ISSUES IN
COMMUNICATION MEDIA & PUBLIC RELATIONS

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Edited By
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INTRODUCTION
COMMUNICATION, MEDIA AND PUBLIC RELATIONS

Technological changes lead to differentiation in many things and one of them in between these change is marketing strategies. In addition to marketing strategies, each part of life has to affect these flexible conditions. Politics, lifestyles, economic activities, work conditions, workforce needs are only some examples. This book mainly divided into two parts as communication and public relations and media studies. First two part is related to communication and public relations and the rest is dealt with media studies issues.

In the first part of this book, the main theme is the effects of digital life on promotion strategies and public relations. This part divided into three categories in it. The first article discusses how augmented reality applications become powerful marketing strategies for companies who have enough technological infrastructure, investment, and audience with technological equipment and usage ability. Öze and Dikmen try to explain the principles to gain one byte on people mind via ads during the history and try to examine the ways in which augmented reality applications has been used in advertising that has been on the agenda since the 1990s but whose marketing practices have become more widespread in recent years. In this study, different kind of applications of the augmented reality has been categorized. They argued that the main objective of augmented reality applications in work and other similar technological applications is to create an unconscious consumer and to overcome the uncontrolled decision making on consumption. Authors try to explain the ways how can brands use augmented reality application for their own beneficence by effecting target market. They believe that the main aim of these sort of applications is creating a uniform human model.

Bozkurt has studied on factors impacting consumer behaviors towards ads in the stories section of Instagram. This article is again related to digital applications and Instagram stories as an ads tool in the new digital era. Bozkurt argues that firms have to use social media as a new marketing and especially ads tool, otherwise they couldn't catch their consumer interests. She believes that especially new generations are much more familiar with the digital life and it is not easy to catch these generations with traditional media. Researches Show that Instagram is the most popular among the younger generations. They are mostly used Instagram to share videos and photos. They especially use stories because they prefer to share photos or videos for only 24 hours. Then the story disappear. Bozkurt has aimed to reveal the type of relation and interaction between certain factors such as level of usage of Instagram, brand knowledge, preferred Instagram and type etc. and behavioral intention towards the ads placed in Stories section of Instagram. With this purpose, she has used objective-based sampling was used in this study and Instagram users who follow Stories section were asked to fill out a questionnaire online as well as face-to-face. Findings of the study showed that behavioral intentions towards ads found in the Stories section of Instagram differed in terms of factors such as Instagram usage level, brand knowledge, preferred Instagram ads type etc.

Thirdly Soylu has written on digital public relations in SME's. As it known, SME's are highly important for national economies. He explained the disadvantages that SME's have faced in compared to large-scale companies on the basis of conducting 360-degree public relations campaigns. Cost is the main negative factor for SME's here. He argued that digital media could be used much more cost effective in comparison to traditional media. He explained positive sites of digital media usage for public relation activities. This study aims to study to

analyze digital technology applications used in the public relation field and the opportunities offered by these applications for SMEs. According to his opinion "SMEs are able to adapt to global transformations and developing technologies in a fast way thanks to their flexible organizational structures. Businesses that fall into the category of SME have a nature that is open to technological developments and this gives them an advantage of fast and dynamic decision-making ability. Digital public relations are critical for the success of SMEs. SMEs may be able to increase their performance in this competitive environment through a strong digital public relations strategy. Public relation activities gain a different meaning with the popularity of online media, search engines and social websites, functioning as channels of telecommunication, communication, and interaction. Digital public relations consist of public relation processes that are conducted in the digital media, using new information technologies".

Perception and emotional intelligence in public relations and culture are the main concepts of the second part of this book. Firstly, "Impact of Professional Knowledge and Choice of Profession on the Perception of Advertising and Public Relations Professions: Case of Pamukkale University" has been placed in this part. This article has been studied by Yasemin Bozkurt and Eylin Aktaş. The aim of this study is, to identify how professional knowledge and choice of profession impact the perception towards advertising and public relations professions. They used university students as a sampling. They try to explain the differences between having professional knowledge and choosing public relations and advertising professions, and the perception towards professions of public relations and advertising. According to their research, students have a complex perception for public relations in compare to the advertising profession. Advertising profession has a much more clear perception. This complex perception leads to negative reputation on public relations Profession.

The second article in this section is "Differences in Perception of Undergraduate and Associate Degree Students Towards the Profession of Public Relations: Case of Pamukkale University" which written by Elin Aktaş and Seher Ceylan. This study is again perception about public relations profession with similar to the previous article. According to authors the aim of this study is to reveal perception differences of public relations and publicity students at the level of undergraduate and associate degrees towards the profession of public relations. Firstly public relations profession and it's importance has been explained and then the perception about the public relations profession has been examined in the study. In the end, some differences in the perceptions of undergraduate and associate degree students towards the profession of public relations have been observed.

The third subject is related with "Emotional Intelligence as a Health Promotion Technique: Criticizing Possibility to Change Health Behaviour of Both Sides in Health Communication" which written by Miray Beşbudak. Beşbudak firstly explained health behavior and its importance and uniqueness in human life. She argues that people need a special interest in these sort of conditions and true and sensitive communication is really important as well. She uses emotional intelligence concept in order to explain the source of creating a true relationship in the health sector. She believes that emotionally intelligent people who know and show their emotions correctly, understand others emotional situations and react properly. The understanding between the communicating parties (sender and receiver) arises with emotional help. The true and balanced relationship between doctor and patient or relatives can lead to managing the problematic situation better in the health sector.

The last study is related to food and culture. Nuran Öze wrote about "The resistance of the traditional tastes that have been starting to lose in the Turkish Cypriot culture in festivals". Öze tried to examine the methods of resistance through the festivals of traditional Turkish Cypriot tastes that have been starting to disappear in the Turkish Cypriot culture. With the new form of life, people move away from traditional habits as well as the traditional cuisine at

homes as Turkish Cypriot do. Öze tries to explain this situation by using festivals organized in Northern Cyprus. Festivals have increased in number and as well the importance given to the Turkish Cypriot culture has increased in terms of festival content in Northern Cyprus. She pointed out that festivals are organized for domestic tourism and especially traditional tastes have drawn the attention, have developed a resistance to the protection of traditions and it has been seen that festivals are a part of cultural tourism and eco-tourism. According to Öze's research festivals in which the traditional Turkish Cypriot cuisine was tried to be kept alive were examined according to years and regions distributions of. Traditional tastes, which are an important part of the Turkish Cypriot culture, are important social building stones that are carried daily from the past. The effort shown to not be exhausted is the resistance of the Turkish Cypriot culture to the survival and non-destruction of life.

Media studies constitute one of the pillars of this study. As is known, the media covers a wide area in communication studies. In this book, media studies on topics such as the production of news content, news production for current social policies, news photography, the consumption of wars with movies, experiences of film audiences and the use of intranet in organizational communication are included in this book.

The first study analyzes the media content of social policies. According to Çobaner and Yıldırım, the analysis of media content on social policy issues can inform us about the political and social dynamics of states and the media's view of these policies. In this sense Çobaner and Yıldırım, focusing on the study of social policy issues discussed in Turkey, it has examined how it is represented in the theoretical framework of these issues in the media.

In their second works, Çobaner and Yıldırım examined the news produced on social policy issues and made a theoretical discussion on the representation of women, children, aging, disability, poverty, and migration in the media. As it is known, media is the fourth power besides execution and trial. In this sense, the media is a tool that will inform the public, raise issues raised, propose solutions, and force individuals to consider their interests. In this sense, examining how the content of social policies is formed in the media is important to understand how countries represent public policies.

Another important study is the study of Dündar's analysis of news photography and manipulation in the media. According to Dündar, news photographs are stronger than news texts. However, from the past, news photos have ignored and manipulated the reader-author ethics. This study of Dündar questioned how the manipulated news photographs distanced from reality and objectivity.

The manipulation in the media is not done only with news photos. Films that are a media tool can also be used as manipulation tools. According to Bilgin, war has become a phenomenon consumed by the media. The powerful states, through the media, legitimized their war. Especially with the discourse of war against terror spreading through US media, he tried to put wars on Iraq and Afghanistan on a legitimate ground. They supported this legitimate ground which she tried to create with films. This war has been an object of consumption for the society through films.

The films, which are one of the means of consumption of the media, are generally evaluated in the cinema works with the approach of the directors to the representations. However, it is not emphasized how popular films, which are an object of consumption today, make sense of the audience. Özgür's work examines the experiences of popular films when they meet with the audience. This study shows us how popular films are experienced by the viewers, but also shows us what our needs are.

Technology is the most important pillar of the media. The power and quality of technology determine the shape of the communication network. Advances in technology every day have simplified and complicated communication. According to Çetintaş, organizational communication is one of the most important elements that support and develop productivity in an organization. In organizational communication, intranet technology increases both efficiencies and establishes a closed network system that provides access to corporate information. Evaluating the positive and negative effects of intranet technology in internal communication is important for the development of organizational communication.

These studies examining the media by taking different topics from each other, show us how the media turned into a complex structure. At the same time, these studies give us clues about how healthy communication should be, but they try to explain that objective reality is more than that shown in the media.

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October 2018

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THE CONTROL IS AT 'AUGMENTED REALITY' / KONTROL 'ARTIRILMIŞ GERÇEKLİK'TE

Nuran Öze[1], Serdar Dikmen[2]

Abstract

With the changing technology the way in which products and services are marketed has changing at the same time.Especially within the marketing methods advertising is trying to take advantage of the opportunities created by technology in particular, in order to draw attention to the consumer with different applications, and to act to buy consumers.To put it another way, marketing tools are using to manage the perception of customers. The purpose of this study is to examine the ways in which augmentet reality applications has been used in advertising that has been on the agenda since the 1990s but whose marketing practices have become more widespread in recent years. In this study, a case study was conducted from the literatures survey and the sectoral determination studies related to the field as well as from the applications of the augmented reality. It is argued that the main objective of augmented reality applications in work and other similar technological applications is to create an unconscious consumer and to overcome the uncontrolled procurement act. This paper try to understand the ways how can brands use augmented reality application for their own beneficence by effecting target market. It is thought that such a type of application will lead to the transition to a uniform human model after a certain period of time.

Giriş

Değişen teknoloji ile birlikte ürün ve hizmetlerin pazarlanma şekilleri de dönüşmektedir. Bilhassa reklamcılığın başı çektiği pazarlama yöntemleri bilhassa teknolojinin yarattığı olanakları fırsata çevirerek, farklı uygulamalarla tüketicinin dikkatini çekmeye, tüketiciyi satın almak üzere harekete geçirmeye çalışmaktadır. Diğer bir şekilde ifade etmek gerekirse pazarlamayı gerçekleştirebilmek adına algıyı yönetmenin farklı türde yollarına başvurulmaktadır. Bu çalışmanın amacı 1990'lı yıllardan beri gündemde olan ancak pazarlama alanındaki uygulamaları son yıllarda iyice yaygınlaşan artırılmış gerçekçiliğin reklamlarda kullanım şekillerini incelemek ve günümüzde insan beyninde bir verilik yer edinmenin markalar için önemini anlatmaya çalışmaktır. Bu çalışmada literatür taraması ve artırılmış gerçeklik uygulamalarından örnek kampanyaların kategorileştirme anlamında incelenmesi yapılmıştır. Çalışmada artırılmış gerçeklik uygulamaları ve benzeri teknolojik diğer uygulamaların esas hedefinin bilinçsiz tüketici yaratmak ve kontrolsüz satın alma edimini aşılamak olduğu savlanmaktadır. Bu çalışma, markaların artırılmış gerçeklik uygulamalarını kendi yararları için nasıl kullanabileceklerini araştırmaktadır. Bu tip uygulamalarla belli bir süre sonunda tek tip insan modeline geçişin yaşanacağı düşünülmektedir.

Çalışma kapsamında amaca ulaşmak için ilk önce reklamcılığın kapitalist sistemin içerisinde fırsatçı rolü incelenmiştir. Bu kısımda tek kare yöntemi, subnimial mesajlarla tüketicinin bilinçaltına hitap edilmesi gibi konular işlenmiştir. Ardından reklamlarda algı yönetimi konusuna odaklanılmış ve Kepferer tarafından oluşturulan

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marka kimlik prizması üzerinden tüketici ile ilişki kurarken dikkat edilen hususlar üzerinden markaların ayırt edici kimlik özelliklerinin nasıl gerçekleştiği tartışılmıştır. Bu sayede marka - kimlik - tüketici üçlüsü arasındaki kurgusu anlaşılmaya çalışılmıştır. Daha sonraki bölümde artırılmış gerçekliğin ne olduğu, sanal gerçeklikle arasındaki farklar, pazarlama alanında artırılmış gerçeklik uygulamaları ve kategorizasyonu konuları irdelenmiştir. Son bölümde ise pazarlama alanında insanın ara ürün haline gelmesi ve ardından tektip insan modeline dijital çağdaki yeni teknoloji pazarlama teknikleriyle geçişin nasıl sağlandığı, artırılmış gerçeklik uygulamalarının tektip insan modeline geçiş ile ilişkisi açıklanmaya çalışılmıştır.

1. Kapitalist Sistemde Reklamın Fırsatçılığı

Reklam verenler değişen koşullara uygun olarak iletilerini ulaştırabilecek yeni araçlar ve kanalları kendi çıkarlarına uygun hale getirmektedirler. Bu noktada kapitalist sistemde reklamın yapısal olarak fırsatçı olduğunu söylemek mümkündür. "Teknolojik gelişmelerin hızlanması ile radyo ve televizyonun reklamlarda kullanımı da eklenince tüketicileri etkilemenin farklı yöntemleri araştırılmaya başlanmıştır.Yine bu dönemde, tüketicilerin toplumda yer aldıkları sınıflar gözetilerek reklam içerikleri oluşturulmaya ve ikna yöntemleri uygulanarak tutum değiştirmede etkili yöntemler keşfedilmeye başlanmıştır. Böylece hedef kitlenin düşüncelerini ve davranışlarını değiştirme sürecine girilmiştir. Ürünlerin insan hayatında fayda sağlaması, fiyat ve pratik bilgiler dışında daha etkili ve uzun süreli marka konumlandırma gerekliliği fark edilmiştir. Bu amaçla reklam yapımlarında, ikna yöntemlerine bağlı stratejiler geniş yer kaplama eğilimi göstermiştir" (Öze ve Dikmen, 2018, p. 57). Berger (2010) ise reklamların izleyici kitleye ulaştırdığı mesajların belleklerine imgeleme, anımsama ya da beklentiler yoluyla uyardığına değinmektedir (2010, p. 129).

Reklam verenler, tüketici bağımlılığını sürdürülebilir hale getirmek adına imaj kampanyaları, sosyal sorumluluk çalışmaları, sponsorluk ve benzeri pazarlama iletişimi metodlarını kullanmışlardır. Ancak bu metodların hiçbirinin satış oranlarını istenilen miktarda sürdürülebilir şekilde artıramadığı gözlemlenmiştir. Özet olarak, reklam verenin, reklam harcamaları, beklenen satış oranı denkliğini sağlayamamıştır. Reklam verenin sürdürülebilir satış oranı artışını sağlayabilmek adına, dijital çağın getirdiği fırsatlardan faydalanılmaya başlanmıştır. Bu faydalanmanın kökeninde potansiyel müşteri kitlesine subniminal mesaj gönderme yatmaktadır. Dijital çağa gelmeden ilk kez görsel alanda kullanıldığı 25. Kare metodu subliminal mesajın kökeni sayılabilir.

Reklamcılık 'insanlara ne gösterirsek ona inanırlar' mottosundan hareketle 19. yy başında görsel ve işitsel alanda birçok fikir uygulanmaya başlamıştır. Fakat insanların beyninde sürekli yer etmek günümüzde veri alanına (1 byte) sahip olabilmek için yapılan çalışmaların başlangıcına baktığımızda subliminal olarak adlandırılan filmlerde tek kare yöntemi bir başlangıç olmuştur. Sinema filminin bir saniyesi için 24 kare gerekir. Yani her 1 saniyelik görüntü 24 adet kareden oluşur. Bu karelerin okunmasıyla da hareketli görüntü elde edilir. Sinemada 24; televizyonda yani video sisteminde 25 kare art arda gelip sadece ama sadece 1 saniyelik bir görüntü oluşturuyor. 25. Kare dediğimiz olay ise bilinçaltını etkilemek amacıyla sinemada ve Tv de yapılan en etkili yöntemlerden biri olarak kabul edilmektedir.
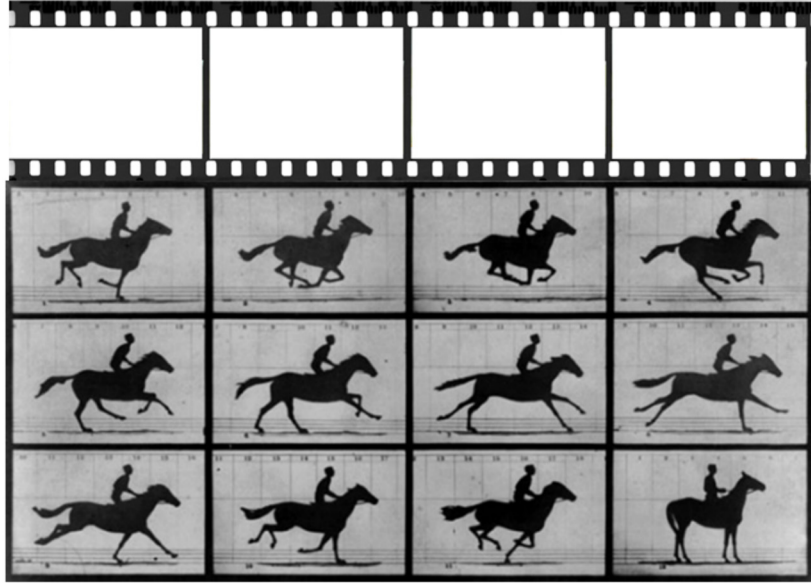
Resim 1: Hareketli görüntü oluşumu

İnsanlar görsel olarak sadece 24. kareye kadar algılayabilir 25. kareyi gözler görmez ancak beyne bilinçaltından bu kare iletilir. İşte 25. Karede fazladan eklenen "1 kare" ile sübliminal bir mesajlar verilir. 25. Kare olayı ilk kez sinemalarda yiyecek-içecek gibi gıdaların satışını arttırmak için kullanılmıştı. İddalara göre, ABD de 1957 yılında, James Vicary "Picnic" adlı filmde bunu denemeye karar veriyor. Filmde her 5. saniyede bir, saniyenin 1/3000'ne denk gelecek şekilde "Patlamış Mısır Ye" ve "Coca Cola İç" yazan kareler (frame) yerleştiriyor. Sinema salonunda film arasında ve sonrasında kola ve mısır satışları artıyor (Florea, 2016).


Resim 2: 25. Kare Tekniğinin İlk Kez Uygulandığı 'Picnic' Filmi

Böylelikle 25. Kare tekniğinin uygulanmasıyla, izleyici kitlenin bilinçaltına hitap edilerek subliminal algı yönetim teknikleri boyut değiştirmiştir.

3. Reklamlarda Algı Yönetimi

Günümüz koşullarında, firmalar, markalar ve ürünler arası rekabetteki artış, firmların algı zemini üzerine odaklanarak reklam kampanyalarını yürütme zorunluluunu beraberinde getirmiştir. Brembeck ve Howell'e göre ikna "önceden belirlenmiş sonuçlara ulaşmak amacıyla, bilinçli olarak, insan güdülerinin manipülasyonu yoluyla düşünce ve eylemlerin değiştirilmesi girişimi" dir (AÖF, 2013). Schiller'e göre reklamlar, satışı hızlandırmak, tüketim arzusunu kamçılamak, yeni ihtiyaçlar ortaya çıkarmak ve ekonomik sistemin işleyiş döngüsüne yardımcı olmanın yanında gerçeklerin gizlenmesini sağlayan başka bir fonksiyon daha gerçekleştirmektedir (2005, p. 42). 21. Yüzyılda firmalar logo, kurum kimliği gibi geleneksel görsel algı yöntemlerinin yanı sıra, farklı bir görsel algı yönetimine yeniden odaklanmıştır.

Görsel algı, insanlarda dilden önce başlamıştır. Bilindiği gibi düşünceler resimsel şekilde insanların hafızasında yer edinip aktarılmaya çalışılmış ve böylelikle sözcükler beyinlerde görsel bir yer edinmiştir. Artırılmış gerçeklikle tasarlanarak yaratılan dünyada tüketiciye imaj resmi beyne aktarılmış oluyor. Ancak artırılmış gerçeklikte de mevcut zaman ve mekan birliğinden bağımsız bir zaman ve mekan yaratılabilir. Artırılmış gerçeklikte ister mekan ister zaman, isterse her ikisini birden farklılaştırabilme şansı bulunmaktadır. 20. Yüzyılın ortalarından itibaren tüketicinin aklında yer edinmeye çalışan markaların, tüketici kimliği (identification prizma) yaratma çalışmaları başlamıştır. Kepferer tarafından ortaya atılan bu marka kimliği prizmasını ayakta tutan, logo, kurumsal kimlik çalışmaları ve genelde reklam kampanyaları idi (Viot, 2011). Marka kimliği prizmasında da görüldüğü gibi tüketici kitlenin fiziksel, psikolojik ve kültürel kimlikleriyle örtüşen markalar kullandırılmaya çalışılmıştır. Sosyal statüleri belirli insanların, belirli marka tercihi yaparak hayatını idame ettirmesi ile tüketici sadakati elde edilmeye çalışılmıştır. Ancak, çok yoğun reklam kampanyalarına maruz kalan tüketiciler, reklamlara karşı farkındalığını kaybetti. Çünkü reklamın belli bir bütçe ile belli bir zamanda yapılması gerekliliği ve bunun firmalar açısından sürdürülebilir olmasının ekonomik anlamda imkansızlığı, reklam kampanyalarını daha kısa süreli kılmıştır. Firmalar marka bilinirliliğinin sürekliliğini sağlamak adına 21. Yüzyılda dijital çağın getirdiği teknolojik fırsatları kullanmaya başladılar. Firmaların buradaki asıl hedefi tüketicinin beyninde 1 verilik yer edinmekti. Böylelikle marka sadakati firmalara daha ekonomik reklam kampanyalarıyla sürdürülebilir hale gelecektir.
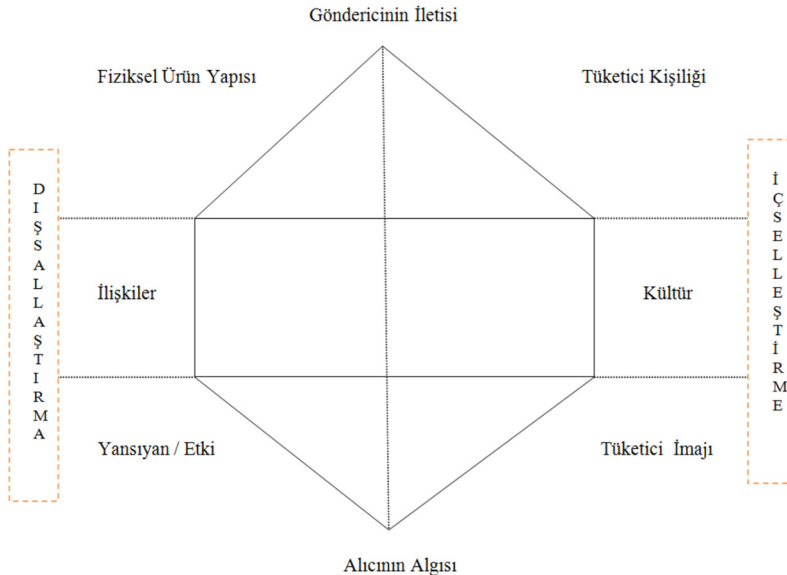
Şekil 1: Kepferer Marka Kimlik Prizması (Viot, 2011)

Kapferer'in modelinde, marka yöneticisinin ideal tüketicinin gerçekte kim olduğunu bilmesi ve bu tüketici üzerindeki iletişime odaklanmasını göstermesi bakımından önemlidir. Yaratılan tüketim toplumunda markalar tüketicilerin kişilikleri olarak statü belirlenmesinde önemli rol oynamaya devam etmektedir. Markalar, iletişimde kullanılan sözcükler, resimler, şekiller veya videolar nedeniyle genellikle kişilik özelliklerini kazanırlar. Prizmadaki ilişki yönü de bir marka yöneticisinin markasının duygusal ve işlevsel olarak özlem duyulmasını istediği alanı işaret ederken, markanın insanlar arasındaki belirli bir ilişkiyi de sembolize ettiğini göstermektedir. Almanya'da yaşayan bir ailenin Volkswagen kullanması yada Amerikan gençlerinin Coca-Cola içmesi markaların klişe gibi duran ama kültürler içinde yer edinmiş kişiselleştirme örnekleridir.

Reklamlar, bireylerin sosyal statü, kültür, eğitim, iş alanı gibi (beyaz yakalı, mavi yakalı) sınıflara ayrımından yararlandıktan sonra 'marka organizma'[3] yaratmak adına hareket etmişlerdir. Kişiler marklarla tanımlanmaya başlanmıştır. Örneğin sportif görünümlü bireylerin kullandıkları arabalar BMW, Auidi iken ayakkabı, Camper ve konfeksiyon Diesel markadır. Böylelikle dinledikleri müzikten, yaşamlarını geçirdikleri semtlere, beslenme alışkanlıklarına kadar aynı tarzda markalarla yaşamlarını sürdürmektedirler. Bu bağlamda ele alındığında tek kare yönteminden artırılmış gerçekliğe geçen teknolojik gelişim ve siber beyin çalışmaları algı yönetiminde yeni bir dönem açmaktadır.

