into smaller chunks ending up with the consumption of different types of products and diets. Regarding the ethical point of view, if there is something wrong about the way they position the product and the consumer, it would be necessary to consider the results.

**Keywords:** Tea, Commercials, Social Media

### INTRODUCTION

The modern individual tries to stick to more of the thematic and individualized media instead of the traditional “Social Networks” of the past. In the mobilized world of 21st century the individualized concept of the media tries to establish new cultures and new hobbies. Especially with the impact of the peer culture, everybody is under the impact of a friend or a group they establish a network. Thus, the buyers or sellers are more faced to masses than the individuals of the past. In this case, analyzing the reasons and types of decision making is becoming a must for the market owners. Any good or service appearing in the internet area would like to have some statistics to increase the demand and sell better than the others. In some cases, the others might be the local or regional, national or international ones in the same sector. Or it might be possible to argue that similar other sectors could also be accepted as the opponents or competitors.

It would be easy to compete if you have no alternatives. Only the well established brands could do it! However, with the age of mobility came the access to all possible markets so that the individuals could put the appropriate products into their baskets even if they live on the other end of the world. It takes only a few more days for the goods to arrive.

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However, it might not be easy when it comes to the food and food products. Usually these are supposed to be the fresh ones and local markets have more impact on the consumers. Establishing the brand, analyzing the market, clearing the way to reach to the consumers, producers have a long to do list. So, they need to be tempting, alluring and cheap as much as possible. Of course the generations' habits could also be counted on. However, after the baby boomers, the new generations, X, Y, and Z are known to establish their own choices and styles. Each generation had a different value system and standards of living. The younger ones care much more about their health and spend much less for food. Specifically, the ones having a lowest socio-economic status in the society spend more money for the food and beverages without alcohol that is 30% of their whole income. Yet, the highest social classes spend less money for the same cluster, around 14% of their income (TÜİK, 2017).

Media, having an access to all the individuals and groups, tend to modify them in the way to be consumed and followed the best possible way. For example they ask a question such as "What Women Want?" and they try to answer this question instead of women. Or they formulate something and ask again "What Does the Society Want?" to be formulated in the way the media conducts. Like these, there might be very tiny tricks and intelligent implementations into the life of the individuals that the media directs their way of life as well as expectations, life style or consumption habits. Via the voicing famous consultants, doctors and specialists, they tend to attract the attention of the viewers as to convince them to challenge new routes as to mobilize millions of people to act in a similar way. One of them surely depends upon establishing new the consumption behaviors aiming to canalize the diets, eating habits. Conglomerating with the food sector, it might be interesting to see that almost one of the two commercials belong to the food sector.

Even if most of the eating disorders are attributed to the media consumption habits in the past, no conducted study yet appeared regarding the new media. Neither the new media nor social media using habits are blamed for that yet. Yet, anybody could easily put forward that social media has even a deeper impact on the individuals, groups and societies. However, there is certain evidence that these mean divide the societies into smaller groups as to manage them both providing a tailored and rapid flow of information. It is also possible to see how the traditional media rules are broken or underestimated when it comes to private-like conversations in more individualized settings. The social media is making use of more visuals, viral ads, emphasizing the social classes in a diverse and mocking way within the traditional society. Usually accompanied by the humor factor, these commercials tend to be followed and forwarded frequently, liked and adored and even commented. Using the well-known artists the products depicted are welcomed most warmly and in an innocent way. The tea commercials in this respect are easily reached, effective and seem to be successful in first sight. Due to the close connection with the product for centuries, tea was not named under different brands and kinds up to the recent years. This was also through the effect of the 'outcomers', in other words, coffee brands visiting the country in the last decade.

## **AIM AND METHODOLOGY**

Trying to be the representative of the past and the old traditions, tea became somewhat 'different' in the new era as to depend on the different types of customers and producers. Being one of the oldest friends of the human being the tea leaves help people share their fun and sorrow over a cup of tea. Yet, in the last decade, checked in the google for example one could reach around 750 thousand visuals regarding tea.

Aiming to analyze the concept of tea in the past and present society, the paper follows both qualitative and quantitative research methodology concentrating more on the positioning of the product as a sign of social class. The collected data involving new media samples of the last five years, the paper aims to first classify the ads into prominent groups and second provide both a content analysis as well as a discourse analysis of each.

The paper questions if the ads refer to tea consumption at different levels of human needs and if the social settings in tea ads refer to different social classes. The paper is also questioning if these tea brands, concentrate mainly on different clusters of the society, dividing them into smaller chunks ending up with the consumption of different types of products and diets. Regarding the ethical point of view, if there's something wrong on the way they position the product and the consumer, it would be necessary to consider results.

## **FINDINGS**

Consumption is consuming the food and goods. Yet, the individual consumption wouldn't mean that much specifically in the modern world. That's why the family and the similar type of families are questioned on their consumption habits. Or perhaps similar tendencies of the same age groups could be questioned in its wider sense. Consumption; is the consumption of goods produced or received to meet people's needs and desires. Consumption is the last objective of all economic activities. Expenditure is all the expenses (money) or sacrifices that are spent to buy a good or service. Expenditure for a purchased good is defined as expenditure, consumption as consumption of the purchased good by the household in some way. For example; whereas the money that the household pays for 3 kilograms of tea bought from the supermarket is expenditure; the consumption of 1 kg of this tea is accepted as consumption (TUIK, 2008:14).

Trying to be the representative of the past and the old traditions, tea became somewhat 'different' in the new era as to depend on the different types of customers and producers. Being one of the oldest friends of the human being the tea leaves help people share their fun and sorrow over a cup of tea. Yet, in the last decade, checked in the google for example one could reach around 750 thousand visuals regarding tea. Tea cultivation was possible only after getting Batumi back by 1917. The committee visiting those areas provided a report on what to grow in those humid fields. The committee also mentions the first attempts and failure of 1833 growing tea in Russia planting China, India, Japan or Ceylon tea. Yet the committee aims to bring around 6000 tea plants and a few hundreds of tea seeds from Tiflis. And this time it was successful. Tea cultivation in Turkey was initiated in the early years of the republic in order to create a source of livelihood for the people living in the Eastern Black Sea region and to meet the tea demand of the country. The process started with the law numbered 407 issued in 1924, has been the most basic means of subsistence and employment potential of the region with the support of the state for many years.

According to the data from the Ministry of Food, Agriculture and Livestock, in 836 thousand acres of tea in the Eastern Black Sea Region of Turkey, around 212 thousand producers of tea producers are engaged in agriculture.

Regarding the tea production of Turkey after 1950's, specifically between 1967-2011 we see a continuous increase. This is not only due to the increase of the number of the tea growers specifically in the last two decades but also due to the betterment of the products. The tea growers reached up to 205.312 people each having a part of the soil and bank credits as well as the government support for their products. Due to their special position in Turkey their social respect and credibility is also very high.

Regarding the depicted meanings of food, whatever the rulers impose, in most cultures, the food is associated with different types of mood or being. The grapes for example are for joy and celebration, walnut is for brain activity, chocolate is for depression, milk is for good sleep, etc. Exhilarating substances are mainly summed up as tea, coffee and tobacco (Pembecioğlu & Akgün Çomak, 2014: 220). Regarding the Turkish society in the past, having a cup of soup in the morning, now changed a lot in habits and traditions. Instead of using homemade nutritious goods the growing tendencies for coffee from Brazil or Vietnam sound interesting. The role of media in this process is more than anything else. Especially, the notion of “tea - coffee break” took place in the daily conversations and programming. How could one know that first promoted in 1952 tea could mean a lot to the working class in today’s world. This notion also brought the concepts such as better facilities to brew coffee or tea, fast food and more than anything else, instant tea, coffee and vending machines. This also brought the idea of establishing separate places called as coffee houses for short meetings or breaks (Pembecioğlu & Akgün Çomak, 2014:221).

Tea production is one of the main production types regarding the Black Sea Region. In Turkey, annual wet tea yield can range from 1,250 to 1,350 thousand tons depending on climate of the year and agricultural technical precautions. Today, followed by Vietnam, Turkey is the fifth in the World to grow tea after China, India, Kenya, and Sri Lanka.

Tea is grown in more than 30 countries around the world. Turkey is in the 8th row among tea producer countries in the world in terms of the breadth of tea farming areas. It is also the 5th in terms of dry tea production and 4th in terms of annual per capita consumption. It is estimated that around 240 million cups of tea are consumed daily in Turkey. Depending on the statistics, the world tea market in 2014 is around 18 billion dollars. 97% of the world tea consumption is black tea, 3% is made of green tea. Tea cultivation is carried out in the Eastern Black Sea Region within the borders of Rize, Trabzon, Artvin and Giresun provinces. Tea production is in the same illusions in the industry. Today, a total of 762,412 decares of land is farmed with 205,000 tea farmers. Every year, between 1 million 200,000 and 1 million 300 thousand tons of fresh tea leaves are harvested in the region. Approximately 220,000-230,000 tons of dry tea is produced from this amount of tea leaf.

Both private and public tea companies are active in the tea sector. The production and packaging activities of private entrepreneurs in the sector started with the Tea Law No. 3092 published in 1984. With this law, the state monopoly of the tea was removed and tea cultivation, production, processing and sale were released. The share of both sectors in production has approached each other over the years. At the beginning, the public share, which is 95-100%, fell to 50-55% when we arrived in 2016.

681,000 tons of fresh tea leaves harvested in 2015 were purchased by Çaykur and the remaining 637,000 tons of tea were purchased by private sector firms. Çaykur processes the age-old tea leaf it bought today in 47 factories. There are 150 private factories in the region. 652% of 762 thousand acres of agricultural land is in Rize, 21% in Trabzon, 11% in Artvin and 3% in Giresun provinces. Tea agriculture is still being carried out in the form of small family farming. Tea producers have tea garden under 5 decares, 20% to 5-10 decares, 3% to 10-20 decares, 01% to 20 decares tea garden. 98% of agricultural incomes in Rize, 27% in Artvin, 25% in Trabzon are obtained from tea agriculture.

Whereas the tea prices are somewhat free from monopoly and the producers are allowed to sell the products to the government based institutions or the free market. Tea import is also free in Turkey. However, 145% customs

duty is applied to tea imports. According to the Customs Union Agreement with the EU countries, 200 tons of tea can be imported from EU every year having a 45% customs tax.

The price of wet tea increased by 12% compared to the previous year and was 1,77 TL (TÜİK, 2017). Turkish people paid around 271.090 TL for coffee, tea, mate and spices just last year.

Down below the types of the tea products and how much money is spent on them last year is summarized. Information into this table is based on data gathered from the yearly Household Budget Survey (HBS) which has been carried out by Turkish Statistical Institute since 2002 regularly. The survey is one of the important data sources which are used for getting information on socio-economic structures, levels and consumption patterns of the households, and for determining the needs of the society and testing the validity of the applied socio-economic policies.

With the impact of the media, new tea types are appearing and these new types bring up new types of consumption as well as new media literacies. Since, each generation has a different way to follow the media, the new generation makes it possible to follow what they really want and help people to see what their choices are. Regarding this challenge one should not forget that specifically Turkish families spend most of their budget for food and non-alcoholic beverages. The others follow in the following order as alcoholic beverages, cigarette and tobacco, clothing and footwear, housing and rent, furniture, houses appliances & home care services, health, transportation, communication, entertainment and culture, educational services, restaurant and hotels, various good and services.

Depending upon the type of the product, mainly tea could be found in different ways in the last two decades. The healthy nutritious style is much more emphasized than ever through the transmedia messages. The groups and networks were established as a strong tie among the x generation now reaching to their golden age. The recipes of happiness or fitness would be rounded around the different media. With the impact of all these messages and new appearing goods a new market was established. The varied products now accessed through the wider markets with their varied and shiny packaging as well as through the internet connections. The healthy meals are accompanied through the healthy beverages. Hereby the audience was also testing the new life style just as the previous generations experienced through Great Gatsby and blockbuster marketing strategies of the Jazz Age.

Regarding the tea expenses of the country reaching up to 84 652 246 TL annually, local tea in the form of the packages takes the first place (Table-7). Either in the form of packs or open way the local tea covers the 76% of the whole tea expenses. The imported tea also has an important place in the society. Even if the taxes make it harder to buy it, either in its open forms or in package forms, the whole consumption of the imported tea comes in the second row with its 17% of market share. The “New Tea” on the other hand, reaches up to only a 7% market share. The main thing here is that these new types of teas could only be found in its sachet forms and they have many different types ranging from daisy, fennel, sage, rosehip to linden and green tea. These new type of fruit teas covering more and more space in the market places still do not have not much of the budget spared for the tea.

In this context, tea, food and non-alcoholic beverages are included in the family expenditure group (Table-8). (TUIK, 2008:20). What is the content of the food basket, which is the basis of the hunger limit in the calculations of TUIK? Tea was included into the food basket as a part of the basics (TUIK, 2008: 36).

## DISCUSSION AND CONCLUSION

Tea is a product that its product life cycle never declines, specifically for the Turkish society giving much more importance to that. That means any brand might appear and join the competition assuming to be different and unique and claim more share in the market defeating the previous ones. It adds more competitive character to the tea labels and the brands are really in competition with each other even if the market seems to be silent and in balance. The new brands appear with new dimensions assuming to bring more joy or happiness for the consumers. Some prefer the open tea as in the old days and some prefer the modernized approach in its sachet forms but each one is appealing a different type of audience. When we add more meaning to the product, we also come across with more than the brands. As to Heider & Simmel experiment in 1944 people tend to attribute meanings to the things around them, people attribute different meanings and concepts to the tea as the product. Some attribute health, some wealth, some happiness and some modernity. In each of these attributions, there appear the images convincing enough to make it believable.

The ads aiming to introduce or sell tea have interesting factors in them. Mostly they are concentrating on the concept of tea as the traditional and national beverage rather than competing with their rivals. Some of them mainly prefer to emphasize the locality of the product whereas the others put forward the world wide known foreign brand. Not only the product itself but also the way it's been introduced to the audience becomes important. Because it's not only the tea but also the peripheral meanings involved. The local and traditional tea advertising more than the others gets the most of the market share. The other 'new tea' types have few ads that keep the audience aware of their presence.

The tea could be the same product but at the end, the ads refer to different types of audience. Once classified as the top of the cream, with the lower high layer, altogether reaching to a rate of 5,6% of the whole population, the highest layer having only 2,2% of the population has a share of 28,7% of the whole income of the country. The middle class establishing the 30% of the population could have only a 42,4% share of the income whereas the lower middle class has a share of 23,3% of it with its 34,5% of the whole population. The lowest layer having the least share of the income with only 5,6% is the bottom layer with a 29,8% share of the population. So, selling these different layers, the tea brands develop different strategies for different clusters of the society.

The other factor is targeting the different types of generations and creating strategies for each different type of generation. Having a baby boomers generation as the oldest ones, followed by X generation being in their mid-fifties and Y generation in their thirties at most, Generation Z is the youngest ones perhaps least interested in tea due to the growing coffee market.

The innovations appeal people as well but how can a centuries old plant are innovative as to appeal to billions of people? The answer actually comes through the ads appealing to people of innovation actually establishing only 2,5% of the population. The first group following it would be a group of 13,5% of the early adopters.. Equal to each other with a 34% both the early majority and late majority would take place even if the most traditional ones resisting to the innovations with a 16% of laggards (Table-9). Retrieved from (<http://sphweb.bumc.bu.edu/otlt/MPH-Modules/SB/BehavioralChangeTheories/BehavioralChangeTheories4.html>)

Regarding the mostly consumed brands and their media appearances on television channels and internet, social media one might come across as many different products. In most of these tea examples, famous people

accompany these advertisements and emphasize the importance of tea as well as the delicious taste they might have. One of the old fashioned tea advertisements for example make use of Müslüm Gürses five times. The traditional approach to tea and the tea culture appeared as in the form of the certain social class positioning him as the “razor blade”, father of the youth, splitting you into pieces as the king of arabesque. The follow up of similar traditional part of tea advertisements could be found in its new form of Şevket Çoruh ads. A well-known character of the famous television serial called “Back Streets” Şevket Çoruh, acts as a roughneck, macho man who could also be as kind as to brew tea and serve it with his own hands to his beloved whereas Ozan Güven another well-known actor acts as cute, polite, top quality gentlemen, serving Lipton tea. In this triangle one is the laggards referring to the slow motion innovations, the other one is referring to the late majority whereas the latest one refers to the innovators.

Apart from the older versions of the traditional characterization of Müslüm Gürses up to the level of talking in English with a tourist visiting Turkey and admiring Turkish tea, reminding us now the more positive days of EU membership hopes, Şevket Çoruh stands for the traditional side specifically regarding the tough male role. His character is not only specifically created character as Müslüm Gürses acted in general, but a designed one for a television serial. Even if the people find it a bit too much regarding his limits and more cold attitudes, the audience is well aware of his warm heart behind the scene. With this character the local tea refers to the general audience, more in a common way, without putting them into Cinderella Shoes or going to a ball situation, living something special, instead the ad puts the audience into regular pairs of shoes having the comfort of a warm house and trustable man.

For the early adopters, there seems to be one other group of ads targeting the women especially. In these ads, the tea is introduced as the common and traditional but somehow new and tasty. The other local tea brands try to convey the message in other settings such as Doğuş tea making use of the famous Berrak Tüzünataç and mainly concentrating on her name Berrak, meaning “Clear” to refer to the quality of the tea. Apart from this humorous riddle or game of word making you smile, the film of Two Derya’s have more impact on the concept of traditional tea. Derya Baykal as the beloved and experienced television presenter of the women programs is taking her place in front of the camera with her daughter Derya Şensoy. The top secrets of brewing the most delicious tea are delivered from the mother to the daughter. Thus, the tradition of the past is made available to the present generation to keep on carrying them to the next generations. The sincere talks between the two generations aim to capture the attention of the two different age groups as well as the decision makers of the families as the females. In this case, having the Turkish brand Doğuş, appeared in the marketplace as the traditional tea having a modern look with its sachet and bergamot-flavored forms.