4. AR Nedir ve Reklamcılıkta Nasıl Kullanılır?

Artırılmış gerçeklik teknolojileri, insan bilgisayar etkileşiminin yeni bir yolu olarak, aktif kullanıcı müdahalesi olmadan realite algımızın gerçek zamanlı modifikasyonunu mümkün kılmaktadır. "Artırılmış gerçeklik, sanal gerçeklik (VR) kavramı ile ilgilidir. VR, bir kişinin etkileşimli olarak, çoğunlukla görme duyusu aracılığıyla deneyimleyebileceği ve aynı zamanda sesli, dokunsal ve diğer geri bildirimler yoluyla sunabileceği yapay bir dünya yaratmaya çalışır" (Höllerer and Feiner, 2004). Artırılmış gerçeklik ayrıca interaktif bir deneyim getiriyor, ancak tamamen yapay bir ortam yaratmaktan ziyade gerçek dünyayı desteklemeyi hedefliyor. Zhu ve arkadaşlarına (2006) göre artırılmış gerçeklik teknolojileri, bilgisayar tarafından oluşturulan sanal nesneler kullanılarak insanların gerçek dünya ile algı etkileşimini geliştirmektedir. Dahası, artırılmış gerçeklik teknolojileri insanların bilgisayarla ve gerçek dünyayla etkileşimini değiştirir. İnsan bilgisayar etkileşimlerinin yeni yolu ile, kullanıcılar, kullanıcıların aktif klavye veya fare kullanımı olmadan bilgisayarların yardımıyla gerçek dünya ve gerçek nesnelerle etkileşime girmekte ve bu uygulamalardan etkilenmektedir. Ancak günümüzde bu etkileşim daha çok akıllı cihazlar kullanılarak gerçekleşmektedir. Kahraman'a (2018) göre artırılmış gerçeklik olarak adlandırılan bu yeni teknoloji, bilgisayar evreni ve gerçek evren arasındaki çizgiyi bulanıklaştırıp; görme, hissetme, dokunma, koklama, duyma duyularımızın oluşturulan yeni bir evrende harekete geçmesini sağlamaktadır. Kahraman (2018), artırılmış gerçeklik uygulamalarının farklı sektörlerde uygulanabilirliğine de dikkat çekerek "yakın gelecekte artırılmış gerçeklikle ağrıyan midemizde neler olduğunu canlı olarak izleyebilecek, gözlüklerimizi ya da başlıklarımızı takıp arkadaşlarımızla dünyanın herhangi bir yerine gerçek zamanlı seyahat edebilecek ya da bir strateji oyunu oynayabilecek en önemlisi de hayal gücümüzü bu teknolojiyle birleştirip hayatımızı kolaylaştıracak birbirinden başarılı ürünler ortaya koyabileceğiz" ifadelerini kullanmıştır. Günümüzde AR teknolojisi mimariden arkeolojiye, reklamdan sağlık alanına askeriyeden sanata kadar her alanda kullanılamaya başlanmıştır. Reklamda kullanım alanı toplumsal dönüşüme hizmet edecek kadar geniş bir etki alanı bulurken bu teknolojiye biraz yakından bakılırsa artırılmış gerçekliğin gücünü daha iyi anlamak mümkündür. Bununla ilgili örneği Koç (2018)'un kendi bloğunda verdiği eğitim örneği üzerinden açıklanabilir.

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3   Marka Organizma, çalışma kapsamında üretilmiş bir kavramdır. Burada belli marka kalıplarını tüketerek yaşamını sürdüren insanlardan bahsedilmektedir.Kısacası tüketici bireyler, markalaşmış organizmalar olarak ele alınmaktadır.

"İki Hidrojen atomu ile bir oksijen atomundan su molekülünün meydana geldiğini bilimsel olarak kanıtlanmış ve genel kültür bilgisinin bir parçasıdır. Peki bu atomları ve çekirdekleri etrafında dönerken görebilir miyiz? Elbette hayır . . .

Ancak AR sayesinde sınıfta sanal gerçekliği kullanarak 3D olarak 2 hidrojen 1 oksijen atomlarını gördüğünüzü ve bu ikisinin bir araya gelerek su molekülü oluşturduğunu gördüğünüzü hayal edin. Ya da tarih dersinde tarihsel kişiliklerin birden konuşmaya başladığını düşünün" (Koç, 2018).

Aynı mantık reklam uygulamaları için de geçerlidir. Artırılmış gerçeklikte, teknolojiyi kullanarak doğrudan kullanıcıların ilgi alanlarını gerçek zamanlı olarak deneyimlemesine izin vererek sanal gerçeklik uygulamaları bağlamından farklılaşmaktadır. Bu keşifler ve bağlamın değişimi, insan bilgisayar etkileşimini geliştirmek ve kullanıcı deneyimini zenginleştirmek için araçlardır. Artırılmış gerçeklik, sanal gerçeklikten ayrı olarak, gerçeklik algısının değişmesidir. Artırılmış gerçeklik, tüketicinin gönderilen reklam iletisinde bir rol almasını ister. Yani tüketici sürece dahil edilir. Artırılmış gerçekliğin en önemli etkisi diğer reklam iletileri gibi ürünün anlatımı değil kurgulanmış bir model içinde tüketicinin deneyimleri, hissettikleri ve aklında kalandır. McAlborne ve Stuart'a göre, insanlar zihinlerinde lambanın yandığını kafasına dank ettiği o anı unutmazlar ve sadece onu düşünerek o zevki yeniden yaşarlar (McAlborne ve Stuart'dan aktaran Sullivan ve Bennet, 2013, pp. 132).

Tüketici etkileşimini artırmak için çok etkili bir yöntem olan artırılmış gerçeklik uygulamalarının farklı içerikleri kapsayacak şekilde oluşturulabilmektedir. Markalar tarafından uygulanmış artırılmış gerçeklik kampanyaları incelendiğinde her bir uygulamanın farklı duygulara hitap ettiği, amaçlarının da farklılaştığı ve bundan ötürü farklı içeriğe sahip olduğu görülmüştür. Yapılan örnek olay incelemelerinde artırılmış gerçeklik kampanyalarını dört farklı kategoriye ayırmanın mümkün olduğu gözlemlenmiştir. Aşağıdaki tabloda markalar tarafından uygulanmış artırılmış gerçeklik kampanyaları kampanya şekli, kampanya amacı, bu kampanyanın nasıl hayata geçirildiği ve hangi mecralarda uygulandığı, kampanyayı uygulayan örnek markalar ve kampanyanın hedeflediği kesimler kategorileştirilmiştir.

Tablo 1: Dört Tipik AR Pazarlama Paradigması

Artırılmış Gerçeklik Uygulaması	Amaç	Açıklama	Örnekler	Hedef Kitle
Aktif Baskı / Ambalaj (Active Print /Packaging)	Markanın hedef kitlesini artırmak	Dijital objelerle hedeflerin, kişilerin kendi öznel cihazlarını kullanarak artırılmış gerçeklik uygulamalarından faydalanmasını sağlamaktadır. Magazinlerde, outdoor reklam panolarında, latalog veya diğer basılmış malzemeler aracılığıyle yer bulabilir.	• Volkswagen Juiced Up bilbordları • IKEA kataloğu • Cadbury Quack Smack çikolatası • McDonald's Australia TrackMyMaccas paketleri	Akıllı telefon ve Ipad tarzı internet erişimli cihazları kullanıp, uygulama indirebilen kesim.
Sahte Pencere (Bogus Window)	Kullanıcının içinde marka ile ilgili yer eden bakış açısını genişletmek	Genellikle dijital camlarla gizlenmiş TV ekranları gibi cihazlarla yürütülen bir uygulamadır. AR deneyimi genellikle, AR deneyimini sahte pencereden gören kullanıcı için başlatılır. AR uygulaması, sahte pencerenin arkasında gerçekleştiğinden, kullanıcı kendini AR işleminin bir parçası olarak göremez.	• Pepsi Max Otobüs Durağı • The Walking Dead Tramway Durağı • Into the Storm ulaşım durağı	Durakta bekleyen herkes
Yeryüzü Tabakası (Geo-Layer)	Kullanıcının uygulama kullanarak marka bilinirliliğini viral yolla yaymasını sağlamak	Kullanıcı tarafından tetiklenen alanı ve deneyimi, kullanıcı tarafından tetiklenen özel olarak sahip olunan cihazlarla, belirli coğrafi konumlarla bağlantılı veya olmayabilir dijital nesnelerle genişletmek.	• Tokyo Akvaryum Rehberi • BOS Iced Tea Ormanı • Kringle Santa Claus (Noel baba) uygulaması	Akıllı telefon ve Ipad tarzı internet erişimli cihazları kullanıp, uygulama indirebilen kesim.
Sihirli Ayna (Magic Mirror)	Kullanıcının relaitede karşılaşamayacağı alanlarda ve nesnelerle bulunurmuş hissiyatı yaratarak marka bilinirliliğini artırmak	Kullanıcının kendisini - dijital nesnelerle, normal aynalar olarak gizlenmiş ya da gizlenmeyen TV ekranları gibi genel aygıtlarla AR uygulamasına dahil olmaktadır. Kullanıcı, bir dijital aynaya doğrudan bakışta veya eylemlerini izleyerek kendini büyütme işleminin bir parçası olarak görebilir. Üçüncü bir kişinin perspektifinden bir ekran (sahte pencere paradigmasının aksine).	• Pepsi Max Monster • National Geographic Channel in-mall Kampanyası • Lynx Angel Will Fall Kampanyası • Timberland in-mall Kampanyası	AR kampanyanın gerçekleştiği alanda bulunan herkes

4. Ara Ürün Haline Gelen İnsandan Tektip İnsan Modeline Geçiş

Yukarıdaki tabloda kategorilendirilmiş artırılmış gerçeklik uygulamaları incelendiğinde, 'tüketici bu kampanyalardan nasıl etkileniyor?' veya 'artırılmış gerçeklik kampanyaları tüketiciye ne yapıyor?' soruları akla gelmektedir.

1950'lerde firmalar reklam kampanyaları ile tüketicilere bilgi verme, kullanım kolaylığı, tutum değiştirme ve satın alma hareketini sağalmaya yönelikti. Reklam yapımcıları tüketiciyi kral olarak değerlendirip, daha çok reklam kampanyalarında tüketici isteklerine öncelik veren stratijeler belirlemeye çalışmışlardı. Fakat zamanla tüketicilerin marka sadakatsizliği, yoğun kampanya süreçleri, benzer ürün çeşitliklerinin artması ve en önemlisi internet üzerinden ticaret imkanının artmasıyla markalar tüketicileri direkt yönetmeye talip olmuştur. Bundan önceki tüketici istekleri odaklı kampanyaların literatürdeki ismi AIDA Tüketici Satın Alma Modeli'dir. Firmalar bu modele ilave olarak duygulara yönelik kampanyalarla desteklenmiş, yaşam modellerini tüketim toplumuna sunmuştular. Yaratılan tüketim toplumundaki bireyler marka bağımlılığı doğrultusunda hareket etmeye başladılar. Tüketiciler, finansal sistemlerin sunduğu olanaklarla (kredi kartı, taksitlendirme olanakları, satış promosyonları, ...) bağlı oldukları sistem içindeki yönlendirmelerle alternatif arayışlara girmeden ve püritan (sadece gerektiği kadar satın almak) tüketim anlayışından uzaklaşarak bilinçsiz bir şekilde tüketim ivmesi kazandı. Bu tüketim toplumlarına örnek olarak 1980 sonrası Türkiye gösterilebilir. Yukarıda anlatılan ekonomik sistemin fırsatlarından yararlanan reklamcılık sektörü, marka imajı çalışmalarıyla sürdürülebilir satın alma alışkanlıklarını da geliştirmiş oldu. Satın aldıkça mutluluğu artan tüketiciler, ekonomik durumlarını sorgulamadan tüketmeye yönelmektedir. Satın aldıkça mutlu olacaksın mottosu toplumdaki sosyal statüleri belirleyici ve statüler arası farkların artışını da beraberinde getirmiştir. Filmlerde sıkça bizlere sunulan ideal aile yapıları, oturdukları ev, kullandıkları araba, çocukların sosyal aktiviteleri, gençlerin eğlence biçimleri hep bu streotipleşmiş tüketim kalıplarına uygun olarak tasarlanmıştır. Aslında bunun diğer adı, insanların zihninde veri elde etmektir. Bu verilerle gündelik hayatını sürdürmeye çalışan bireyler, her alışverişlerinde mutlu anı yakaladığını hissetmektedirler. Tükettikçe mutluluk yakalama diğer yanıyla bilinçsiz tüketicinin kontrolsüz satın alma biçimleri sergilemesini beraberinde getirmektedir.

İnsan beyninde 1 verilik yer edinebilme çabalarının aslında insanın anatomik formu üzerinde verilen mesajlarla da ilişkilendirmek mümkündür. Holywood sektörünün ayakta durmasını sağlayan bilim kurgu filmlerinde çok uzun süredir işlenen, insan-robot karşılaşması (Terminatör, 1984, insan ile makine çatışıyor), sonralarında aynı serinin devamında androidleşen insan ve dijital çağda aslında bir bilgisayarla savaşan insanlık aşamaları işlenmektedir. Bundan daha önce Blade Runner (1982) filmi ile insan anatomisi androidleşiyor mesajı verilmiştir. Bunun gerçek hayattaki karşılığı ise insan makine çatışması filminde hayali kurulan android toplumun öncüsü koyun Dolly'dir. Bu gelişmeler insan bedeninin makineleşip belli hedefe yönelmesi, "insanın bir ara ürün haline evrilmesine kadar giden bir süreci kapsamaktadır. Braidotti, "bedenin makineleşip belli bir hedefe yönelmesi insan varoluşunun genel anlamda araçlaştırılması ve insan bedenleri ve nüfuslarının maddi olarak ele geçirilmesi" (2014: p. 137) olarak değerlendirmektedir. Reklamcılıkta kullanılan dijital dönüşümün tek tip tüketici yaratarak önceden belirlenmiş hedeflerden satın alma yapması sağlanmaktadır. Böylelikle temel ürünlerin tek firma tarafından üretilir hale gelmesi, sorgulanmadan satın alınması sürecini desteklemektedir. Diğer bir deyişle, tek firma üretimi tüketicilerin satın alma sürecinin otomatikleşmesini sağlamaktadır. Firma sayısının azalmasıyla birlikte, her bir ürün için ayrı ve büyük bütçeli kampanyalar yapmak yerine, marka bilinililiği ve yeni her ürünün marka adı ile satın alınması sağlanmaktadır.
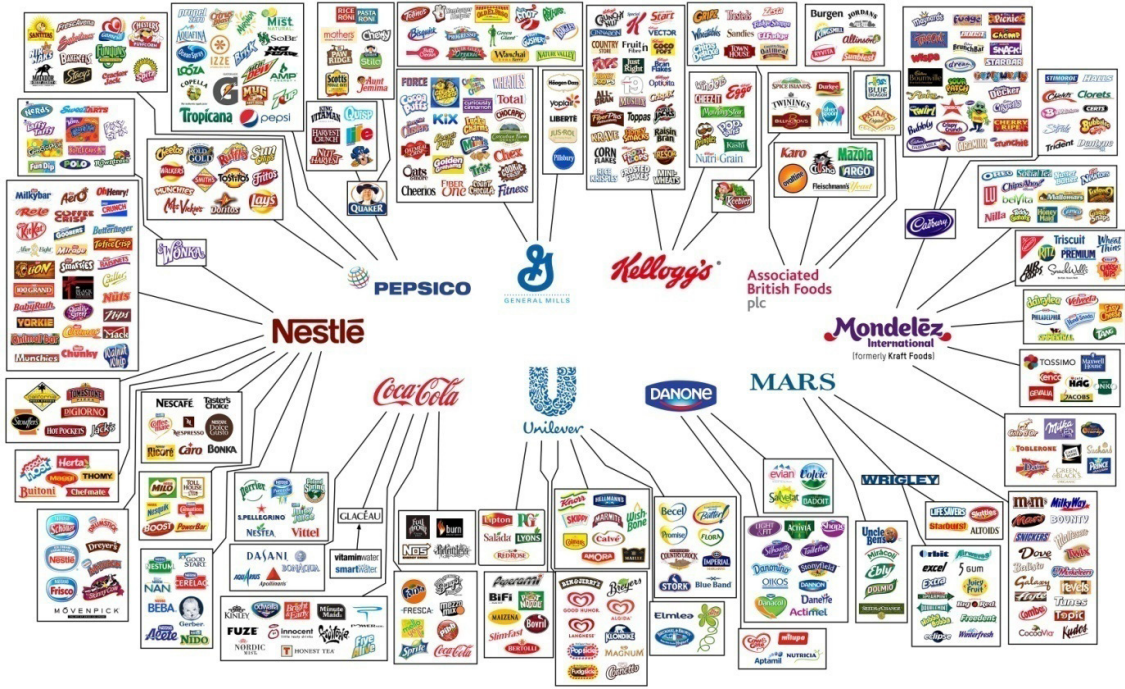
Resim 3: Bütün Büyük Gıda Markalarını Kontrol Eden 10 Şirket.

Zamane koşullarda mutluluk argümanlarının değişmesi ile yeni bir mutluluk tanımı yapılmaktadır: "Marka seni mutlu bir insan yapıyor". Artık kişiler ve markalar o kadar bir bağdaştırılmıştır ki marka kimlik prizması da tam da buradan anlam kazanmıştır. İnsanların marka giymediği zaman rahatsız olması. Marka ürünler tüketmenin kendini iyi hissettirmesi gibi duygular insanlarda öne çıkmaktadır. Artırılmış gerçeklikte ise tüketicilere yapılan, ulaşılamayacak olana ulaşmak, olamayacak bir şeyi reel yaşamda yaşadığını hissettirmekten geçmektedir. Tam da bu noktada bu mutluluğu yakalamanın sırrı markada yatmaktadır.

Değerlendirme ve Sonuç

Reklamcıların digital teknolojik imkanları kullanmaya başlamasıyla, tüketicilerin pazarlama stratejilerine karşı gösterdiği tepkiler de eş zamanlı farklılaşmıştır. Tüketicilerin markalar arasında seçim yapmaları özgür iradelerini kullanmaları her seferinde yeni stratejiler gerektiren maliyetli kampanyalarıdır. Bu şekilde markalar devamını sağlamaya çalışmaktadır. Ürün veya hizmet tanıtımı, tüketici tarafından eğer ilgi çekmiyorsa hemen yok sayılmaktadır. Yok olan bu maliyetli fikir, bir anda önemini yitirmekte ve aslında ölü doğan bebek misali o markanın pazar payının yok olmasına kadar sürmektedir. Her zamanki gibi tüketici kontrolünü eline almaya karalı marka yöneticileri, teknolojik gelişmelere paralel hareket ederek tüketiciler üzerindeki satın alma alışkanlıklarını değiştirmek üzere digital fırsatlardan kendi adlarına yararlanmaya başlamıştır. Marka, tüketiciyi istem dışı sorgulamadan satın almasını sağlamaya çalışarak bu kaymaların önüne geçebileceği gibi müşteri sadakatini de sürdürmektedir. Marka yöneticileri, markalar vasıtasıyla tüketicileri özgür ve mutlu hissettirmeye, hatta istedikleri zamanda istedikleri yerde olmak ve istediklerini satın alma duygusunu diri tutmaya çalışmaktadır. Böylelikle, her tüketicinin gündelik yaşamlarında

markalar grubu ile kodlanmış bireyler haline dönüşmesi sağlanmaktadır. Böylelikle, marka organizma haline gelmiş bireyler sorgulamadan tüketim pratikleri gerçekleştiriyorlar.

Kepferer Modeli'nde marka yöneticisinin ideal tüketicinin gerçekte kim olduğunu bilmesi ve bu tüketici üzerindeki iletişime odaklanması önemlidir. Marka yöneticisi markasına duygusal ve işlevsel olarak özlem duyulmasını ister. Gerçek dünyadaki fiziksel ortamı bilgisayar aracılığıyla yani teknik donanımla oluşturulan, duyusal girdilerden faydalanarak uygulamanın canlı, dinamik ve gerçek zamanlı olarak hissedip yaşanmasını sağlayan ve ileride artırılmış gerçeklik uygulamasına çeşitli şekillerde tabi olan kişilerin hayatlarında algısal izler bırakan bir uygulamadır.

Günümüzde akılda kalmak artık insan beyninde işgal edebildiğiniz bir verilik (byte) alan kadar geçerlidir. Artırılmış gerçeklikle, mekan ve zaman boyutunda yapılan gezi aslında bu imkanı size sunan markanın yanına sokulmaktan öte size sunduğu dünyanın tam içine düşmektir. Düştüğünüz bu dünyada o size ne verirse kabul etmek durumundasınız. Bu bazen mutluluk, eğlence, bilgi veya özgürlük olabilir. Duyguların marka için hareket etmesi ve hareketin satın almaya yönlendirilmesi tüketicileri sorgulamadan satın alın, satın aldıkça tatmin olursunuz döngüsüne sokmaktadır. Tüketim ürünlerini tekel olarak kontrol etmek isteyen şirketlerin, bu kontrolü içinde olunan teknolojik donanımlardan yararlanarak sürdürmeye devam edecektir. Artırılmış gerçeklik veya sanal gerçeklik ile tasarlanan dünyalarda her tüketici modeli için bir yaşam alanı olacaktır. Televizyon, radyo, yazılı basın vb. geleneksel medya ile farkındalığı körelen bir tüketici kitlesinden bahsetmek mümkündür. Artırılmış gerçeklik uygulamaları ile tüketiciye yapılmaya çalışılan, onu sıradan hissetmekten çekip alarak, kendisini özel hissetiren sanal bir deneyime yerleştirmektedir.

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Artırılmış Gerçeklik Uygulama Örnekleri

Aktif Baskı /Ambalaj Uygulamaları

The Volkswagen Beetle Juiced Up https://www.youtube.com/watch?v=Nk3_PRecjiI

Place IKEA furniture in your home with augmented reality https://www.youtube.com/watch?v=vDNzTasuYEw

Sahte Pencere Paradigma Uygulamaları

Unbelievable Bus Shelter | Pepsi Max. Unbelievable #LiveForNow https://www.youtube.com/watch?v=-Go9rf9GmYpM

Sky Scary Shelter: Zombie-Attacke auf Bim-Station – The Walking Dead Staffel 5 auf FOX – #SkyTWD https://www.youtube.com/watch?v=B7FzWUhgqck

Yeryüzü Tabakası Uygulaması

AquaRium- An Augmented Reality Tour App designed for Georgia Aquarium https://www.youtube.com/watch?v=HqNLGsrIQO0

Live Augmented Reality-National Geographic https://www.youtube.com/watch?v=D0ojxzS1fCw

Sihirli Ayna Uygulamaları

Monster Mirror | Halloween Pepsi Max | #LiveForNow https://www.youtube.com/watch?v=3GG2wKZw3wg

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FACTORS IMPACTING CONSUMER BEHAVIORS TOWARDS ADS IN THE STORIES SECTION OF INSTAGRAM

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Abstract

Advertisers use various media and applications beside conventional media to convince consumers with the purpose of sales. Because it becomes increasingly hard to reach consumers today when they consume and change so quickly. Advertisers had to enter and be present in social media in recent years due to the fact that social media have been intensely and increasingly used by consumers in recent years. Especially young consumer generation constitutes a target group that advertisers have a hard time to catch. According to the data of 2018, Instagram is revealed to be the social medium used most by young people between the ages of 18 and 34. Instagram is a photo and video sharing platform on which users can upload photos and videos via smart phones and make changes and additions on this visual content by making use of various filters. Stories section of Instagram, on the other hand, is a temporary sharing medium found at the top of news feed where users can post videos and still visuals with or without sound and make various modifications on these visual content, however these posts are deleted after 24 hours. This section is used by users voluntarily and with a high concentration, and this makes it the perfect medium for brands who want to reach their target groups. Brands place their ads in-between the videos posted in the Stories section by people or institutions followed by Instagram users. Ads found in the Stories section are usually new but frequently chosen advertising works. However, there is no study in the literature on the factors impacting behaviors of consumers towards these implementations. In this context, the aim of this study is to reveal the type of relation and interaction between certain factors such as level of usage of Instagram, brand knowledge, preferred Instagram ad type etc. and behavioral intention towards the ads placed in Stories section of Instagram. With this purpose, objective-based sampling was used in this study and Instagram users who follow Stories section were asked to fill out a questionnaire online as well as face-to-face. Findings of the study revealed that behavioral intentions towards ads found in the Stories section of Instagram differed in terms of factors such as Instagram usage level, brand knowledge, preferred Instagram ad type etc.

Keywords: Instagram, Stories ads, behavior

Introduction

The largest communication platforms are social media environments where people with different demographic, psychographic and sociologic characteristics come together. People with widely different characteristics find the opportunity to meet at a common point and share things with each other in any one of these platforms. Instagram is one of the most prominent social media environments. This application which was developed only for photo sharing has come a long way. It offers many options for its user, from filters to messaging, sharing stories and

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boomerang app. Instagram comes to the fore as the star application of recent years, especially when it comes to the young generation. According to 2018 report, there are 1 billion Instagram users across the world, and in Turkey active user number is 31 million (41% in terms of total population) (https://www.slideshare.net/wearesocial/digital-in-2018-in-western-asia-part-1-northwest-86865983).

New apps are added to the platform as usage rate increases. One of the most liked apps is Instagram's stories section. Instagram stories consist of the section where users are able to share visual content such videos or photos successively, which are deleted after 24 hours. This is a very attractive section for advertisers who want to deliver their messages to their target groups since it is much like by the users who click on it with maximum attention and desire. Together with the permission being given in August 2017 for ad content in the medium, many brands started to release story ads (https://www.ntv.com.tr/galeri/teknoloji/instagrama-2-yeni-ozellik,c3WTboVJrkyonTBtB26GmQ?_ref=infinite).

The purpose of story ads is to guide users towards visiting the website of a brand by conveying some information and to encourage them to buy the product with the help of the data they have collected from the visit. For story ads to success in reaching their goal, on the other hand, behavior intention towards this kind of advertisement must be, first and foremost, positively oriented. Since only then, consumer who acts upon the ad would be interested in getting more information about the brand and finally buying. Despite the high usage rates, there is no information about what the behaviors of consumers are towards these apps and which factors influence these factors. In this context, the aim of this study is to reveal the type of relation and interaction between certain factors such as level of usage of Instagram, brand knowledge, preferred Instagram ad type etc. and behavioral intention towards the ads placed in Stories section of Instagram.

Literature Review

Instagram stories and story ads

Designed for iOS in 2010, Instagram is a free of charge app with a user interface that transforms every kind of visual content into a fast, practical and fun form (Koçoğlu, 2018). Today, it is possible to use it not only on iOS, but on all smart phones. Photos and videos are shared with all Instagram users by making some fun and creative changes on them through various filter applications. It is also possible to add subtitle or tag/keyword (#/hashtag) under the visual content. Even though it is possible to view these visual contents on PCs as well, visual content creating is only possible on the application on mobile devices (Wallis, 2014, p.182). Instagram users may share the visual content they posted on other social media simultaneously as well in a convenient and fast manner. One of the most prominent features of Instagram is Instagram stories where users can express themselves with visual contents prepared entirely by themselves.

Instagram Stories is the section of Instagram where users post contents they want to share with their followers, just like in Snapchat, another social media platform. Stories section is located at the top left of the timeline of Instagram page, in other words, at the top of news feed. Users are able to upload photos and videos in the Instagram's stories section belonging to themselves. Its difference from Instagram's news feed is that these posts may be recorded and watched without interruption consecutively; however they are deleted after 24 hours. On the other hand, if the post is saved in the stories archive, it may be reviewed later. It is very easy to use since it is possible to go forward and back between posts with just a tap.

Brands have given the opportunity to give ads on Instagram's stories section since one year, along with the main Instagram page. Ad works done for the main page along with all the possibilities provided by Instagram for all posts are available for stories ads as well. Advertisers are able to share photos and videos related to their products/ services for 24 hours full-screen.

Stories ads which includes at least a couple of posts from brands everyday offer brands to create more various and creative contents. Brands may advertise using classic videos or they can be placed in stories as a fixed visual. In addition, advertisers can design the content they share in stories ads to answer "wh questions" or to show their daily processes through videos of behind the scene, as it were; they can convey every kind of information that consumers want to know by offering short QA (instachat); they can open the question of which should be the next post to the vote of their target consumers (Katai, 2016). In short, it is possible to integrate target group with the brand and branded content and create interaction.

Advertisers are able to create three different ad forms, namely photograph (static visual), video, and carousel (Gold, 2015, p.57). All these ad forms may be used only in portrait mode for story ads as well. On the other hand, while users are able to see any ad on the normal feed page without having to click on the ad, story ads have a slightly different way of operation. Ads of brands within the stories on the story platform cannot be seen. Ads are only seen in between the stories when the user starts to watch the stories.

Online Consumer Behavior Towards Stories Ads and Status in Instagram

Together with the development of technology and internet, consumers are observed to tend to fulfill their needs of purchasing and information receiving regarding products/services they need or want on the online environment. In the realization of behavior, behavioral intention is an important factor. Behavior intention is an assumption based structure that expresses the possibility of showing a certain behavior before the consumer acts (Isaksson and Xavier, 2009, p.23-24). Behavior intention is formed by various cognitive and emotional elements.

Studies conducted in the past have taken behavior intention as one of the main performance indicators of online ads (Hwang et al., 2011, p.899). Finally, the main purpose of the ads is to guide consumers to behave in a certain way and create purchasing behavior at the end. It is not enough for the consumer to be exposed to the advertisement for this to happen. Advertisement should have the quality that can realize these goals. Especially directly encountered ads in the personal pages of consumers, such as in Instagram, have to fulfill cognitive, emotional and behavioral requirements related to the ad itself before promoting the product. Users must not pass by the advertisement; they should focus on it and follow the instructions in it. Communication goals are possible to be reached only if these steps are taken. Instagram story ads try to focus consumers' attention on the story by presenting various visuals in a creative, eye-catching and fun content. The presence of already ready users who enter to stories section consciously with maximum attention gives an important advantage to advertisers. The main point, on the other hand, is to maintain consumers' attention at the same level while bringing it on the ad and to enable them to show the expected behavior. However, various factors may impact the realization of these behaviors in negative or positive ways.

Features of story ads are assumed to create positive impacts on the consumer. And this positive cognitive and emotional state is thought to influence behavior and behavioral intention of the consumer in a positive way.

However, there are no studies in the literature related to the behavior intentions of consumers towards Instagram story ads and the relationship with the factors that may influence this intention while a limited number of studies were found, dealing with Instagram usage and marketing in general. Most of the studies analyze strategic Instagram usage of brands from certain categories instead of focusing on how consumers perceive and acknowledge Instagram marketing communication (Anderson, Eriksson and Karlsson, 2015; Ginsberg, 2015).

In one of the studies focused on users, Wallsbeck and Johansson (2014) analyzed how brands may reach to millennials over Instagram. They used a combination of both qualitative and quantitative methods, and found that most followed brands on Instagram by millennials were related to fashion, sports, internet and beauty. They also indicated that millennials accept brand messages a few time a day and that messages such as special, inspiring and informing photos coming from brands on Instagram may sustain the interest of this generation.

According to a research conducted by Zenna Researcy and Consultancy[2], consumers say that they follow accounts of their favorite brands (33%) and accounts related to brands (15%); however, these rates should be increased. 7 out of every 10 users indicated that they see Instagram ads, and this shows quite a high awareness rate. On the other hand, only 3 out of 10 users said that they find these ads very creative, and the ones who find them slightly creative were 36% of participants.

Data shared by Instagram, on the other hand, show that 80% of Instagram users follow a business (Instagram data, October 2016), and 1/3rd of the most viewed stories are published by businesses (Instagram data, November 2017). For an application with such a high rate of usage and followers, not knowing the behaviors of users towards story ads and factors that influence these behaviors creates an important lack of knowledge in terms of success of these advertisements. Therefore, findings of the present study would provide guidance for academics along with advertising companies and advertisers who increase their participant numbers everyday by sharing stories.

Methodology

The aim of the present study is to reveal behavior tendencies of Instagram stories users towards advertisements and factors that influence these tendencies. A study conducted by PEW Research Company (2013) shows that people in the age group between 18 and 29 who have their own mobile phones are the mass who use Instagram the most and women use Instagram more than men. In light of this, objective-based sampling method was used to create a sample consisting of young Instagram story users between the ages of 18 and 29 who use and follow stories section of Instagram.

Questionnaires were answered online and in face-to-face interviews. In the questionnaire, the scale related to behavior intent which was used in the studies of Wolin et al. (2002) and Lai anf Huang (2011) was used to identify behavior intent towards ads found in the stories section of Instagram; questionnaire included questions related to Instagram usage level, brand knowledge, preferred Instagram stories ad type and product category of interest as well as demographic questions. Statements in the questionnaire were measured through 5 point Likert scale.

Validity and reliability was checked for the scale used to measure behavior intent towards ads found in Instagram stories section; face validity was controlled for validity assessment and conceptual conformity with literature was

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2   Zenna Research and Consultancy Company conducted "Research on View of Instagram and Usage Habits" on 808 people over 18 years in digital environment across Turkey between 13 and 21 June 2018. (Digitalage, July-August 2018, issue 122, 46-52)

accepted as adequate for the validity of scale items. Cronbach Alpha coefficient was also calculated for the scales. Cronbach Alpha coefficient of the behavior intent towards stories ads was found to be 0.762. In this line, the scale was found to be reliable since the figure exceeded the value of 0.70 suggested by Hair et al. (1995, p.118). After assuring reliability, questionnaire was implemented on the master sample. 450 people participated to the study and 423 questionnaires were included to the study.

Findings

First of all, demographic characteristics of participants were assessed for the study. Since only people within the age range of 18-29 were included in the study, details regarding participants' ages were not shared, only gender and occupation information were analyzed. The results of analysis show that out of 423 participants, 252 consisted of women (60.3%) and 166 consisted of men. As for the occupation, 258 participants were students, 41 were working in a private company, 34 were self-employed, and 15 were employed at a public institution. In addition, 11 participants were unemployed.

Internet and Instagram Usage of Instagram Stories Users

As for the time stories followers spend on the internet, it is observed to be 3-4 hours at most (30.4%). Within this time they spend on the internet, participants were mostly using Instagram as a social media environment (86.7%). Instagram was also most frequently used platform by the participants, aside from being the most used platform. 275 (65%) of 423 participants logged on Instagram more than 7 times a day. 17 participants were not using Instagram every day (4%). Participants were spending an average of half an hour to 1 hour on Instagram (27.7%).

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Table1. *Internet and Instagram Usage of Participants*

Time Spent on Internet	Frequency	Percentage (%)	Preferred Stories Advertisement Type	Frequency	Percentage (%)
Less than 1 hour	10	%2.4	Motion Video	184	%45.7
1-2 hours	89	%21.1	Impressive static visual	72	%17.9
3-4 hours	128	%30.4	Visual reflecting brand personality	24	%6.0
5-6 hours	92	%21.9	Showing product	38	%9.4
More than 7 hours	99	%23.5	Highlighting brand face (Celebrity)	25	%6.2
I don't use internet everyday	3	%0.7	Other	6	%1.0
Total			Total	423	100.0
Most Frequently Visited Social Media Platform	**Frequency**	**Percentage (%)**	**Importance of Brand Info in Sorties Ad**	**Frequency**	**Percentage (%)**
Instagram	365	%86.7	Yes	278	%67.5
Twitter	34	%8.1	No	134	%32.5
Facebook	10	%2.4	Total	412	100.0
Other (Snapchat, LinkedInvb)	12	%2.8	**Stories Ads Status of Being Compatible with Every Brand**	**Frequency**	**Percentage (%)**
Total	421	100.0	Yes	125	%29.2
Frequency of Instagram Usage	**Frequency**	**Percentage (%)**	No	294	%70.8
Once a day	7	%1.7	Total	419	100.0
2-4 times a day	49	%11.6	**Most Followed Product Category**	**Frequency**	**Percentage (%)**
5-7 times a day	75	%17.7	Communication (media)	152	%45.6
More than 7 times a day	275	%65.0	Clothing	44	%13.2
I don't use Instagram everyday	17	%4.0	Tourism/Travel	42	%12.6
Total	423	100.0	Personal Care	24	%7.2
Time Spent on Instagram	**Frequency**	**Percentage (%)**	Jewelry	71	%21.3
Less than half an hour	92	%21.7	Total	333	100.0
Between half an hour and 1 hour	117	%27.7			
1-3 hours	106	%25.1			
3-5 hours	48	%11.3			

As seen in Table 1, majority of participants preferred motion videos (45.7%). On the other hand, 70.8% were thinking that stories advertisements were not compatible with every brand. 67.5% (278 participants) indicated that it was important for them to know the brand in the stories ads for them to act on the ad. Participants were observed to follow categories of communication (media) (45%), jewelry (%71) and clothing (41%) most on Instagram respectively and to click on stories ads.

General Behaviors of Participants towards Stories Advertisements

Another subject analyzed in the study was general behaviors of participants towards stories advertisements and other behaviors that were shown. Table 2 presents the findings related to behaviors shown in reaction to stories advertisements.

Table 2. *Main Statistics Related to Behavior Dimension*

Behavior Dimension	Frequency	X
I always pay attention to stories ads.	417	2.37
I always click on the ad to receive more information than the content of stories ads.	415	2.16
I never care about stories ads.***	413	2.78
I immediately pass by stories ads. ***	413	2.58
General Behavior	420	2.49

Note: *** *These items have been reversed.*

According to the results of the study, general behaviors shown towards stories ad by 420 participants were under the average (2.49). This data indicates that Instagram stories followers have low behavior reactions in general towards stories ads they encounter. In addition, it was established that 417 participants paid little (X=2.37) attention to stories ads; also, participants were less interested in getting information by clicking on the stories ads less (X=2.16). And it was observed that participants did not care about every stories ad they encountered (X=2.78), and they had a low average of viewing stories ad behavior (X=2.58).

Relation of Instagram Usage Frequency, Time Spent, Preferred Ad Type and Followed Product Category with the Behavior towards Instagram Stories Ads

In order to identify the type of relation of behavior towards Instagram stories ads with Instagram usage frequency, time spent, preferred ad type and most followed product category, behavior scale was implemented in addition to the implementation of One Way Variance Analysis (One Way Anova Test) on other statements found in the scale. Table 2 shows relations between variables and behavior (only behaviors with significant relations to variables). Behaviors and variables with no significant relation were not presented in the table, but these findings were shared below.

Table 3. *Relation between Instagram Usage Frequency, Time Spent, Preferred Ad Type and Followed Product Category and Behavior towards Instagram Stories Ads*

INSTAGRAM USAGE FREQUENCY							
In Instagram's stories section…	Groups	N	X	SD	F	P	Significant Difference
*I immediately pass by ads.***	Once a day	7	1.86	0.690	3.434	0.009*	I don't use Instagram everyday 5-7 times a day
	2-4 times a day	45	2.76	1.264			
	5-7 times a day	74	2.30	1.131			
	More than 7 times a day	272	2.60	1.276			
	I don't use Instagram everyday	15	3.40	1.242			
FOLLOWED PRODUCT CATEGORY							
In Instagram's stories section…	Groups	N	X	SD	F	P	Significant Difference
I always pay attention to ads.	Communication (media)	152	2.61	1.011	3.488	0.008*	Communication (media) Personal Care
	Clothing	43	2.28	1.008			
	Jewelry	68	2.26	1.002			
	Tourism/Travel	42	2.43	0.991			
	Personal Care	24	1.92	0.830			
I always click on the ad to receive more information than the content of ad.	Communication (media)	148	2.21	0.957	2.251	0.063	Jewelry Personal Care
	Clothing	43	2.16	1.067			
	Jewelry	70	2.36	1.240			
	Tourism/Travel	42	2.05	0.962			
	Personal Care	24	1.67	0.637			
*I never care about ads.***	Communication (media)	148	3.05	1.099	2.802	0.026*	Communication (media) Jewelry
	Clothing	43	2.63	1.196			
	Jewelry	68	2.57	1.137			
	Tourism/Travel	42	2.79	1.094			
	Personal Care	24	2.75	0.989			

Note:*Significant at the level of *P<0.05, **P<0.001. *** These items have been reversed., SD= Standard Deviation.*

According to the findings of the study, there is no significant relation between behavior towards Instagram ads and the frequency of logging on Instagram (0.113 significance level, P>0.05). In other words, behavior towards stories ads does not change according to the frequency of logging on Instagram. When detailed findings of the

relation between behaviors and frequencies are analyzed, no significant differences are found between frequencies of Instagram usage and the following behavior statements: "....I always pay attention to ads" (0.277 significance level, P>0.05), "....I always click on the ad to receive more information than the content of ads" (0.673 significance level, P>0.05) and "....I never care about ads" (0.227 significance level, P>0.05)

On the other hand, a significant relation (0.009 significance level, P<0.05) was observed between behavior of "…I immediately pass by ads" and Instagram usage frequency. According to this finding, the behavior of immediately passing by stories ad differs according to certain usage frequency levels of participants. A significant difference was found between people who don't use Instagram everyday (X=3.40) and participants who said they logged on Instagram 5-7 times a day (X=2.30). People who don't use Instagram everyday were found to watch stories ads they encounter more, compared to the ones who log on Instagram 5-7 times a day.

According to the findings of the study, there is no significant difference between behavior towards stories ads and time spent on Instagram (0.127 significance level, P>0.05). Analysis showed no significant difference between time spent on Instagram and following behavior statements: "I always pay attention to stories ads" (0.161 significance level, P>0.05), "I always click on the ad to receive more information than the content of the ads" (0.231 significance level, P>0.05), "I never care about stories ads" (0.406 significance level, P>0.05) and "I immediately pass by stories ads" (0.174 significance level, P>0.05).

Findings of the study shows no significant relations between preferred stories ad type of users and behavior towards stories ads in general (0.255 significance level, P>0.05). Analysis showed no significant relations between most preferred stories ad type of users and the following behavior statements: "I always pay attention to stories ads" (0.313 significance level, P>0.05), "I always click on the ad to receive more information than the content of the ads" (0.749 significance level, P>0.05), "I never care about stories ads" (0.505 significance level, P>0.05) and "I immediately pass by stories ads" (0.425 significance level, P>0.05). In other words, ad type encountered by the participant is not related with above stated behaviors towards this ad type.

Another variable considered in the study was most followed product category. First of all, no significant relation was found between general behavior towards stories ads and most followed product categories (0.163 significance level, P>0.05). In addition, no significant relation was found between most followed category and the behavior stated as "I immediately pass pas stories ads" (0.289 significance level, P>0.05). On the other hand, a significant difference was found between certain product categories and behavior stated as "I always pay attention to stories ads" (0.008 significance level, P<0.05). Within the group, product categories that showed a significant difference in terms of this behavior were "communication (media)" (X=2.61) and "personal care" (X=1.92). Participants who followed communication category most were found to pay more attention to stories ads compared to the ones who follow personal care products. Similarly, there was a significant difference between the behavior stated as "I never care about stories ads" and "communication" and "jewelry" categories within the group (0.026 significance level, P<0.05). Participants who followed communication category the most (X=3.05) cared about stories ads more than the ones who followed jewelry category (X=2.57). On the other hand, there was no relation between that and behavior stated as "I always click on the ad to receive more information than the content of the ads" however there was a relation (0.063 significance level, P>0.05), although weak, between "jewelry" and "personal care" categories and this behavior. Participants who followed jewelry category the most (X=2.36) were observed to click on the stories ads to get information more than the ones who follow personal care category (X=1.67).

Relation between Brand Knowledge and Brand Compatibility, and Behavior towards Stories Ads

One of the points analyzed in the study was behavioral consequences of knowledge of brand and the opinion regarding whether stories ads are compatible with every brand. Independent Sample T-test was conducted on behavior scale and on other statements in this scale in order to understand these consequences. Table 4 shows the relation between the two variables mentioned above and behavior types.

As seen in Table 4, no significant relation was found between participants' knowledge of the brand in the ad and behavior towards stories ads in general (0.277 significance level, P>0.05). Analysis showed no significant differences between participant's knowledge of the brand in the ad and following behavior statements: "I always click on the ad to receive more information than the content of the ads" (0.0204 significance level, P>0.05), "I never care about stories ads" (0.801 significance level, P>0.05) and "I immediately pass by stories ads" (0.417 significance level, P>0.05). On the other hand, there was a significant relation between brand knowledge and "I always pay attention to ads" behavior (0.009 significance level, P>0.01). So, participants need to know the brand in the ad in order to pay attention to stories ads.

Table 4. *Relation between Brand Knowledge and Brand Compatibility, and Behavior towards Instagram Stories Ads*

BRAND KNOWLEDGE						
Items	Groups	N	Mean	SD	T	P
BEHAVIOR DIMENSION / *In Instagram's stories section...*						
I always pay attention to ads.	Yes	274	2.48	1.063	2.692	0.008*
	No	134	2.19	0.969		
I always click on the ad to receive more information than the content of ad.	Yes	273	2.22	1.109	1.273	0.204
	No	133	2.08	0.997		
*I never care about ads.****	Yes	272	2.79	1.161	0.252	0.802
	No	133	2.76	1.169		
*I immediately pass by ads.****	Yes	271	2.55	1.234	0.813	0.417
	No	133	2.66	1.302		
BRAND COMPATIBILITY						
Items	Groups	N	Mean	SD	T	P
BEHAVIOR DIMENSION / *In Instagram's stories section...*						
I always pay attention to ads.	Yes	124	2.68	1.130	3.724	0.000**
	No	291	2.24	0.971		
I always click on the ad to receive more information than the content of ad.	Yes	123	2.33	1.098	1.959	0.047*
	No	290	2.10	1.054		
*I never care about ads.****	Yes	121	3.06	1.128	3.155	0.002*
	No	290	2.67	1.165		
*I immediately pass by ads.****	Yes	121	2.96	1.268	3.888	0.000**
	No	290	2.43	1.221		

Note: Significant at the level of *P<0.05, **P<0.001. *** These items have been reversed., SD= Standard Deviation.

As seen in table 4, there was a significant relation between behaviors towards stories ads in general and the opinion of compatibility of stories ad for every brand (0.000 significance level, P>0.001). If participant's opinion was that stories ad is not compatible with the brand, this is observed to be reflected on behavior towards the ad as well. Analysis showed a significant relation between participants' opinions regarding the compatibility of stories ads with brands and the following behavior statements: "I always pay attention to stories ads" (0.000 significance level, P>0.001), "I always click on the ad to receive more information than the content of the ads" (0.047 significance level, P>0.05), "I never care about stories ads" (0.002 significance level, P>0.05) and "I immediately pass by stories ads" (0.000 significance level, P>0.05).

Discussion and Conclusion

Instagram stories section has become one of the mostly used and attention-grabbing social media platforms recently. It is closely followed by social media users as well as brands. Brands with young target groups tend to use Instagram stories due to its young user group as well as features and advantages it offers. In this sense, it is important to determine the general frame of followers' behaviors towards Instagram stories ads and to identify which factors are related to these behaviors for the success of brands in this platform. The aim of the present study was to reveal follower behaviors towards Instagram stories ads and variables related to these behaviors.

Finding of the study showed that majority of young Instagram stories users between the age range of 18-29 consisted of women. Stories ads are suggested especially for the brands with young female consumers as their target group.

Study showed that young consumer group spent an average of 3-4 hours a day on the internet, and they mostly used social media environment was Instagram. This result is parallel with the results of previous sector-related studies. In addition, young people were logging on Instgram more than 7 times a day on average. According to this, it may be said that young people have shifted to Instagram from Facebook. In this sense, it may be observed that Instragram is the most important social platform for brands which wish to reach to the consumers of this age group especially.

One of the most important findings of the study was the preference of young Instagram stories followers for mostly video content as stories ads. The extraordinary rise of video contents in every kind of social media platform found its correspondence in Instagram as well. In this context, brands should prefer video contents for their stories ads if they want to reach young consumer groups. Other than video, usage of a visual that directly represents the product or an impressive static visual also has a positive influence on the tendency towards stories ads. So, brands should use video primarily in order to grab the attention of young generation, later pass onto impressive visuals or content representing the product. Another important finding of the study that should be taken into consideration by the brands is that young stories users do not think stories ads are appropriate for each brand. Especially given that communication, jewelry, clothing, tourism/travel and personal care categories are the most followed categories among users, brands in these categories are suggested to prefer stories ads more. In addition, followers' opinions regarding whether stories ad is appropriate for a brand create consequences in terms of behaviors towards the ads. If the follower thinks that it is appropriate for a certain brand to use stories ads, this has a positive influence on paying attention to stories ads, clicking on the ad to receive information, caring about the ad, thus, not passing it by immediately. Therefore, it is suggested for the brands to tell their stories in their ads as well, only if these are brands that could carry and also reflect the spirit and positive energy Instagram has. Brands with moments to share and a creative visual power to convey these moments should use stories ads. If a normal form of message

conveying is preferred instead of making viewers feel that special atmosphere of Instagram stories, there can be no success for the stories ad.

Another finding of the study was the absence of relation between the followers' knowledge of the brand encountered within the story and their general behavior towards the ad, clicking on the ad, caring about the ad and immediately passing by it when they see the ad since there is no relation between follower's level of brand knowledge and these behaviors. However, followers tend to pay more attention to the ad when they know about the brand. This creates an opportunity for the ad to reach its next communication targets. When there is no attention, it is impossible for the followers to get into other actions. Therefore, Instagram stories ads may not be effective as expected for the brands which have just entered the market or with low levels of recognition. And it is also suggested for advertising companies to use stories ads for their known brands when developing social media strategies.

According to the finding of the study, Instagram stories followers have low levels of reaction to stories ads in terms of behavior. Stories ads do not result with the expected impact in terms of paying attention, clicking on the ad to receive more information, caring about the ad and not passing by stories ads when encountered. Many factors such as low levels of creativity, bad design features, and wrong target groups may be considered among these obstacles.

In the present study, no relation was found between behaviors shown or not shown towards stories ads and time spent on Instagram, encountered stories ad type and followers' general frequency of using Instagram. Therefore advertisers and media planners should develop strategies not involving the time spent on there, stories ad type and general frequency of Instagram usage. Although video was found to be the preferred stories ad type for young generation, this preference was not in effect in guiding or not guiding the behavior. On the other hand, young consumers who do not use Instagram every day were viewing stories ads without passing by, more than the ones who visit Instagram especially 5-7 times a day. This indicates the feeling of weariness due to frequent exposure to ads for followers who use Instagram frequently, and as a consequence they show the behavior of immediately passing by every ad they encounter. This means that the feeling of weariness and behavior of escape related to the ads in conventional media environment due to wrong media planning strategies are slowly showing up in Instagram environment as well. Therefore, it is suggested that digital media planners should approach to this issue with more sensitivity against the silent rise of ad blocking software and escape behavior.

In the present study, no relation was found between general behaviors of Instagram users towards stories ads and most followed product categories as well. This indicates that whatever product category users are following, there is no relation between general behavior towards stories ads and behaviors towards stories ads of a brand which belong to this category. Similarly, no relation was found between the behavior of immediately passing by an ad encountered in the story feed and the product category of that ad. This points to other factors that influence the behavior of immediately passing by an ad. On the other hand, some categories were observed to show some relations between paying attention to stories ads, moving followers to act in order to receive more information and mostly followed product categories. For example, communication category showed more paying attention and caring behaviors while the ads in jewelry category showed more clicking behavior. Therefore, followers tend to certain behaviors in case of ad in certain categories. Brands should take into account that these communication goals may show these effects depending on certain product categories when developing strategies according to their ad objectives. Each stories ad belonging to each product category of each brand may not be able to reach to its communication target.

As a result, advertising companies should identify correct communication objectives in social media environment for their brands and should determine the right social media platforms to implement these strategies. Target group should be identified correctly when making these decisions and results of analysis should be taken into account. The right steps must be taken with the knowledge of the type of approach of stories users to Instagram and stories as well as knowledge related to their behaviors in certain situations. Above given results provide important insights for advertising companies, social media experts and social media planners in making the right decision to get results.

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3

DIGITAL PUBLIC RELATIONS IN SMES

Ali Soylu[1]

Abstract

As an indispensable element of economies, small and medium sized enterprises (SME) constitute one of the most important driving factors of economic and social development. These enterprises have many times faced significant disadvantages compared to large scale enterprises. One of these is the challenge of conducting an effective public relation campaign. Most of the time, there are obstacles in the way of doing this such as the management capacity, finance structure, and human resources of the business.

Public relations consist of strategic communication and management processes which help to create and maintain lines of communication, understanding, acceptance and cooperation between an organization and its target group. Digital public relations, on the other hand, consist of public relation processes that are conducted in the digital media, using new information technologies. These include public relation activities conducted on the web as well as on mobile apps, specific computers, and all digitalized tools such as photos and videos.

Digital technologies are observed to be used in public relations effectively in the recent years. These technologies which create an opportunity to meet target group directly offer other advantages as well, such as receiving large amounts of feedback with low costs, healthy communication, increasing productivity, etc. From the perspective of SMEs, these advantages become even more important.

The present study aims to analyze digital technology applications used in public relation field and the opportunities offered by these applications for SMEs.

Keywords: Digital Public Relations, Digital Technology, Small And Medium Sized Enterprises (SMEs)

Introduction

Small and medium sized enterprises (SMEs) constitute 99.8% of the enterprises in Turkey. This rate is 99% in European Union and 98% across the world (TÜİK, 2016; Eurostat, 2018; OECD, 2014). These businesses are important not only in terms of their numbers, but also in terms of employment, production, export, marketing, added value, etc.

Although they are important, SMEs are faced with significant challenges compared to big scale businesses. These challenges involve, notably financial matters, but also a number of other issues such as RD and innovation capacity, marketing, promotion, employment, and management.

Rapid developments experienced in communication technologies in recent years have led the world to a digital globalization. Digital environments are becoming an indispensable part of our lives and effect society, culture and

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economy. Transformative impact of digital world on every level of life transforms business functions and competitive environment, as well. Businesses which succeed in their communication performances are the ones which use digital communication elements effectively to focus on the needs and expectations of their target groups. Effective communication strategy is at the foundation of differentiating from competition and surviving.

Just as big scale businesses, SMEs also need public relation works in order to communicate and interact with their target groups. However, they were not able to use effective public relations as much as big scale businesses in the past. Resources required for this were quite limited and expensive. Later however, access to online tools for public relations enabled these activities to be conducted with lower costs through fast access and ease of sharing information.

Public relation activities were redefined in the digital environment and SMEs found the opportunity to introduce themselves to their target groups as well as to get to know them better. They are now able to access their target groups faster, receive feedback from them and communicate with them in a more interactive way. Thus, they are able to understand consumers' preferences by responding to their feedbacks in a faster manner.