Even if the two advertisements refer to the same type of traditional tea, one of them “Lipton” is looked as the foreign brand and imported tea referring to the higher social class due to the bergamot flavor. Thus, it’s been positioned as the product to refer to the higher class. Even if these two ads seem to be referring to different social status people and different economic classes, in both advertisements similar life styles are used. When for example the female calls up her beloved husband having a rest in hammock in the green field of a luxurious house, she feels a bit in a hurry to welcome their best friends about to visit them. The lady in her best white clothes as the symbol of purity and richness gets ready for the upcoming visitors, brewing the most delicious tea for them. As the representatives of a well off family, they want to welcome their guests in the best possible way,

offering them the best tea ever: Lipton Black Pearl. Regarding the background symbols, all these happen while the audience gaze the white washed walls, beautiful kitchen design, new types of tea brewing using the glass teapot and new form of tea glasses in the form of tulips. The red color is used via the tulips in the garden to associate the color of a specially brewed tea. In these ads, the people are happy with their tea glasses in their hands and Lipton, as a foreign branded tea is introduced to Turkish people as a special blended tea form to make use of the high socio-economic class audiences. In fact the ad stands for the reproduction of the ideals, positioning the women and men in the ideal forms and places. This idealization of the young couple and their life cluster serves to trigger the audience as to help them to make up their own ideals as well. For most of the viewers, this kind of a life is just a dream and not easily accessible. The garden, the hammock, the kitchen, the friendship atmosphere, the luxury of life, etc. Yet, the tea is available in the markets as a relief or replacement of the feelings of peace and happiness experienced in such an atmosphere. That's why the audience is somewhat conditioned to get whatever they can out of the advertisement. In this case, the accessible thing is only the tea! This approach could explain us why the foreign branded tea, Lipton is selling more than the local tea brands as the expression of the desires and life styles so longed for.

Having a general tone of voice and the local accent, the middle aged women inventing Didi, aunt Naciye, in her original style is starring the ice tea ads making it more accessible and acceptable for the Turkish audience and consumers. Having its roots not more than two decades, ice tea appeared in the beverages field and gained most of the market share in a short time. The ice tea concept is much more carried with the pop star images such as Ceza or Hayko Cepkin appearing in more localized atmospheres in an appreciated way. These kind of marketing strategies appealing to the Z generation pays even higher in such a short run reaching an expenditure of up to 181 708TL just last year.

In most cases the tea is positioned as a very special product in each ad. Tasting it mostly expanded to smiles, body language, happiness, etc. Apart from that, in most of the ads the product is associated with femininity, tea is attributed several values such as luxury, modernity, excellence, dignity, nature, kindness, beauty, sex appeal, etc. The audience research or audience measurement techniques could also be valid in tea ads. Because, these five classes of people could also be seen in the ads. The segments such as A/B, C1, C2, D/E could also be seen in the context and content of the ads in the forms of different social classes. The depicted family settings provide friends more than the family members.

In conclusion, the collected data involving new media samples of the last five years prove that the tea advertisements refer to tea consumption at different levels of human needs and the social settings in tea ads refer to different social classes. Apart from that, it is quite certain that questioning these tea brands and advertisements each concentrating mainly on different clusters of the society, the ads divide the social structure into smaller chunks ending up with the consumption of different types of products and diets as if they are somewhat totally different from each other. Regarding the ethical point of view, the audience and the auditors never notice anything is wrong about the way they position the product and the consumer since they never see the big picture but consider the details of the each product.

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## TABLES

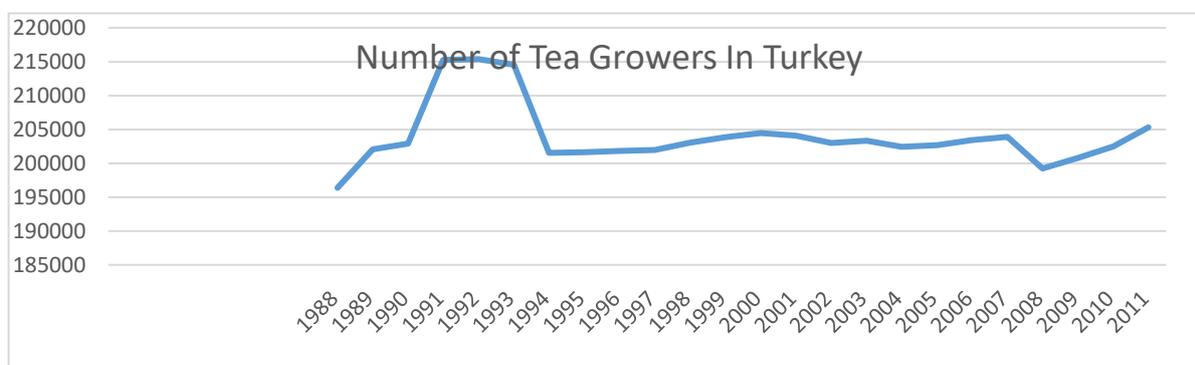
**Table-1:** Types of spending in various income groups

(%)

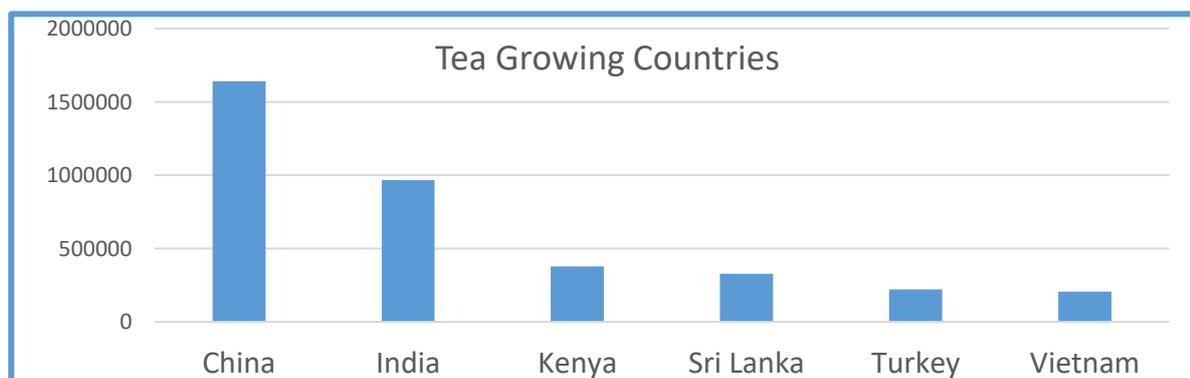
Types of Spending	The Lowest income groups (1.%20)		The Lowest income groups (5.%20)	
	2015	2016	2015	2016
<b>Total</b>	100,0	100,0	100,0	100,0
Food and Nonalcoholic drinks	30,2	28,9	14,6	14,2
Alcoholic drinks, Cigarette and Tobacco	5,0	5,2	3,2	3,3
Clothing and Shoes	4,3	4,6	5,6	5,5
Housing and Rent	32,0	32,0	23,3	21,7
Furniture and Homestuff	5,7	5,6	6,2	6,5
Health	2,0	2,1	2,1	2,1
Transportation	8,2	8,9	21	22,8
Communication	3,0	2,9	3,6	3,7
Entertainment and Culture	1,8	1,7	3,8	3,6
Education Services	0,4	0,6	3,9	4,1
Restaurant and Hotels	4,1	4,6	7,5	7,6
Various Goods and Services	3,4	3,0	5,3	5,0

The values in the table may not show the total amount because of rounding

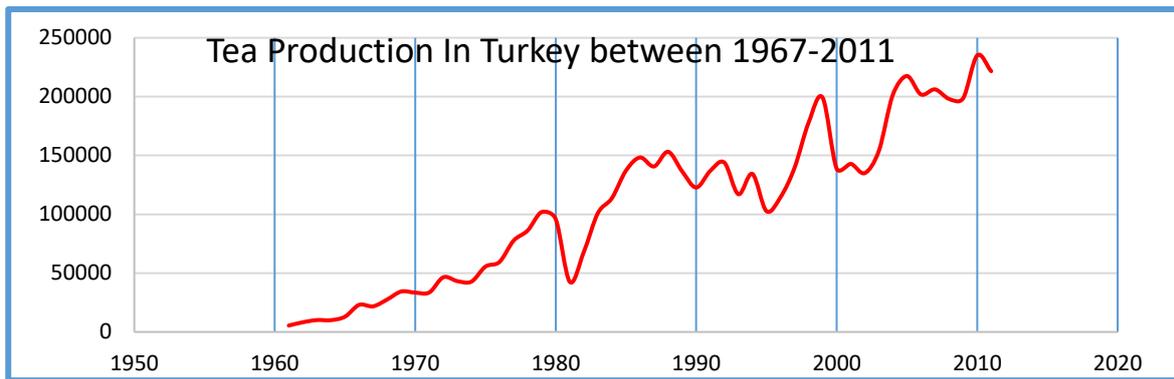
**Table-2:** Number of Tea Growers in Turkey



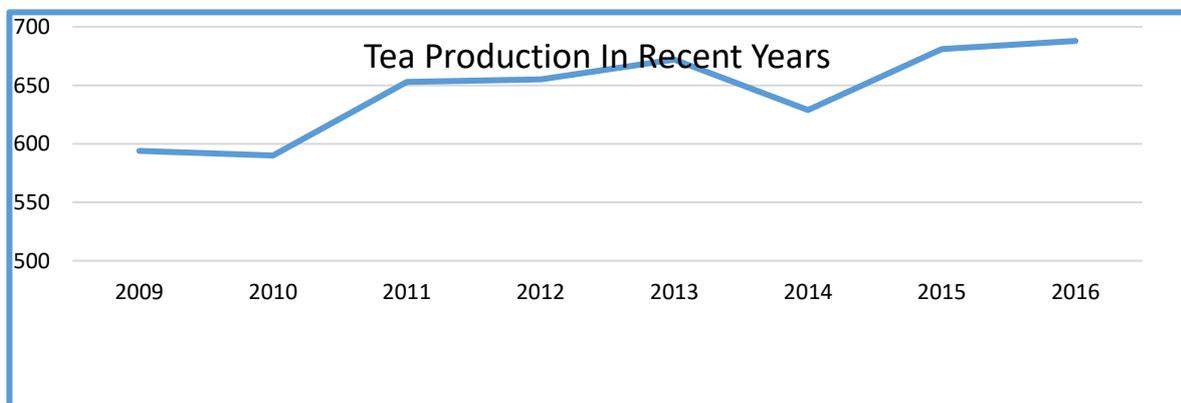
**Table-3:** Tea Growing Countries



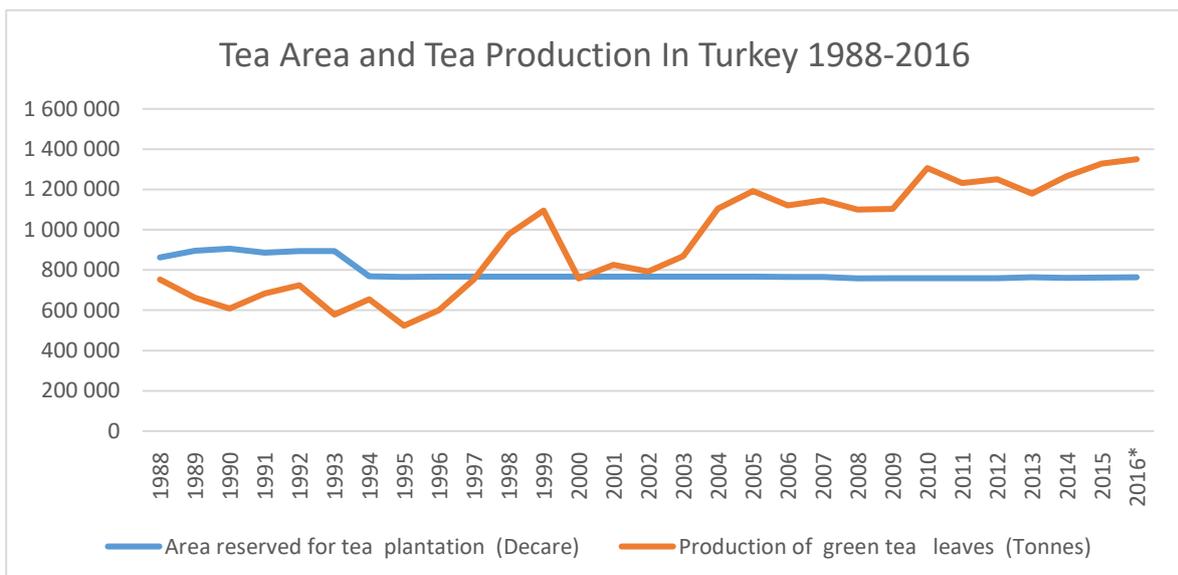
**Table-4:** Tea Production in Turkey between 1967-2011



**Table-5:** Tea Production in Recent years



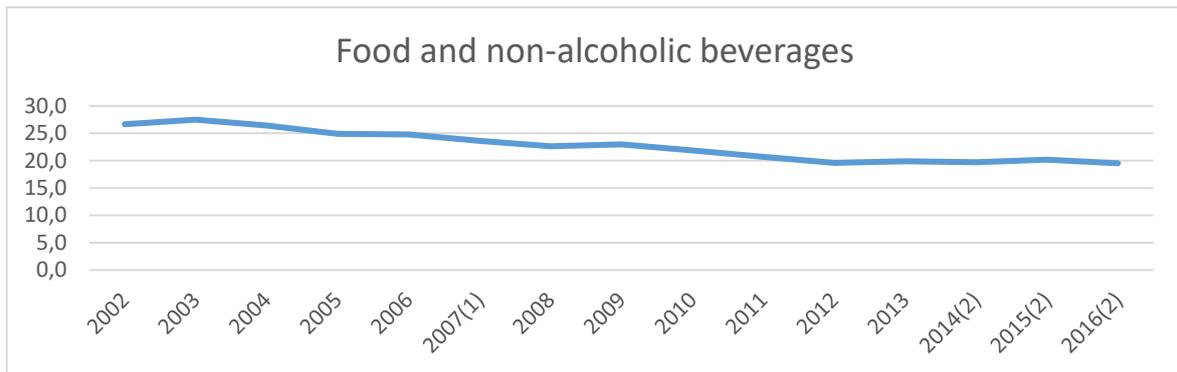
**Table-6:** Tea Area and Tea Production in Turkey 1988-2016



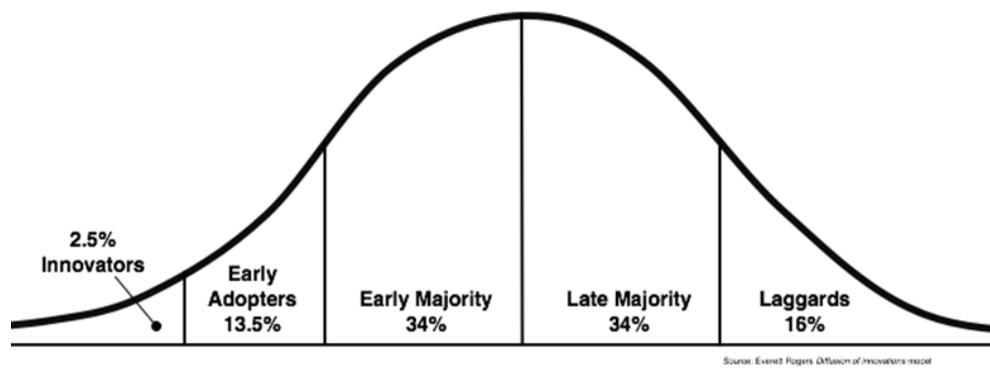
**Table-7:** Types of drinks and amounts of spending

<b>Type of the Product</b>	<b>TL Spent</b>	<b>Percentage</b>
Daisy (Brewing)	320	0,000378
Fennel (Brewing)	8 814	0,010412
Fruit Flavored Black Tea	10 342	0,012217
Sage (Brewing)	25 171	0,029735
Other Plants and Fruit Teas Other	31 515	0,037229
Rosehip (Brewing)	33 362	0,039411
Plant and Fruit Tea (Bag) for Baby and Children	39650	0,046839
Sachet Plant and Fruit Tea Other (Cough, Constipation etc. Excluding Health Purposes)	63829	0,075401
Tea Other	67555	0,079803
Mixed Plant Tea (Bag) (Cough, Constipation etc. Excluding Health Purposes)	89673	0,105931
Green Tea	113685	0,134296
Fruit Tea (Apple, Orange, Blackberry, Rosehip etc.) (Bag)	140604	0,166096
Linden	259 274	0,306282
Plant Stream (Sage, Mint, Fennel, Daisy, etc.) (Bag)	535656	0,632772
Tea with Fragrant Tea (Bud, etc.)	604 111	0,713639
Tea Teapot Bag	693 406	0,819123
Imported Tea (Package)	1 452 467	1,715805
Tea Bag	1 522 624	1,798681
Tea Indigenous (Open)	1 556 927	1,839204
Imported Tea (Open)	12 731 424	15,03968
Tea Local (Package)	64 671 834	76,39707
	84 652 246	
Ice Tea Market	181 708	
	84 833 954	

**Table-8:** Food and non-alcoholic beverages



**Table-9:** The Established Adopter Categories in Diffusion of Innovation Theory



**DOCUMENTING AND CATEGORIZING HATESPEECH:  
INVESTIGATING ISLAMOPHOBIA IN USER COMMENTS ON SOCIAL NETWORKS**

**Oğuz Kuş\***

**Abstract**

Islamophobia is the notion which describes fear, hate and hate speech towards Islam and Muslims. Islamophobia might be approached as a sub-category of hate speech. Several definitions of hate speech are proposed by researchers however existence of hostile, isolating, discriminatory and destructive discourse which is directed to specific group is common feature in almost all definitions. In today's world, social media gains importance in terms of information flow and (re)production of information and it becomes an important actor in many different fields of life. However, sometimes, social media leads to (re)production of hate speech and make it more persuasive. This paper focuses on Al Jazeera English Facebook fan page. Within the scope of the study, all user comments which includes "Muslim" or "Islam" keywords under refugee-related news were fetched from fan page of the Al Jazeera English and comments were analysed with content analysis approach via text mining technique. This research attempts to document Islamophobic discourse and categorize comments on social networks based on their sentiment. Last but not least, this study aims to contribute to digital communication studies with its interdisciplinary perspective by using new analysis techniques such as text mining.

**Keywords:** hate speech, Islamophobia, social media

**INTRODUCTION**

Within the framework of the research, reflection of hate speech and Islamophobia on webosphere was traced. Regarding this, huge amount of text data which is shared on social media was collected in order to realize this research. This data contains news shared on Facebook Fan Page of Al Jazeera English in one whole year. Soon after, collected data is filtered and just refugee-related news posts were acquired. Following this process all user comments written to these posts were collected and the ones which include the keyword "Islam" or "Muslim" were analyzed. This analysis is conducted via a sentiment analysis algorithm which uses Naïve Bayesian perspective. The algorithm was created on Rapidminer Studio and trained with the manually evaluated comments. Macro-level purpose of this research is to understand what is the individuals' point of view towards Muslims on social networks. Another purpose of this study is to document Islamophobic discourse under refugee-related news on social networks.

As Lippmann (1998) indicated, pictures in the minds of people are delivered by main components of media and pseudo-environments are created in individuals' minds. This situation can simply be explained as thought system of individuals are (re)created by the message bombardment of media outlets. Accordingly, social media can be defined as digitally transformed version of fore-mentioned media outlets. Function of the social networks in society is bombarding individuals with content based on people's previous content consumption behaviour. In today's world social media creates pseudo-environments in the mind of individuals.

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The term networked individual is also important at this point. Because, it is possible to define networked individual as the one who uses social media in order to collect information, find the persons who experienced similar issues and compare/discuss ideas (Rainie et. al. 2012:14). This proposition confirms our previous idea that social media leads to create pictures in individuals' mind.

Based on the given information, one of the important points is that social media provides several advantages. However, it also provides a ground for circulation and creation of hate speech. As a result of homophilic nature of social media hate speech towards minority groups, refugees or members of specific societal groups might increase. Consequently, intensified hate speech on social networks might cause hate-crimes.

### **Understanding Hate Speech and Digital Hate Speech**

Hate speech is a topic which is discussed in many fields of social sciences and it should intensively be discussed in today's world. Because, in today's world, different societal groups, people from different nations and establishments from different countries encounter with each other more often compared to past. On the other hand, connective and communicative function of the digital transformation makes these encounterings more possible. This means more people who have different background and features encounter with each other compared to the past. However, hate speech might damage efficiency of communication process between the parties and harm the soul of collaboration for better future or cause the problematics for people who are in need such as refugees. This situation obviously necessities that hate speech must be discussed more and more solutions should be proposed in order to overcome it. However, first an understanding towards components of hate speech must be developed in order to propose solutions in future steps.

According to Parekh (2006:224) hate speech can be described as following "Hate speech expresses, advocates, encourages, promotes or incites hatred of a group of individuals distinguished by a particular feature or set of features. Hatred is not the same as a lack of respect or even positive disrespect, dislike, disapproval or a demeaning view of others. It implies hostility, rejection, a wish to harm or destroy, a desire to get the target group out of one's way, a silent or vocal and a passive or active declaration of war against it."

Another generally known definition of hate speech is quoted by Weber (2009:3). In Weber's text, hate speech is described as "According to the Committee of Ministers, hate speech covers all forms of expression which spread, incite, promote or justify racial hatred, xenophobia, anti-Semitism or other forms of hatred based on intolerance."

Both definitions clearly point out that hate speech contains two common features. One of them is that hate speech is directed to a specific target group. Target group simply can be members of disadvantageous groups in society, minorities, migrants or refugees. In our paper, this group can be defined as refugees who escape from harsh conditions in their own country. Second common point of two definitions is that hate speech contains destructive and isolating language which feeds intolerance. Regarding this, it is possible to indicate that

destructive discourse might polarize the society, isolate the members of target group or create a hesitation on the members of target group when it comes to integration with societal processes.

Discussing digital hate speech within the framework of the study has enormous importance. It is possible to define digital hate speech as a discourse which discriminates and spreads hatred towards a specific target group on social media or websites which are specially designed in order to disseminate hate speech. Other methods of spreading hate on the web can also be categorized as hate speech. For instance, publishing podcasts, forming e-mail groups or creating games can be categorized within such methods (Kuş: 2016). Digital hate speech can be divided into two different categories: direct hate speech and indirect hate speech. Direct hate speech can be illustrated with “personally sharing a tweet which contains discriminative or hostile content”, in this situation indirect digital hate speech can be explained with re-tweeting process of this tweet by other members of the social network.

It is possible to state that digital hate speech is quite abundant in today’s digitally transformed society. Because, being active contributor of the webosphere economically costs really less compared to past. For instance, any people can form a blog. Because hosting prices are decreasing, open sourced content management systems are abundant and individuals do not need upper-level technical skills in order to create personal blogs. These services are good for participation of individuals to societal dialogue on the web. However, they are also used in order to circulate hate speech.

These days one of the victim groups of hate speech is Muslims. Especially, after mobility of massive amount of refugees from Muslim countries, it is clearly possible to observe hostile discourse on the web that contains negative sentiment towards refugees and Muslims. Islamophobia, as a sub-category of hate speech, must be reviewed in order to understand hate-speech towards Muslims.

### **Defining Islamophobia and Islamophobic Discourse on the Web**

Islamophobia can be defined as an attitude which is a mixture of hate speech and racism and it is also abundant on the webosphere. Islamophobia has destructive effects because it has a concept of clash of civilizations and it is certainly destructive in a globalizing world. One of the first definitions of Islamophobia is proposed by Runnymede Trust in a report named “Islamophobia: A Challenge for Us All (1997)” According to report Islamophobia can be defined as following: “Unfounded hostility towards Islam. The term also refers to the practical consequences of such hostility in unfair discrimination against Muslim individuals and communities.”

The report (1997:5) presents a clear outline on the components of Islamophobia. Islamophobic behaviour can be described with following beliefs and attitudes:

Islam is seen as monolithic and unresponsive to new realities. Islam is seen as other and separate. Islam is seen as inferior, barbaric, primitive and sexist. Islam is seen as an aggressive enemy, violent and supportive of terrorism. Muslim is seen as manipulative. It is seen as a political ideology used for political or military advantage. Defense of discrimination towards Muslims or acceptance of hostility towards Muslims.

As it can be seen in above-mentioned definition and components, Islamophobia has many common points with hate speech. Because, hostility and discrimination towards one specific group is one of the clear components of hate speech.

According to Kumar (via Müller-Uri et. al, 2016:120) “Islamophobia was consciously constructed and deployed by the ruling elite at particular moments”. When it comes to the current situation of Islamophobia and latest developments, it is clearly observable that Western politicians and public opinion leaders are instrumentalizing the term in order to shape public opinion in various contexts (i.e. migration policy, elections etc.). For instance, it is possible to encounter with sentences on webosphere such as “Stop Islamisation of Europe” or “Invasion of Europe” in refugee-related discussions. This kind of sentences simply confirms that Islamophobia is instrumentalized. Moreover, news and media organs are used for justification of this discourse. At this point, it is important to remember proposition of Lippmann. Because Islamophobic worldview is mostly delivered by traditional and digital media organs and cause undesired situations for Muslim individuals in societal life.

It is possible to state that with the rise of new technologies and refugee mobility, it is easier to encounter with results of fore-mentioned instrumentalization and justification of Islamophobia. Because it is possible to observe Islamophobic user comments and posts in several different forms.

### **Developing an Understanding on “Refugee Crisis”**

It is clearly possible to observe Islamophobic discourse in user-comments which are written to refugee-related news on social networks. ‘Refugee Crisis’ is a term mainly started to be used after refugee mobility from Syria. According to data on United Nations’ web site, Syrian refugees' number of concern is over 5 million.

According to a report which is published by Amnesty International (2015), underlines that 95% of refugees live in neighbouring countries such as Turkey, Lebanon, Iraq, Egypt, Jordan. Numbers of Eurostat (2015) reveals that count of asylum applications have increased over 114% between 2013-2014. This process was defined by the press organizations and politicians of many countries as a crisis, and an increase was observed in anti-refugee attitudes and hate speech for different reasons.

Fan pages and social network profiles might be a part of releasing the hate speech into circulation on social media. Recently, it is possible to encounter with Islamophobic messages in user comments of news on Facebook fan pages of mainstream media establishments. This kind of Islamophobic comments is quite significant under refugee-related news as a result of massive refugee mobility in recent days.

### **AIM AND METHODOLOGY**

At this section information on aim and methodology of this study will be provided. In addition, approach of this study’s text mining process will be explained. Because it is crucial in order to create a text mining algorithm.

#### **Aim**

This study aims to analyze user comments of the refugee-related news published on social networks and study will attempt to document and categorize Islamophobic discourse in user comments. Regarding this aim and scope of this study can be abstracted as following:

1. In macro level, this study aims to develop an understanding towards Islamophobia on social networks and aims to document it.
2. In micro level, this study aims to investigate what is the sentiment of comments which contains the keywords "Islam" or "Muslim" written under refugee-related news on Facebook fan page of a news site.
3. Last but not least, this study aims to contribute to digital communication studies with its interdisciplinary perspective by using new analysis methods such as text mining.

These purposes of the study will help us to understand how Islamophobia reflects on digital world and how is the individuals' general approach towards Islam related-topics within the framework of refugee-related news.

### **Methodology**

The study has a descriptive approach and it is attempting to mix the understanding of content analysis with text mining technique. Within the context of the study, the tool developed by Keyling et. al. (2013) is used in order to collect data from Facebook and Al Jazeera English Facebook page is chosen as sample. All news published on the Facebook page of Al Jazeera English between 26.12.2015-26.12.2016 is fetched. 10.199 news fetched as a result of this process. In order to identify refugee-related news, news which contains the keyword "refugee" in their title is filtered. As a result of the filtering process, 333 news is acquired.

At third phase, all user comments written to refugee- related news were fetched. As a result of this process, 36.530 user comments were acquired. At last step, comments which include the keywords "Islam" and "Muslim" were filtered. As a result of the filtering process, 1045 comments acquired. These comments were examined with a sentiment analysis algorithm which has Naive Bayes perspective. Because Naive Bayes is one of the efficient approaches when it comes to classifying polynomial entries. According to Artint (N.D.), this perspective can be explained as following:

The idea behind a Bayesian classifier is that, if an agent knows the class, it can predict the values of the other features. If it does not know the class, Bayes' rule can be used to predict the class given (some of) the feature values. In a Bayesian classifier, the learning agent builds a probabilistic model of the features and uses that model to predict the classification of a new example.

Within the framework of this research, sentiment analysis approach of Radovanović et.al. (2008) is considered. According to Radovanović et. al. (2008), two kinds of sentiment analysis process exist: "(1) document polarity classification, where documents representing complete reviews are classified into positive or negative, and (2) sentence polarity classification, which deals with polarity classification of individual sentences."

This research adopts the second perspective and analyzes comments individually. In order to realize a sentiment analysis, a training sample is needed. For creating this training set, some of the comments should be evaluated

manually. In order to create training sample me, as a researcher, evaluated several comments manually. On the other hand, for avoiding bias, some of the comments were evaluated by different individuals than me. Therefore, different perspectives added to training set. Following that I fed my algorithm with this training set in order to realize sentiment analysis of user comments. Rapidminer Studio 7.4 is used in order to create sentiment analysis algorithm. You can review Figure 1 in order to see functions in sentiment analysis.

## **FINDINGS**

Results of the sentiment analysis reveal that most of the user comments contain negative sentiment. According to results 58% of the comments classified as negative. 21% of the comments have positive sentiment and other 21% of the comments are not classified (see Figure 2).

## **DISCUSSION AND CONCLUSION**

Findings clearly show that hate-speech and Islamophobia can be clearly observed on social networks and, sadly, it is quite abundant in this study's data set which is consists of user comments. It is clearly observed during the manual evaluation of the comments for training set that pattern of most of the comments was overlapping with above-mentioned hatespeech definition.

Because comments draw a picture which has clear distinction between 'us' and 'them' and this feeds more Islamophobic environment. At first stage discriminative discourse reflects refugees as others or 'them', afterwards refugees, who are mostly fled from Muslim countries, are discriminated based on their religion. This pattern of understanding can clearly be seen in user comments. One of the user comments can be shown here as an example, it states *"Kick them out and ship them off to Muslim countries, no one wants the religion of so-called peace around them anymore!"* Some of the comments obviously contain unfounded hatred against Islam and message patterns of these comments overlap with Islamophobia definition we used in the literature part. One of the comments clearly indicates *"Muslims do not belong in Europe. Sorry. Go home."*

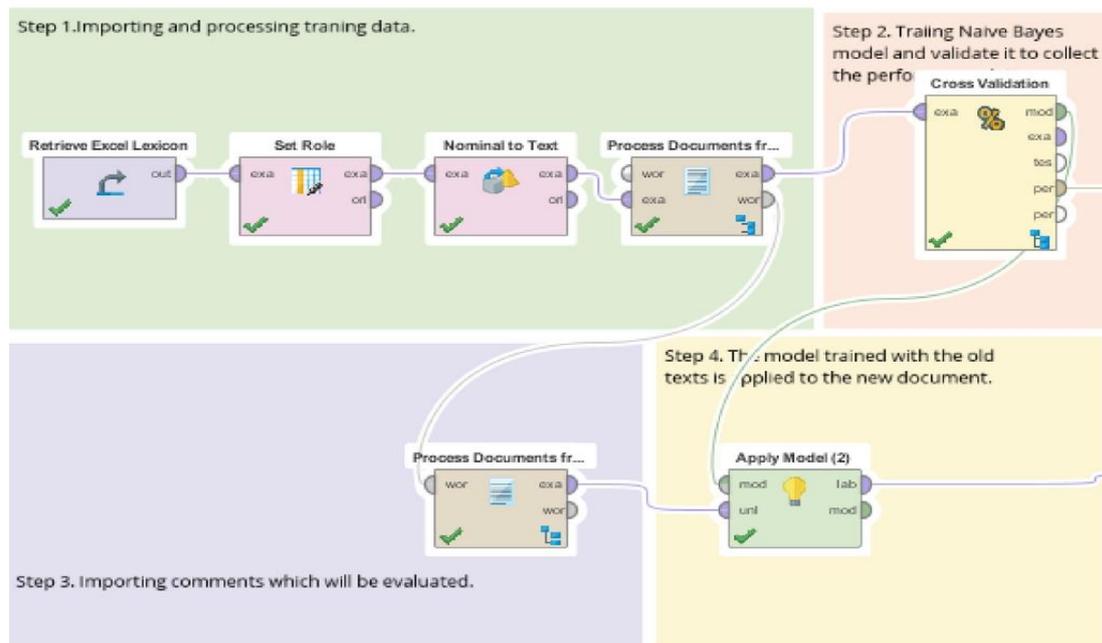
As it can be seen from the results, most of the comments which contain the keywords "Islam" or "Muslim" under refugee-related news contain negative sentiment. Regarding this, it is possible to say that networked individuals share knowledge on social media, however, social media is also transformed into a tool which allows production and circulation of digital hate speech. Because, user comments mostly contain negative approach and the people who read these comments might be influenced and might be the part of creation of direct or indirect hate speech. In order to overcome this situation and decrease the amount of discrimination and hate-speech on the web, better internet policies must be developed and efficient internet literacy skills must be taught.

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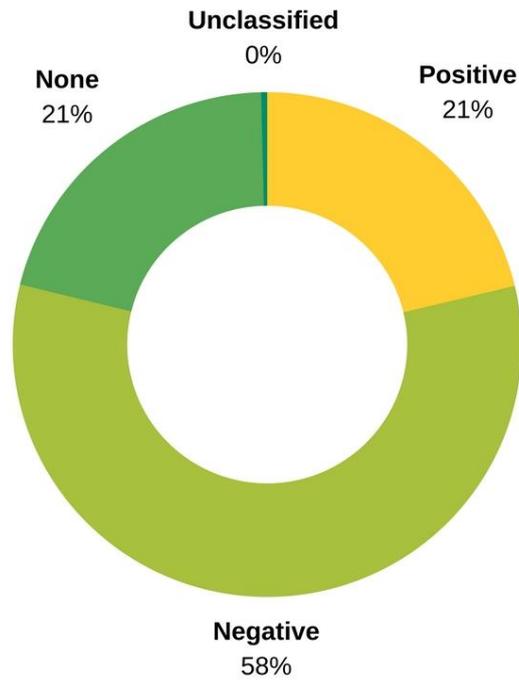
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## FIGURES & TABLES



**Figure 1:** Sentiment analysis algorithm which is developed with Rapidminer Studio.



**Figure 2:** Results of sentiment analysis process

## THE RELATIONSHIP BETWEEN NEW MEDIA AND NEWS: CLICKING JOURNALISM

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Ahmet ÇETİNKAYA\*\*

### ABSTRACT

Media companies almost threw traditional news making methods away, they look for and offer the ways that will allow news to be delivered just like in “pill-form” to readers. Especially following the development of web technologies, online journalism recorded rapid advancement in Turkey and took its place in journalism. “Clicking journalism” became a wide spread practice by many media companies. It is defined as the practice of forcing number of clicks to increase within news site and thus increasing the profit gained from the advertisements through the use of attractive news headlines and visuals. It has direct links with digital advertising. Intriguing news headlines and images, especially shared via social media, lead the users to click the news item which actually may include a different content from what headline suggests. Social networking sites are the main contributors of the traffic in news sites, hence the users often face informational mess and unethical news items in news sites today. This type of news delivery practices negatively affect journalism profession. In this study, the role and effects of “clicking journalism” are analyzed with discourse analysis, and its relation with new media, digital advertising and social media is investigated. A sample of news items are selected from web news sites randomly. Conclusions are drawn by thorough analysis of the sample.