SMEs don't only produce goods and services as independent economic units. They also form a supporting industry by producing finished and semi-finished goods for big corporations. By doing so, they communicate with big corporations constantly as well. SMEs use communication strategies and two-way communications in scope of digital public relation activities in order to secure their place and succeed in the digital world's commercial environment.

The present study aims to analyze digital technology applications used in public relation field and the opportunities offered by these applications for SMEs.

1. Conceptual Framework

1.1. Concept of SME

Modern business theory has long been classifying businesses according to certain criteria. These groups are studied from various perspectives such as ownership, production type, legal status, size, etc. in order to provide a better understanding into the concept of business.

Classification of businesses according to their sizes has been made in a complicated manner for a long time. Many organizations were creating their own classification system with their own criteria and many qualitative and quantitative criteria were being considered in these definitions. There was a serious complexity especially for public institutions and banks. However, this complexity originated from the practice: which businesses should be supported especially? Later, many countries introduced official definitions. For example, official definitions were carried into effect in European Union in 2005, following a regulation announced in 2003, and in Turkey in 2006, following a regulation announced in 2005. The definition in Turkey found its current form after two revisions done in 2012 and 2018 (EUR-Lex, 2003; Official Gazette, 2005; Official Gazette, 2012; Official Gazette, 2018).

Definitions related to SMEs may be found in the below tables.

Table 1. EU SME Definition

Criteria	Micro Scale SME	Small Scale SME	Medium Scale SME
Personnel Number	< 10	< 50	< 250
Yearly Net Sales Revenue	≤ 2 Million Euro	≤ 10 Million Euro	≤ 50 Million Euro
Yearly Financial Balance Total	≤ 2 Million Euro	≤ 10 Million Euro	≤ 43 Million Euro

Table 2. Turkey SME Definition

Criteria	Micro Scale SME	Small Scale SME	Medium Scale SME
Personnel Number	< 10	< 50	< 250
Yearly Net Sales Revenue	≤ 3 Million TL	≤ 25 Million TL	≤ 125 Million TL
Yearly Financial Balance Total	≤ 3 Million TL	≤ 25 Million TL	≤ 125 Million TL

As seen in the tables, definition of SME includes businesses with less than 250 employees and yearly net sales revenue or financial balance total not exceeding 250 million Euro in EU while in Turkey these are businesses with less than 250 employees and yearly net sales revenue or financial balance total not exceeding 125 million TL.

1.2. Concept of Public Relations

Concept of public relations has been defined in various ways to date. According to Harlow (1976), public relations is a distinctive management function which enables and establishes mutual communication, understanding, acceptance and cooperation lines between a company and its environment. Public relations involve management of issues or subjects. It helps management by informing them about developments and enabling them to be transparent in the public eye; it studies and defines responsibility of the management for public benefit and effectively takes advantage of changes in this process; it functions as an early warning system in forecasting trends; and it uses research and ethical communication techniques as main tools.

According to Hutton (1999), public relations consist of "Strategic Relations Management." The foundation of this approach includes convincing, representing, educating, innovative, informative and reputation management roles. When these functions are conducted, various tools are used such as announcement, product positioning, news, talks, interpersonal communication, websites, publications, commercial shows, corporate identity programs, corporate advertisement programs, etc.

Peltekoğlu (2016) defined public relations as a strategic communication method that involves various target groups such as consumers, distributors and personnel with the purpose of helping individuals or organizations in achieving their goals.

Public relations come to the fore as a business function as well. Public relations consist of a continuous and organized business function that aims to gain and maintain understanding, sympathy and support of people which may, already or in the future, be connected to the business, organization or institution. It is founded on the concepts of persuasion, rhetoric and perception. In its short definition, it consists of regular activities conducted by organizations with the purpose of communicating with masses while aiming to achieve sustainability, taking into account public benefit as well (Çalışır and Banger, 2012:236).

There are many tools used in public relation activities. These tools may be classified in two groups, namely conventional and contemporary tools. Conventional tools include printed tools such as newspaper, magazine, and brochure; audio-visual tools such as radio and TV; and other tools such as seminar, symposium, and exposition. Contemporary public relation tools, on the other hand, include tools such as social media, corporate websites, corporate blogs etc. which have emerged in the digital age (İpek and Yıldız, 2017:105; Özel and Sert, 2015:12).

1.3. Concept of Digital Public Relations

Public relation activities have gone beyond the conventional boundaries by using the power of internet in order to reach wider public. As an innovative concept, digital public relations consist of public relation processes that are conducted in the digital media, using new information technologies. Digital public relations are defined as activities making use of online media, search engines and social websites which function as telecommunication, communication and interaction channels (Gavra&Savitskaya, 2012,1128). Digital public relations consist of public relation communications in the cyber environment, internet and web across the world (Herbert, 2005:139).

Digital public relations indicate public relation activities conducted on digital platforms. In other words, these are communication activities conducted with the use of various tools such as blogs, social media, online press releases, search engine optimization, etc. (Abrak and Küçüksaraç, 2017:5043). For another definition, digital public relations involves publishing online news releases in order to inform stakeholders of an organization about product or service updates, using the power of networks of journalism and disseminating information (Gifford, 2010:63). From these definitions, all public relation activities conducted on digital platforms may be defined as digital public relations.

Digital public relations and online public relations are concepts which are frequently used interchangeably; however, online public relations consist only of internet-based applications while digital public relations also involve the use of all digitalized tools such as personal computers, mobile phone, fax machines, cameras and video cameras, etc. Therefore, opportunities offered by digital public relations are much more numerous and various. So, it is possible to say that digital public relations consist of a more comprehensive concept which also included online public relations (Pelenk Özel and Yılmaz Sert,2015:16).

Main goals of digital public relations consist of promoting corporate identity, product or services, developing business, selling more products and services in the virtual environment, gaining support of target groups, establishing healthy relationships with target groups based on interaction, and creating a rich databank for social stakeholders.

2. Digital Public Relations in SMEs

One of the important problems SMEs face is inadequate public relation activities. The issues encountered by these businesses, notably in terms of financial resources, but also in terms of qualified personnel and management capacity make conducting public relation activities quite challenging for them. Along with this, continuous changes and developments in means of communication as well as the increasing competitive pressures, make it necessary for SMEs to use means of communication more effectively and adapt to the new situation by following the developments related to technology. Digital public relation activities are considered as creative, strategically fast, goal-oriented as well as inexpensive in this context.

Public relation activities are considered in two ways: corporation- oriented and marketing-oriented. This approach may also be used for SMEs. Corporate public relations or the concept of public relations in general consist of establishing organizational relations and image while marketing-oriented public relations involves product, sales and marketing. As a whole, the organizational structures of SMEs include sub-elements such as product and sales functions. It is natural for public relations to be oriented towards product and sales as well and developing techniques related to these. Marketing-oriented public relations in SMEs, on the other hand, may be defined as the process of planning, implementation and assessment of programs that guide consumers towards buying, via creation of associations that identify products and services of businesses with the needs, demands, interests and benefits of consumers as well as through reliable information provision. This process includes an integrated program of planning, execution and assessment that uses credible and reliable information and interaction communication which identify businesses and products with the demands, needs and special interests of consumers with the purpose of sales and customer satisfaction as well as a concept of public relations oriented towards serving the business' goals. It is important for SMEs to conduct effective public relation activities oriented towards corporations and marketing with an integrated approach, to prevent creation of conflicting messages from different sources and to eliminate negative effects on the buying decision-making process of customers. This integrated approach would create a positive impact for SMEs on the consumption behaviors of customers (Summak, 2016:162).

2.1 Digital Public Relation Tools in SMEs

There are a number of tools used in digital public relation activities. These tools which can be effectively used by SMEs as well contribute greatly in the marketing-oriented public relation activities. These tools may be listed as corporate websites, corporate blogs, electronic mails, virtual press releases, social media networks, etc.

2.1.1. Corporate Websites

Online websites constitute one of the most effective tools that enable businesses to connect with other businesses, their target groups and stakeholder and to maintain these connections. Websites which enable establishment of corporate image and brand value online are important since they enable public relation activities to access a wider target group with less expense, compared to other corporate identity units. This is especially important for SMEs.

Main purpose of corporate websites is to manage company's reputation by communicating corporate position, brand and products as well as corporate philosophy of the company. In addition, websites help organizations to explain what they do, to communicate their projects and to give information about the company. A website needs to include company's name, address, contact information, information about products and services of the company, search function for the users and a separate form for orders. In addition, websites must be updated regularly, include content that would make visitors spend more time on the website and enable interactive communication with visitors (Sayımer, 2012:89).

When corporate websites are designed, it is not enough to consider only website visits; other reasons should also be given to visitors to look at the information uploaded on the website, to be informed, to revisit the website, to recommend it to others, and to interact with each other. In order to create such an interaction, corporate blog module, social network addresses etc. should be added on the website; rich content should be created and online chat environment should be established (Alikılıç, 2011:66).

Organizations should also pay attention to the visibility of these websites after the design stage. In this context, corporate website should rank high in the list of search engines. Search engine optimization could be used as an arrangement that increases availability for the users who search for the website.

2.1.2 Corporate Blogs

Emerging as a social media platform, blogs are also called as virtual environment diaries and enable people and corporations to share information. The most important property of blogs which include latest post at the top of the page according to a chronological order is that they enable interaction between writer and reader. Blogs enable direct feedback from target group while people or organizations are able to receive information about readers' preferences, expectations, contact information and demographic data (Peltekoğlu and Akbayır, 2006).

Corporate blogs, on the other hand, may be defined as use of blogs to advance company's goals (Teelen, 2012). Corporate blogs are platforms where corporations give news and notifications related to themselves in a more informal manner (Karsak et al. 2018:12). From the perspective of public relations, corporate blogs constitute a fast, inexpensive and easy way to receive feedback about products and services of corporations while contributing in their image by increasing visibility and availability of the business. Therefore, blogs provide corporations up-to-date and real information. In addition to corporate blogs, communication with bloggers is also important for public relation purposes. Establishing and maintaining communication with these popular bloggers, seen as opinion leaders and trust elements, is one of the effective ways to reach wider and more various target groups in shorter times (Abrak and Küçüksaraç, 2017:5049). This situation creates an equal opportunity for SMEs against big scale businesses. It provides significant advantages in terms of inexpensive, fast and easy communication.

2.1.3. Electronic Mails

Electronic mail may be considered as the first social platform of internet. On the other hand, it is also the first state of word-to-mouth marketing on the web. E-mails not only enable communication between individuals, but also offer organizations the possibility of communicating and interacting with customers and stakeholders (Alikılıç, 2011:58). Bulletins sent via e-mails function as promotion for products and services of corporations. E-mail bulletins targeting customers, investors and press are also quite important (Karsak et al. 2018:11).

E-mail's nature as an interactive tool also contributes in receiving feedback in the communication process. Consequently, e-mails enable messages to be sent to the desired person privately on a digital channel. Since e-mails may be read and answered any time, they are also important in terms of the correct timing in receiving messages.

In public relations, right use of e-mail communication is very important in order to benefit from it. Corporate image is positively affected by corporate website's inclusion of e-mail addresses as well as fast and correct response to the incoming messages while late response or lack of response would create a negative image on the credibility and reliability of the corporation, even to the point of creating an unexpected crisis (Sayımer, 2012:108).

SMEs may increase their communicative power by creating e-mail addresses and making these visible. This method is an important one in terms of providing low costs, fast access and customer satisfaction. It is also a very beneficial tool for public relations, provided that some simple rules are followed.

2.1.4. Virtual Press Contact

One of the most important practices in digital public relations involves online press relations. In this context, online press releases, news bulletins, press kits, contact information for press, and news in the press are frequently used in order to enable fast access to information for journalists as well as maintaining an open access to the information that is desired to be given about the organization (Abrak and Küçüksaraç, 2017:5047).

Online press releases may be offered to press in virtual press rooms as well as communicated via e-mail. Virtual press rooms where online press releases are located enable press to access the organization and related information instantaneously. The most important difference of online press releases from conventional press releases is the fact that they are used on social media platforms. Thus, corporations are able to post announcements about their services and products on social media platforms such as Twitter and Facebook as well as their corporate blogs. Online press releases may be posted on corporate website as well as social media platforms. Thus, more people are able to access online press releases (Onat, 2014:67).

News releases' contents reflect news from the organization. Press releases have a more formal structure compared to news releases which are prepared with an informal voice along with easily understandable, short and to-the-point sentences (Sayım 2012:110). SMEs may take advantage of these tools which offer an easy, practical and inexpensive way to communicate.

2.1.4. Forums

Known also as message boards, forums constitute a popular online platform where individuals share their opinions on certain subjects. Organizations use forums as a tool to listen to the participants. Forums are important in terms of receiving feedback and enable organizations or institutions to act on any positive or negative comment coming from people. People meet around their interests via forums and interact with each other by sharing their opinions (Alikılıç, 2011:41).

Forums enable organizations to receive positive or negative feedbacks from users and to communicate in order to reduce or eliminate misunderstandings and prejudices about their products and services. Additionally, learning about expectations, needs or complaints of the target group is easier and faster on forums.

Forums are platforms where people discuss and exchange ideas about the subjects they find important. It is important and necessary for the organization to identify the platforms where discussions and idea exchanges about products, services, or employees of the organization, to monitor these if necessary and to participate accordingly (Scott, 2008: 110).

Sales and marketing field is another field where forums are used. One of the most important factors that impact decision-making processes of people when they are making purchase decisions is exchange of ideas between customers and interpersonal interaction (Pan et al., 2007:35). Forums are quite effective platforms in marketing-oriented public relation activities.

SMEs should take the power of forums into account in terms of influencing customers. It is quite important for SMEs to monitor what is being discussed on forums, to take all negative or positive opinions seriously, to define strategies and to make the necessary revisions.

2.1.5. Social Media Networks

Social media networks are web-based applications that enable users to create and share content. Social networking websites, on the other hand, constitute platforms where users can create personal information projects and share these by inviting their friends and colleagues as well as sending messages and e-mails to each other. These personal productions may include all kinds of information such as photos, videos, audios and blogs (Kaplan and Haenlein, 2010:61-63). Another definition explains social network websites as web-based services where individuals may create a public or semi-public profile within an interconnected system while deciding who can access this profile and may view list of other users (Boyd and Ellision, 2007:211).

According to 2018 Global Digital Report, there are 3.196 billion social media users in the world. In terms of social networking, Facebook ranks at the top with 2.167 billion users, followed by Youtube with 1.500 billion users, Instagram with 800 million users and Twitter with 330 million users; these numbers along with the possibility to communicate messages to a wide audience without any limitation of time and space create the necessity for organizations to use these platforms as media (Digital in 2018).

From the perspective of public relations, social media create an opportunity for two-way communications between target group and organizations. This, in turn, made social media indispensable for public relation activities. Social networks are also convenient platforms for faster dissemination of the content of organization. Social media is also seen as a tool that can be used in developing and improving corporate image. Having a social media presence is critical in terms of reputation management of the organization and following public opinion (Öztürk 2013:122).

For SMEs, having a social media presence is even more important since these platforms enable two-way communication as well as up-to-date and simultaneous communication while also being inexpensive. These businesses should definitely have a social media presence with their corporate identities, especially on social media such as Facebook, Youtube, İnstagram, Twitter and Google Plus.

2.2. Digital Public Relation Activities in SMEs

Important information exists in studies related to digital public relation activities in SMEs. Public relation activities in these enterprises are mostly used for the purpose of communication.

In a study analyzing digital public relation activities in SMEs, one finding is noteworthy in suggesting that businesses consider this concept mostly as customer services and partly with the association of marketing and advertisement. According to the findings of the study, performances of SMEs are directly affected by the communication they establish with their target groups on digital media. Online two-way communication increases customer satisfaction for SMEs. Interactive communication between the business and its target group in periods of crises and problems create a significant impact on their communication performances. Online communication established by businesses plays an important role in their reputation as well as their image positioning.

It was observed that SMEs acknowledge the role of digital public relations, especially in terms of their impact on communication performance; however they don't use public relation activities and social media tools in a conscious and systematic manner. SMEs which participated to the study were observed to be deficient in taking advantage of digital public relation activities effectively (Şehirli, 2018; 189-191).

Another study about digital public relation activities suggests that although public relations officers of organizations acknowledge the benefits and speed provided by digital tools, they may still fall behind due to the reluctance of senior management of making investments in digital tools (Karsak et al., 2018:16).

One of the findings of another study shows that corporate blogs, as important digital public relations elements, are not used effectively (Özel and Sert, 2014:319). And another study analyzing hotels in tourism sector shows that many businesses do not use social media tools adequately (İpek and Yıldız, 2017:111).

Another study analyzing communications of businesses in one province shows that SMEs do not conduct adequate communication activities. Majority of SMEs which participated in the study did not have a unit conducting communication activities. SMEs which include a communication unit, on the other hand, were conducting communication activities within the core of marketing and public relations departments in general. (Özkanal, 2017:119). This situation was also seen in other studies conducted in different locations and at different times (Dişli, 2014:103, Bilgin Y. 2007: 171).

Conclusion

The fact that we are encountering digitalization and digital technology increasingly in new dimensions everyday is an indication of the convenience it provides in everyday life as well as facilitation of production. Digitalization enables integrating and developing new business models, and creating customer experience by combining company's resources with digital technologies, thus, making new products and services possible. Businesses start to gain awareness of the benefits offered by digitalization in terms of opportunity and productivity for bringing them one step ahead of competition in their sectors.

SMEs are able to adapt to global transformations and developing technologies in a fast way thanks to their flexible organizational structures. Businesses that fall into the category of SME have a nature that is open to technological developments and this gives them an advantage of fast and dynamic decision-making ability. Digital public relations are critical for the success of SMEs. SMEs may be able to increase their performance in this competitive environment through a strong digital public relations strategy.

Public relation activities gain a different meaning with the popularity of online media, search engines and social websites, functioning as channels of telecommunication, communication and interaction. Digital public relations consist of public relation processes that are conducted in the digital media, using new information technologies.

Through digital public relation activities, businesses establish interactive communications with their target group and use digital platforms to receive information about themselves as well as their target groups. Online public relations become indispensable for organizations as online channels develop. In addition, digital public relation activities contribute in sharing information and content with the target group in terms of promoting organizations and products, regulating relations with the environment, creating corporate image for the business, establishing positive images in target group or consumers, and receiving information from the environment to be used in line with the businesses' goals.

Digital public relation activities are also important in corporate reputation management since they contribute in the reputation of the businesses. These activities make businesses more visible in the eyes of all stakeholders.

This situation increases importance of digital public relation activities even more. Enterprises gain more advantages against their competition by making use of digital public relation tools and techniques. Most important outcome of the transforming scene of digital media for organizations is the fact that it is fast and inexpensive. Digital media platforms allow organizations to follow content and posts coming from the target groups as well as to respond to negative comments. This is critical for business reputation and image. In this sense, public relations may control digital platforms.

Digital communication platforms transform the state of the user from static to dynamic. Staying away from digital platforms and taking on a passive role has a negative impact on businesses productivity. Businesses which place importance on digital public relation activities gain advantage over competition. Opportunity to conduct fast researches in digital environment facilitates identification of target group's expectations and needs. Thus, digital public relation activities also provide support in determination of strategies.

Enterprises are able to use digital public relation tools, especially in creating a corporate image, gaining competitive advantage, resisting to environmental impacts and becoming a successful business.

General conditions of SMEs show that many do not even conduct conventional public relation activities and they consider this subject more like a part of sales and marketing activities. In addition, it is also observed that few SMEs which conduct public relation activities don't have adequate knowledge, budget and personnel for this job.

So, effective public relation activities in SMEs and increasing productivity by reflecting these on digital environments come forth as critical subjects. Actually, opportunities offered by information technologies for organizations are especially advantageous for SMEs and create equal opportunity, especially in the field of public relations. Fast, up-to-date, simultaneous and inexpensive communication possibilities offered by digital public relation activities create unique opportunities for SMEs.

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4

IMPACT OF PROFESSIONAL KNOWLEDGE AND CHOICE OF PROFESSION ON THE PERCEPTION OF ADVERTISING AND PUBLIC RELATIONS PROFESSIONS: CASE OF PAMUKKALE UNIVERSITY / MESLEKİ BİLGİ SAHİPLİĞİ VE MESLEK TERCİHLERİNİN HALKLA İLİŞKİLER VE REKLAMCILIK MESLEKLERİNE YÖNELİK ALGIYA ETKİSİ: PAMUKKALE ÜNİVERSİTESİ ÖRNEĞİ

Yasemin Bozkurt[1], Eylin Aktaş[2]

Abstract

Communication sector needs professionals who will contribute in the field and protect the reputation of profession, even increase it, like any other profession group. In order to satisfy this need, communication professionals have to have personalities and characteristics in harmony with the nature of profession along with being professionally and humanely well-equipped. Universities contribute greatly in gaining these traits. However, the starting point in providing all the necessary conditions is to make conscious profession choices and to have some level of professional awareness and perception. On the other hand, it is thought that there are some factors such as errors and inadequacies in the basic education system, attitude of the family towards professions, pressure of external environment etc. along with negative conditions such as lack of objectives in young individuals concerning future, not having a sense of responsibility, believing that just studying at university would be enough etc. that cause people to make wrong choices concerning profession and career planning. Whereas, finding the right profession for the individual means that first the individual, and then the sector and the country will benefit from the success and development that it will bring in the future. We don't know whether individuals receiving communication education in higher education institutions did choose their profession consciously or not, or whether there are differences of knowledge and choice regarding advertising and public relation professions at the level of undergraduate and associate degrees. Since there are no studies related dealing with this subject in the literature. The aim of this study is, in this context, to identify how professional knowledge and choice of profession impact the perception towards advertising and public relations professions. Decisional sampling was used in order to reach study data and a questionnaire was implemented on undergraduate and associate degree students receiving education at Pamukkale University, Department of Public Relations and Publicity. Findings of the study reveal differences between having professional knowledge and choosing public relations and advertising professions, and the perception towards professions of public relations and advertising.

Keywords: Perception towards profession, public relations, advertising.

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MESLEKİ BİLGİ SAHİPLİĞİ VE MESLEK TERCİHLERİNİN HALKLA İLİŞKİLER VE REKLAMCILIK
MESLEKLERİNE YÖNELİK ALGIYA ETKİSİ: PAMUKKALE ÜNİVERSİTESİ ÖRNEĞİ

Yasemin Bozkurt, Eylin Aktaş

Giriş

Ekonomi, sosyoloji, iletişim gibi birçok alanla bağlantılı unsurların bir araya gelmesi ve etkileşimiyle toplumsal sistem şekillenmekte ve çalışmaktadır. Bu sistemin sağlıklı oluşması, ilerlemesi ve değişmesinde birçok etken söz konusudur. Bu etkenlerden birisi de meslek sektörleri ve bu sektörlerin içindeki çok yönlü mekanizmalardır. Ülkeler ve toplumların refah düzeyinin artması ve güçlenmesinde, meslek sektörlerinin katkısı şüphesizdir. Günümüzün rekabetçi ortamı, maksimum boyutta ülkeler ve toplumlar arasında yaşanmaktadır. Global ortamda güçlü olmak ve bu gücü korumak, ülkelerdeki meslek sektörlerinin başarı düzeyiyle doğrudan ilişkili olduğu düşünülmektedir. Meslek sektörünün başarıları, toplumdaki bireylerin önce meslek gruplarına, sonrasında ülkelere yönelik sahip oldukları itibarı etkilemektedir. Dolayısıyla meslek gruplarının olumlu itibara sahip olması her geçen gün önemini arttırmaktadır.

İtibar herhangi bir şeyin (kişi, grup, kuruluş, meslek vb) maddi olmayan, soyut bir değeridir ve bireyin zihninde bu şeye dair sahip olunan olumlu-olumsuz tutum ve algıların tümünü ifade etmektedir (Nakra, 2000, s.35). Bir meslek sektörünün doğrudan ya da dolaylı olarak etkilediği veya etkilendiği tüm paydaşların sahip olduğu itibar, mesleğin hem bugününe hem de geleceğine yön vermektedir. Özellikle bir meslekteki geleceğin potansiyel çalışanları olan öğrencilerin mesleğe yönelik oluşturduğu itibar, öncelikle meslek tercihini, o meslekle ilgili eğitim alma kararını, eğitim süreci sonrasında o mesleği yapıp yapmamasını etkilediği düşünülmektedir. Bu itibara yön veren en önemli etkenlerden birisi, genç bireylerin meslekle ilgili sahip olduğu genel bilgi birikimidir. Ne yazık ki günümüzde birçok genç birey mesleklerin ne yaptığı, nasıl bir çalışma ve kariyer ortamı sağladığı, kapsamında neler olduğunu bilmeden; sadece çevresindeki insanların yönlendirmesi, yalnızca üniversiteli olma isteği gibi nedenlerden ötürü, kendilerine uygun olmayan ve mutlu olamayacakları meslek tercihleri yapabilmektedir. Eğer yanlış tercih yapmışlarsa eğitimlerin sonunda genç bireyler, ya istemeyerek o mesleği yapmaya başlamakta ya da başka bir meslek sektörüne geçerek orada var olmaya çalışmaktadır. Her ikisinde de genç bireyin iş performansının yüksek olması, mutlu bir iş hayatına sahip olması büyük olasılıkla mümkün olmayacaktır. Diğer taraftan zamanında doğru karar verilmemesi sonucunda, zaman, emek, para kaybının yanı sıra o alanda eğitim görmek isteyen diğer genç arkadaşların yerini alma haksızlığı ve meslekte aranan nitelikte profesyonellerin yetişememesi ortaya çıkmaktadır.

Sahip olduğu meslek algısına yönelik en büyük problem yaşayan sektörlerden birisi de, iletişimdir. Genel olarak herkesin yapabileceğine yönelik yanlış bir algının bulunduğu iletişim alanı, kendi içerisinde bulunan alt alanlarıyla da ilgili algı sıkıntısı yaşamaktadır. Örneğin iletişim alanının en kapsamlı alt alanlarından birisi olan halkla ilişkilerin ne olduğu ve kapsamıyla ilgili hala algı karmaşası bulunmaktadır. Diğer taraftan bir başka iletişim alanı olan reklamcılık mesleğiyle ilgili en belirgin algının, insanları kandıran, çok ve kolay para kazanılan bir meslek olduğu tahmin edilmektedir. Bu iki alanla ilgili genel algılara yönelik bilgi açığının kapatılmasının yanı sıra, gelecekte bu mesleklerin profesyonelleri olacak olan iletişim öğrencilerinin meslek algılarının ortaya konması gerekmektedir. Bu bağlamda bu çalışmanın amacı, iletişim öğrencilerinin sahip olduğu meslek tercihi öncesinde sahip oldukları mesleki bilgilerinin halkla ilişkiler ve reklamcılık mesleklerinden birini tercih etme durumlarının bu mesleklere yönelik algıyı etkileyip etkilemediğini karşılaştırmalı olarak analiz etmektir.