**Keywords:** Clicking journalism, New-generation journalism, Informational mess

### INTRODUCTION

Technology has been one of the great forces of change among societies throughout the history. Until the invention of the printing press, the effects of the technological developments on human life had been generally restricted to an increase in the physical and work capabilities of the human. Printing press, which is regarded as the first mass communication technology, has been a technology that had a direct effect on human sensation. People, who shaped their sensation and life style through the means of oral communication for centuries, shifted to visual perception instead of ear-centered auditory perception. Invention of the printing press facilitated the flow of information, and brought a new dimension to communication field. Following the printing press, information flow has been further enhanced by the introduction of the electronic communication. Communication technologies have been merged with computer technologies after 1970's, causing a more effective communication besides easy news flow. Computers, with an access to the Internet, were no more merely a tool for facilitating the jobs or increasing capacity, instead they became an important part of the daily life. The screen, that had formerly been used only for watching tv or movies, transformed to a medium where the individual himself/herself is the active player and where the life is organized.

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Through the developments in the Internet technology, globalization phenomenon has begun to emerge strongly which caused the communication process to change. The globalization term incorporates a range of interconnected phenomena such as; the development and improvement of the economic, political and social relationships among countries, the removal of the ideological polarization, the understanding between different cultures, religions and views, and the cementing of the relationships between countries. The term is commonly defined as the action of the social and moral values and experiences to go beyond the national boundaries and to spread throughout the world. There is strong connection between globalization and internet technology; either of them directly affected the other.

Internet, which means interconnected nets as its name suggests, caused certain developments that lead audio, motion picture, texts and images to be transferable. Internet incorporates all the communication types and tools that we can imagine such as the radio, television, newspaper, magazine, letter, text message, telephone and even the videophone. This ability of the Internet reveals its close relation with the convergence concept. Convergence concept is first used in telecommunication field by Rosenberg as convergent technologies in his article about American machine industry (Güngör et al., 2009: 12). The concept includes the transfer of the audio, image and motion picture among the users in an economic and effective way. As a result of the developments in technology, the fields of information and telecommunication technologies began to overlap, and even get combined. This overlapping of different fields is named as convergence.

Internet was first emerged in 1969 as a technology used among the computers of US Department of Defense in order to exchange information. It is then widely used in a range of areas from universities to research institutions, and returned to an electronic-based system that allows communication through e-mailing, chatting, video conferencing, etc. Today, it is possible to have visual and auditory communication simultaneously over the Internet (Güçdemir, 2010). This new technology has been a widely used and a necessary tool also for the journalism sector because of the opportunities and convenience it provides in terms of accessing and delivering information. Additionally, with its unique opportunities Internet hasn't remained as a distribution tool of the information emerged from the existing mass communication tools, but it became a medium where the information is reproduced and offered in new ways. At last, the Internet formed a new means of news delivery. Internet news reached to new dimensions in Turkey through the use of advertisements.

### **Internet News in Turkey**

The use of multimedia tools on the Internet has caused significant changes in the choice, presentation and gathering of the information in industrialized societies since 1990s. This transformation, caused by the use of digital technologies, made the use of information more personalized and at the same time globalized gathering of it. In this regard, the globalization of the media industry and the developments in the new electronic communications technologies have dramatically affected journalism profession globally. These two important changes initiated the development of the democracy, which changed the future of the journalism (Webster, 2001: 1-30)

News sources began to deliver service through internet all over the world, and more and more people have begun to use these sources every day. Internet news has become a sub-branch of the journalism. It managed to bring new gains to journalism as a new means of news making and delivery, but it made no change over the essential principles of the journalism. On the other hand, major media corporations (which have huge capital investments) broaden their impacts over the new media fields. It can be observed that some international news sources are generating news for the sake of shaping and manipulating public opinion over all media, including the Internet (Ertemur, 2004). Chomsky emphasized the relationship between media, government, capital and aristocracy (Chomsky, 1997). Although the desire to assert politic control over the cyberspace is in its early stages, the effects of these activities would have vital importance in terms of balances (Webster, 2001). However, the ownership of the internet, advertising and internet services would not decrease the power of the capitalist media in near future because of the media regulations, but would determine the computing powers of the various actors on the Internet (Herman and McChesney, 1998).

Journalism, although had undergone significant changes over time through the use of the numerous electronic devices, experienced the most important transformations by the introduction of the Internet. The major stages of this transformation are on the gathering and delivery of the news and the communication of the people with the journalists. According to Aktaş (2007), journalism met the concepts of interaction, grouping and asynchronism by the introduction of the Internet, and these concepts became more clear and abstract. Internet news has the capability of offering the news in a quicker and integral way through bringing various media types together as part of its grouping principle. This principle is related to presenting text, visual and audio broadcasting all together. Grouping reform by internet news provided new dimensions to news presentation, and removed the time and space boundaries today through the mobile applications. Another novelty in the journalism through the Internet is the interactivity principle. According to Sütcü and Öztermiyeci (2011) interactivity feature incorporates mobility, diffusion and functionality features and thus increases the interactivity of the communication between parties in a wide range of sectors including communication and information technologies. Enterprises, especially, benefit from this interactivity feature, and most importantly they took significant steps on developing strategies based on customer expectations. Interactivity is highly important for journalism profession and media enterprises. Media enterprises need to know what their followers want beforehand, in order to make them satisfied. This caused the use of interactivity phenomenon to increase in mass media sector.

Internet news is developing in Turkey with increasing effects. Currently, Turkish newspapers and magazines can be followed all over the world 24-7. This also enabled Turkish speaking people in various regions of the world to follow news from different perspectives and provided the opportunity to follow Turkey. Internet has been an alternative news source in Turkish journalism and democracy compared to the past. However, how long this positive atmosphere will last is uncertain; Turkish government, like other various world countries, is taking important steps towards controlling the Internet (Ertemur, 2004: 57-58). New technologies may cause new political problems.

Internet news has begun to develop since mid-1990s in Turkey. Main reason of this development is due to the developments in Internet and computer technologies and also due to the online news applications attracting

profitable investments as a new commercial activity from both communication and other sectors. Based on the work plans of pioneer corporations all over the world, the first online news sector begun its activities in media sector in Turkey. Another important trigger of the development is the amateur news sites created by the journalists after 2001 who work in traditional media sector (Aydoğan, 2009). Today, also, journalists who leave their jobs due to political reasons continue their profession through new web sites. Vaguz TV, administered by Serdar Akinan, and Oda TV, established by Soner Yalçın, are prominent examples of this.

The first institution that made transition to internet broadcasting from traditional print had been the Aktüel magazine in 1995 July. Leman magazine followed it in 1995 October. The first online newspaper, on the other hand, was XN, started to be published in 1996. However, www.xn.com stopped broadcasting soon. By the end of 1997, most of the leading Turkish newspapers have transferred to internet medium (Geray and Aydoğan, 2009: 305-306). Today, daily number of internet newspaper readers is in millions. hurriyet.com.tr news website, for example, is claimed to have two millions daily unique users approximately (Geray and Aydoğan, 2009:306).

The developments in internet news attracted investments from both media sector and the other sectors. Printing advertisements in traditional newspapers had caused the number of pages to increase, hence increased the costs. Media institutions realized the opportunities of the internet newspapers, and began to broadcast commercials through their Internet sites and earned additional revenue. Number of commercials began to increase especially in parallel with number of clickings in a web site. However, this causes certain ethical problems and makes commercials more prominent than the news. The blurring of the borders between the commercial and the news destroyed the confidence of the users about this news sites (Geray and Aydoğan, 2009: 314).

Advert prices are set by firms based on the clickings on the portal. This certainly affects the quality of the news. Because, the aim is more towards increasing the amount of time a user spends in a web page. A news item is reported as headlines and linkings in Internet news. The aim is to direct the reader towards different web pages through clickings. The commercial becomes active in the web page and it is designed so as to attract the attention of the reader. Presentation of the news is restricted and the main goal is to present the commercials. In some cases, a certain expectation is created in readers mind through an interesting headline, while the content may include something that is not that interesting as the misleading headline suggests. However, the commercial is presented once the reader follows the link to the content. This type of headline is commonly named as “clickbait”. It cannot be denied that the competition is a significant part of the internet news. This competition, however, might cause certain ethical problems sometimes. Today, matryoshka news presenting practices such as to rise taboo subjects like sexuality to prominence or to divide content over several pages keep the reader on the web page for a certain amount of time, but these types of news presentations damage the confidence of the reader in the web site (Dönmez, 2010).

### **Changing Advertising Practices with The Internet**

Internet technology changed not only the journalism profession but also the advertising practices significantly. ARPANET is the oldest ancestor of the Internet which is created for use in military operations in 1969. In order to expand the net over the communication field, TCP/IP protocols that regulate the use of the internet are formed in 1970. Usage areas of this strategically important technology are expanded by United States National Science

Foundation in 1980s so as to include also the universities. Thus the data traffic began to increase gradually, and the military part of the net decreased while a new civil version of the net, NSFNET, is developed. This net rapidly spreaded over government bodies and ideological institutions as well as the universities (Schiller, 1999).

The last stage of the spread of the Internet is through the development of the World Wide Web (WWW). WWW played a substantial role in increasing the number of users of the Internet. There were only 50 web sites in 1993 January. 0.1 % of the internet traffic had been over web in 1993 March, while it increased to 1 % in October and the number of web sites increased to 500 at the same time. On the other hand, internet standards are established in 1994, and internet explorer applications are emerged. The first web conference is held in Geneva in 1994 (Çağiltay, 1997). DSL technology was developed in 2000s, which carried the internet experience to a new point and caused superior aspects of internet advertising to emerge.

### **Advantages of Internet Advertising**

Internet advertising incorporates numerous advantages compared to traditional advertising. These advantages can be listed as follows (Altınbaşak and Karaca, 2009: 467-468):

**a) Low cost:** Effectivity of the advertisements placed in traditional tools such as newspapers and magazines is measured by the average spending over one thousand readers. Taking into account the amount of masses it reaches, the Internet enables an advertisement to reach millions of people with very low costs. It also spends very low budgets compared to traditional media and advertising tools. One of the great opportunities of the Internet is the low cost and rapid research potential. Research about specific internet advertisements can be carried out immediately through the Internet; hence feedback about the advertisements can be collected very quickly. This quick and cheap research possibility is a perfect solution for especially small-scale enterprises which are not able to spend much on research operations because of the limited resources.

**b) Quick presentation:** Preparation and publication of an advertisement last at least for several days in traditional media, while an internet advertisement is broadcasted as soon as created. Today, there are advertisement programs working within search engines, like Google Adwords (Google, 2017) , that enable creation of a product or web site advertisement within minutes. It is commonly stated that the Internet has accelerated the enterprises to make changes in their promotion activities. Any editing operations like correction, addition or modification on an Internet advertisement are much easier and cheaper than on traditional advertisements and promotions.

**c) Interactivity:** Detailed information about the commercials can be provided to Internet users. Thanks to high interactivity feature of the Internet, enterprises have the opportunity to gather information about the users via numerous ways and to design their advertisements in parallel to interest areas of the customers (Kırık, 2010: 51). Thus, interactivity aspect of the Internet provides great convenience to both the users and the enterprises, and enables superior marketing operations. Interactivity provides time and cost savings during marketing and selling operations and increases the effectiveness of the marketing.

**d) Location-based presentation:** Another benefit of the internet advertising is the ability to design an advertisement special to a specific geographical area. A target group in this region can be aimed this way. This makes a significant contribution to effectiveness of the advertisement and cost savings. Similarly, considering e-mail and domain extensions, it is possible to design campaigns devoted to a certain group in a specific region.

**e) Time-based presentation:** Determining the presentation times of an advertisement for a certain user increases the effectiveness of the advertisement. It is a big advantage to be able to present internet advertisements in different time periods according to access time, login time and purpose of the visit of the user.

### **Sources of Income in Internet Advertising**

Besides its advantages, internet advertising has become an important source of income. Web site owners desire to take advantage of internet advertising, thus aim to increase their profits. They want to increase the number of visitors as well as the time each visitor spend in the site in order to be able to sell more advertisements. Thus, they follow different advertising strategies. Sources of income in internet advertising can be listed as follows (Özen and Sarı, 2008: 18):

**Pay Per Click:** Web site owners once attracted sufficient number of visitors, they try to earn money from this. Pay Per Click (PPC) services are offered for this purpose. They enable you get commission for each click on the advertisement in your web site. A code from any PPC service is located in your web site, through which the advertisements are presented in your site. If the visitors click any one of those advertisements, the owner of the web site earns commission from that.

**Google AdSense:** Google as a prominent search engine is another way to earn money from advertisements. It offers a service named Google AdSense, which aims an advertisement to become widespread. The service can be used to present google ads in your web site and receive income depending on the size and number of visitors of your site.

**Banner Exchange:** It is an old method used to increase the number of visitors to a web site. A code taken from one of the banner exchange services is placed in your site, which allows advertisements in other sites also to appear in your web site. Your advertisement also appears in other web sites. The more clickings occur in your site the more your site is presented in other web sites.

**Affiliation with shopping sites:** Amazon.com is the best example of this type of advertising. A web site owner places product links to amazon.com . If a visitor clicks one of those links and purchases the associated product then the web site owner gets a commission from Amazon for this sale. gittigidiyor.com is a similar example in Turkey.

**Advertisement spaces for rent:** Similar to traditional advertising practices, some web sites include free spaces reserved for advertisements. They include “Want to advertise here?” question at that space to make the advertisers aware. However, this type of applications can be profitable if the number of visitors is high. Certainly, any advertiser would prefer a site where he/she can reach large number of people.

### **Current Status of Internet Advertising**

Rapid technological developments are recorded in the last decades and both speed and simplicity and as well as the effectiveness of the internet is increased in parallel, especially from the beginning of the 2000s. Individuals and institutions had to keep up with this rate of change due to the intense competition. Advertising sector where core dynamics of all sectors and businesses are observed clearly, successfully adjusts to new world order created by the most important discovery of the last decade, the Internet, and to all the changes this order brings. Advertising sector is affected from the global changes and the economic climate in Turkey, just like in other countries of the world. It records a favorable trend in an environment of strong markets and healthy economy, and a negative reaction in an opposite case. This type of reaction is clearly observable in economic crisis of 2008. The crisis badly affected the entire world as well as Turkey, and caused damage in advertising sector accordingly (Bulunmaz, 2013: 5-10).

Although the Internet is an attractive advertising medium, it hasn't gained the anticipated attention in Turkey. Major economic crisis of 2000 adversely affected the advertising sector as well, like all other sectors. The sector was even the most affected one. The main reason is claimed to be the immaturity of the sector. Statistics about the share of the internet advertising in Turkey differs significantly among various sources. It was \$1 million in 1999, and between \$7-9 million in 2000. It is stated to exceed \$10 million towards the end of 2001 (Özçelebi 2002: 2-3). Today, advertising sector is growing gradually, and becomes an important source of income all over the world.

Once the world overcame the economic crisis, the uncertain environment began to improve and internet advertising revenues started to increase slowly; the spendings increased by 20% and reached \$30 million in 2006. Although the statistics about internet advertising spendings in Turkey may not reflect the exact numbers, it is clear that it has never had a high share in total advertising spendings. Turkey is well behind the developed countries in this respect, but the future seems promising. Actually, both the developments in recent years and the potential it offers as a source of income, internet advertising attracted numerous individuals' and enterprises' interest. Increasing market volume together with the rapid developments caused the sector to attract a lot of both qualified and inexperienced individuals and enterprises, which resulted in new problems in the already problematic practice of internet advertising in Turkey (Aktaş, 2010: 153).

### **Clicking Journalism**

Journalism is one of the most effected fields from the rapid developments in internet technologies and the widespread use of the internet. The progression from paper print towards digital environment also changed the

journalism practices. Since the last 20 years when internet has become an essential part of our lives, both new communication technologies and internet based journalism have continued to develop. Working conditions shaped by the technological innovations, as well as the rapid increase seen in the number of media professionals working in this field and also the fundamental changes observed in user/reader profile and social structure transform online journalism of today and make it different from the initial practices. The main difference in presentation of the internet news is the hypertext practices. Hypertextuality is the ability to access alternative channels/texts through links and labels easily from the interface and/or the net. It enables transferring from one text to another over the interface, and surfing around texts or within a text (Narin, 2016: 119).

Online journalism formed a unique language distinct from the traditional news language. This new language is more rhetoric and has a persuasive construction. The main purpose is to attract the interest of the target audience as much as possible through an alluring style to increase the number of visits. Number of papers to present news is restricted in traditional journalism. Web sites, on the other hand, can be regarded to have infinite number of pages, technically. Although this space freedom is seen as an advantage, it actually returned to a disadvantage because of the increasing alternatives in internet news and the resulting intense competition. The users in traditional broadcasting read not only the front page but also all the remaining papers; however, in internet broadcasting they don't prefer to read any sections except for the main page. News headlines restricted to tight spaces may have limited number of characters. This makes news editors to lead away from the traditional news language. Attention grabbing news headlines are preferred together with words that have high possibility to be clicked. This preference brings about language games which render the main subject of the news obscure. This fictional game in news headlines together with similar word choices with or copy-paste edits of other broadcasting companies create stunt news even with different contents. It also increases the number of visits to a web site, which is the main goal in fact. A user who is attracted with a striking headline often comes across with a surprising content which may be irrelevant to the introductory headline (Işık and Koz, 2009: 172).

Attractive and interesting visuals placed within the news content lead to new visits. Thus, photo galleries related or not to the news item increase the number of visitors and hence the number of clicks. This way, a user who wants to read a single news item is forced to visit numerous pages involuntarily. In the first years, internet newspapers failed to develop a broadcasting and enterprise model special to the Internet, and didn't succeed in earning money through subscriptions, who then realized the direct relationship between clicking numbers and revenues. Internet media companies were not able to gain revenue from circulation, and the advertisements became their largest source of income. Advertisers who regard the Internet as a substantial channel are increasing in number. The share devoted to digital advertising among the world increases each day, and it dominates other advertising channels. When we look at the digital advertising spendings in Turkey in 2012, we can observe that search engine advertisements got the biggest share (444 million Turkish liras). Display advertising followed with 374 million liras. The numbers for the world total, on the other hand, is much higher for digital advertising which reached a 20 percent share among all advertising spendings. It is known that the total advertising investments in the world is \$500 billion in 2012, and \$100 billion of it is spent through digital channels (Işık and Koz, 2014: 30).

The ethical problems caused by the desire to take a large share of the competitive advertising profits include the use of sexual elements as a means to increase clickings, and the practice of dividing the content of a news item into several pages, which called “matryoshka” news, to increase the visit time of a user. Clicking journalism includes clickbait headlines, placement of links to other news items through intriguing headlines within a news story, and proceeding to do same thing in a “matryoshka” called way, and using witty keywords in search engines to tempt the users to visit the news site (Dönmez, 2010).

## **AIM AND METHODOLOGY**

In this study, it is aimed to analyze and determine the relationship between the news making method of “clicking journalism” and the advertisements since clicking journalism has direct links with the desire to display advertisements and earn profit.

Here, a number of internet news items are selected through random sampling and analyzed using the method of discourse analysis. Discourse analysis is basically defined as the process of examining the language. However, this process is not solely a simple analysis of the language, rather it requires the extraction of the content and the meaning beneath the syntactic structure of the statements. Discourse analysis proposed by Dijk is interested not only with the structure of the language but also with the social dimensions of the statements (Çelik ve Ekşi, 2008: 105). Discourse analysis examines the sociocognitive structure of the messages delivered through mass communication tools. With the help of a thorough analysis, the characteristics of a government, the ideologies and the discourse changes can be determined (Sözen, 2014: 120). In this study, 3 different news items are selected and a discourse analysis of the news is carried out.

## **FINDINGS**

There are numerous examples of clicking journalism practices. The examples below are drawn from common newspaper sites in Turkey to illustrate the phenomena:

In this news item 1, brought as a newsflash, a military intervention is announced without stating the name of the country. The news story, on the other hand, is about the operation of the Senegal military in the Gambia. The reason for not giving the name of the country in the headline is to create a misperception that the relevant country is Turkey and to tempt the reader to click on the link to the story.

In the second example above, the headline declares that the Survivor contestant footballer İlhan Mansız leaves, but without explicitly stating what is he leaving. Such a headline misleads the reader into thinking that he left the contest. However, the news story is that he left the football match because of the injury he picked up.

In news item 3, the sensational headline in the third news item presents it like a schattering one by showing photos of famous football players Arda Turan and Benoit Tremoulinas and including an incomplete sentence telling “... to Turkey free of charge ...”. What gets the reader to click on the link to story is the presence of the picture of Arda Turan. However, the content includes a photo gallery composed of pictures of 75 footballers who had testimonials. The photo given in the headline appears as the 19. photo in the content, and in contrary to what the heading points out, the news story is actually not about Arda Turan but about the one appearing near him.

## **DISCUSSION AND CONCLUSION**

Newspapers have had the new opportunity to reach their readers through means of the Internet besides the traditional publishings as a result of the rapid technological developments. Online news sites offer a quick access to hot news and to online news archives, and serve both journalists and readers. Additionally, the Internet goes beyond actuality and enables readers to communicate with their newspapers. Number of online news sites allowing access to various regional, national and international news content from politics to economy, from sports to health is increased rapidly, and they had a unique place among news broadcasting platforms.

Online journalism consists of three stages. In the first stage, online journalists often re-deliver the news stories they get from news agencies in a form that meets their goals. In the second stage, they form the original content. Lastly, they create a special news content designed for the web. This last stage is characterized by re-thinking the nature of the online society and more essentially having an experience in writing an exhaustive story in a new form. This new form requires creating a composition where the reader not only reads the story as was the case in traditional journalism, but also becomes a part of it.

News sites besides announcing hot news, also delivers news stories appear in traditional media to their readers. The news stories that are gathered generally from newspapers and magazines published either as a summary or through a link to the corresponding newspaper. The quality of the content in a news site depends partially on the number of this type of quoted news. The practice of conveying news through unauthorized links to newspapers and agencies contradicts the journalism ethics, while destroys the confidence of the reader in the news site as well.

Economical factors are effective in rapid spread of online news services that are independent from traditional media. These factors include the minimal cost opportunity the Internet offers in terms of content presentation compared to mass communication technologies, and the simplicity to enter the market. Low income levels of internet advertising in Turkey lead click journalism to arise. The two main advertisement pricing models of CPM (cost per thousand) and CPC (cost per click) used by the news sites depend on huge number of hits and page display which caused numerous misleading content irrelevant to headline to become widespread in social media. The cursory inspection of social media and the deficiencies in internet law are the legal issues remaining to be handled seriously.

Today, social media is one of the crucial elements of the internet news traffic. Thus, users are exposed to a lot of information mess and news stories far from journalism ethics. Misleading news headlines and visuals result in a sloppy journalism, and causes serious ethical problems. It is certain that online journalism should be strictly delimited, and journalism ethics should be preserved online as well.

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## TABLES

### News item 1: An example from Türkiye Newspaper



Source: <http://www.turkiyegazetesi.com.tr/dunya/439494.aspx>, Retrieved on May 22, 2017

News item 2: An example from Vatan newspaper



Source: <http://www.gazetevatan.com/ilhan-mansiz-dan-kotu-haber-birakti--1069806-magazin/>, Retrieved on May 24, 2017

News item 3: An example from Hürriyet newspaper

1  
2  
3  
4  
5

# BİR DÖNEMİN DEVİYDİ

Bir dönemin deviydi, icradan satılıyor

## İCRADAN SATILİYOR

Hürriyet ÖZEL

**SON DAKİKA**  
Hain saldırı! İki asker şehit

**Büyük bomba!**  
Bedavaya Türkiye'ye...

**Benim yüzümden işsiz kaldın, özür dilerim**

**Rekor yılında gurur gecesi**

Source: <http://www.hurriyet.com.tr/sporarena/galeri-yilin-transfer-bombasi-bedavaya-turkiyeye-40468715#page-19>, Retrieved on May 26, 2017

## A STUDY ON THE INTERNET USAGE PURPOSES OF WOMEN: EXAMPLE OF ISTANBUL

Esmâ SANCAR\*

### ABSTRACT

The internet is one of the most important tools of information and communication age. It has taken place in every aspect of our lives and made our lives easier in all spheres from banking transactions to shopping. Therefore, the internet has been used by people with different purposes. The aim of this research is to study the purposes of internet usage by women. In this research, parameters about the internet usage purposes have been supported by field researches. This study aims to determine the relation between the purposes of internet usage by women and their demographic features. In this study, survey method has been used from quantitative research methods. The research involves İstanbul districts such as Ataşehir, Bahçelievler, Bakırköy, Başakşehir, Bayrampaşa, Beşiktaş, Beylikdüzü, Esenyurt, Fatih, Kadıköy, Kartal, Pendik, Sarıyer, Şişli, Ümraniye, Üsküdar where the internet usage and the socio-economic status are high. For instance, 400 women between the ages of 15 and 65 have been interviewed. Data collection technique used in this research is a quantitative method and the technique was carried out by way of face to face meetings based on the questionnaire form which was prepared beforehand. Having analyzed the data acquired from field researches, it has been detected that the internet is used mostly by young population.

**Keywords:** Woman, Internet, New Media, Uses and Gratifications Approach.

### INTRODUCTION

Internet is a globally known and constantly expanding communication network in which plenty of computer systems are interconnected. Owing to the computers and the internet that are among the most important communication tools in our day and in the future, necessary information in numerous fields can be reached in an easy, fast, cheap and safe way.

In our country, the internet has entered into a promising process of development for the future and opened the doors of a more free and liveable world for all the people, especially women. (Bölükbaşı and Yıldız, 2005: 1-3)

The internet is in every aspect of our lives. Providing convenience in many fields ranging from communication and shopping to finance and education, it is used with different purposes. The internet has become a part of our lives. Particularly, the smart phones that we use have made it possible for us to reach internet at any time and it has become the most easily accessible communication tool for us.

There are differences between the purposes of internet usage by men and women. Gender is also one of the factors that affect the internet usage directly. Women's internet usage rate is relatively lower than men's and there are also differences between the purposes of internet usage.

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According to the research named “The Usage of Information Technologies in Household” made by Turkish Statistical Institute in 2015, computer and internet usage rate among the individuals in the age group of 16-74 is respectively 54,8% and 55,9%. While these rates are 64% and 65,8% for men, the same rates for women are 45,6% and 46%. Computer and internet usage rates were 53,5% and 53,8% in 2014. When individuals’ internet usage purposes are considered, in the first three months of 2015, 80,9% of individuals used the internet to create profiles on social media, send messages or share contents such as photos etc., 70,2% used the internet to read online news, newspapers or magazines; this was followed up by 66,3% to search for information about health, 62,1% to upload and share contents such as texts, images, photos, videos, music etc., 59,4% to search for information about goods and services. In a twelve month period including April 2014 and March 2015 the rate for using the internet to make contact with the state institutions and organizations for personal purposes or to benefit from the public services was 53,2% Last year, this rate in the same period (April 2013-March 2014) was 53,3%. Among the usage purposes, using the internet to obtain information from web-sites of public institutions took the first place with 50,5%. The rate of the internet usage to order and buy goods and services for personal use was 33,1%. Last year, the rate of individuals who used internet to shop online was 30,8%. (<http://www.tuik.gov.tr/PreHaberBultenleri.do?id=18660>).

In a research that was carried out among the students of Gaziosmanpaşa University, 311 people answered the survey and their purposes of internet usage were determined. As a result of this research, it was established that the students use the internet for daily purposes such as sending e-mails, reading news, watching the media and earning money online the least. For educational purposes, the internet is mostly used to do researches and homeworks and it is rarely used to continue distance education (Dursun, 2014).

In another research that was carried out among the students who study classroom teaching at Mustafa Kemal University, 180 students who are teacher candidates were interviewed and their purposes of internet usage were studied. According to this, 94% of students use the internet with the purpose of communication. Calling fixed lines and mobile telephones, sending texts to mobile phones, communicating online via video calls and voice calls, sharing texts, pictures and videos offline and many other things can be made in a very economic and easy way via internet. Participants use the internet very little to access library archives (Tüysüz v.d, 2012).

In a research that was carried out in Turkey, it was established that in families with low socio-economic status, children use the internet mostly to have fun. Contrary to this, in families with high socio-economic status, children use the internet to obtain information (Yüksel and Baytemir, 2010).

According to the results of the research on the internet usage in Turkey that was carried out by Türk Telekom, Ipsos and KMG in the first quarter of 2012, people using the internet in Turkey are 60,9% males and 39,1% females. 50% of the internet users are between the ages of 18-34. While 87% of houses with internet access use the internet to surf online, spending time on Facebook takes the second place. According to the research, families use the internet for surfing online with 87%, for entertainment and e-mails with 76%, for written messages and chats with 71%, listening to music and radio with 67%, watching movies and videos with 66%, reading news and newspapers with 61%, for voice and video calls with 59%, playing games with 55%, listening to music with

54%, official transactions (e-devlet) with 32%, Twitter with 31%, downloading softwares with 29%, shopping online with 24% and internet banking with 23%.

<http://www.derszamani.net/turkiye-internet-kullanim-amaclari.html>)

### **Uses and Gratifications Approach Theoretical and Conceptual Framework**

Uses and gratifications approach was developed against the perception of inactive audience in mass media theories. In this approach, the audience use the media consciously and even in a planned way. Uses and gratifications approach which is considered among psychological effect theories dates back to early 1940's. Paul Lazarsfeld's and Herta Herzog's studies between 1942-1944 are the precursor studies of this field and these studies try to understand two questions: Which programs are preferred by the audience? Which needs do they try to fulfill by these programs? In a classic research carried out in 1949 about the audience reactions, Berelson suggested that there are functions for a newspaper reader such as providing remarks and information for public works, providing a tool to maintain the daily life and a source of relaxation, providing social prestige, getting social contacts, being used as a part of daily ceremonial activities. (Küçükkurt vd., 2009: 37-38).

Uses and gratifications approach has been used in communication studies for the first time in 1960's. This approach changes the perspective among the media-audience and listeners and accepts them to be more active. This approach also supports that the media consumption takes place with consumer awareness. In other words, the audience are aware of their needs.

Evaluating the audience in a dominant position during the communication process, this approach changes the effect paradigm in mass communication process and states that the receivers in mass communication, namely the audience are active (Alikılıç vd., 2013: 42-43).

According to this approach, the audience and listeners are active and rationalist individuals who can resist to influences and choose according to their wishes. These individuals can choose based on their free will. They try to fulfill their current needs by certain uses. Mass communication tools help them to fulfill these needs. The approach is grounded on the fact that the needs of users are complex and these needs are fulfilled effectively by using mass communication tools. It states that the user is as active as the sender and the message carries the meaning given by the user. Therefore, there is a gratification in this communication process. Uses and gratifications approach states that the users are free and active, they choose contents and the most suitable mass communication tools based on their needs to gratify themselves (Üçer, 2016: 4-5).

In uses and gratifications approach, individuals' adaptation to the changing systems is a tough process. Especially, technological innovations classify individuals in themselves. Individuals face adaptation problems within a multicultural society. Individuals' need for media and gratification lie under the uses and gratifications. Social and psychological conditions under which individuals live steer them to use the media intensely. In this approach, media is one of the important tools for people to fulfill their needs. Most up-to-date example for the uses and gratifications theory is the new media. Internet, social media and occurrence of technological

improvement have created another field for people to search for gratification through these sources. Internet has enabled individuals to access all contents within mass communication tools by creating a digital library (Yengin, 2012: 93-94).

## **AIM AND METHODOLOGY**

Just like the rest of the world, the internet is being used widely in our country and its usage is increasing day by day. Proliferation rate of the internet usage differs based on socio-economic statuses of users. The aim of our research is to prove that individuals' purposes for the internet usage depend on their demographic features. Hence, Turkey's biggest metropol in which the internet usage is the highest, İstanbul was selected as a sample. In 16 districts of İstanbul with high socio-economic status and internet usage, 477 women between the ages of 15-65 who use internet were interviewed and after acquiring true and clear answers from 400 of participants, the research was concluded.

In our research in which survey method from quantitative research methods was used, questionnaire forms were used based upon a face to face meeting method. As demographic features, women's age, educational level, marital status and the number of kids they have were considered and evaluated.

## **FINDINGS**

The highest rate of the internet usage for communication is 38.90% by women between the ages of 20-24. Women between the ages of 25-29 take the second rank with 21,70% and the third rank is shared by women between the ages of 15-19 with 16.60%. Women aged 55 and older take the lowest rank with 1.10%. This result is a proof that the internet is used more by young population (Table 1).

Age distribution of women who use the internet for research can be seen in Table 2. According to this, women between the ages of 20-24 take the first rank again with 39.50%. The second rank is shared by women aged 25-29 with 24,10% and following this, women between the ages of 15-19 take the third rank with 13.80%. The latest rank is shared by women aged 45 and older with 2.10%. As can be seen in Table 1 and Table 2, the internet usage is very prevalent among young population.

In Table 3, age distribution of women who use the internet to play games is displayed. The ranks stayed the same for this table as well and women between the ages of 20-24 who use the internet to play games took the first place with 39.30%. Women between the ages of 25-29 took the second rank with 19.10% and the third rank was shared by women between the ages of 15-19 with 15.70%.

In Table 4, age distribution of women who use the internet for entertainment is viewed. In this graphic, the results stayed the same and women who use the internet for entertainment the most were between the ages of 20-24 with 42% followed by women between the ages of 25-29 with 21% and women between the ages of 15-19

with 17%.

In Table 5, age distribution of women who use the internet for official transactions and banking is displayed. Once again, the results show young female adults at the first rank. The first rank is taken by women between the ages of 20-24 with 43,30%, the second rank by women between the ages of 25-29 with 23,90% and again women aged 55 and older who make up the oldest population in our research take the lowest rank with 1,50%.

Age distribution of women who use the internet for other purposes is given in Table 6. Women who use the internet for different purposes are between the ages of 15-19 and 20-24 with 30,60%. The rank is followed by women between the ages of 25-29 with 13,90% and once again women who take the lowest rank are the oldest.

In Table 7, women who use the internet for communication are viewed according to their marital statuses. Based on this, single women take the first rank with 65% and engaged women take the last rank. This result shows that women use the internet less during the engagement period.

In Table 8, marital statuses of women who use the internet for research are viewed. The results are the same with the previous table. The first rank is shared by single women with 62,60% and the last rank is taken by engaged women with 3,60%.

In Table 9, the distribution of women who use the internet to play games is viewed by marital status. According to this, women who use the internet to play games the most are single women with 58% and engaged women use the internet to play games the least with 22%.

In Table 10, marital status distribution of women who use the internet for entertainment is viewed. The results are the same in Table 10 as well and the internet is used for entertainment mostly by single women with 67,70% and women who use it for entertainment the least are widows/divorced and engaged women with 3,50%.

In Table 11, marital status distribution of women who use the internet for official transactions and banking is viewed. According to this, women who use the internet for official transactions and banking the most are single women with 68,70%.

In Table 12, marital status distribution of women who use the internet for other purposes is viewed. While women who use the internet for other purposes the most are single, widows/divorced women use it the least for other purposes.

In Table 13, women who use the internet for communication are viewed based on their education levels. According to our research results, women who have a bachelor's degree use the internet for communication the most and women who are postgraduates use the internet for this purpose the least. The reason for postgraduates

to use the internet so little is because of the fact that there aren't many women who accomplished a postgraduate degree in Turkey.

In Table 14, educational level distribution of women who use the internet for research is displayed. According to this, women who use the internet for research the most are university graduates. This is an expected result.

In Table 15, educational level distribution of women who use the internet to play games is displayed. 44% of women who use the internet to play games are high school graduates. This result shows that educational level is an effective factor determining the purposes of the internet usage.