Bir Sektör Olarak Halkla İlişkiler ve Reklamcılık

Halkla ilişkiler, iletişimin imaj ve itibar yönünü temsil etmektedir. Halkla ilişkiler alanında yapılan bütün çalışmalar; anlayış, güven ve sempati yaratarak olumlu imaj oluşturma üzerine kuruludur. İlgili paydaşlara mesajlar aktarılırken

yüz yüze ve kitle iletişim araçlarından birlikte faydalanılmaktadır. Hem ilişki içerisinde bulunduğu hem de çalışma alanı oldukça geniştir.

Toplumun algı problemlerinden korunarak olumlu imaj ve itibar oluşumu üzerine çalışan halkla ilişkiler mesleği (Fullerton, 2015:1), meslekler arasına girdiği günden bugüne kadar hala saygın bir meslek olarak kabul edilme ve itibar kazanma çabası içerisindedir. Diğer taraftan sahip olduğu algı karmaşasına rağmen, Amerika Haber ve Dünya Raporu Halkla İlişkiler mesleğini ikinci en yaratıcı iş olarak tanımlamış, en iyi 100 iş sıralamasında 51. sırada bu mesleğe yer vermiştir (Best Jobs, 2013). Sektörün şuan ki ve geleceğe dönük durumuyla ilgili olarak Türkiye Halkla İlişkiler Derneği (TÜHİD) Başkanı Karakaş, dünya halkla ilişkiler sektörünün 14 milyar dolar büyüklüğe sahip olduğunu, söz konusu rakamın gelecek 5 yıl içerisinde yüzde 30-40 oranında büyümesinin beklendiğini ifade etmiştir. Karakaş, Türkiye'de hakla ilişkiler sektörünün çok büyük bir büyüme potansiyeline sahip olduğunu, sektörün 100 milyon dolara ulaştığını tahmin ettiklerini, ancak söz konusu rakamın küresel halkla ilişkiler sektörüyle karşılaştırıldığında küçük bir rakam olduğunu vurgulamıştır (TÜHİD, 2017). Ayrıca toplum genelindeki yanlış, eksik ya da olumsuz algı ve tutumlara rağmen, iletişim fakültelerinin ilgili bölümlerinin dolu olduğu, öğrencilerin halkla ilişkiler mesleğiyle ilgili tercih oranının da yüksek olduğu görülmektedir.

İletişimin renkli ve yaratıcı bir diğer yüzü olan reklamcılık ise; ürünler, hizmetler ve fikirlerle ilgili bilginin, yapısal ve düzenlenmiş şekliyle reklamverenler tarafından para ödenmesi sonucunda medyadan yer satın alarak ikna edici bir şekilde kitleye iletilmesi biçiminde tanımlanmaktadır (Arens, 1999:7). Belli bir ürüne/hizmete yönelik talep yaratma üzerine kurulu olan reklamcılıkta, çeşitli medya ortamları içerisinde belli bir formatta mesajlar aktarılmaktadır. Reklamcılar tarafından hazırlanan bu mesajlar tüketiciye iletilirken o mesajın tanıtım amaçlı olduğu uyarısı verilmesi zorunludur. Dolayısıyla tüketiciler bu uyarılar aracılığıyla hangi mesajın reklam olup olmadığını kolaylıkla anlayabilmektedir.

Reklamcılık mesleğinin kapsam ve içeriği halkla ilişkilere oranla daha net ve dardır. Bir başka ifadeyle reklamcılıkta neyin, neden ve nasıl yapıldığına dair çizgiler daha belirgindir ve halkla ilişkilerle kıyaslandığında çoğu kimse tarafından bilindiği düşünülmektedir. Diğer taraftan reklamcılık mesleğine yönelik genel olarak toplumun, eğitimini alan öğrencilerin, öğrenci yakınlarının vb tarafların meslekle ilgili neyi ne kadar bildiğine dair akademik herhangi bir çalışmaya rastlanmamıştır. Dahası reklamcılık mesleğine dair algıların, reklam uygulamalarının kendisine yönelik sahip olunan olumsuz algı ve tutumdan etkilenme olasılığı bulunmaktadır. Dolayısıyla her ne kadar meslek içeriğiyle ilgili net tanımlar olsa da, sahip olunan meslek bilgisinin yetersizliği, reklamcılık mesleğine yönelik genel algı ve itibarda olumsuz durumların varlığı söz konusu olabilmektedir. Ancak bu konuda da akademik herhangi bir bilgiye rastlanmamıştır. Diğer taraftan sektörün ilgili kitlelerinin mesleğe yönelik tepkileri bilinmemesine rağmen, dünyada ve Türkiye'de reklamcılık sektörünün büyüme kat ettiği görülmektedir. Reklamcılar Derneği'nin Deloitte işbirliğiyle hazırladığı 2017 Medya ve Reklam Yatırımları Raporu'na göre Türkiye'de medya ve reklam yatırımları yüzde 6,3 büyüyerek 10,693 milyar TL'ye (2,938 milyar dolar) ulaşmıştır (Deloitte Medya ve Reklam Yatırım Raporu, 2018). Ayrıca meslek önerileriyle ilgili olarak reklamcılık mesleği, iletişim öğrencilerinin okurken meslek sahibi olabilecekleri ve çalışma hayatına geçebilecekleri bir meslek olarak tanımlanmaktadır (Hürriyet, 2018).

Kendi alanlarında ilerleme gösteren halkla ilişkiler ve reklamcılık sektörüyle ilgili tüm bu olumlu verilere rağmen, İstanbul Üniversitesi Sosyoloji Bölümü ve Tübitak'ın işbirliğiyle Türkiye'de ilk kez gerçekleştirilen *"Türkiye'de Çalışma Yaşamı ve Mesleklerin İtibarı"* konulu araştırmada meslekler toplumdaki itibarlarına göre sıralanmış, ancak Türkiye'nin en itibarlı meslekleri arasında ne halkla İlişkiler ne de reklamcılık mesleği yer almamıştır (CNN Türk, 2016). Her iki

sektörün şuan büyüme göstermesine rağmen, öğrencilerin bu mesleklere yönelik sahip olduğu itibara bakıldığında tercih edilme ve performans açısından gelecekte beklenen ilerlemeyi gerçekleştirememesi ihtimali bulunmaktadır.

İtibarın karşılığı, her hangi bir kişi, kurum, meslekle vb ilgili tüm ilgili tarafların o kişinin kim olduğu, o kuruluşun, mesleğin vb ne anlama geldiğine dair algılarıdır (Chun, 2005). Her hangi bir şeyin belirgin özelliklerine göre insanlardaki toplam algısını ifade eden itibar kavramında (Veloutsou ve Moutinho, 2009: 315), algı her şeydir. Dolayısıyla meslek itibarının alt yapısını oluşturan meslek algısının olumlu olmasında da, geleceğin profesyonelleri olarak ifade edilen ve o mesleğin eğitimini alan öğrencilerin sahip olduğu mesleki algı belirleyici unsurlardan biridir. Örneğin Gleeson (2013) yaptığı araştırma sonucunda halkla ilişkiler eğitimi alan öğrencilerin yarısından fazlasının halkla ilişkiler mesleğini bir meslek olarak görmemesine rağmen, itibar sahibi olarak kabul ettiklerini belirlemiştir. Erzikova ve Berger ise (2011), Rus ve Amerikalı halkla ilişkiler öğrencilerinin halkla ilişkiler mesleğini prestijli ve çekici bulduğunu ortaya çıkarmıştır. Diğer taraftan Fullerton ve McKinnon (2015) tarafından yapılan çalışma, halkla ilişkiler eğitimi alan üniversite öğrencilerinin, mezuniyet sonrası iş bulma konusunda endişe yaşamalarına rağmen, eğer gelecekte halkla ilişkiler mesleğini yapmazlar ise etik anlayışlarına uygun olmaması nedeniyle reklam sektörüne geçmeyi düşünmediklerini göstermektedir. Endres ve Wearden (1989) da mesleki algısı ve meslek tercihi ilişkisi üzerine, iletişim öğrencilerinin alanla ilgili algılarından yola çıkarak kariyer seçimi yatıklarını öne sürmektedir. Görüldüğü üzere, iletişim öğrencilerinin özellikle halkla ilişkiler mesleğine yönelik algıları, gelecekte mesleği yapıp yapmama kararını, meslekle ilgili beklentilerini etkilemektedir.

İletişim Eğitimi Alan Öğrencilerin Sektör Gelişimi Üzerine Etkileri

İletişim sektörü diğer bütün meslek grupları gibi alana katkı sağlayacak ve meslek itibarını koruyup, hatta daha ileriye taşıyacak profesyonellere ihtiyaç duymaktadır. Bu ihtiyacın giderilmesi için iletişim profesyonellerinin mesleğin doğasına uygun kişilik ve karakteristik özelliklerinin yanı sıra mesleki ve beşeri donanıma da sahip olması gerekmektedir. Ancak iletişim sektörüne bakıldığında halkla İlişkiler ve reklamcılık alanında faaliyet gösteren kuruluşların en çok şikayet ettiği konulardan birisinin, çalışanların özelliklerine yönelik olduğu görülmektedir. TÜHİD başkanı Karakaş, çalışanların donanım ve kabiliyetlerine yönelik eksikliklerin, sektördeki en sıkıntılı konulardan birisi olduğunu ifade etmiştir. Karakaş yeterli donanıma sahip kişileri sektöre çekme konusunda problem yaşandığını, gençlerin ise mezun olduklarında ne yapacaklarını bilmediğini vurgulamıştır (TÜHİD, 2017).

Üniversiteler, genç bireylere sektörün beklentilerine uygun özelliklere sahip olmalarında önemli katkılar sağlamaktadır. Ancak gerekli tüm koşulların sağlanmasında başlangıç noktası, meslek tercihlerinin bilinçli yapılması, belli düzeyde mesleki farkındalığa ve algıya sahip olunmasıdır. Diğer taraftan var olan temel eğitim sisteminde yanlışlıkların ve eksikliklerin olması, ailenin mesleklere yönelik tutumu, dış çevrenin baskısı gibi faktörlerin yanı sıra; genellikle genç bireylerin geleceğe yönelik hedeflerinin olmaması, sorumluluk bilincinin oluşmaması, sadece herhangi bir üniversitede okumanın yeterli olacağı inancının bulunması gibi olumsuz durumların varlığı, doğru meslek tercihlerinin ve kariyer planlarının yapılmamasına neden olduğu düşünülmektedir.

Oysa bir insanın doğru meslekle buluşması, önce bireyin, sonrasında sektörün ve ülkenin başarısını ve gelişmesini etkilemektedir. Gallicano ve Stansberry (2011), 21. Yüzyılın küresel ekonomisinde özellikle profesyonel anlamda halkla ilişkilerin gelişmesi için öğrencilerin kritik öneme sahip olduğunu savunmaktadır. Ancak iletişim sektöründe son yıllarda yaşanan donanımlı ve istenilen özelliklerde profesyonellerin bulunmaması, mezun iletişim uzmanlarının beklentileri karşılayamaması, iletişim mezunlarının iletişim alanında çalışmak yerine başka meslek dallarına yönelmesi, büyük problemler doğurmaktadır. Hatta iletişim öğrencilerinin eğitimini aldıkları mesleklerin içeriğinde,

kapsamında ne olduğunu bilmediği görülmektedir. Örneğin Bowen (2003, 2009), halkla ilişkiler eğitimi alan öğrencilerin çalışma alanlarına ilişkin "tanıtım, bütünleşik pazarlama iletişimi ve propaganda" arasındaki ideolojik boyutuna dair kafa karışıklığından kaynaklanan önemli boyutta yanlış düşüncelere sahip olduklarını belirlemiştir.

Diğer taraftan yükseköğretim kurumlarında iletişim eğitimi alan bireylerin gerçekten bilinçli meslek tercihi yapıp yapmadığı, lisans ve ön lisans düzeyinde reklam ve halkla ilişkiler mesleklerine yönelik karşılaştırmalı olarak bilgi ve tercih farklılıklarının olup olmadığına dair herhangi bir bilgiye rastlanmamıştır. Yalnızca halkla ilişkiler mesleğine yönelik algıya dair bazı çalışmalara rastlanmıştır. Örneğin bu konuyu çalışmalarında inceleyen Yıldırım ve Becan (2017), halkla ilişkiler ve tanıtım eğitimi alan öğrencilerin bilinçli alan tercihi yaptıklarını, öğrencilerin ideallerine uygun olduğu için bu bölümü tercih ettiklerini ve bu mesleğin kariyerlerine prestij katacaklarına inandıklarını belirlemiştir. Diğer taraftan reklamcılık mesleğine yönelik algı ve tercih ilişkisine dair ise, herhangi bir çalışmaya rastlanmamıştır. Bu bağlamda çalışmanın amacı, mesleki bilgi sahipliği ve meslek tercihlerinin reklamcılık ve halkla ilişkiler mesleklerine yönelik algıyı nasıl etkilediğini ortaya koymaktır.

Yöntem

Çalışmanın amacı, meslek tercihi öncesinde sahip olunan mesleki bilgi sahipliğinin ve halkla ilişkiler ve reklamcılık mesleklerinden birinin tercih edilmesinin bu mesleklere yönelik algıyı nasıl etkilediğini karşılaştırmalı olarak ortaya koymaktır. Bu doğrultuda araştırmanın hipotezleri şu şekildedir:

H1: Tercih öncesi mesleki bilgi sahipliği ile halkla ilişkiler mesleğine yönelik algı arasında anlamlı pozitif bir ilişki vardır.

H2: Tercih öncesi mesleki bilgi sahipliği ile reklamcılık mesleğine yönelik algı arasında anlamlı pozitif bir ilişki vardır.

H3: Meslek tercihi ile halkla ilişkiler mesleğine yönelik algı arasında anlamlı pozitif bir ilişki vardır.

H4: Meslek tercihi ile reklamcılık mesleğine yönelik algı arasında anlamlı pozitif bir ilişki vardır.

Yukarıda yer alan hipotezleri test etmek amacıyla Halkla İlişkiler ve Tanıtım alanında öğrenim gören öğrencilere yönelik bir anket uygulaması gerçekleştirilmiştir. Veri toplama aracı olarak kullanılan anket formu halkla ilişkiler ve reklamcılık mesleklerine yönelik algıyı belirlemek amacıyla kullanılan iki ölçek, tercih öncesi mesleki billgi sahipliği ve halkla ilişkiler ve reklamcılık mesleklerinden hangisini tercih edeceğine yönelik sorular ve demografik sorular yer almaktadır. Halkla ilişkiler ve reklamcılık mesleklerine yönelik algı farklılıklarını ortaya çıkarabilmek için aynı ifadeler halkla ilişkiler ve reklamcılık meslekleri için iki ayrı ölçekte sorulmuştur. Her iki ölçekte de 36 ifade yer almaktadır. Bu ifadeler 5'li Likert ölçeği kullanılarak ölçümlenmiştir.

Araştırma, amaçsal örnekleme tekniği kullanılarak yürütülmüş ve yüz yüze anket tekniği ile veri toplanmıştır. Pamukkale Üniversitesi, İletişim Fakültesi, Halkla İlişkiler ve Tanıtım Bölümü'nde, Bekilli Meslek Yüksekokulu, Halkla İlişkiler ve Tanıtım Programı'nda ve Honaz Meslek Yüksekokulu, Halkla İlişkiler ve Tanıtım Programı'nda öğrenim gören öğrencilerden 198 lisans ve 277 ön lisans öğrencisi olmak üzere 475 öğrenci araştırmaya katılmış, toplanan anket formlarından 414'ü kullanılabilir bulunmuştur.

Halkla ilişkiler ve reklamcılık mesleklerine yönelik algıyı ölçmede kullanılan ölçeklere geçerlilik ve güvenilirlik analizi yapılmıştır. Geçerlilik analizi için yüzey geçerliliğine bakılmış ve ölçek maddelerinin literatür ile kavramsal

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uyumu bu maddelerin geçerli sayılması için yeterli kabul edilmiştir. Güvenilirlik analizi için ölçeklerin Cronbach Alfa katsayıları hesaplanmıştır. Bu doğrultuda halkla ilişkiler ölçeğinin alfa katsayısı 0,894, reklamcılık ölçeğinin alfa katsayısı ise 0,861 olarak bulunmuştur. Bu katsayılar Hair vd. (1995, p.118) tarafından önerilen 0,70 değerini aştığı için ölçekler güvenilir kabul edilmiştir.

Bulgular

Örneklemin demografik özelliklerine bakıldığında, örneklemin önemli bir kısmının kadın (%63,8) olduğu görülmektedir. Örneklem içinde erkeklerin oranı %36,2'dir. Örneklemi oluşturan öğrencilerin önemli bir kısmı lise (%37,1) ve Anadolu lisesi (%34) mezunudur. Genel olarak öğrenci olmalarından dolayı genç bir gruptan oluşan (17-25 yaş - %98,5) örneklemin %44'ü lisans, %56'sı ön lisans öğrencisidir. %81,8'i örgün, %18,2'si ikinci öğretim öğrencisidir.

Örnekleme üniverste tercihi öncesi (meslek tercihi öncesi) meslek ile ilgili bilgiye sahip olup olmadıkları sorulmuştur. Bu soruya örneklemin %52,2'si evet (mesleki bilgiye sahiptim) ve %47,1'i hayır (mesleki bilgiye sahip değildim) yanıtını vermiştir. Diğer taraftan örnekleme bir tercih yapacak olsa halkla ilişkiler veya reklamcılık mesleklerinden hangisini tercih edeceği sorulmuştur. Örneklemin %60,8'i halkla ilişkiler mesleğini, %39,2'si ise reklamcılık mesleğini tercih edeceğini ifade etmiştir.

Hipotezlerin Test Edilmesi

Hipotezleri test etmek ve bu doğrultuda mesleki bilgi sahipliği ve meslek tercihi ile halkla ilişkiler ve reklamcılık mesleklerine yönelik algı farklılıklarını ortaya koyabilmek için Bağımsız Örneklemler için T-Test yapılmıştır.

Tablo 1: *Tercih Öncesi Mesleki Bilgi Sahipliği ile Reklamcılık ve Halkla İlişkiler Mesleklerine Yönelik Algı İlişkisi*

	Gruplar	N	Ort.	SS	t	F	P
Halkla İlişkiler Mesleğine Yönelik Algı	Evet	218	3,4110	0,50211	3,353	3,096	0,001*
	Hayır	194	3,2506	0,46413			
Reklamcılık Mesleğine Yönelik Algı	Evet	218	3,3612	0,45930	3,427	0,633	0,001*
	Hayır	193	3,2085	0,44082			

*P<0,01 düzeyinde anlamlıdır. SS=Standart Sapma

Tablo 1 üniverste tercihi öncesinde mesleki bilgi sahipliği ile halkla ilişkiler ve reklamcılık mesleklerine yönelik algı arasında bir farklılık olup olmadığını göstermektedir. Tablo incelendiğinde tercih öncesi mesleki bilgi sahipliği ile halkla ilişkiler (0,001 anlamlılık düzeyi P<0,01) ve reklamcılık (0,001 anlamlılık düzeyi P<0,01) mesleklerine yönelik algı arasında anlamlı bir farklılık olduğu görülmektedir. Ortalamalar incelendiğinde tercih öncesinde mesleki bilgiye sahip olduğunu ifade edenlerin halkla ilişkiler ve reklamcılık mesleklerine yönelik algıları daha olumludur. Bu doğrultuda H1 ve H2 kabul edilmiştir.

Tablo 2: *Meslek Tercihine Göre Reklamcılık ve Halkla İlişkiler Mesleklerine Yönelik Algı Farklılıkları*

	Gruplar	N	Ort.	SS	t	F	P
Halkla İlişkiler Mesleğine Yönelik Algı	Halkla İlişkiler	216	3,4668	0,48564	5,401	1,025	0,000*
	Reklamcılık	139	3,1910	0,44323			
Reklamcılık Mesleğine Yönelik Algı	Halkla İlişkiler	215	3,3068	0,43506	-0,563	4,786	0,574
	Reklamcılık	139	3,3349	0,49314			

*P<0,001 düzeyinde anlamlıdır. SS=Standart Sapma

Tablo 2 örneklemin halkla ilişkiler veya reklamcılık mesleklerinden birine yönelik tercih ile bu mesleklere yönelik algı farklılıklarını göstermektedir. Tablo incelendiğinde meslek tercihi ile halkla ilişkiler mesleğine yönelik algı arasında anlamlı bir ilişki (0,000 anlamlılık düzeyi P<0,001) olduğu görülmektedir. Bu doğrultuda, ortalamalara bakıldığında halkla ilişkiler mesleğini seçeceğini ifade eden grup, reklamcılık mesleğini tercih edeceğini ifade eden gruba göre halkla ilişkiler ile ilgili daha olumlu bir algıya sahiptir. Bu doğrultuda H3 kabul edilmiştir. Diğer taraftan reklamcılık mesleğine yönelik algı meslek tercihine göre farklılaşmamaktadır (0,574 anlamlılık düzeyi P>0,05). Hem halkla ilişkiler mesleğini hem de reklamcılık mesleğini tercih edeceğini ifade eden gruplar reklamcılık mesleği ile ilgili benzer bir algıya sahiptir. Bu doğrultuda H4 reddedilmiştir.

Tartışma ve Sonuç

Halkla ilişkiler ve reklamcılık meslekleri diğer iletişim alanları gibi çeşitli algı sorunları yaşayan meslekler arasındadır. Özellikle halkla ilişkiler mesleği ile ilgili mesleğin kapsamı, halkla ilişkilerin kavram olarak tanımlanması, mesleğe yönelik öğrenci ve velilerin algılamaları ve meslek seçimi sürecinde halkla ilişkiler algısı gibi alanlarda çeşitli çalışmalar yapılmıştır. Halkla ilişkiler mesleğinin neyi kapsadığı, hangi uygulamaları içerdiği ile ilgili bir algı karmaşası olması, halkla ilişkiler mesleğine yönelik algı ve toplamda meslek itibarını da önemli oranda etkilemektedir.

Reklamcılık mesleği, tanımlanması ve kapsamı bakımından halkla ilişkilere oranda daha net bir alandır. Reklamcılık mesleğine yönelik bir algı ve itibar çalışmasına rastlanmamış olsa da reklamcılık mesleği ile ilgili algının reklam uygulamalarının kendisi ile ilgili sahip olunan algıdan etkilenmesi, bu doğrultuda olumsuz bir algının ve toplamda meslek itibarının oluşması muhtemeldir.

Bu çalışmada halkla ilişkiler ve reklamcılık mesleklerine yönelik algının üniversite tercihi öncesi mesleki bilgi sahipliği ve iki meslekten birini seçme durumuna göre nasıl farklılaştığını karşılaştırmalı olarak incelemek amaçlanmıştır. Öğrencilerin üniversite ve bölüm tercihlerini yaparken pek çok unsurdan etkilenmeleri mümkündür. Meslek itibarı ve mesleklere yönelik algı da bunlardan bir tanesidir. Bu doğrultuda halkla ilişkiler ve reklamcılık mesleklerine yönelik algının tercih öncesi bu mesleklere yönelik bilgi sahibi olunup olunmadığına bağlı olarak değişmesi söz konusu olabilir. Bu nedenle bu çalışmada böyle bir değişimin olup olmadığı, tercih öncesi halkla ilişkiler ve reklamcılık mesleklerine yönelik bilgi sahibi olanlar ile bilgi sahibi olmayanların bu mesleklere yönelik algı farklılıklarına bakılmıştır. Bulgular tercih öncesi bu mesleklere yönelik bilgi sahibi olduğunu ifade eden grubun bilgi

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sahibi olmadığını belirtenlere göre halkla ilişkiler ve reklamcılık mesleklerine yönelik daha olumlu bir algıya sahip olduğunu göstermektedir. Diğer taraftan araştırma bulguları mesleki bilgiye sahip olmayanların oranının %47,1 olduğunu göstermiştir. Bu oran halkla ilişkiler ve reklamcılık meslekleri ile ilgili bilgi düzeyinin oldukça düşük olduğunu bir kere daha göstermiştir. Bu doğrultuda bu mesleklere yönelik bilgilendirme çalışmalarının üniversite tercihi öncesinde yapılıyor olması, hem meslek tanıtımının yapılması olanağı yaratacak, hem de öğrencilerin bu mesleklere yönelik algısını ve meslek itibarını geliştirecektir.

Çalışmada ayrıca halkla ilişkiler ve reklamcılık mesleklerinden hangisinin tercih edileceği sorulmuş ve bu seçimin halkla ilişkiler ve reklamcılık mesleklerine yönelik algıyı etkileyip etkilemediği araştırılmıştır. Araştırma bulguları, halkla ilişkiler mesleğini seçeceğini ifade eden grubun halkla ilişkiler mesleğine yönelik daha olumlu bir algıya sahip olduğunu göstermektedir. Diğer taraftan reklamcılık mesleğine yönelik algı, bu iki grup arasında farklılaşmamaktadır. Reklamcılık veya halkla ilişkiler mesleklerini tercih durumu reklamcılık mesleğine yönelik algıyı etkilememektedir. Bu doğrultuda reklamcılık mesleğini tercih edeceğini ifade edenler ile halkla ilişkiler mesleğini tercih edeceğini ifade eden grupların reklamcılık mesleğine yönelik algılamaları benzerdir denilebilir.

Halkla ilişkiler ve reklamcılık meslekleri ile ilgili algıyı ve bu bağlamda itibarı güçlendirmek için kimi uygulamalar yapılması gereği açıktır. Temel görevlerinden biri kişi, kurum, ürün/hizmetlerin hedef kitlelere tanıtılması ve itibar yaratmak olan bu iki mesleğin kendi itibarı ile ilgili de bir çalışma yürütüyor olması meslek itibarı açısından büyük önem taşımaktadır.

Sınırlılıklar ve Gelecek Araştırmalar için Öneriler

Bu çalışmada halkla ilişkiler ve reklamcılık mesleklerine yönelik algı, çalışma koşulları ve sunulan kariyer olanakları çerçevesinde araştırılmıştır. Bu mesleklerle ilgili itibar bileşenleri bakımından bir inceleme yapılması yerinde olacaktır. Bu çalışmada Pamukkale Üniversitesi'nde halkla ilişkiler ve tanıtım alanında öğrenim gören lisans ve ön lisans öğrencileri örnek olarak alınmıştır. Bu doğrultuda bu örneklemin meslek algısı, eğitim aldıkları kurumlardan etkileniyor olabilir. Gelecek çalışmalarda Türkiye çapında bir algı çalışması mesleklere yönelik algıyı ölçmede daha etkili olacaktır. Bu çalışmada sadece tercih öncesi mesleki bilgi sahipliği ve meslek seçiminin halkla ilişkiler ve reklamcılık mesleklerine yönelik algıyı etkileyip etkilemediği araştırılmıştır. Başka değişkenlerin etkileri de araştırma kapsamına dahil edilebilir.