In Table 16, women who use the internet for entertainment are distributed according to the number of kids they have. We face a striking result here because 48% of women who use the internet for entertainment are once again university graduates.

In Table 17, women who use the internet for official transactions and banking are distributed according to the number of kids they have. According to our research results, women who use the internet for this purpose are 57% university graduates.

In Table 18, women who use the internet for other purposes are distributed according to the number of kids they have. Women who use the internet for different purposes are university graduates with 53%.

In Table 19, women who use the internet for communication are distributed according to the number of kids they have. Based on our research results, 43% of women who use the internet for communication have one kid. The second rank is shared by women who have two kids with 40%. In this case, it's clear that the number of kids is an effective factor determining the purposes of internet usage.

In Table 20, women who use the internet for research are distributed by the number of kids they have. Once again, 39% of women who use the internet for research have one kid.

In Table 21, women who use the internet to play games are distributed according to the number of kids they have. 68% of the participants have two kids and use the internet to play games.

In Table 22, women who use the internet for entertainment are distributed by the number of kids they have. According to this, women who use the internet for entertainment have two kids.

In Table 23, women who use the internet for official transactions and banking are distributed by the number of kids they have. According to our research results, women who have two kids use the internet for this purpose the most with 69%. This is followed by women who have one kid with 31%. Women who have three kids or more don't use the internet for this purpose.

In Table 24, women who use the internet for other purposes are distributed by the number of kids they have. According to this, 67% of women who have one kid use the internet for other purposes.

## **DISCUSSION AND CONCLUSION**

One of the most important developments in information and communication era is the internet. Internet has become an inseparable part of our lives. One of the reasons why the internet usage has become very widespread is the fact that it makes our daily lives easier. Above all, the internet means saving time. It means that we don't have to go to libraries for a research or to public offices for official transactions and wait at banks for banking transactions.

Every society has different purposes for the internet usage. In accordance with the social structure, there are even differences between men and women in terms of the internet usage.

Considering the patriarchal structure of Turkish society, it is inevitable that there are differences between men and women in terms of the internet usage. Hence, women's purposes for the internet usage have been studied in this research. With reference to the fact that the differences in socio-economic status create different purposes for the internet usage, this study has been carried out by taking women's demographic features into consideration.

This study urges upon women's reasons for the internet usage such as communication, entertainment, games, official transactions, banking and other purposes. As a result of this research, it has been detected that the internet is mostly used by young generations. Approximately 40% of women between the ages of 20-24 who participated in this research use the internet for communication. This is followed by women between the ages of 25-29 with 22% and women between the ages of 15-19 with 17%. Women who use the internet for this purpose the least are older than 45. This result is a sign that young women use the internet for communication more.

When we analyze the age distribution of women who use the internet for research, we see that the first rank is shared by women who are between the ages of 20-24. As it was in the previous group, the second rank is taken by women between the ages of 25-29 and the third rank is taken by women between the ages of 15-19. This concludes that the usage of the internet is more widespread among young women. No matter what the purpose is, young women use the internet more actively than other women.

When we analyze the distribution of the internet usage by women according to their marital status, in every field from communication to games and entertainment, we see that single women use the internet more. This striking result shows us the patriarchy in our country and the direct proportion between the internet usage and women's dependency on men. Since married women who have kids need to save more time, single women use the internet more with different purposes.

When we analyze the distribution of the internet usage by women according to their educational status, it can be seen that university graduates use the internet the most apart from playing games. High school graduates use the

internet to play games the most. This result is an indicator that there is a direct proportion between women's educational levels and their internet usage purposes.

Having compared the purposes of the internet usage and the number of kids that women have, it has been confirmed that there is no direct proportion between them and the number of kids that women have is not an effective factor determining the purposes of the internet usage. This is not an expected result because when the number of kids increase, the need for the internet usage increases as well. It has been stated at the beginning of the research that the internet usage is widespread among young women therefore it is thought that married women with kids will use the internet with different purposes more in the future.

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**TABLES**

**Table 1. Frequency Distribution of Women Who Use the Internet for Communication, According to Their Ages**

<b>May I learn your age?</b>		
<b>Response (Age)</b>	<b>Frequency</b>	<b>Percentage</b>
15 - 19	61	16.60%
20 - 24	143	38.90%
25 - 29	80	21.70%
30 - 34	31	8.40%
35 - 39	15	4.10%
40 - 44	18	4.90%
45 - 49	12	3.30%
50 - 54	4	1.10%
55 and older	4	1.10%

**Table 2. Frequency Distributions of Women Who Use the Internet for Research, According to Their Ages**

<b>May I learn your age?</b>		
<b>Response (Age)</b>	<b>Frequency</b>	<b>Percentage</b>
15 - 19	27	13.80%
20 - 24	77	39.50%
25 - 29	47	24.10%
30 - 34	11	5.60%
35 - 39	9	4.60%
40 - 44	12	6.20%
45 - 49	4	2.10%
50 - 54	4	2.10%
55 and older	4	2.10%

**Table 3. Frequency Distribution of Women Who Use the Internet to Play Games, According to Their Ages**

<b>May I learn your age?</b>		
<b>Response (Age)</b>	<b>Frequency</b>	<b>Percentage</b>
15 - 19	14	15.70%
20 - 24	35	39.30%
25 - 29	17	19.10%
30 - 34	8	9.00%
35 - 39	2	2.20%
40 - 44	6	6.70%
45 - 49	3	3.40%
50 - 54	3	3.40%
55 and older	1	1.10%

**Table 4. Frequency Distribution of Women Who Use the Internet for Entertainment, According to Their Ages**

<b>May I learn your age?</b>		
<b>Response (Age)</b>	<b>Frequency</b>	<b>Percentage</b>
15 - 19	38	16.60%
20 - 24	95	41.50%
25 - 29	47	20.50%
30 - 34	15	6.60%
35 - 39	9	3.90%
40 - 44	10	4.40%
45 - 49	10	4.40%
50 - 54	2	0.90%
55 and older	3	1.30%

**Table 5. Frequency Distribution of Women Who Use the Internet for Official Transactions and Banking, According to Their Ages**

<b>May I learn your age?</b>		
<b>Response (Age)</b>	<b>Frequency</b>	<b>Percentage</b>
15 - 19	7	10.40%
20 - 24	29	43.30%
25 - 29	16	23.90%
30 - 34	10	14.90%
40 - 44	2	3.00%
45 - 49	2	3.00%
55 and older	1	1.50%

**Table 6. Frequency Distribution of Women Who Use the Internet for Other Purposes, According to Their Ages**

<b>May I learn your age?</b>		
<b>Response (Age)</b>	<b>Frequency</b>	<b>Percentage</b>
15 - 19	11	30.60%
20 - 24	11	30.60%
25 - 29	5	13.90%
30 - 34	3	8.30%
35 - 39	1	2.80%
40 - 44	3	8.30%
45 - 49	1	2.80%
50 - 54	1	2.80%

**Table 7. Frequency Distribution of Women Who Use the Internet for Communication, According to Their Marital Status**

<b>May I learn your marital status?</b>		
<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
Single	239	64.90%
Married	102	27.70%
Widow/Divorced	14	3.80%
Engaged	13	3.50%

**Table 8. Frequency Distribution of Women Who Use the Internet for Research, According to Their Marital Status**

<b>May I learn your marital status?</b>		
<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
Single	122	62.60%
Married	56	28.70%
Widow/Divorced	10	5.10%
Engaged	7	3.60%

**Table 9. Frequency Distribution of Women Who Use the Internet to Play Games, According to Their Marital Status**

<b>May I learn your martial status?</b>		
<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
Single	52	58.40%
Married	27	30.30%
Widow/Divorced	8	9.00%
Engaged	2	2.20%

**Table 10. Frequency Distribution of Women Who Use the Internet for Entertainment, According to Their Marital Status**

<b>May I learn your martial status?</b>		
<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
Single	155	67.70%
Married	58	25.30%
Widow/Divorced	8	3.50%
Engaged	8	3.50%

**Table 11. Frequency Distributions of Women Who Use the Internet for Official Transactions and Banking, According to Their Marital Status**

<b>May I learn your martial status?</b>		
<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
Single	46	68.70%
Married	19	28.40%
Widow/Divorced	2	3.00%

**Table 12. Frequency Distribution of Women Who Use the Internet for Other Purposes, According to Their Marital Status**

<b>May I learn your Martial Status?</b>		
<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
Single	20	55.60%
Married	4	11.10%
Widow/Divorced	1	2.80%
Engaged	11	30.60%

**Table 13. Frequency Distribution of Women Who Use the Internet for Communication, According to Their Educational Levels**

<b>May I learn the last level of education you completed?</b>		
<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
Primary School	48	13.00%
High School	140	38.00%
University	177	48.10%
Postgrad	3	0.80%

**Table 14. Frequency Distribution of Women Who Use Internet for Research, According to Their Educational Levels**

<b>May I learn the last level of education you completed?</b>		
<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
Primary School	21	10.80%
High School	80	41.00%
University	91	46.70%
Postgrad	3	1.50%

**Table 15. Frequency Distribution of Women Who Use the Internet to Play Games, According to Their Educational Level**

<b>May I learn the last level of education you completed?</b>		
<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
Primary School	14	15.70%
High School	39	43.80%
University	36	40.40%

**Table 16. Frequency Distribution of Women Who Use the Internet for Entertainment, According to Their Educational Status**

<b>May I learn the last level of education you completed?</b>		
<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
Primary School	27	11.80%
High School	90	39.30%
University	110	48.00%
Postgrad	2	0.90%

**Table 17. Frequency Distribution of Women Who Use the Internet for Official Transactions and Banking, According to Their Educational Status**

<b>May I learn the last level of education you completed?</b>		
<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
Primary School	3	4.48%
High School	26	38.81%
University	38	56.72%

**Table 18. Frequency Distribution of Women Who Use the Internet for Other Purposes, According to Their Educational Status**

<b>May I learn the last level of education you completed?</b>		
<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
Primary School	10	27.80%
High School	7	19.40%
University	19	52.80%

**Table 19. Frequency Distribution of Women Who Use the Internet for Communication, According to The Number of Kids They Have**

<b>May I learn the number of kids you have?</b>		
<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
One kid	41	43.20%
Two kids	38	40.00%
Three kids	13	13.70%
Four or more kids	3	3.20%

**Table 20. Frequency Distributions of Women Who Use the Internet for Research, According to the Number of Kids They Have**

<b>May I learn the number of kids you have?</b>		
<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
One kid	22	39.30%
Two kids	26	46.40%
Three kids	7	12.50%
Four or more kids	1	1.80%

**Table 21. Frequency Distribution of Women Who Use the Internet to Play Games, According to the Number of Kids They Have**

<b>May I learn the number of kids you have?</b>		
<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
One kid	6	24.00%
Two kids	17	68.00%
Three kids	1	4.00%
Four or more kids	1	4.00%

**Table 22. Frequency Distribution of Women Who Use the Internet for Entertainment, According to the Number of Kids They Have**

<b>May I learn the number of kids you have?</b>		
<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
One kid	20	37.70%
Two kids	26	49.10%
Three kids	6	11.30%
Four or more kids	1	1.90%

**Table 23. Frequency Distribution of Women Who Use the Internet for Official Transactions and Banking, According to the Number of Kids They Have**

<b>May I learn the number of kids you have?</b>		
<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
One kid	4	30.80%
Two kids	9	69.20%

**Table 24. Frequency Distribution of Women Who Use the Internet for Other Purposes, According to the Number of Kids They Have**

<b>May I learn the number of kids you have?</b>		
<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
One kid	6	66.70%
Two kids	2	22.20%
Three kids	1	11.10%

**REVIEWING THE STORYTELLING OF DIGITAL ADVERTISEMENTS FROM GENDER  
CONTEXT: THE EXAMPLE OF “A TRUE SUCCESS STORY” ADVERTISEMENT**

**Nilüfer SEZER\***

**Derya GÜL ÜNLÜ\*\***

**ABSTRACT**

Storytelling is one of the techniques used to reach different objectives, such as increasing brand awareness, positioning a brand strongly and increasing sales of a product or service. Basically, storytelling means that the message given to the target group is transferred into a story, thus it becomes more impressive and more memorable. However, it is known that advertising reflects the various values and codes belonging to the collection they are presenting, and it is aimed at establishing a bridge between the target and the brand. In addition to this, this situation arises as a cause of reflection of the social gender perspective that exists in the social structure. When we look at the gender roles in these advertisings, the roles of men and women have different specific characteristics. Because there are certain stereotypes for both women and men, advertising may recreate gender-oriented viewpoint in social structure, and it may help to maintain the status quo. Therefore, it can be said that gender-oriented viewpoint is also narrated within the story in advertisings which the technique is used. In the scope of the study, the storytelling technique and the characteristics of the narrative technique will be briefly mentioned, how the female roles in the advertisement stories are structured from a gender perspective from the female representations in the advertisements will be discussed. Later, it will be discussed how Turkish Airlines presents a gendered perspective to the audience through the digital advertising film titled 'A True Success Story' through narrative technique.

**Keywords:** Gender, Advertising, Digital Storytelling

**INTRODUCTION**

In recent years, storytelling is one of the important techniques used to accomplish objectives such as increasing brand awareness, positioning brand powerfully, establishing a long-term relationship with target audience and finally, selling the product or service of the brand. The aim of using storytelling technique in advertisement is focusing the attention of target audience on the organization, product or service by means of emphasized elements such as protagonist, emotion and location. Therefore, simplifying complicated ideas in the mind of target audience about brand, product or service is aimed by using storytelling technique.

On the other hand, it is known that a bridge can be laid between the target audience and the brand if various values and codes of society are reflected in media and advertisements, and if these values and codes are included in the stories told in advertisements. In this context, when gender roles featured in advertisements are considered, it is observed that roles of men and women have different stereotypes. Use of specific stereotype gender roles for men and women, indicates the fact that advertisements also reproduces the sexist perspective in society. Based

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on this view, it can be suggested that advertisements also convey the production and reproduction of gender through the means of characters featured in the story. For this reason, it was considered necessary to conduct a study on advertisements using storytelling technique which is fraught with sexist perspective in parallel with the cultural values and codes of the society. In the context of the study conducted, first, storytelling technique will be addressed, and means of fictionalizing the gender roles of women featured in advertisement stories based on the representation of women in advertisement will be explained. After this, in accordance with the aim of the study, content of Turkish Airlines' advertisement, which was selected as an example of advertisements which use storytelling technique, will be analysed in the context of presenting gender relations in advertisements.

### **An Overview of Storytelling Concept Storytelling in Advertisements**

It is important for organizations and brands to meet the emotional aspects of target audience's needs. In this process, one of the biggest challenges of organizations is to construct their brands based on these new values. Storytelling technique is one of the methods used to make these new values visible (Fog et. al., 2010: 21). Placing the product or service presented in the advertisement in a story which is adorned with various cultural values of society, makes significant contributions to both brand positioning and process of constructing the image of the brand. Also, storytelling has widely been preferred in recent years for various reasons such as other techniques' failure to create desired perception on the target audience over the course of time, not being catchy enough, and losing their persuasiveness. In addition to this, strategic storytelling also provides a means to simply the complicated structure of traditional advertising (Baker & Boyle, 2009: 80).

Storytelling is the act of turning the idea, situation or event, which is conveyed through the advertisement, into a story, and making them more attractive and catchy. In the process of storytelling, time and space elements of the story combines cultural values such as language, religion, ethics, art, life style, traditions, morals, basic values, and values related to the qualities of the products within its body, thereby attracting the attention of target audience, emphasizes the subject and characters, materializes and simplifies complicated ideas, arouses strong feelings and as a consequence, it is remembered by the target audience (Kılanç, 2013: 38).

It can be suggested that stories, which play a role in conveying messages to target audience, have four important functions. These stories attract the attention of listeners, emphasize the subject and characters, combines and materializes complicated ideas, arouses strong feelings among listeners, and stick in the minds of listeners even if complicated details are forgotten (Luecke, 2007 cited in Kılanç, 2013: 40).

Today, stories that spread both within and outside the organization provide a general picture of the organization's values, culture, heroes/heroines, enemies, positive and negative aspects to the target audience of the organization. The identity and basis of the organization are conveyed to the target audience more easily through the means of sharing these stories (Fog et. al., 2010: 18). Therefore, the story, which also has a role behind the brand, addresses the feelings and values of target audience, thereby creating a culture that builds a bridge between the organization and customers (Fog et. al., 2010: 22). Considered in general, storytelling is a structure that consists of values, symbols, protagonists and rituals. In this context, effects such as creating and maintaining brand loyalty can be aroused due to the common ground shared by the members of target audience. On the other

hand, in product and service marketing, brands with stories may be distinguished from others since they carry common cultural values from real life contexts (Kılanç, 2013: 40).

If each member of brand's target audience shares brand's story, it means that many people speak about that brand positively. In other words, many people have their version of that brand's story. By this means, a connection is established with several others, who share the story of the brand (Baker & Boyle, 2009: 80). On the other hand, stories created in advertisements about the products or services of brands, ensure that experiences about brands' products or services are remembered in the long run as they are shared and told to other people. Thus, target audience, who did not experience the brand directly through the stories, are also reached. Considered in this context, it can be suggested that target audience of the story also participates in the storytelling process interactively.

There are significant aspects, which must be taken into account so that storytelling technique used in advertisements can be remembered for a longer period of time. A certain order and continuity in storytelling, having a quality, which is original and different from the others, addressing the feelings of target audience, therefore influencing target audience and arousing the feeling of sharing the story with others (e.g. using a protagonist, who has similar characteristics with the audience, therefore, who can affect them emotionally), avoiding unnecessary and confusing details within the story, emphasizing attractive aspects (e.g. emphasizing the success story of the organization in a specific field of activity instead of explaining the financial reports or annual growth rates of the organization) are among these aspects.