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DIFFERENCES IN PERCEPTION OF UNDERGRADUATE AND ASSOCIATE DEGREE STUDENTS TOWARDS THE PROFESSION OF PUBLIC RELATIONS: CASE OF PAMUKKALE UNIVERSITY

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Abstract

As a profession, public relation is one of the most important professional fields today. Organizations conduct public relation works with purposes such as differentiating themselves, competing, being permanent, and forming strong bonds with their target groups based on trust. One of the strongest ways to survive in the competitive world we live in today is to maintain established relations with the environment, and this is done through public relations. Perception of profession of public relations, on the other hand, varies depending on persons and organizations. There is a confusion related to the extent and implementation of public relations in professional terms. The difficulty in framing the profession has a negative impact on the perception of this profession as well. In addition, there are other important factors to impact perception of the profession such as the conditions in which public relations as a profession is conducted, opportunities offered by it, its image, social benefits, and career opportunities. When literature is reviewed, some studies analyzing the scope of the profession and awareness related to the profession are found; however, there are very few studies on what kinds of working conditions, benefits, career opportunities, etc. are offered by the profession. From this perspective, the aim of this study is to reveal perception differences of public relations and publicity students at the level of undergraduate and associate degrees towards the profession of public relations. The assumption is that undergraduate and associate degree students have knowledge about the extent of the profession of public relations, and the purpose is to compare perceptions of opportunities and working conditions the public relations as a profession offers. In line with this, a questionnaire was conducted on undergraduate and associate degree students studying at Public Relations and Publicity Department of Pamukkale University. Findings of the study show some differences in the perceptions of undergraduate and associate degree students towards the profession of public relations.

Keywords: Perception of profession, public relations, undergraduate, associate degree

Introduction

Public relation as a discipline is related to many disciplines of social sciences, notably communication. Being such a multi-disciplinary branch, public relation has an ever increasing importance today. Despite its increasing importance, there still are many problems in making a clear, exact and correct definition and interpretation of public relations. Although it is a very important function for businesses, it is not possible to say that it receives the recognition it deserves as a profession.

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Differences in perception of the public relations in professional terms and inability to draw the frame of the profession have impact on perception studies related to public relations. Literature in this field contains mostly studies related to the profession's image and how it is defined. Studies dealing with working conditions of public relations and its career opportunities, on the other hand, are quantitatively less.

Studying perception of public relations as a profession and its working conditions along with its career opportunities will contribute to literature. On the other hand, it is considered that education time and academic level may also have an impact on the formation of this perception. Vocational high schools and faculties are factors impacting profession's perception since they differ both in education time and in academic and technical opportunities they provide for the students. From this perspective, the aim of this study is to reveal perception differences of public relations and publicity students at the level of undergraduate and associate degrees towards the profession of public relations. The assumption is that undergraduate and associate degree students have knowledge about the extent of the profession of public relations, and the purpose is to compare perceptions of opportunities and working conditions public relations as a profession offers. In line with this, a research was conducted on undergraduate and associate degree students studying at Public Relations and Publicity Department of Pamukkale University.

1. Literature

Studies dealing with perception and image of public relations as a profession focus mostly on the definition and extent of public relations, status of the profession, perceptions of students and families towards public relations profession, comparative gender studies and profession choice.

Gülsünler et al. (2017) argued that the presence of 472 definition and description for public relations concept as well as public relations as a profession is one of the fundamental discussion topics in public relations. Karabekir and Tanışman (2014), on the other hand, tried to reflect the opinions of public relations department heads of ADIM Universities; they observed that participants from six universities answered the same question of "what do you understand from the concept of public relations?" differently and they related public relations concept to concepts such as "protocol and organization," "promotion and informing," "news," and "graphic design."

Öksüz (2015) argued that even though public relations activities were being conducted and its education was being given in Turkey for a long time, it is seen as a profession that everybody can perform without much education and competency and that it is not where it deserves to be in the eyes of people. Due to this perception, it was argued that public relations departments are not chosen as university education, people who have received this education end up unemployed or employed at lower positions with low pays. The reasons for public relations as a profession is not where it deserves to be are listed as follows: not being socially recognized, image problem, vagueness of professional standards, opinion that it is not of public interest, low levels of participation to professional associations, and absence of accreditation and licensing (Öksüz, 2015).

Beebe et al. (2009) analyzed job satisfaction levels of public relation students during their internships and found that interns were satisfied in terms of job skills and development opportunities in their internship experiences. Daugherty (2011), on the other hand, found that students of public relations want more skill building and applied education programs in terms of their future profession. Erzikova and Berger (2011) analyzed professional leadership ad leader perceptions of public relations students in Russia and USA, and found important differences between American and Russian participants' perceptions in terms of professional ethics, creativity and nature of leadership.

American students believed that public relations is inherently ethical and socially-oriented, and that leaders of public relations counted ethical values as most important values while Russian students perceived public relations as an art form requiring skill, creative thinking and methods to create psychological effects. American students emphasized transparency of public relations and perceived leadership in public relations as a skill to effectively cooperate with the followers while Russian students thought that public relations consists of secret convincing techniques and that leadership in public relations involves the ability of dominating team members and imposing their own ideas on them to be applied.

Another analysis subject in the studies related with public relations profession has been students and students' perceptions of the profession from various perspectives. Bozkurt and Şener (2013) aimed to determine demographical, social, cultural and economic profiles students of public relations departments of faculties as well as vocational schools and to identify similarities and differences between these; they concluded that there were not big differences between the profiles of students of vocational schools and faculties. Yıldırım and Akbulut (2017) aimed to measure attitudes and perceptions - towards public relations as a profession - of families and immediate circles of students studying in public relations and publicity departments at associate degree and undergraduate degree levels of universities. Results of the study showed that attitudes of families toward this profession has changed with their children starting to study in this department, however they did not understand the extent of the profession exactly (Yıldırım and Akbulut, 2017).

Cemicova and Palea (2014) conducted a situation analysis regarding professional perceptions of public relations students in Romania. The study was based on the assumption that students' awareness related to the profession of their choice would increase as they gain knowledge and competencies, thus they would become more goal-oriented and enthusiastic about their careers in public relations. Results of the study indicated that students were idealists in their beginner years, they were not informed correctly and they had chosen the profession based on word of mouth information, and some of the students lost their confidence in their future after realizing that their choices was based on wrong foundations in the advancing years of their education.

In their study, Solmaz et al. (2017) found that students had a hard time in finding employment. Koç et al. (2017), on the other hand, analyzed public relations students' professional perspective in terms of individual-profession harmony and focused on whether their perceptions of individual-profession harmony differed according to their demographical characteristics (Koç et al. 2017).

Studies conducted in terms of gender variable gain importance in studies dealing with perception of public relations as a profession. Elmasoğlu (2015) studied students' attitudes toward gender discrimination in the field of public relations, and taking into consideration that majority of students receiving education in the field were female students, they aimed to gather information about the attitudes of students toward the profession. Many studies found that majority of public relations executives consisted of women; however, women were paid less and held lower positions than men. Nevertheless, the study in question found that women were numerous than men among students, men encountered more discrimination in this profession and students thought that there was no inequality between genders in terms of remuneration. The study showed the presence of a deficient and wrong perception between students in terms of the problems encountered in the field.

De Rosa and Wilcox (1989) analyzed differences related to genders and professional choices in their study conducted among public relations students and found some differences between male and female students in terms of self-

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confidence, salary expectation and independence. In addition, female students were observed to have an interest in managerial aspects of public relations as much as male students. Sha and Toth (2005) analyzed perceptions of public relations students related to their profession and work lives and found that opinions of female and male students related to promotion, work-life balance and equality in wages were significantly different. In another study, Gleeson (2013) argued that female students found the profession more attractive and students in general perceived public relations as a highly prestigious profession.

Farmer and Waugh (1999) analyzed career perceptions of female and male students of public relations and were not able to find a significant statistical difference between female and male students in terms of their enthusiasm for managerial activities. Female students were found to have a lower beginning wage expectation along with a progressive increase in wage compared to male students and they believed that they have to postpone starting their own families in order to advance in their careers.

There are also studies analyzing the reason of choosing public relations as a profession. Fullerton and McKinnon (2015) analyzed why students receiving education in public relations field in USA chose public relations as their profession and what they thought about the education and profession of their choice. Results of this country-wide study showed complex attitudes and conflicting perceptions related to public relations. For example, some of the students believed that university departments prepare them for a career in public relations field while majority was concerned about finding employment after graduation. Cognitive dissonance was found as well at probable levels related to the profession of their choosing between students.

Yıldırım and Becan (2017) argued that students of public relations made their choices consciously. They also argued that more importance given on hands-on trainings by students during their education is perceived as an indication of them having an idea about the department they have chosen beforehand as well (Yıldırım and Becan 2017).

As can be seen, perception of public relations as a profession has been analyzed from various perspectives. However, working conditions and career opportunities offered by the profession are subjects which were not studied frequently or studied only in frame of gender variable.

2. Methodology

Main purpose of the study is to identify perception differences of undergraduate and associate degree students in terms of public relations profession. In line with this, a research was conducted on undergraduate and associate degree students studying in the field of public relations at Pamukkale University. Using purposeful sampling, a total of 475 students participated to the study from Pamukkale University, Communication Faculty, Public Relations and Publicity Department; Bekilli Vocational School, Public Relations and Publicity Department; and Honaz Vocational School, Public Relations and Publicity Department; these consisted of 198 undergraduates and 277 associate (two-year) degree students while 414 questionnaires were found to be usable (182 undergraduates, 232 associate (two-year) degree students).

Questionnaire used as a data collection tool consisted of two scales to identify perceptions towards public relations profession as well as demographical questions. Scales that were used to measure perceptions of public relations profession were formed based on various scales found in the literature. 36 statements found in the scale were measured with 5-point Likert scale.

Validity and reliability of the perception scale have also been checked. Face validity was considered for the validity of the scale and conceptual conformity with literature was accepted as adequate for scale items' validity. Scale's Cronbach Alpha coefficient was found to be 0.894. In this line, the scale was found to be reliable since the figure exceeded the value of 0.70 suggested by Hair et al. (1995, p.118).

3. Findings

Research sample consisted of students, thus a group of young people (17-22 age group 86.2%, and 23 and above 13.8%). Sample contained women at the rate of 63.8% and men at the rate of 36.2%. Sample, in general, consisted of high school (37.1%) and Anatolian high school (34.0%) graduates. Graduates of communication vocational high school were found at the rate of 8.2% while graduates of other high schools were found at the rate of 20.6%. A significant part of the sample were students of formal education (81.8%) while a minority were students of evening education (18.2%).

Independent Sample T-Test was conducted in order to identify perception differences of undergraduate and associate (two-year) degree students towards public relations profession. Table 1 shows scale items that presented a significant difference for undergraduate and associate (two-year) degree students towards public relations profession.

Table 1. Perception Differences of Undergraduate and Associate (Two-year) Degree Students towards Public Relations Profession

Items	Groups	N	Avg.	SD	t	P
It is interesting to work in the field of public relations.	Undergraduate	182	3,9505	1,01523	2,288	0,023*
	Associate degree	231	3,6926	1,22506		
Public relations profession provides a good environment for working with colleagues.	Undergraduate	180	4,0611	0,91030	2,994	0,003
	Associate degree	223	3,7489	1,13490		
Public relations profession provides the opportunity to find employment everywhere.	Undergraduate	182	2,9780	1,11224	-2,089	0,037
	Associate degree	229	3,2183	1,19407		
Public relations profession is an enjoyable occupation.	Undergraduate	177	3,9548	0,94038	2,430	0,016*
	Associate degree	219	3,7032	1,08727		
Public relations profession is a profession in which I can contribute to society.	Undergraduate	177	4,0339	0,95880	2,521	0,012*
	Associate degree	225	3,7689	1,10998		
Public relations profession provides me the opportunity to use my talents.	Undergraduate	182	4,0055	0,96627	2,906	0,004*
	Associate degree	230	3,7087	1,07671		
Public relations profession supports people to do high quality work.	Undergraduate	178	3,6236	0,90754	1,998	0,046*
	Associate degree	225	3,4222	1,07506		
It is easier to make a career in the field of public relations compared to other professions.	Undergraduate	181	2,7514	0,98830	-4,250	0,000**
	Associate degree	228	3,1930	1,08557		
Salaries are high in the field of public relations.	Undergraduate	179	2,8324	0,93308	-4,409	0,000**
	Associate degree	229	3,2620	1,00934		

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Items	Groups	N	Avg.	SD	t	P
There is no gender discrimination in public relations profession.	Undergraduate	179	3,4637	1,28630	-2,405	0,017*
	Associate degree	227	3,7577	1,17057		
Self-improvement opportunities are few in the field of public relations.+	Undergraduate	172	3,8721	1,06289	6,894	0,000**
	Associate degree	217	3,0599	1,22138		
Theory and practice differ in public relations profession.+	Undergraduate	179	2,3911	1,08261	-2,584	0,010*
	Associate degree	229	2,6812	1,15798		
Practicing public relations profession has negative influences on family life.+	Undergraduate	182	4,0769	0,91314	7,557	0,000**
	Associate degree	228	3,2061	1,32298		
Practicing public relations profession does not provide any guarantee for future.+	Undergraduate	178	3,2472	1,09215	2,424	0,016*
	Associate degree	224	2,9598	1,24677		
Public relations profession involves high risk of job security.+	Undergraduate	179	3,5978	1,09913	3,915	0,000**
	Associate degree	229	3,1223	1,30212		
Public relations profession provides a career that offers intellectual opportunities.	Undergraduate	182	3,7473	0,96449	2,880	0,004*
	Associate degree	229	3,4410	1,14795		
I wouldn't think of working in any field other than public relations.	Undergraduate	176	2,7102	1,12179	-3,492	0,001*
	Associate degree	219	3,1096	1,13608		
Public relations profession is my dream job.	Undergraduate	182	2,8352	1,21468	-2,684	0,008*
	Associate degree	231	3,1558	1,19853		

Note: *Significant at the level of *P<0.05, **P<0.001. + These items have been reversed. Avg. = Average, SD= Standard Deviation.*

When Table 1 is analyzed, some of the scale items are observed to show significant differences in terms of undergraduate and associate (two-year) degree students. Compared to associate (two-year) degree students, undergraduate degree students gave higher scores to the following items: "It is interesting to work in the field of public relations" (0.023 significance level, P<0.05), "Public relations profession provides a good environment for working with colleagues" (0.003 significance level, P<0.05), "Public relations profession is an enjoyable occupation" (0.016 significance level, P<0.05), "Public relations profession is a profession in which I can contribute to society" (0.012 significance level, P<0.05), "Public relations profession provides me the opportunity to use my talents" (0.004 significance level, P<0.05), "Public relations profession supports people to do high quality work" (0.046 significance level, P<0.05), "Self-improvement opportunities are found in the field of public relations" (0.000 significance level, P<0.001), "It does not have negative impact on family life" (0.000 significance level, P<0.001), "It provides guarantee for future" (0.016 significance level, P<0.05), "It has a low employment security risk" (0.000 significance level, P<0.001), and "Public relations profession provides a career that offers intellectual opportunities" (0.004 significance level, P<0.05). In this line, it may be said that undergraduate students have a more positive perception compared to associate degree students in relation to these statements.

Compared to undergraduate degree students, associate (two-year) degree students gave higher scores to the following items: "Public relations profession provides the opportunity to find employment everywhere" (0.037 significance level, P<0.05), "It is easier to make a career in the field of public relations compared to other professions" (0.000

significance level, P<0.001), "Salaries are high in the field of public relations" (0.000 significance level, P<0.001), "There is no gender discrimination in public relations profession" (0.017 significance level, P<0.05), "Theory and practice do not differ in public relations profession" (0.010 significance level, P<0.05), "I wouldn't think of working in any field other than public relations" (0.001 significance level, P<0.05) and "Public relations profession is my dream job" (0.008 significance level, P<0.05). In this line, it may be observed that associate (two-year) degree students have a more positive perception of public relations in terms of these items.

Table 2. Perception Differences of Undergraduate and Associate (Two-year) Degree Students towards Public Relations Profession

Items	Groups	N	Avg.	SD	t	P
I am happy that I will be working in the profession of public relations.	Undergraduate	182	3,7363	1,03886	1,167	0,244
	Associate degree	230	3,6087	1,14987		
Public relations profession is a prestigious occupation.	Undergraduate	172	3,8140	1,00306	-0,041	0,967
	Associate degree	226	3,8186	1,18051		
Public relations profession is a profession that provides training opportunities.	Undergraduate	177	3,6045	1,09315	-0,730	0,466
	Associate degree	223	3,6861	1,12311		
Public relations profession provides the opportunity to go abroad.	Undergraduate	181	3,4144	1,04860	0,348	0,728
	Associate degree	228	3,3772	1,09376		
Public relations profession includes satisfying promotion opportunities.	Undergraduate	178	3,4663	0,98088	0,576	0,565
	Associate degree	228	3,4079	1,03903		
This profession enables me to be independent.	Undergraduate	182	3,3352	1,05263	0,562	0,574
	Associate degree	230	3,2739	1,13257		
Uneducated people may rise to important positions in the field of public relations.+	Undergraduate	179	2,9162	1,38155	-0,526	0,599
	Associate degree	227	2,9868	1,30852		
Public relations profession has a bad image in society.+	Undergraduate	182	3,0769	1,27215	-1,138	0,256
	Associate degree	227	3,2203	1,26033		
Employee rights are not adequately developed in public relations profession.+	Undergraduate	181	2,9227	1,13264	-0,957	0,339
	Associate degree	224	3,0357	1,21963		
Social securities are not adequate for people working in public relations.+	Undergraduate	182	3,3901	1,09065	1,477	0,141
	Associate degree	226	3,2168	1,24432		
Arbitrary discharges happen frequently in public relations. +	Undergraduate	181	3,0166	1,10793	0,370	0,712
	Associate degree	224	2,9732	1,22353		
Work load is quite a lot in public relations.+	Undergraduate	179	2,6425	1,05233	-0,461	0,645
	Associate degree	223	2,6951	1,20297		
Practicing public relations profession requires working irregular and long hours.+	Undergraduate	180	2,8778	1,09164	-0,398	0,691
	Associate degree	231	2,9221	1,13941		
Education levels of people working in the field of public relations are usually low.+	Undergraduate	180	3,6056	1,17942	1,771	0,077
	Associate degree	229	3,3886	1,26770		

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Items	Groups	N	Avg.	SD	t	P
Getting education of public relations is a correct decision for my career development.	Undergraduate	170	3,7647	1,04510	1,727	0,085
	Associate degree	217	3,5668	1,17316		
Career building opportunities are few in the field of public relations.+	Undergraduate	179	3,2961	1,05284	1,861	0,063
	Associate degree	224	3,0804	1,23214		
I am very happy of having chosen public relations as a career path.	Undergraduate	176	3,5511	1,05164	0,318	0,751
	Associate degree	225	3,5156	1,15765		
I would choose public relations again if I had the opportunity to choose another profession.	Undergraduate	182	2,9011	1,12289	-1,927	0,055
	Associate degree	231	3,1255	1,21469		
Public Relations Scale - Total	Undergraduate	182	3,3718	0,47081	1,318	0,188
	Associate degree	232	3,3080	0,50314		

Note: + *These items have been reversed. Avg. = Average, SD= Standard Deviation.*

Table 2 shows scale items that did not present a significant difference for undergraduate and associate (two-year) degree students towards public relations profession. In this line, undergraduate and associate (two-year) degree students have given similar scores to the above seen scale items (see Table 2). Thus, it may be said that both undergraduate and associate degree students have a similar perception concerning these statements. When public relations profession perception scale is evaluated as a whole, it may be observed that there is no significant difference (0.188 significance level, P>0.05) between undergraduate and associate (two-year) degree students.

Discussion and Conclusion

Challenges in defining the profession of public relations created the ground for various researches in the field and the extent and content of the profession were put into question. This difficulty in defining the profession has brought along perception and image problems with it as well. In this line, professional image studies related to public relations were analyzed from various perspectives. However, working conditions and career opportunities of the profession are still observed to be less studied subjects. Therefore, the present study aimed to explore perception towards public relations profession in terms of working conditions and career opportunities by means of a comparison between undergraduate and associate degree students.

As the findings show, some differences were found in the perceptions of public relations profession of undergraduate and associate degree students around various statements and they were observed to have similar perceptions regarding various other statements as well. However, it is a matter worth stressing that associate degree students perceive the profession as a profession that offers employment opportunities, easier to build a career, without any gender discrimination, where theory and practice do not differ and by doing so, they differ from undergraduate degree students. For, it might require some professional education time and relationship with the sector for the perception to be formed in terms of sector-related and professional limitations, and difference between theory and practice which is frequently expressed by practitioners of the profession. Therefore, lower scores given by undergraduate degree students may be explained by their higher levels of awareness regarding the profession and the sector.

On the other hand, undergraduate degree students perceive the profession as an interesting, enjoyable profession in which they can improve themselves, make use of intellectual career opportunities while contributing to society. In this sense, the difference between undergraduate and associate degree students in terms of their perceptions of public relations profession, offered opportunities and working conditions becomes quite clear. One group (associate degree students) has a more positive perception towards certain aspects of the profession such as finding employment, wages, ease of building career while the other group (undergraduate degree students) has a more positive perception towards other aspects of the profession such as intellectual, social and personal opportunities.

When it is considered that undergraduate degree students receive education for a longer period of time compared to associate (two-year) degree students and that they had lower averages in their answers to statements of "I would have chosen public relations again if I had the opportunity to choose another profession," "I wouldn't think of working in a field other than public relations" and "Public relations is my dream job" about a field in which they had the opportunity to practice, undergraduate degree students are observed to be more dissatisfied with the profession compared to associate (two-year) degree students. On the other hand, it may be argued that undergraduate degree students may be experiencing uncertainty about their choice of profession due to thoughts related to finding employment and career building opportunities, wages, the probability of difference between theory and practice while they have a more positive perception and an awareness of intellectual, social and personal opportunities offered by this profession.

Suggestions For Future Research

The present study is limited to students who are receiving education in Public Relations and Publicity Departments of Pamukkale University. Future research may be extended to include Communication Faculties as well which are more extensive and long-established institutions. The study aimed to assess perception towards public relations profession in terms of working conditions and career opportunities it provides. This assessment may be complemented by another section, involving definition and extent of the profession. In this way, it would be possible to compare working conditions and career opportunities that are thought to be offered by the profession with what is understood by public relations in general.

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6

EMOTIONAL INTELLIGENCE AS A HEALTH PROMOTION TECNIQUE: CRITIZING POSSIBILITY TO CHANGE HEALTH BEHAVIOUR OF BOTH SIDES IN HEALTH COMMUNICATION

Miray Beşbudak[1]

Abstract

Health behaviour is unique for each and every person. It shows the health beliefs and attitudes. Both health professionals and patients intensely react according to these beliefs. In addition, emotions guide people in some situations like illness or being needy to medical help. The relationship in health institutions may be the one of the toughest places to set proper communication and interaction. The first impression gives directions to relationship and makes the communication base which relationship grows on. Emotional intelligence allows individuals to develop and improve themselves through behavioral changes. Health behaviour refers to the action of person who aims to maintain, attain or regain health and to prevent illnesses. Some health behaviours can be constantly displayed suc as exercising daily, eating a specific balanced diet and other ways of protecting health and well-being. People are eager to change their behaviors, attitudes and perceptions according to their experiences. The emotional intelligent people who know and show their emotions correctly, understand others emotional situations and react properly. The understanding between the communicating parties (sender and receiver) arises with emotional help. In health institutions, the parties or partners of the communication process are doctors and patients. These parties may be expanded as doctors to cover all health care professionals in a hospital and patients include patients' relatives. Briefly, doctors should not only communicate with their patients and relatives, but also their colleagues as health professionals. Health communication is an important interdisciplinary concept because people need health care throughout their lives. Patients with a lower tolerance for waiting, getting health care or consulting a doctor about the condition of the disease. Although technical and medical interests, doctors should use communication, especially interpersonal communication skills. Indeed, it is necessary for physicians to make extra efforts to understand patients and meet their needs. Doctors who are aware of the emotional state of patients or their relatives, experience fewer conflict in working place. Physicians who are interested in both physical and cognitive present will need to look at communication strategies when they are stressed. Making decision for an important issue such as health is a stresful job. Doctors and patients aim to cooperate to manage the treatment process, especially in diseases requiring long-term treatment. The process of involving the patient's relatives creates communication-based problems due to the intolerance of both parties. There are unfortunate reports of chaos, crisis and conflict in hospitals between patient relatives and doctors on newspaper and social media. Both sides should control their emotions and behaviours. In this study; the reasons for conflicts and ways of managing will be detailed. The discourse analysis of doctor-patient conflicts reflected in national newspapers and news bulletins will be made, and scenarios will be established with solution proposals and alternative solutions.

Keywords: *Emotional intelligence, health communication, doctor&patient relationship, discourse analysis.*

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Introduction

Emotions are the guidance for people in relationship. First impression decides the relationship style and creates a base to relationship grows over it. Emotional are very powerful vehicles to carry out the speeches to target. People make their statements stronger with the help of emotions, so it is necessary to manage thme correctly. This managing process refers to emotional intelligence. Emotional intelligence makes possible for individuals to develop and improve theirselves with behavioral changes. People are willing to change their behaviour and perception according to their experiences. Althought the changing process requires long time periods, consequence as results satisfying the researchers.more studies maket he subject important for different disciplines such as management, psychology, communication and sociology. Emotional intelligent people, who know and show their feelings, realize the others emotional situations as well. The understanding between communication sides (sender and receiver) increase with the help of emotions. The sides or partners of communication process in health institutions are doctors and patients. In addition, this sides can be detailed to get wider such as doctors include all health professionals in an hospital and patients include the relatives of patients. In brief, doctors should manage the communication not only the patients and relatives, but also their collegues as health providers. Health communication is an important concept because people have always need to get service in terms of health during their entire lifes. Patients, who have lower tolerance to wait than healthy people, tent to get health service and explanation from doctor about situation immidiately. They do not want to lose time waiting, they desire to get their answers at once. Besides tecnical and medical attention, doctors should use their communication, especially interpersonal communication skills. Indeed, doctors do not have to spend extra effort and the responsibility of the patients' relatives to understand and satisfy their needs. Doctors who are not aware of the emotional state of the patient and the patient relatives are usually in conflict and even discussion. Doctors should use communication skills to involve patient in most appropriate and effective treatment process, to deal with problems that may occur at certain points, and not to compromise on their character and personality while performing all these. Doctors who are both physically and cognitively dealing with current density need to look at communication strategies at times when they are stressed. In addition to their professional knowledge, they need to bring their social skills to the front. Doctors and patients are aimed to cooperate to manage the treatment process especially in long term treatment required diseases. The process in which patient's relatives are also included create communication-based problems because of intolerance of both sides. There are unfortunate news in social media about chaos, crisis and also fight in hospitals between patient relatives and doctors. Both sides should control their emotions and behaviours. Therefore, extreme situations should be considered and criticized in order to find another way of behaviours to prevent crisis.