Nescafe Gold Blend brand may be an example of probable success of advertisements, which have above-mentioned qualities. For positioning Nescafe Gold Blend brand, a series of advertisements were broadcasted like a television series by featuring two main characters, one man and one woman, who were neighbours and living in the apartments typical of high class members of the society. This couple, who are obviously meant to be together, cannot meet due to minor problems whenever they plan to see each other. The problem in question increased the curiosity of the audience over the course of time, and audience started to follow the advertisements expecting to see how the relationship between two characters ends. 12 advertisements were broadcasted until the advertisement, which shows the characters walking hand in hand against the sunset. Successful advertisement campaigns of the brand were continued with different couples used in the following years, and Nescafe Gold Blend brand increased its sales by 60% percent since 1987 (Fog et. al., 2010: 154-155).

Story of the brand is conveyed to target audience by means of the storytelling technique used in advertisements, with the aim of creating an emotional connection between target audience and the story in question through association. On the other hand, the story must not be independent of common values and codes of target audience. Brand stories, which contain these aspects, become synonymous with how we define ourselves individually, and products become symbols, which we use to tell our own stories. This clearly indicates the perfect partnership between branding and storytelling processes (Fog et. al., 2010: 22). Considered in this context, it can be suggested that, in storytelling process, various female roles featured in advertisements, are structured in a manner that they represent the common values and codes of target audience. It is possible to see

the manifestations of sexist perspective in the '*similar*' qualities of female characters, or their need for the recommendations of male characters to use the products or services of the brand featured in advertisements. Therefore, it was considered necessary to analyse the sexist perspective in advertisements within the context of storytelling technique.

### **Gender Narratives in Advertisements: Representative Forms of Female Roles**

Advertisements, which are closely connected to social culture, both reflect the social values of the culture in question, and convey the values they construct to the social structure. Structuring the basic individual qualities such as being a woman or man, in accordance with the femininity and masculinity norms of society, in advertisement messages, reflects the society's perspective on gender (Bati, 2013: 281). Storytelling technique used in advertisements also conveys all these aspects in the form of a story. In other words, advertisement messages, which both reflects social values and codes, and contains the values and codes created by advertisement content, are transferred to target audience in a story, with the aim of increasing advertisement's influence on target audience.

Persons featured in advertisement stories address target audience with the cultural values of society. They can represent a culture visually and linguistically with several aspects varying from their clothes, to their language, accent and attitudes. Different elements of cultural values can be utilised for observing or conveying a certain situation. By this means, target audience can associate themselves with the main characters of the story, and define the events or situations explained in the advertisement according to similar cultural values. Storytelling used in advertisements refer to persuasive attempts with a beginning, development and present, a protagonist, storyline, time and location, which is used for the purpose of influencing the perception in the minds of people in accordance with an intention that is designed in advance, contains the cultural constituents based on the corporate culture of brand's corporate culture, and through the means of corporate identity and visual indicators (Kılanç, 2013: 40). Therefore, it is necessary to address the representative forms of female roles featured in advertisements, based on this perspective. Considering the fact that sexist perspective is reflected in advertisements, it can be suggested that the same perspective is manifested in the story in advertisements that make use of storytelling technique, which is known to be more successful in terms of establishing a bond with target audience.

With regard to the representation of women, it is observed that female roles featured in advertisements vary within the process, and represented differently according to changing values of societies. Timisi (2010: 92) suggests that women are not portrayed in advertisements in a prototyped manner, and they are seen in different roles such as a good wife, mother, housekeeper, individual with a good career or sexual attraction. It can also be suggested that female identity varies in advertisements according to historical conditions and in social context. When historical course of male representation is considered, it is observed that forms of masculinity can be diversified in a basic structure, namely, in public sphere and as individuals with power and sovereignty. While men constitute a fixed, stable whole, emergence of so many different forms of representation based on female identity, can be considered as the manifestation of the hegemonic struggle over women.

Despite this diversity of female roles featured in advertisements, the fact that certain common qualities of characters are frequently brought to the foreground must be emphasized. The first of these is married women or mother with children. This presentation of woman is generally portrayed as an individual who acts in accordance with the culture, traditions and values of the country, and tries to maintain these codes, who is competent in house works, and knows the best for her family and children (Elden et. al., 2005: 544).

In addition to the role of mother, who generally interiorises domestic works, women are also portrayed as sexual objects in advertisements. In advertisements, bodies of women are exhibited more than men, and they are mostly featured in the advertisements of cosmetics, garments, household goods and medical products. There are many advertisements, in which women are portrayed while wearing or putting off their clothes, in bikinis or when they are naked (Rutherford, 2000: 199). It is also observed that, in many advertisements, which make use of storytelling technique, women are positioned as objects, whose sexual attraction is emphasized like an object, who can be influenced by male character through the means of the relevant product, or woman, who uses the product, is seen by men as more attractive. Therefore, the fact that beautiful, attractive and young woman image emphasizes the fact that women have to use their beauty and attraction in order to show themselves to other women and men, or establish themselves among other individuals. In these advertisements, it is seen that women have to use the advertised product or service in order to attract the attention of men or stand out among other women, and this type of advertisements are generally preferred for products such as shampoo, skin care product etc. (Elden et. al., 2005: 543).

In addition to this, working woman image is also featured in advertisements. Researches argue that all advertisements do not make use of certain woman prototypes such as working, old, ordinary or neighbour woman. As women started to take more roles in working life, the woman image in advertisements also changed. The new women type of advertisement has become the woman, who has a successful career in working life in addition to being a good wife, a good mother or an attractive woman. Women's participation in working life increased the use of working women in advertisements. But these woman roles are also criticised since they are portrayed within certain occupational groups, and although they are not always shown as members of these jobs, they work on the side of a man, who is in higher position, or they even act under the instructions of men (Elden et. al., 2005: 546).

When representative forms of women featured in advertisement are analysed, it is observed that they are in roles, which are achieved as a result of big struggles in men's world despite being an affectionate mother or an attractive woman. These feminine roles become different in advertisements, which make use of storytelling technique. Based on the common values of society, various products or services are presented to target audience in a reality, which is fictionalized within the story. Therefore, use of these feminine roles when fictionalized advertisement messages are conveyed to the audience, refers to the fact that sexist perspective is transferred to target audience in the form of stories. In this context, ways of portraying gender relations are addressed below based on the content of an advertisement, in which storytelling technique is used.

## AIM AND METHODOLOGY

Within the scope of the study, it is aimed to present the ways in which the narrative technique is used, and gender relations are presented through the characters in the digital advertisements. In accordance with this aim, the advertisement film titled "A True Success Story" of Turkish Airlines, where the narrative technique was used, was addressed.

The research is based on a descriptive method with critical discourse analysis technique. Critical discourse analysis, as Van Dijk (2003: 17) points out, is a technique that makes it possible to reveal abuse of power and shipbuilding. Critical discourse analysis also allows for the observation of relationship between discourse and social structure, as well as the possibility of making and modifying this structure (Van Dijk, 1993: 252-253).

When considered in this context, it is considered necessary to consider a review of the presentation of gender relations reflected from the narrated digital advertisements with the technique of critical discourse analysis.

## FINDINGS

Storytelling technique was used in Turkish Airlines' digital advertisement titled "A True Success Story" which was used as an example within the scope of the study. This digital advertisement, which was presented on the social media accounts of Turkish Airlines in 2013, was directed by İsmail Orhan Toraman, and produced by Ya Da Film production company. In the advertisement, the story of Safiye Ademoğlu, the protagonist, who achieved her childhood dream and became a pilot thanks to the education program provided by Turkish Airlines, is narrated. This story, which is narrated by Safiye Ademoğlu, is reinforced with the statements of her mother and father.

It can be suggested that this digital advertisement contains all the aspects of storytelling mentioned above. Because storytelling technique, which can also be described as the realization of narrative based on a specific event, consists of three elements: first of all, there is a protagonist, who takes role in conveying the theme of the story. Each story is narrated in a specific time, and the moment of storytelling is positioned in a certain time period. Finally, the external environment where the subject of storytelling takes place, and the environment where storytelling itself takes place, are included in the relevant aspects of the narrative (Kılanç, 2013: 41). These aspects can be detailed based on the advertisement as follows:

- **Protagonist of the story:** Safiye Ademoğlu.
- **Time of the story:** The time in the story is divided into two. The first is the time, when Safiye Ademoğlu's struggle to become a pilot is narrated. The second is the storytelling moment, when Safiye Ademoğlu explains this process.
- **External environment:** It can be said that a few locations were used as the external environment, where storytelling takes place. These are **Safiye Ademoğlu's** family's house, the plane cockpit where Safiye Ademoğlu narrates the story, interior of the house, and an external environment where silhouette of İstanbul is seen in the background.

Use of storytelling technique in the advertisement is important since it arouses emotions in the target audience of the advertisement in question, thereby creating an interaction between the brand and target audience. However, although an advertisement developed by means of storytelling increases its effect, gender codes portrayed in advertisements, become prevalent through these stories. In the content of digital advertisement, which was presented on Turkish Airlines' social media accounts, attention is drawn to the struggles of Ademoğlu to become a pilot, which is quite a masculine job, and the success is portrayed as extraordinary since it is the result of a process, which is challenging as it is quite a masculine occupation. In this advertisement, some of the statements of Safiye Ademoğlu are as follows:

*"She was a girl raised like a boy."* (Safiye Ademoğlu's mother, Picture 1)

*"I mean, it would not be too far-fetched if I should describe her as wild-child. She would climb trees and sit on the branches."* (Safiye Ademoğlu's father, Picture 2)

Based on the statements above, it can be suggested that the protagonist of the story has the masculine skills required for becoming a pilot, and the success in this occupation is justified although this individual is a woman. Safiye Ademoğlu's statements in the advertisement are as follows:

*"They were all men except me; I was the only female student."* (Safiye Ademoğlu, Picture 3)

*"Our Turkish instructor in Florida was delighted to see me as the only girl among 120 men."*  
(Safiye Ademoğlu, Picture 4)

*"Later I found out that only female pilots can participate to compete in the air-rally."* (Safiye Ademoğlu, Picture 5)

*"(...) Because I was the most inexperienced female pilot among all the female-pilots there. (...) So they ended up nicknaming me 'the baby-pilot'."* (Safiye Ademoğlu, Picture 6)

When the protagonist's statements are considered, it is observed that being a woman makes the process more difficult. Also, these statements also imply that the protagonist participated in a competition recommended to her, and there are only female candidates in this competition. This is indicative of the fact that women, who are within the sphere of a masculine occupation, are in a sense, isolated from men. But since the advertisement content in question is conveyed in a story and ends with the success of protagonist in her job, it is far from being addressed with a critical point of view.

## **DISCUSSION AND CONCLUSION**

Storytelling technique means that advertisement messages are conveyed to the audience by fictionalizing them in a story by means of various components such as time, location and protagonist. In stories, which are among the basic elements that constitute brand value, values and codes of social structure are portrayed with the aim of creating an emotional bond between the brand and its target audience. Based on the common values of society, various products or services are presented to target audience in a reality, which is fictionalized within the story. In this context, sexist perspective prevalent in social structure finds a place in these advertisement stories. Sexist

perspective seen in media and advertisements is also reflected in fictionalized advertisement messages and a bond is established with the audience through these stories. Based on this, it can be suggested that sexist perspective present in social structure can be reproduced with stories and presented to the society. Because, as Grow (2008: 318) argues, advertisement stories particularly narrate the stories, which are determined by the society. However, unfortunately, social story systems tend to be ideological and hegemonic.

On the other hand, it is known that representation of women is problematic in media and therefore advertisements, which play an active role in the process of learning gender roles. It is observed that certain woman prototypes are presented in advertisements and various advertisements stories, and women are generally portrayed in roles, such as a good wife, an affectionate mother, an attractive woman or a working woman, who achieved a good position in men's world as a result of a challenging process. Therefore, it wouldn't be wrong to suggest that gender roles which are considered appropriate for women in advertisement stories, convey the sexist perspective by means of fictionalizing, and in a sense, they even contribute to the process of reinforcing these perspectives. Turkish Airlines' digital advertisement titled 'A True Success Story', which was addressed within this context, is also important since it reminds us of the fact that gender codes can also be maintained in the content of an advertisement, in which storytelling technique is implemented successfully.

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## TABLES AND FIGURES



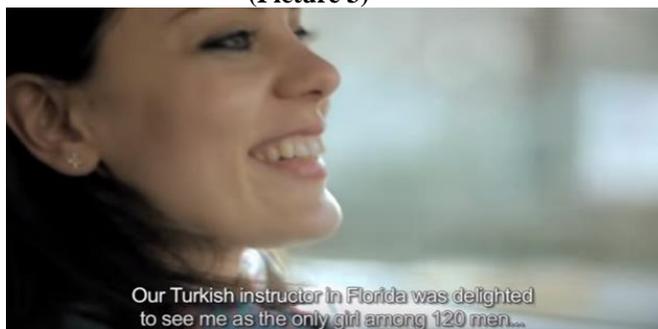
**(Picture 1)**



**(Picture 2)**



**(Picture 3)**



**(Picture 4)**



**(Picture 5)**



**(Picture 6)**

# ONLINE RELATIONSHIP MANAGEMENT PRACTICES IN PUBLIC RELATIONS AND CORPORATE BLOGS: AN EXAMINATION ON CAPITAL 500 CORPORATIONS

Hatun BOZTEPE TAŞKIRAN\*

## ABSTRACT

Nowadays the general consensus in public relations literature is that public relations is a discipline which focuses on strategically building, maintaining, protecting and managing relationships between corporations and their various publics. Relationship management practices which come into prominence in public relations field centre upon being in possession of positive organization – public relationships based on mutually understanding, benefit, and trust. Internet based new media environments, emerging as a consequence of information and communication technologies, provide corporations with an opportunity to carry out online relationship management practices. Especially as a kind of social media, corporate blogs provide a number of opportunities for corporations in terms of building relationships and engaging with publics, developing relationships based on interactivity. Taking advantage of opportunities provided by corporate blogs in terms of online relationship management depend on full utilization of their capacity as a public relations tool. Within the scope of this study, online relationship management practices of corporations with their publics were examined on corporate blogs as a kind of social media. Sample of the research is top of 100 corporations of Capital 500 list which was published in 2016. Corporate blogs of these corporations were examined by content analysis technique. Findings were achieved through analysing of corporate blogs indicated that corporations do not take advantage of corporate blogs' capacities adequately as an online relationship management tool.

**Keywords:** Corporate blogs, online relationship management, public relations

## INTRODUCTION

With relational paradigm, public relations has started to be identified as a management function which focuses on relationships between corporations and their various publics such as employees, investors, shareholders, raw material / service providers, consumers, media and the public institutions in recent years. According to the contemporary public relations approach applied at present, the major aim of public relations is to establish, develop and maintain long – term and positive relationships between corporations and their target audiences based on trust, good intention, understanding and dialogue.

As a result of the relational approach, public relations have started to be defined as a strategic management function that uses communication for the development of relationships between the corporations and the target audiences which have a share in the corporation's behaviors, benefit or get harmed from the results of corporate behavior (Grunig, 2006: 2). In this respect, it has become a current issue to address the public relations as a discipline serving the purpose of establishing a positive long-term relationship with the target audiences that are

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influenced from the decisions and practices of the corporation as well as have power to affect the corporation's decisions and practices, strengthening the existed relationships, and using the strategy-based communication processes as a means to achieve this aim.

The perspective, which regards public relations as relationship management, represents the change that takes place within the context of public relations. While the position of public relations in traditional point of view should primarily be a communication activity, public relations in relationship management is conceptualized as a management function that uses communication strategically (Ledingham & Bruning, 1998) The transformation that takes place with the relational paradigm within the scope and center of public relations can be related to the developments in information and communication technologies. The structure of the new media, based on participation, interaction and dialogue, has inspired interest with the opportunities in terms of establishing and developing organization – public relationships, supported by the relational paradigm.

With the use of new communication media as a means of managing relationships between corporations and target audiences, the concept of online relationship management has been incorporated into the literature. Besides the new internet-based communication media like corporate web pages, intranets and e-mails, social media has come to the forefront as an online relationship management tool. Although there are a large number of studies discussing the capacity that corporate web pages and social networking sites offer as online relationship management tools to manage relationships between corporations and their target audiences in the public relations literature, it is noteworthy that there are not so many studies on the use of corporate blogs for public relations purposes. Corporate blogs are of interest because they have a strong potential for establishing relationships between corporations and target audiences and for strengthening existed relationships as online relationship management tools.

In the study in which the use of the corporate blogs for the purpose of public relations as an online relationship management tool was examined, it has been tried to show whether the corporations have utilized the capacity that corporate blogs offer as a means of online relationship management. In the research conducted within the scope of the study, the corporate blogs of the first 100 corporations in Capital 2016 List of Turkey's Biggest 500 Private Corporations were selected as the analysis unit. It has been decided to use the descriptive research method in the study intended to reveal the current situation of whether corporate blogs are used as online relationship management tool.

Corporate blogs of corporations have been analyzed by content analysis method. Data has been processed by using SPSS 16.0 Programme and has been transferred to computer environment by codification method. Findings which have been achieved through content analysis have been interpreted by using frequency analysis which takes place in the extent of descriptive statistics.

## **Public Relations From The Perspective of Relational Paradigm and Online Relationship Management**

Before the periods in which the relational paradigm was dominant in the field of public relations, public relations was positioned as a function responsible for the management of communication processes between corporations and target audiences. In communication-oriented perspective, the success of public relations was measured by the amount of reflection obtained in the media; the focus of the relationship between the corporations and the target audiences has been neglected due to the fact that the aim of obtaining the highest level of reflection in the media is the foreground. Relationship management, which represents the shift from communication-oriented perspective to relationship-oriented perspective, has enabled the influence and success of public relations to be utilized in terms of establishing positive and long-term relationships between corporations and target audiences and strengthening existed relationships.

The necessity for people to communicate with others, to build relationships and maintain the relationships (Dimbleby, 1998: 31) shares the same perspective as the way the relational paradigm deal with the communication processes. According to the relational paradigm, the communication dimension of relationship management is critical to establish long-term positive relationships between the corporation and their publics.