1.1. Emotional Intelligence in Medicine

Medical education generally aims to create doctors, as health providers, with a range of skills which make them to cure patient and protect health care that is clinically and emotionally responsive. In order to improve these skills, the personal characteristics and emotional awareness of doctors are essential. As in many professions, it is important for health providers to have some competencies in terms of professional and interpersonal development. Recent studies identified six core competencies for doctors and these are patient care, professionalism, systems-based practice, interpersonal communication skills, medical knowledge, practice-based learning and improvement (Arora et., 2010; 750). Interpersonal skills influence the entire communication in hospitals. Each competency can be improved to clinical issues and also doctors' performance. These competencies required to educational strategies to promote development and improve patient care. Many of skills that contribute towards these competencies are

thought to be supported by emotional intelligence (EI). Emotional intelligence is an individual characteristic that reflects the ability to understand and show one's own and others' emotions, to discriminate among them, and to use this awareness to guide one's thinking and actions'(Mayer & Salovey, 1997; 3-31). In other words, it is thought to sense how people manage their own and others' emotions. Because in interpersonal communication, the process of communication starts at even first interaction. In health corporations, the communication between doctor and patient based to interpersonal, mainly verbal but also nonverbal, communication. As an example in clinical situations during the examination doctor asks what the patient's problem and verbal communication start directly.

1.2. Health Communication and Conflict Management

The concept of health is not only physical, but also considering psychologically and socially well- being. Moreover it considers of people being sick or uncomfortable with their ongoing status. Good health conditions are often explained by problems that occur when health is lost. In context of developing consciousness for health or health promotion and protection of health, health is regarded as a means of achieving a result that can be described in multifunctional terms from an abstract situation. It is thought to be a resource that allows people to live as an individual who can be able to continue a socially and economically productive life. This source can refered as purpose or as vehicle in some cases. It is necessary for individual to be healthy and have sufficient gentle both physically and spiritually so that life can continue in quality and daily routines can be fulfilled completely. In this respect, it is a positive concept that emphasizes health, social and personal resources and physical capacity.

The concept of health communication, which combines health and communication issues, essentially includes the skills and abilities needed to enable individuals to commit their lives, and the ability to effectively use these skills in the environments they communicate with, including the necessary knowledge or treatment. In health communication as in interpersonal communication, there should be some enteraction to start and maintain the process. There should be a reason or need to develop a relationship, basicly to start the conversation. One person should send a message and the environment support the sending process. Health communication includes communication used in the health field and during the presentation of health services. Health communication is a form of communication that has been carried out by the people or groups concerned about the health issue to the respective target groups (Okay,2016, p. 11). It is considered a method used to inform people about health concerns and update information about how to manage situations related to possible health problems. Also, since there is a societal benefit structure, the goal is not only individuals to share information. The use of multimedia, support of digital platforms, communication tools and other technological innovations to increase the reach of collective useful health information increases awareness of the specific aspects of personal and social well-being. Well- being is the perception of being totally, both physical and mental wellness, good. İt is essential for human life to protect and regain well-being in order to increase the living quality. The focus of health communication is on the improvement of the health status of individuals and communities. The treatment of health communication in the context of interpersonal communication, especially face-to-face communication, focuses on difficulty of expressing oneself because of social-psychological factors. Analysis of interpersonal communication barriers focus on the major disadvantages in terms of doctor-patient communication (Becerikli, 2013, p.26). At this point, emotional intelligence levels and communication skills of individuals gain importance. In the face-to-face communication process, it is thought that people are aware of their emotions, feelings and thoughts that they want to express may have difficulty in transferring or correctly conveying them due to some obstacles, which are thought to be misunderstanding, worry and fear. The need for a health care provider can cause them to be

hesitant to communicate their thoughts and beliefs about their health professionals to their health professionals
and to respond their feelings and thoughts. A first point to consider in this matter is emotional intelligence
which is currently a popular topic in organizational management consulting and leadership training to corporate
communication. The first studies of emotional intelligence started in the early 1990s. In 1995, Daniel Goleman,
a science writer on behaviour and brain, began investigating the topic. In his book, emotional intelligence was
defined and detailed widely and the consept gained a greater percentage of readers. Since that time, there has
been plenty of excitement, confusion, and criticizing with respect to emotional intelligence in general and more
specifically. Various definitions, conceptualisations and measures exist in the psychological and other literatures.
Such confusions are present in relation to whether EI (emotional intelligence) actually exists and it really helps to
communicate in terms of awareness and management of emotional reactions.

Table 1: Healthcare Administration Application To Emotional Intelligence.

Component	Definition	Application
Self – Awareness	Understanding one's emotions and needs.	Making decisions in medical issues.
		Coordinating health care system to match with patients' values.
		Recognizing the long working hours affects social life and relations.
Self – Regulation	Adapting to changes.	Managing an arguement with a health care professional before making it bigger.
		Making correct medical advises in complicated situations.
		Accepting responsibility as a health provider or a patient.
Self – Motivation	Being open and enthusiastic to the changes and accepting them respectfully.	Having good relationships with collegues in health corporation.
		Being optimistic when there is a conflict.
		Accepting that every patient is different and different approaches are needed.
Social Awareness	Considering others' feelings before taking action.	Trying to understand family of patients' concerns.
		Dealing with employees and their personal problems.
		Being patient-centered
Social Skills	Motivating people as is needed to realize the purpose	Satisfying health professionals needs to increase their performance.
		Understanding the needs of patients to satisfy their needs.
		Following current developments of government to make health care services better.

Resource: *Freshman & Rubino, 2002, p.6.*

The growing interest in emotional intelligence in all businesses recognizes the importance of comprehension
interpersonal skills and the ability to get along with others. Mayer and Salovey (1997; p.3) describe emotional
intelligence as a set of cognitive abilities that enable one to mentally process and explained to use emotional
information in communication. In their theory, the following four factors of emotional intelligence were proposed:
perception and appraisal of emotion, facilitation of thought using emotion, understanding emotional knowledge,

and regulating emotional thought and display towards goals (Prati & Karriker, 2010, p.318). Because of these abilities, emotionally intelligent individuals are better equipped to understand and maintain responsibilities of emotional display, and avoid undesirable feedback which refers unsuccessful communication that cause conflict or other undesirable outcomes. Conflict in health care system has a large place in the news lately in terms of creating awareness of the problems both sides of health communication, who are doctors and patients, have to manage. Political support is very important in this matter because working definition of doctors and rights of patients or even the insurance content are shaped by the decisions of goverment. Conflict, however, is not new to the health care system; that's the reason of creating the coding system for protecting healthcare professionals such as White code. White code is used for all violences against doctors experienced during the curing process by patients or their relatives. In health communication the conflicts occurs when sides can not be able to eager to understand each other because of sometimes conflicting interests or objectives. As a health provider doctors should try to understand the situatiton of patients and direct the communication to the same way. Yet the nuances of negotiation, clues of emotional reflection and conflict resolution are too rarely taught in medical training (Dorn et.al., 2013). According to these, conflicts become more important every day and researches are interested in solution ideas.

2. Method

The research of this study is designed by qualitative method and one of the qualitative research methods, critical discourse analysis was used. Literature review of the study is compiled from internet sources and publications. Collecting data by examining existing information and documents is known as documentary scanning. As a result of the scan the documents that are closest to the case, reflect it mostly and even integrate with it are included in the study. Considering the documents which are important, and can be used as a data source is closely related to the research problem. Aim of the research is to collect evidence to show that there are lots of dissagreement in health communication, conflicts are creating a perception of hospitals are not friendly corporations because of health professionals attitudes over patients. The news from all around the country shows the frame of health problems and news are increase this distinction. Discourse analysis is a concept that is often referred to research methodology in social sciences and also as a field of applied linguistics. In this study the research process planned according to thematic analysis of the macro structure was carried out because the research based on news headlines, words of the content and visual elements basically. Critical discourse analysis is an interdisciplinary approach. This approach is directed at social problems. Rather than focusing on specific linguistic issues, social issues such as racism, identity, conflicts and social change constitute the main research topic. This approach examines the public opinion with various types, and the interrelationships between texts and discourses. Contextualization in this framework; it constitutes the most important process of establishing links between species, subjects or arguments. For example, in postmodern societies, the concepts of "time", "space" or "identity" are transformed and predominantly hybrid and innovative species come to the forefront (Tomgüsehan, 2017, p.21). Critical discourse analysis utilizes various disciplines, including the complexity and diversity of social problems, and therefore analyzes complex relationships between domination and discourse through a multidisciplinary approach (Evre, 2009, p.136). The Discourse approach has been recently accepted as an alternative or addition to classical content analysis (Krippendorff, 1980) in mass communication researches, but the number of systematic discourse examinations of mass communication messages is very small. In media research, the practices of discourse analysis are as diverse as the domains of discourse analysis and mass communication. In this study, to identify the impact of news on readers and the way of explaining health conflicts on mass media, the headlines of news are criticised

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about health professionals and their crisis with patient and patients' relatives. The recent news are reachable from web sites of newspapers and other news blogs are included in the study. The headlines and content of the news, the words are repeatedly used in text are considered. Headlines are a particularly source of information about the field of cultural references. Headlines show the first thought of public when they heard the news. This is because titles create perception without explanation or definition; they depend on the reader recognising instantly the field, allusions, issues or any cultural references necessary to identify the content of the news. Therefore, mass media is important for sharing information with public.

3. Results and Discussion

This study made to analyze critical news to Turkey "s online news sites Habertürk, Hürriyet, Milliyet and Sanal Basın. The searching key words are "doctors", "attack", "beating", "anger" and "range". These words are researched online research areas and 21 of news are included for this study. The news shared in time period of 2007-2018. Critical discourse analysis emphasizes that the ideological elements in the news are placed in selected language forms. They can not be easily seen, and need to be demonstrated only through the analysis of critical discourse. For this reason, the role of media language needs to be solved critically. The classification of news are made according to the level of anger so there are 3 categories: Attack, conflict and other words of anger. Mainly the conflict occurs when peole can not manage their anger and express their needs properly. They act with low tolerance because of anxiety, worry and being desperate or needy to doctors' intervention. In addition, a generalization and editing around some specific concepts have been made and it has been found that the reader is directed to read in a certain view. The news headlines used in news texts describing the events that took place in big cities mostly in İstanbul. Headlines reflect the main theme of the news. The theme is determined by the discourses to explain conflict or crisis in health communication between both sides. The subject of the event and the news subject to the news can be understood from the main headings. It has been determined that information such as place, period, time is barely included in news headlines. In the following headlines there is no information about the main person who realized the act. The language style that is used is in a structure that people frequently meet in the news. The Headlines with time or place information included:

1. *Cerrahpaşa'da 'kocan da döver' lafı isyan çıkardı. – 17.09.2015, İstanbul.*
2. *Bağcılar Eğitim ve Araştırma Hastanesinin acil servisi karıştı. – 18.05.2016, İstanbul.*
3. *Osmaniye'de hasta yakınları hastane basıp polis dövdü. – 01.05.2018, Osmaniye.*

The headlines with the word "attack" are:

4. *Kadın doktora saldırıya 34 yıl hapis – 16.11.2011,Adana.*
5. *112 Ekibine saldırı – 28.01.2012, Kocaeli*
6. *Doktoru bulamayınca polise saldırdı. – 29.04.2012, Adana.*
7. *Doktora sözlü saldırıya ilginç ceza – 31.05.2017, Osmaniye.*

The headlines with the word "conflict" are:

8. *Doktorların hasta kapma kavgası – 03.07.2009, Konya.*
9. *Diş hekimlerinin meydan kavgası – 12.12.2010, Trabzon.*
10. *Doktor hasta kavgası adliyede – 30.11.2013, Manisa.*

11. *Hastanede görülmemiş kavga – 16.07.2018, Gaziantep.*

12. *Acil serviste sıra kavgası: 5 yaralı – 04.08.2018, Diyarbakır.*

The headline explain physical damage are:

13. *Doktoru tekme tokat dövdüler. – 18.06.2018, Samsun.*

14. *Kadın hastadan doktora dayak – 07.12.2012, Bursa.*

15. *Sağlık görevlilerine darp iddiası – 25.08.2013, Çorlu.*

16. *Hastanede darp iddiası: Doktor tarafından boğazlandı. – 08.05.2018, Trabzon.*

17. *Uyandırılan doktorun öfkesi – 08.05.2011, İstanbul.*

18. *Doktor hasta yakınlarını böyle azarladı. – 20.07.2018, Şanlıurfa.*

The headlines with closed expression are:

19. *Rol yapan hasta sıkıntısı – 24.08.2007, İzmir.*

20. *Bunu yapan doktor – 17.05.2011, Konya.*

21. *Acile sopalı baskın – 19.08.2008, İstanbul.*

After the research, it is obvious that the examples of health care problems can be increase if the research field become wider. Looking at the online news websites can be a disadvantage or weakness for collecting reliable data but nowadays people use sociall media and digital media to reach the news or information. The field is planned according to this fact.

Conclusion and Recommendation

The way people consume news is changing according to technological and digital changing: more and more news are consumed on the internet rather than from physical newspapers. Visual items of news, accessibility and even advertising content affect the reader. There are a lot of different points to consider. People used to buy a newspaper, read it from cover to cover while scanning headlines, and reading articles that they thought were interesting. Today headlines look more attractive in internet pages with bold and big characters. Photos and other visual items become more rememberable elements of news. However, increasingly more people are reading individual news articles online, outside of their original publication. Often, a person reads an article because it was shared on social media or some other internet platform. The headlines, an other words the hook sentence and titles of news, become important. The headlines of the news show that the conflict rate in health communication is high. Doctors are uncomfortable with the crowded in clinics and patients are not happy with the service they take in a hospital. It is essential for the people who need help to regain health and they want to get the service as long as they reach the hospital. The lack of tolerance occurs because of the emotions. Healthcare as a field is cast against a back ground of patient and family anxiety, often challenging diagnosis and treatment, and financial as well as regulatory complexity. Medical training is helpful, but is only one of many duties to success for healthcare professionals. The importance of the development of emotional intelligence skills to successful doctor is clear and has been demonstrated in a variety of fields. Yet more research on measureable strategies to successfully develop emotional-based health provider's skills is crucial and would make a significant contribution to the field. The main responsibility of health professionals is to give information to the people in order to prevent diseases, help the ones to regain their health and teach the strategies or ways of protecting the well- being of humans, in generally

change the public opinion about hospitals. The emotions affect human activities and the most powerful situation occurs in health communication.

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7

THE RESISTANCE OF THE TRADITIONAL TASTES THAT HAVE BEEN STARTING TO LOST IN THE TURKISH CYPRIOT CULTURE IN FESTIVALS / KIBRIS TÜRK KÜLTÜRÜNDE KAYBOLMAYA YÜZ TUTMUŞ GELENEKSEL TATLARIN FESTİVALLER ÜZERİNDEN DİRENİŞİ

Nuran Öze[1]

Abstract

This study examines the methods of resistance through the festivals of traditional Turkish Cypriot tastes that have been starting to disappear in the Turkish Cypriot culture.It seems that the individuals who lives in Northern Cyprus have gradually moved away from the traditional Turkish Cypriot cuisine.The most important reason for this is the changing and changing lifestyles.Other reasons are the changing population structure in Northern Cyprus due to political and economic factors.Especially in the last decade, it has been observed that the festivals organized in northern Cyprus have increased in number and as well the importance given to the Turkish Cypriot culture has increased in terms of festival content.At the festivals, the concern of protection of the Turkish Cypriot culture has attracted attention; and the fact that traditional tastes come to the fore has created the subject of research.It has been pointed out that festivals are organized for domestic tourism and especially traditional tastes has drawened the attention, have developed a resistance to the protection of traditions and it has been seen that festivals are a part of cultural tourism and eco-tourism.Both in organizations of domestic tourism and external tourism, the fact that the areas where Turkish Cypriot culture is to be kept in the forefront is emphasized as a form of reflection and survival of folk culture.In addition to literature review, festival news research in the online news sites has been done, participative observation in festivals took place, interviews were made with the people who set up the stands themselves and the amusement park operators were interviewed and expert opinion was taken about the subject. The festivals in which the traditional Turkish Cypriot cuisine was tried to be kept alive were examined according to years and regions distributions of.Traditional tastes, which are an important part of the Turkish Cypriot culture, are important social building stones that are carried daily from the past.The effort shown to not be exhausted is the resistance of the Turkish Cypriot culture to the survival and non-destruction of life.

Keywords: Eco-Tourism, Festival, Turkish Cypriot, Culture,Culture Tourism

Giriş

Kültür, farklı anlamlarıyla dikkat çeken komplike bir kavramdır. Williams'ın açıklamalarına göre kültür kelimesinin yakınkökü "Latince cultura'dır, o da kök sözcük colere'den gelir. Colere bir dizi anlam taşırdı: ikamet etmek, yetiştirmek, korumak, ibadetle onurlandırmak" (Williams, 2005: 105).Williams, kültür kavramı ile ilgili açıklamalarına

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devam ederken kültürün folk-culture (halk kültürü), folk-lore (halkın birikimi) dahil olmak üzere birçok şeyi açıklamak üzere kullanıldığına vurgu yapmıştır. Ayrıca sosyoloji sözlüğüne bakıldığında "sosyal bilimde kültür, insan toplumunda biyolojik olarak değil, toplumsal araçlarla aktarılıp iletilen her şeyi anlatır" (Marshall, 1999: 442). Antropoloji biliminin önemli kavramlarından biri olan kültür bu çalışmada manevi ve geleneksel olan yanıyla ele alınmıştır. Makale boyunca yeme içme kültürü folklorün bir bir birikimi olarak nitelendirilmekte ve bir toplumun diğer toplumlardan ayırt edilmesini sağlayan bir alan olarak görülmektedir. Bir toplumun diğer toplumlardan ayırt edilmesini sağlayan bir alan olarak sözlü kültürün toplumlar için neden bu denli önemlidir sorusunu Kıbrıs Türk folklörü üzerine çalışmaları olan Yorgancıoğlu, Kıbrıs Türk Folklörü adlı kitabının önsözünde anlamlı bir şekilde izah etmektedir. Yorgancıoğlu, zaman içerisinde herşeyin değiştiğini ve insanoğlunun zaman içerisinde ebediyete göç ettiğini vesözlü kültürün de yaşlılarla birlikte göçüp gittiğini ve bunun toplumun geçmişinden kopması felaketi olarak nitelemiştir. Sözlerine, insanlığın değişimindeki maddiyatın öneminin tek başına önemli olamayacağını, maneviyatın da en az maddiyat kadar önemli toplumsal yükseliş için gerekli olduğuna değinerek devam eden Yorgancıoğlu folklörü "toplumun manevi yönü" olarak tanımlamaktadır. Yorgancıoğlu'na göre folklör toplumun "günlük olaylar karşısında gösterdiği tepkidir, hayat felsefesidir, hayat yörüngesidir. O bu değeri kaybettiği an, benliği zayıflayacak, yabancı kültürlerin tesiri altında eriyecektir" (Yorgancıoğlu, 2000:12). Yorgancıoğlu'nun toplumun bir millet olarak var kalabilmesini ancak manevi değerlerin gelecek nesillere aktarılması ile mümkün olabileceğine yaptığı vurgu çalışma açısından önemlidir. "Sözlü kültürde geçmiş, ataların hüküm sürdüğü ve bugünkü varoluşumuza ilişkin bilincimizi tazeleyebileceğimiz kaynaktır; ve tıpkı geçmiş gibi bugünkü varoluşumuz da maddelenebilir bir alan değildir. Sözlü gelenek, liste, belge ve sayı tanımaz" (Ong, 2007: 119)Ong'un değindiği şekliyle "bilincimizin evrimi için hem sözlü kültür, hem de kültürden doğan okuryazarlık gereklidir. Sözlü kültürden yazıya geçiş, ruhsal ve toplumsal gelişmelerle şimdiye dek belirttiğimizden daha derin biçimde bağlantılıdır. Gıda üretimi, ticaret, siyasi düzen, dini kurumlar, teknoljik beceriler, eğitim, taşıt araçları ve aile yapısındaki pek çok gelişmenin rolü vardır. Ancak bu gelişmelerin çoğu, hatta hepsi hem sözlü kültürden yazıya geçişin etkisine maruz kalmış, hem de kendileri bu geçişi yönlendirmişlerdir" (Ong, 2007: 205).

Yeme içme kültürü bölgesel ve ülkesel olarak farklılıklar göstermektedir. Bir toplumun yaşam sürdüğü iklimsel koşullar, tarım ve hayvancılık alanlarında yetiştirilen ürünler, doğal ortamda kendiliğinden yetişen yabani öğeler genellikle bir ülkedeki yeme içme kültürünün de temelini oluşturmaktadır. Bu çalışmada, Kuzey Kıbrıs genelinde düzenlenen festivallere yansıyan ve festivallerin genellikle ana temasını oluşturan Kıbrıs Türk yemek kültürü incelenmektedir. Bu festivallerde bölge ismi yanısıra o bölgeye özgü ürünle öne çıkma hali dikkat çekmiştir. Düzenlenen festivallerdeki standlarda sadece bölgeye özgü ürünlerle sınırlı kalmadığı Kıbrıs Türk kültürünü yansıtacak lezzetlerin hemen hemen her festivalde öne çıktığı gözlemlenmiştir. Bu öne çıkışın tepkiden ziyade bir tür içsel toplumsal direniş olduğu düşünülmektedir. Bu festivaller ve temaları geleneksel Kıbrıs Türkhalk kültürü; yeme içme kültürü; ve gündelik yaşamdaki değişim kavramları ile birlikte incelenmektedir.

Çalışma boyunca değerlendirilen toplumsal eylemler, bilinçli olarak tasarlanmış olmaktan ziyade kendiliğinde oluşan toplumsal direniş modelleri olarak düşünülerek hareket edilmektir. Durkheim'ın "toplumsal olguları şeyler gibi düşününüz... şeylerin zihinde oluşturulmuş bilinçli tasarımları olarak değil" cümlesi ile bu bilincin oluşmasına sebep olmuştur (Durkheim, 1938: 14, 28). Burada Kuzey Kıbrıs'ta her geçen yıl yaygınlaşan geleneksel değerleri yaşatma temalı festivallere yüklenmesi gereken anlam, eylemin öze dönüşten ziyade varlığını koruma güdüsüyle hareket ettiğidir. Kıbrıs Türk toplumu bu faaliyetlerle kendine has olan ayırt edici özellikleri öne çıkararak kendini 'özgün bir varlık' olarak gösterme çabasındadır.Bu çabayı toplumsal eylem yaklaşımı içerisinde değerlendirmek gerekmektedir. Dave'e göre "hem sorunun, hem de çözümlerinin formülleştirmeleri şurada yatar: Tarih, kişilik

toplum, topluluk, temelde insanın gerçekleştirdiği şeylerdir. Oysa insanın yarattığı anlamların insan tarafından kuruluşu bir ülkü halinde kalır; çünkü varolan durum insanın gerçekleştirdiklerinin insan denetiminden tanrısal yetkenin şeyleşmelerin, insanüstü toplumsal sistemlerin ve görünüşte özerk makinelerin denetimine girdiği bir durumdur. O zaman denetim sorunu insanların temelde kendi toplumsal ürünleri olan şeyler üzerinde denetimi tekrar nasıl kazanabilecekleri, yalnızca insan olabilecekleri bir dünyayı yaratmak için makinalarla nasıl mücadele edebilecekleri sorunudur (Dave, 2002: 382).Turgot'un ilerleme kuramına göre "insanlık organik bir bütün halinde ilerler. Din, ahlak, sanatlar, bilgi ve siyasal kavramların hepsi aynı anda değişir ve birbirine aynı ilkeyle öylesine bağlıdırlar ki, biri değişince hepsi değişir" (Bock, 2002: 65). Teknolojik alanda meydana gelen değişmeler dünya genelinde olduğu gibi Kıbrıs'ın kuzeyinde yaşayan Kıbrıslı Türklerin de yaşam pratiklerini birçok yönden değişmesine (İş yapma biçimlerinden, gündelik yaşam pratiklerine, giyim kuşam alışkanlıklarına, alışveriş şekillerine, yeme içme biçimlerine, kısacası hayatın her alanına değişimler meydana gelmesine) vesile olmuştur. İnsanoğlu varolduğundan beridir gelişmek için değişmek gerekliliği doğal kabul edilir.Değişimler, yaşam pratikleri içerisinde dönüşümleri meydana getirmektedir. "İlerleme fikri, toplumsal ve kültürel farklılıkların kesin ve özgün yorumuna işaret eder ve toplumsal ve kültürel değişme kuramları inşa edilirken farklılıkların kullanılabileceği anlamına gelir" (Bock, 2002: 53).

"Kıbrıs adası birçok medeniyete ev sahipliği yapmış, Akdeniz'in ortasında stratejik konumu itibarı ile çok önemli bir adadır.Adanın üzerinde Hititler, Mısırlılar, Fenikeliler, Persler ve Romalılar, Araplar, Bizanslılar, Venedikliler, Osmanlılar, İngilizler sırasıyla hüküm sürmüş uygarlıklardır. 1571'de Osmanlı İmparatorluğu adayı fethetmiş ve 1878'e kadar ada Osmanlı toprağı olarak kalmıştır. Kıbrıs adası 1878'de İngilizlere kiralanmıştır. 1914'de Lozan Antlaşması uyarınca ada İngiltere'ye devredilmiştir. Kıbrıs Cumhuriyeti'nin ilanına yani 1960'a kadar ada, İngiliz Sömürgesi olarak kalmıştır. Modern dünya sisteminin 1950'lerin ikinci yarısından itibaren girdiği dekolonizasyon dönemi Kıbrıs adasını da etkilemiştir" (Öze, 2014: 104-105). Tarihi serüvenden de anlaşılacağı üzere farklı medeniyetlere ev sahipliği yapmış olmak, yemek kültürünün de zenginliğine işarettir. Her medeniyet kendi kültürel alışkanlıklarını ortamsal koşullarla harmanlayarak diğer nesillere aktarmaktadır.

Yukarıda belirtilen zemin ışığında ilk önce Kuzey Kıbrıs'ta düzenlenen festivallerin neden kültür turizmi, eko-turizm bileşimi olarak ele alınması gerektiği işlenmiştir. Ardındangündelik yaşamdaki değişime ek olarak, Kuzey Kıbrıs'ta değişen nüfus yapısı, Kıbrıs'ın içinde olduğu ekonomik ve politik koşullar dolayısıyla giderek yok olan geleneksel Kıbrıs Türk kültürtüne ait tatların festivaller aracılığıyla nasıl yaşatılmaya ele alınmıştır.