With the relational paradigm, a consensus has emerged that, the main purpose of public relations is to establish and develop relationships between corporations and target audiences (Watson & Noble, 2005: 185). As a management function that enables the description, establishment and maintenance of relationships based on mutual interests between the corporation and the various publics which the corporation's success and failure are depends on, the main purpose of public relations (Cutlip et al., 2006: 6) is to develop positive and long-term relationships with the target audiences that are influenced from the strategies, decisions and practices of the corporations and that have potential to influence policies and activities, and that have relational needs. Public relations benefits from communication processes as a tool in reaching for the purpose of establishing and strengthening relationships.

Today, communication processes have become a tool that must be used for establishing, developing, maintaining and repairing the relationships between the corporation and their publics as the management of the relationships between the corporation and its main target audiences comes into prominence as the primary objective of the public relations (Bruning & Ledingham, 2000: 159). The transition to the relational paradigm has also led to changes in the way corporations' perception of the publics and has made the power imbalance, which is often in favor of the corporation, more balanced, in the relationships between the corporations and the target audiences. Meeting the expectations of target audiences, which are positioned as relationship partners with the same or similar level of authority as the corporation, and considering their opinions and proposals have become a critical element for the positive organization – public relationships. For this reason, the necessity of communication activities which will mediate the establishment of positive and long-term relationships between corporations and target audiences, to be based on the interaction and dialogue has come into prominence.

New media environments, emerging as a consequence of information and communication technologies, provide corporations with an opportunity to build, maintain and reinforce relationships between organizations and their target audiences based on interactivity and dialogue.

Today's relationship management research is aimed at examining the effects of internet and internet-based tools on relationship management (Levenshus, 2010: 315). The reason for the internet-based applications' coming into prominence in the relationship management researches is the necessity for the use of new communication technologies for putting into practice two-way communication efforts which enable dialogue and interaction to establish the relationships between the corporations and their target audiences and reinforce the existed relationships.

Adaptation of corporations to new media in their strategies and practices is necessary today because the new media is able to communicate with various target audiences such as consumers, employees and the society, the external target groups share their views regarding the corporations in new media, the control of corporations on information flow has decreased, competition becomes more intense to attract the target groups' attention, and the importance of traditional mass media has decreased (Cox et al., 2008: 4). Online relationship management, which can be defined as relationship management practices in the new media, has become a current issue as a result of the fact that the corporations have adapted their relationship management strategies to new media. Whereas online relationship management tools that can be used in relationship management practices with corporations' target groups are corporate web pages, intranet, e-mail and social media environments.

### **Use of Corporate Blog as an Online Relationship Management Tool**

With the integration of new media into relationship management strategies, online relations management practices, which come to the forefront in public relations literature, indicate that in today's conditions, developing positive and long-term relationships with the target groups of corporations cannot be possible without the opportunities offered by the new media.

The inherent interactivity of Internet technology makes it possible to develop mutual collaboration and relationship between the corporation that is in the sender position in online relationship management and the target audiences that are in the receiver position (Jo & Kim, 2003: 202). In online relationship management practices, the corporations and the publics as both sides of the relationship are actively involved in content creation. The target audiences are able to present their opinions about the content created by the corporation without any time and space difference, and thus, it becomes possible to establish and develop the relationships between the corporations and the target audiences in terms of dialogue and interaction properties.

Participatory culture emerging as a result of technological developments has transformed the structure of flow of communication going towards the target audiences from the corporation. This is considered to be the result of consumers who have become active in producing content through the use of new media applications (Hearn et al., 2009: 49). Relationship management practices through new media have revealed the processes through

which both parties can actively participate. Along with corporate web pages, e-mails and intranet, the social media featured as environments that corporations can use to manage their relationships with target audiences, can be used as online relationship management tool because of its dialogue-based structure, and ever increasing usage levels.

Whereas blogs as one of the social media platforms (Mayfield, 2017: 6); allow the use of an informal communication approach different from the formal communication style adopted by corporations to establish relationships with target audiences and strengthen the existed relationships.

A number of tools provided by internet-based technologies such as corporate blogs, online communities, social networks, and Wikis are among the new communication media intensively used by corporations (Ahuja & Medury, 2011: 12). When compared with the studies on the use of social networking sites like Facebook, the use of micro-blogs like Twitter as an online relationship tool for the purpose of public relations, it's noteworthy that the number of studies addressing the opportunities that mentioned social media environments especially the corporate blogs offer for the management of organization - public relationships, is not large.

Corporate blogs offer a unique channel for the development and maintenance of relationships between corporations and publics (Kelleher & Miller, 2006: 395). As a social media platform that can be defined as electronic diary, blogs provide an environment where users can share their views on the subject they want; the creation of blogs does not require technical knowledge and skill at the level of expertise.

Blogs that can be expressed as a personalized virtual environment that allows personal thoughts to be published chronologically allow the desired content to be transferred to the target audiences (Sinha et al, 2011: 187); various blogs can be found in fields such as education, business, politics, journalism and public relations that can be evaluated within different fields due to the themes they focus on (Xifra & Huertas, 2008: 269). The structure of blog based on dialogue and interactivity has been caused it to be used as an online relationship management tool.

One of the positive effects that social media can make on corporations' public relations activities include ensuring direct communication and interaction with publics. Corporations and brands can be directly interacted with the target audiences without any intermediary institutions and filters being used through the virtual environments, blogs are also included in, of which the content is created by the users (Alikılıç, 2011: 16-17). Materials in corporate blogs which can be used to communicate more directly with the target audiences of corporations, (Ma & Zhang, 2007: 122), can be the contents that are more distant from formal corporate communication concept rather than formal corporate communication content. Sharing the materials that allow for mutual talk with publics is possible in corporate blogs, which may lead to positive effects on the relationship between the corporations and publics.

Blogs can be used as a personalized virtual environment to personally connect with stakeholders of corporations (Vidgen et al., 2013: 364). Since the contents of corporate blogs are contents created by blogger or bloggers and

shaped by a more subjective concept, it is possible to transform the relationship management practices between the corporation and target audiences into a more personalized style.

Corporate blogs are types of blogs whose content is directly or indirectly supported by the corporation and which are created by individuals or persons connected to the corporation (Cho & Huh, 2010: 32). Corporate blogs come to the forefront as an environment in their own control from which corporations can benefit as a tool in management of their relationship with their target audiences.

In the studies on the classification of corporate blogs in public relations literature, it becomes an issue that classifications are generally put into practice in terms of who their authors are, and or what purpose the blogs serve. The corporate blog classification that Lee and his colleagues (2006: 319) have actualized according to the types of corporate blogs and their main features is stated at the table (Table 1: 13).

As it can be seen from the classification mentioned, it's noteworthy that corporate blogs are online relationship management tools coming to the forefront in terms of ensuring that corporate managers' views and evaluations are presented to the target audiences in a more informal way. Giving support to corporate blogs as a blogger by the top executives of the corporations allows both to develop a more sincere kind of relationship with the target audiences and also to represent the corporation as a person in a more concrete manner in the relationships with publics.

According to Smudde who states that senior managements' contribution to corporate blogs makes corporate blogs more attractive and useful, corporate blogs, including corporation-related evaluations and comments, inspire interest as an environment where senior executives of the corporation participate (2005: 36). The contribution of individuals who are in the management level to corporate blogs can make these blogs different from other online relationship management tools. Establishment of contents in corporate blogs by senior executives of the corporation is important in terms of establishing relationships between corporations and target audiences and consolidating existed relationships. Besides who is the author of the content included in corporate blogs, it is necessary that the responsibility for the formation and maintenance of the blog should be given to those who are aware of the public relations purposes of corporation.

The duty of the creation, writing and maintenance of corporate blogs that can be effectively used in establishing and maintaining the relationships between the corporation and the publics should not be left to any ordinary person within the corporation. It is important for the corporate blogger to be experienced about two-way symmetric communication applications, as well as to be knowledgeable about the corporation and the target groups. In this respect, it can be stated that corporations' public relations practitioners are adequately qualified individuals in ensuring the corporate blog to achieve the dialogical capacity in the establishment of an online relationship (Seltzer & Mitrook, 2007: 229). Giving support to corporate blogs by corporation employees or manager as an author, is a necessity in that they do not turn into a similar structure with the corporate web page of blogs. In order to benefit from corporate blog as an online relationship management tool, taking advantage of the dialogic capacity offered by corporate blog in the highest level is of utmost importance. For this reason, it's

come into prominence that the necessity for the management of corporate blogs and the examination of the contents to be included in corporate blogs in terms of the features that the contents should be under the responsibility of the public relations departments or corporate communications departments.

In order to benefit from the corporate blogs as online relationship management tools bringing the corporations and the target audiences together in an interactive environment, and take the advantage of the dialogic capacity offered by the corporate blogs, it is necessary that the shared content is up-to-date, followers can comment on the content, direct communication with the blogger or bloggers should be possible, and followers have the opportunity to share blog content on their social media accounts. In the course of the creation and maintenance of corporate blogs, it is important for public relations practitioners to utilize the shared content in this regard.

## **AIM AND METHODOLOGY**

In the study in which the subject of the online relationship management emerged with bringing the relationships between the corporations and their target audiences to the virtual platform is examined, the information regarding the use of corporate blogs, due to the features they have, for the purpose of public relations as online relationship management tool, has been shared. Whereas in the research that aims to reveal the opportunities offered by the new media in terms of online relationship management practices, it has been aimed to determine the current situation regarding the use of corporate blogs for public relations purposes.

In line with the objectives of the research, an examination regarding the corporate blogs of the top 100 companies in Capital 2016 Turkey's Biggest 500 Private Companies List has been conducted to be able to determine whether corporate blogs are being used as an online relationship management tool. In the study in which such corporations have been examined in terms of whether they have corporate blogs or not, it has been tried to reveal how corporate blogs are being used as an online relationship management tool and to determine whether the capacity that corporate blogs offer in this context, is adequately utilized.

Research to be performed with regard to these goals aims to answer the following questions:

- RQ1. Do the top of 100 organizations in the “Capital 2016 The Biggest 500 Private Sector Organizations List” have corporate blogs?
- RQ2. Are corporate blogs of organizations directed on the corporate web pages?
- RQ3: For which purposes are corporate blogs used by organizations?
- RQ4. Who is the blogger of corporate blogs?
- RQ5. How is the structure of corporate blogs in terms of content, interactivity and connectivity characteristics?

In the context of online relationship management practices, it has been decided to use the descriptive research method to be able to present the current situation of utilizing corporate blogs in managing relationships between corporations and target audiences, and to collect the needed data by content analysis technique. It has been seen that out of the main criteria used in the examinations, the ones that are related to connection, interaction, and content characteristics have similarities with the criteria used by Xifra and Huertas (2008) when examining

public relations blogs. It has been found that the study has a more different approach in terms of the requirements of the subject in the context of the sub-criteria within the scope of connection, interaction and content main criteria, and therefore it has become different from the study of Xifra and Huertas.

Corporate blogs of corporations have been analyzed by content analysis method. Data has been processed by using SPSS 16.0 Programme and has been transferred to computer environment by codification method. Findings which have been achieved through content analysis have been interpreted by using frequency analysis which takes place in the extent of descriptive statistics.

## **FINDINGS**

In the studies conducted with the content analysis technique in line with the objectives of the research, it was found that there are findings referring that most of the first 100 companies in the List of Turkey's Biggest 500 Private Corporations published in the year of 2016 August issue of Capital Magazine, do not have a corporate blog. The fact that only 10 of the said corporations have corporate blogs indicate that corporations do not benefit much from corporate blogs as an online relationship management tool. It is also noteworthy that forwarding to corporate blog over the corporate web pages is not made.

In the examinations in which there are findings regarding that corporate blogs are generally used to inform about the corporation, it has been found that such blogs are within the scope of the newsletter blog, one of the kinds of the corporate blogs, and that blogs are designed and maintained to serve multiple purposes (Table 2: 13).

It has been indicated in the examinations regarding the bloggers of the corporate blogs that by whom the contents in the corporate blogs are created, in other words, most corporate blogs ( $n = 7$ ) were directed by the department in charge of communication. It has been determined that the contents of the 3 blogs were created by more than one employee of the corporation, while there is only one corporate blog contributed by the senior executive of the corporation as a blogger.

In examinations regarding the contents used in corporate blogs, it is noteworthy that the majority of the content shared on blogs is directly related to the corporation in a coherent manner with the purpose of informing about corporation (Table 3: 13).

When examined in terms of interactivity, the contents of the corporate blogs have been generally found to be up-to-date ( $n = 7$ ). While the number of blogs to which followers can comment on blog content is 5, it has been reached to the findings referring that there is only 1 blog sharing the contact information of blogger or bloggers. Whereas in most of corporate blogs ( $n = 9$ ), it is possible for the followers to share the blog content in their own social media accounts.

In examinations carried out in the context of connectivity feature, it has been reached to the findings referring that information and links regarding other blogs on the connected topics are not included in any blog, information and links related to corporate web pages on the connected topics are not included in any blogs, and

there is no forwarding regarding the social media accounts of the related persons or corporations in any blog. Within the context of the connection criterion, it has been determined in the corporate blogs that there is forwarding only to their own social media accounts (n = 7).

## **DISCUSSION AND CONCLUSION**

As the relational paradigm come into prominence in the field of public relations, public relations has been considered as a function responsible for the management of relationships between the corporations and the target audiences. In the relationship-focused structure of the public relations, relationship management efforts in which the target audiences will be involved with their opinions, proposals and expectations for the positive and long-term organization – public relationships have become necessary since the target audiences have been positioned as relationship partners with the same or similar level of power with the corporations. From the perspective of relational paradigm, relationship management practices based on interaction and dialogue features have come to the forefront in order for relationships between corporations and publics to be based on mutual benefit, understanding, goodwill and trust.

New media emerged as a result of the developments in information and communication technologies, have brought some tools of interest for the use of the discipline of public relations in terms of establishing the relationships between the corporations and the target audiences on the basis of dialogue and interaction as required by the relational paradigm. The concept of online relationship management emerged by adaptation of internet-based applications to relationship management strategies and practices has come to the fore as an outcome on the necessity of benefiting from the new media for the public relations purpose as a means of relationship management tool.

It is seen that the new media which can be used as an online relationship management tool has come to the prominence in the management of the relationships between the corporation and the target audiences especially by activating the social media users in creating content, and by its structure supporting participation, interaction and dialogue. Whereas corporate blogs are of interest because they have a strong potential to sustain relationships between corporations and publics with a more direct and sincere approach.

In the study where the necessity for corporate blogs to be used as an online relationship management tool was considered due to their dialogic capacity and interactivity features the corporate blogs of the top 100 companies in Capital 2016 Turkey's Biggest 500 Private Companies List have been examined by using the content analysis technique. Findings obtained from the research have shown that it has not been benefited sufficiently from the capacity offered by corporate blogs as an online relationship management tool. The fact that only 10 of the corporations included in the sample have the corporate blog is a parameter that comes to the fore in terms of supporting the findings in this direction.

In examinations regarding by whom the blog contents were created, it was determined that senior managers accounted for 10% of the positions as corporate bloggers. It is possible for senior executives to contribute for the

establishment of the relationship in a direct and informal means of communication, as a person who will ensure for the corporation to be represented as an individual in its relationships with target audiences and provide to build more personal relationships with publics. The low rate of senior executives as bloggers can be interpreted as the fact that the capacity that corporate blogs offer are not utilized by corporations in terms of online relationship management practices.

In examining the contents of the blogs, it is seen that the contents that are directly related to the corporation (n = 9) and the contents related to the themes (n = 9) which the target audiences of the corporation are interested in, has come into prominence in corporate blogs. In the direction of these findings it can be said that blogs which were examined are newsletter blogs. The use of both text-based and audiovisual materials in all the blogs examined indicates that the structure of the new media, which supports the presentation of multi-perceptual content, is utilized by the corporations.

When corporate blogs were examined in the context of the interaction features, it has been reached to findings referring that there is a necessity of making certain arrangements in order to make full use of the interaction capacity. Considering the findings referring that the number of blogs (n = 5) where followers can comment on blog contents and the number of blogs (n = 1) in which the contact information of the bloggers are shared, is limited, the necessity for corporate blogs to be developed in this regard for the organization – public relationships to be based on the interaction, has come to the fore. It has also been determined that there is no information or links regarding the related persons, subjects or corporations in any of the corporate blogs, and there is no forwarding performed to corporate web pages that might be related and other social media accounts rather than corporation's own official social media accounts. Findings in this direction indicate that corporate blogs also need to be improved in terms of connectivity.

In the research conducted within the study having the evaluations that corporate blogs have the capacity to be used as an online relationship management tool for public relations purpose, it has been found that corporations do not make enough use of the capacity provided by corporate blogs as an online relationship management tool. It is suggested that the capacity that corporate blogs offer should be utilized as an online relationship management tool in order to establish and develop relationships with target audiences on the basis of dialogue and interaction characteristics, to maintain organization – public relationships with a more informal communication approach and to meet with target audiences in a participatory and interactive environment.

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## TABLES

**Table 1:** Types of Corporate Blogs and Their Characteristics

Employee	It is a blog maintained by a lower level employee of the corporation. There are variations in content and format.
Group	It is a blog maintained by an employee of the lower level group of the corporation. It is usually for a specific topic.
Executive	It is the type of blog in which the writings of senior executives of the corporation come to the forefront.
Promotion	They are the blogs for advertisement and promotion of the products/services and activities.
Newsletter	They are the blogs that have the news and information about the corporation.

**Table 2:** Usage Aims of Corporate Blogs

Aims	Frequency	Percentage
Informing about corporation	9	90%
Informing about products and services	7	70%
Sharing opinions about sector	5	50%
Evaluating current affairs	0	0%

**Table 3:** Features of Corporate Blog Contents

Features	Frequency	Percentage
Contents about corporation	9	90%
Contents about corporation's field of activity	5	50%
Contents about current affairs	0	0%
Contents which are related to target audiences of corporation	9	90%
Contents about important days	1	10%
Text – based contents	10	100%
Audiovisual contents	10	100%