Yöntem

Bu çalışmada, Kuzey Kıbrıs genelinde düzenlenen festivallerde Kıbrıs Türk yemek kültürünün bilhassa festival isimleri ile öne çıkma hali halk kültürü, gündelik yaşamdaki değişim ve kültür turizmi ve eko turizm olarak festivaltemaları ve kavramlarıyla birlikte incelenmektedir. Bu alanla ilgiligerçekleştirilen literatür taramalarında Kuzey Kıbrıs'ı odağa alan herhangi bir araştırma ile karşılaşılmamıştır. Oysa artık gelenekselleşen kültür ve sanat festivalleri Kıbrıs Türk kültüründe oldukça önemli bir yere sahiptir. Çalışma kapsamında KKTC Milli Eğitim ve Kültür Bakanlığı'na bağlı Kültür Dairesi'nde 2017 yılı boyunca Kuzey Kıbrıs'ta yapılacak olan tüm festivallerin listesi temin edilmiştir (Kültür Dairesi, 2017). Düzenlenen festivallere bizzat katılım gerçekleştirilmiş ve gözlem ve deneyimleme yoluyla (katılımcı gözlem) festivallerde öne çıkan unsurlar kaydedilmiştir. Elektronik ortamda Kuzey Kıbrıs'ta düzenlenen festivallerle ilgili çıkan haberler incelenmiştir. Festivallerde bizzat stand kurup çalışan, yine festivallerde lunapark işletmeciliği yapan kişilerle röportajlar yapılmış ve konu üzerine uzman kişilerden görüşler alınmıştır. Festivallerin

zaman içinde önem kazanması ve yaygınlaşmasının nedeninin anlaşılabilmesi için festivallere katılım gösteren bireylerle birebir görüşme yapılmıştır.

Çalışma boyunca yapılan tüm araştırmalar iki temel araştırma sorusunu yanıtlamaya yönelikti. Birincisi, geleneksel Kıbrıs Türkleri için bölgesel olarak düzenlenen festivallerin önemi nedir? İkincisi ise geleneksel Kıbrıs Türk tatlarının zaman içerisinde ev içinden festivallere taşınmasının nedeni nedir? Kıbrıs'ın sahip olduğu özgün politik koşullar nedeniyle bu çalışmada sadece Kıbrıs'ın kuzeyi değerlendirmeye tabi tutulması çalışmanın kısıtlılıkları arasında değerlendirilebilir. Ayrıca festivaller hakkında derli toplu bilgilere ulaşma olanağının olmaması diğer bir kısıtlılıktır. Eğitim Bakanlığı'na bağlı Kütür Dairesi'nden temin edilen 2017 yılında yapılması planlanan festivaller listesinde eksik etkinlikler saptanmış ve gerekli eklemeler yapılmıştır. Her yıl sayı olarak artış gösterdiği gözlemlenen festivalleri yıllar bağlamında kıyas yaparak değerlendirmeye tabi tutabilinecek enformasyona elektronik ortamda yapılan arşiv taraması ile ulaşılmıştır. Her festivalin adı elektronik ortamda aranarak, haklarında çıkan haberlerin incelenmesi yapılmış ve bahse konu festivalin kaçıncı kez düzenleniyor olduğu tespit edilmiştir. Araştırmaya tabi tutulan Kuzey Kıbrıs'ta festivaller ve bunun folklor ile bağlantısı konusunda herhangi bir çalışma ile karşılaşılmamış olması ise çalışmanın özgünlüğüne dair diğer bir göstergedir.

Dünya genelindeki değişim ve dönüşümlerin etkilerine ek olarak ülkedeki siyasi, ekonomik, teknolojik ve sosyo-kültürel özgün koşullar, toplumsal hareketleri ve bunların kültürel yansımalarını etkilemektedir. Bu durumu kültürel değerlerine sıkı sıkı sahip çıkan ve geleneksel değerlerini kültür turizminin bir parçası haline getiren gelişmiş toplumlarla kıyaslayarak anlamlandırmak mümkündür. Gelişmiş toplumlardakinin aksine Kuzey Kıbrıs'ta organize edilen festivallerin iç turizme yönelik olduğu dikkat çekmektedir. Bu durumun Kuzey Kıbrıs'ınözgün politik koşulları dolayısıyla ortaya çıktığı ve Kuzey Kıbrıs'ın ekonomi-politik yapısıyla da ilgili olduğu düşünülmektedir. "1571'den beri Kıbrıs adasında yaşam süren Kıbrıslı Türkler, adanın zengin tarihi geçmişi ve hala devam eden özgün politik, ekonomik ve sosyo-kültürel yapısı dolayısıyla kültürel anlamda incelenmeye değerdir. Ulus devlet anlayışıyla yaygınlaşan milliyetçi girişimlerin, Kıbrıs'ta geçmişi 1880'lere dayanmaktadır. 1974 yılında kökeni milliyetçiliğe dayanan Türkiye ve Yunanistan'ın da müdahil olduğu savaş, Kıbrıslı Türkler ve Kıbrıslı Rumlar arasında gerçekleşmiştir. Savaş, adanın Yeşil Hat'la ikiye bölünmesine sebebiyet vermiştir. Yeşil Hat'ın kuzeyinde Kıbrıslı Türklerin yaşam sürdüğü Kuzey Kıbrıs Türk Cumhuriyeti, güneyinde Kıbrıslı Rumların yaşam sürdüğü Kıbrıs Cumhuriyeti olmak üzere iki ayrı kesim ve iki ayrı devlet mevcuttur" (Öze, 2015: 67).Adanın 1974 Savaşı ile kuzey ve güney diye ikiye ayrılması sonrası Kıbrıs'a Türiye'den göç gerçekleşmiştir. "1974 sonrası Türkiye'den göç eden insanlar doğal olarak Kıbrıs'taki Kıbrıslı Türk sosyo-kültürel yapısını zaman içinde etkilemiş ve değiştirmiştir"(Öze, 2014: 126-127).

Araştırma kapsamında, Kuzey Kıbrıs'taki nüfus yapısı incelendiğinde KKTC Devlet Planlama Örgütü'nün 2011 yılı nüfus sayımlarına göre Kuzey Kıbrıs'ta sürekli ikamet eden nüfus 286,257 kişidir. 2011 yılından bu yana 6 yıl geçtiği ve bu rakamın değiştiği göz önünde bulundurulmalıdır. 2011'de sürekli ikamet edenlerin sadece 136,362'si sadece KKTC kimliğine sahipti (KKTC Devlet Planlama Örgütü, 2012). Sadece KKTC kimliğine sahip olabilmek için anne ve babanın tüm kökeninin Kıbrıs'ta olması gerekmektedir. 2011 verilerine göre Kıbrıslı Türklerin toplam nüfusa oranı %47,64'dür.Bunun yanı sıra Kuzey Kıbrıs'ta her geçen gün artan üniversite öğrenci sayısı, adada TC'ye ait bulunan asker sayısı ve TC ve TC dışındaki yabancı ülkelerden gelerek çalışan kişi sayısı, hem nüfus yapısını değiştirmiş ve etnik çeşitliliği artırmıştır. "KKTC Milli Eğitim ve Kültür Bakanlığına bağlı Yüksek Öğrenim ve Dışilişkiler Müdürlüğü'nün açıkladığı sayısal veriler ışığında 2016-2017 öğretim yılında KKTC üniversitelerinde 93,292 öğrenci eğitim ve öğretim görmektedir. Buöğrencilerin 52,135'i TC uyruklu, 27,538'i Türkiye Cumhuriyeti dışından gelen yabancı uyruklu, 13,619 öğrenci ise KKTC vatandaşıdır" (KKTC Milli Eğitim ve Kültür Bakanlığı,

2017). Kıbrıslı Türkler, 1974 sonrası TC'den göç eden kişiler, asker, öğrenci ve TC ve TC dışındaki yabancı ülkelerden işçi olarak Kuzey Kıbrıs'ta çalışan kişilerin tümü birlikte değerlendirildiğinde Kuzey Kıbrıs'ta yeme içme kültüründe çeşitlenmeler ve değişimler görülmesi doğal karşılanmaktadır. Festivallerde ise dikkat çekici olan geleneksel Kıbrıs Türk mutfağının genelinde öne çıkmasıdır. Nüfus oranına göre kıyaslandığında Kıbrıslı Türklerin nüfusun yarısını bile oluşturmamasına rağmen festivallerin genelinde öne çıkması kendi yerel kültürünü yaşatma direnç göstergesi olarak varsayılmaktadır.

Kültür Turizmi, Eko-Turizm ve Gündelik Yaşamın Değişimi

Kuzey Kıbrıs'ta düzenlenen ve son on yılda sayıca ciddi anlamda artış gösteren festivallerindeki aktiviteler ve kurulan standlar incelendiğinde kültür ve sanat etkinliklerinin öne çıkmaktadır. "Bilindiği üzere turizm bir ülkenin var olan değerlerini tanıtma konusunda en önemli olgudur. Turizm alanında kültür ve sanat ürünlerinin tüketimi ilk sıradadır" (Can, 2013: 259). Richards "kültür turizmini; bireylerin kültürel ihtiyaçlarını gidermek amacı ile sürekli oturdukları yerlerden, yeni bilgiler ve deneyimler kazanarak kültürel ihtiyaçlarını gidermek amacı ile diğer yerlere seyahat etmeleri olarak tanımlarken, Richards'a göre kültür turizminde kültür ile ilgili ürünler kullanılmaktadır (1996a ve 1996b'den aktaran Öztürk ve Yazıcıoğlu, 2002: 188). Richards'a benzer bir düşünce yapısıyla Merhoff (1991: 252), kültür turizmini geniş anlamda ziyaretçilerin gittikleri yerlerde bölgeye özgü tarihi ve yerel değerler sistemini deneyimlemesi olarak tanımlamaktadır. Kültür turizminde tarihi değerler ve kültürel yerel değerlerin öne çıktığı görülmektedir. "Turistlerin kültürel mirasa ilgileri sonucu gelişen kültür turizmi, tarihi yerler, müzeler, tarihi kalıntılar, fuar ve festivallerle gelişmeye başlamıştır. Geçmiş medeniyetlere ilişkin kalıntılarla birlikte, yaşam biçimleri, gelenek ve görenekler, festivaller, müzik ve eğlence türleri, el sanatları, yemek türleri ve alışkanlıkları kültürel turizmin en önemli ürünleri arasında yer alarak küreselleşen dünyada giderek önem kazanmaktadır" (Beyazit, Ceylan ve Saylan, 2012: 901).

Bu çalışmada kültür turizmi yanısıra eko-turizm kavramı da önemlidir. "Eko turizm yerel değerleri ve normları dikkate alan, küçük ölçekli, yavaş bir gelişme trendi gösteren ve yerel emek ve sermayeyi iyi bir şekilde kullanmaktır (Öztürk ve Yazıcıoğlu, 2002: 190). Eko turizmde öne çıkan mesele çevresel ve kültürel değerlere zarar vermeden gelecek kuşaklara aktarılması gerekliliğidir. Kültür turizminde tarihi ve kültürel değerler öne çıkarken, eko-turizmde doğaya ve yerel değerlere sahip çıkmak ön plandadır. Her iki turizm türü Kuzey Kıbrıs'taki festivaller bağlamında düşünüldüğünde birbirini tamamlayan nieliklere sahiptir. Çalışma kapsamında geleneksel Kıbrıs Türk mutfağındaki tatlar da kültürel ürünler olarak değerlendirildiğine göre Kuzey Kıbrıs'yaki festivalleri kültür turizmi ve eko turizm karması gibi değerlendirmek mümkündür.

Küresel anlamda gerçekleşen politik, ekonomik, sosyo-kültürel ve teknolojik değişim ve dönüşümler her toplumu olduğu gibi Kuzey Kıbrıs'ta kendine özgü özel koşullar içerisinde yaşam süren toplumu da etkisi altına almıştır. Küreselleşen dünyada sınırların görünmezleşmesi, ekonomik hareketlerin serbestliğinin artışı, ürünlere veya hizmetlere ulaşmanın kolaylaşması, enformasyon elde etmenin önündeki bariyerlerin internet dolayımlı uygulamalarla iyice ortadan kalkması kültürel kodların da değişmesini tetiklemiştir. Yerellikle sınırlı kalmayan bireyler, modern dünya koşullarına kolayca uyum sağlayarak küresel kültüre zamanı yakalayabilmek ve hayatını idame ettirebilmek adına kendilerini adapte etmişlerdir. Her ne kadar Kuzey Kıbrıs uluslararası alanda tanınmamış bir ülke olsa da, ekonomik anlamda dünya genelinden izole bir yapıya sahip de olsa, teknoloji kullanımı ve küresel toplumsal değişimlere adaptasyonla ilgili toplumun karşılaştığı herhangi bir problem bulunmamaktadır. Dünya genelinde hakim olan yaşam tarzlarındaki değişim, Kuzey Kıbrıs'ta da benimsenmiş durumdadır. Ev ile iş arasında gelişen derin ayırım,

kadınların iş yaşamında çok daha aktif yer alması, tüketim kalıparını da zaman içerisinde değiştirmiştir. Bireyler açısından değişen ve gelişen toplumsal dinamikler nedeniyle, bazı geleneksel değerler zaman içerisinde değerini yitirmiştir.Geleneksel Kıbrıs Türk mutfağının tatları da bu değişimlerden nasibini almış durumdadır. Hazır, hızlı, kolay, zahmetsiz yemek çeşitleri, dışarıdan sipariş alışkanlığı, geleneksel ev yemekleri yapan restorantların yaygınlaşması yeni nesilin yemek kültürünün değiştiğinin göstergeleridir. "Başka bir ifadeyle, bireylerin yaşantılarında gözlenen modernleşme ve dönüşme çabaları, insanların günlük hayatta kullandığı araç ve gereçlerden, yaşam alanlarına kadar bireyin kültür sanat hayatına dair tüm tarihsel birikiminin önemini kaybetmesine ve özgünlüğünü yitirmesine yol açmıştır" (Altıntaş, 2016: 176).

Kuzey Kıbrıs'ta Festivaller ve Geleneksel Kıbrıs Türk Tatlarının Direnişi

İletişim uzmanı akademisyen Altunç, festivallerin bileleşik iletişim araç ve ortamı olarak adlandırıldığını dile getirmiştir. Bunun sebebini ise birden fazla iletişim aracının aynı ortam içerisinde kullanılıyor olması olarak açıklamıştır. Sözlü, yazılı, görsel ve işitsel iletişim araçları aynı anda kullanılabilmektedir. Altunç festivalleri bir yörenin prestiji olarak nitelendirmektedir; bir yörenin tanınabilmesi, ekonomik gelir edebilmesi ve üretken olabilmesi açısından festivallerin önemli olduğunu belirtmiştir. Kuzey Kıbrıs'ta kültür turizmi ve eko-turizmin bir parçası olarak değerlendirilen festivaller, diğer yandan da bu alanda bir sektörün oluşmasını sağlamıştır. Yılın hemen hemen her döneminde farklı noktalarda gerçekleştirilen bu festivallerde standlar kiralanmakta, stand kuran bireyler sattıkları ürünler karşılığına gelir elde etmektedir.Son 15 yıldır Mağusa bölgesindeki festivallerdelunapark kuran ve bunun işletmeciliğinden ekonomik gelir elde eden Dana, Kuzey Kıbrıs'ta festivalleri iki lunapark işletmecisinin kendi aralarında Mağusa ve civar köyleri ve Lefkoşa ve civar köyleri olarak ikiye ayırdığını ve yıl boyunca hangi kent veya köyde festival varsa aralarındaki anlaşmaya göre lunaparklarını taşımaktadır. Aynı durum yeme-içme, el sanatları standları, folklör gösterilerine ücret karşılığı çağrılacak ekipler, düzenlenecek konserler için de geçerlidir. Ekonomik bir imkan olarak değerlendirilebilecek olan kültür turizmi ve eko-turizm, bir yandan yerel kültürün korunma ihtiyacını gidermekte, diğer yandan da kültürel kayıplara karşı bilincin artması dolayısıyla bir direnç geliştirme hali olarak görülmektedir. Buna ek olarak Kuzey Kıbrıs'ta değişen yaşam tarzı ve farklılaşan nüfus yapısının da festivallerin bu denli önem kazanmasında etkili olduğu düşünülmektedir.

Milli Eğitim ve Kültür Bakanlığı'na bağlı Kültür Dairesi'nden alınan verilerin 2017 yılı boyunca Kuzey Kıbrıs'ta yapılacak tüm festivalleri kapsamadığı saptanmıştır. Bu saptamanın ardından yapılan elektronik arşiv taramaları, gazete takipleri ve sözlü araştırmalar sonrası eksik festivaller tamamlanmaya ve Kıbrıs haritası üzerinden harita imleme sistemi kullanılarak (MapCustomazer) üç ayrı harita hazırlanmıştır. 2017 yılına gelindiğinde toplamda elli dokuz tane festival olmasına rağmen 11 Meşale Festivali Dikmen Belediyesi'ne bağlı yedi ayrı köyde 10-15 günü kapsayan sürede köyden köye gezilerek gerçekleştiriliyor olmasından dolayı haritada toplamda altmış beş nokta imlenmiştir.

Kuzey Kıbrıs'ta 2017 Yılında Düzenlenmesi Planlanan Festivaller (Sayılar festivalin 2017 yılında kaçıncı kez düzenlendiğini göstermektedir)

1. Karşıyaka Plaj Etkinliği

1. Dipkarpaz Belediyesi Yol Koşusu ve Halk Yürüyüşü

2. Alaniçi Kültürümüzden Esintiler Şöleni

2. Esentepe Çadır Festivali

2. Gürpınar Mantar Festivali

2. İskele Belediyesi Kültürlerin Kaynaşması

2. Kırıkkale Gabbar Festivali

2. Tuzla Festivali

2.Tatlısu Ot Festivali

3. Alsancak Deniz Festivali

3. Çamlıbel Mantar Eko Günü

3. Geçitkale Kültür Sanat Festivali

3. Sinde Panayırı

3.Babutsa Kültür ve Sanat Festivali

4. Bağlıköy Eko Gün

4. Bağlıköy Palüze Günü

4. Düzova Kültür Sanat Festivali

4. Lefke Verigo Festivali

5. Akdeniz Ayrelli Festivali

5. Gönendere Kültür Sanat Şenliği

5. Görneç El Makarnası Festivali

5. Kormacit St. Aziz George Festivali

5. Serdarlı Sestaları Bahar Şenliği

6. Çamlıbel Domates Festivali

6. Kalavaç Kültür ve Sanat Festivali

6. Kalkanlı Çakısdes Festivali

7. Alayköy Tahıl Festivali

7. Beyarmudu Patates Festivali

7. Çınarlı Kültür ve Sanat Festivali

7. Girne Kültür ve Sanat Günleri

7. Hisarköy Orkide Festivali

8. Gemikonağı Orkide Yürüyüşü

8. Alaniçi Hasat Festivali

8. Evvel Zamanİçinde Luricina Panayırı Ekim

8. Evvel Zaman İçinde Luricina Panayırı Mayıs

8. Lapta Turizm Festivali

8. Lefke Ceviz Festivali

8. Lefke Hurma Festivali

8. Lefke Yafa Portakal Festivali

8. Yiğitler Gafgarıt Festivali

8. 11 Meşale Festivali- Dikmen

8. 11 Meşale Festivali - Dağyolu

8. 11 Meşale Festivali - Pınarbaşı

8. 11 Meşale Festivali - Şirinevler

8. 11 Meşale Festivali- Ağırdağ

8. 11 Meşale Festivali- Boğazköy

9. Mormenekşe Enginar Festivali

9. Ozanköy Pekmez Festivali

9. Yeniboğaziçi Pulya Festivali

10. Esentepe Zerdali Festivali

12. İpek Koza Festivali

12. Salsa Jam in Cyprus

12. Tatlısu Harnup Festivali

12. Yeşilırmak Çilek Festivali

13. Avtepe Medoş Lalesi Festivali

13. Tepebaşı Medoş Lalesi Festivali

15. Kıbrıs Tiyatro Festivali

16. Zeytin Festivali

19. Büyükkonuk Eko Gün Ekim

19. Büyükkonuk Eko Gün Mayıs

21. UluslararasıMağusa Kültür Sanat ve Turizm Festivali

40. Güzelyurt Portakal Festivali

43. Lefke Şenlikleri

49. İskele Belediyesi Festivali

57. Mehmetçik Belediyesi Üzüm Festivali

Resim 4:*Kuzey Kıbrıs'ta Yirmi Yıldan Uzun Süredir Düzenlenen Festivaller Haritası (Kaynak: Öze, 2017a)*

Kuzey Kıbrıs'ta yirmi yıldan uzun süredir düzenlenen sadece beş tane festival bulunmaktadır. 57. Mehmetçik Belediyesi Üzüm Festivali ve 49. İskele Belediyesi Festivali, 1974 Savaşı öncesinden beridir düzenlenen iki festival olma özelliğini taşımaktadır. Bu iki festival dışındaki tüm diğer festivaller 1974 savaşı sonrası düzenlenmeye başlamıştır.Yirmi yıldan uzun süredir düzenlenen diğer üç festival; 43. Lefke Şenlikleri; 40. Güzelyurt Portakal Festivali; ve 21. Uluslararası Mağusa Kültür Sanat ve Turizm Festivali'dir.Resim 1 incelendiğinde, 20 yıldan uzun süredir düzenlenen tüm festivallerin Kuzey Kıbrıs'ın merkezi olan Lefkoşa'dan en uzak noktalarda düzenlendiği dikkat çekmektedir. 2017 yılında düzenlenen festival sayısına kıyasla 20 yıldan uzun süredir düzenlenen festivallerin genel toplamın yüzde onunu bile oluşturmadığı görülmektedir. Yapılan röportajlarda İskele ve Güzelyurt Festivalleri son yıllarda ortaya çıkan ve köyleri odak alan festivallerden çok farklı bir içeriğe ve ziyarteçi kitlesine sahiptir. Olsun'un görüşüne göre "İskele ve Güzelyurt Festivalleri'nde kurulan standlar ve eğlence içerikleri ile köylerde düzenlenen festivallerde kurulan standlar birbirleriyle benzeşmiyor. Köy yerlerinde düzenlenen festivallerde Kıbrıs Türk tatlarının öne çıktığı standlar hemen hemen standların tamamını kapsarken, İskele ve Güzelyurt Portakal Festivali'nde kurulan standlarda Geleneksel Kıbrıs Türk lezzetlerinin satışının yapıldığı ancak bir veya iki stand bulunuyor. Ayrıca yeni festivallerle eski festivaller arasında iki fark daha bulunuyor. Bunlardan birincisi, standlarda dövme yapılması, standlarda bardakta mısır, gözleme, krep, gözleme gibi Kıbrıs Türk kültürüne ait olmayan yiyecekler satılıyor.Bu festivallerde odakta eğlence vardır. Ayrıca eskiden kalan festivalleri ziyaret edenler Kıbrıslılardan ziyade Kıbrıs'ta işçi olarak yaşayan gelir düzeyi daha düşük olan kesimdir. Köy yerlerinde yöresel özelliklerin öne çıktığı festivallerin ziyaretçileri ise tamamen yerli Kıbrıslı Türklerdir" (Olsun, 2017). Olsun'un görüşüne destekler şekilde Dana da şunları dile getirmiştir: "Büyük festivallerin bu hale gelme sebebi olarak, küçük köylerde başlatılan eko günlerdir. Büyük festivallerden bozulmadan devam eden yalnızca Mehmetçik Festivali'dir. Orada hem panayır, hem

de eko gün yanyana devam etmektedir" Mehmetçik Festivali'nin 2017 tanıtım videosu (Mehmetçik Belediyesi, 2017) izlendiğinde, Dana'nın açıklamaları netlik kazanmaktadır. Video'nun içeriğinde "Bu sene halk oyunlarından müziklerine kadar tam bir festival havası sunuyoruz, bizim özümüzden, bizim tatlarımızdan oluşan bu güzel zamanlara sizleri de davet ediyoruz" şeklinde kullanılan cümle Mehmetçik Üzüm Festivali'nin Kıbrıs Türk kültür ve geleneklerine uygun düzenlendiğini göstermektedir.

Resim 5:*Kuzey Kıbrıs'ta On Yıldan Uzun Süredir Düzenlenen Festivaller Haritası (Kaynak: Öze, 2017b)*

Kuzey Kıbrıs'ta on yıldan uzun süredir on beş tane festival düzenlenmektedir. Resim 2'degörüleceği üzere artık festivaller Kuzey Kıbrıs'ın en uzak noktaları ile sınırlı değildir. On seferden uzun süredir düzenlenen festival isimleri incelendiğinde eko-gün kavramının zikredilmeye başlandığı, bölgesel bazda yetiştirilen/ yetişen ürün (çilek, gabbar, mantar, zeytin, harnup, zerdali, babutsa (diken inciri), ot (yenilebilir yabani ot), ayrelli (yabani kuşkonmaz), pekmez, enginar, gafgarıt (yabani enginar), yafa portakal, domates, çakısdes (yeşil zeytinin kırılarak bir nevi turşulanması), palüze (üzüm suyundan yapılan tatlı), ceviz, üzüm, gibi) ve özelliklere (tahıl, hasat, ipek kozası, pulya (avlanabilir göçmen kuş), medoş lalesi, orkide (dünyada bazı orkide çeşitleri sadece Kıbrıs'ın belli noktalarında bulunmaktadır), sesta (Kıbrıs'ta saz bitkisininelde dokunarak yapılan tepsi)) göre festival isimlerinin şekillendiği görülmektedir.

Resim 6: *Kuzey Kıbrıs'ta 2017 Yılında Düzenlenen ve Düzenlenmesi Planlanan Festivaller Haritası (Kaynak: Öze, 2017c)*

2017 yılına gelindiğinde 65 ayrı noktada 58 festival düzenlenmekte ve son on yılda Kuzey Kıbrıs'ta düzenlenen festival sayısı dört buçuk kata yakın artış göstermiştir. Her bölgede bilhassa köylerin kendine has doğal özellikleriyle öne çıktığı festivaller artık Kuzey Kıbrıs'ta her ay birkaç ayrı noktada festival havasının yaşanmasını sağlamaktadır. Kuzey Kıbrıs'taki festivallerin dünyadaki festivallerden en belirgin farkı, yurtdışından gelen turistlere değil de Kuzey Kıbrıs'ta yaşam süren kimselere yönelik olmasıdır. Bilhassa Büyükkonuk Eko Gün ile başlayıp ardından dalga dalga tüm köyleri saranmuhtarlık ve derneklerin katkılarıyla düzenlenen festivallerin esas hedef kitleri yerli Kıbrıslı Türklerdir. Değişen yaşam tarzları, geleneksel Kıbrıs Türk tatlarının artık evlerde eskisi kadar yapılmayışı köy yerlerinde düzenlenen festivallere olan ilgiyi artıran etmenlerden birisidir. Değişen nüfus yapısına karşı bir tepki kültürü olarak festivallerin bu denli artması bir diğer neden olarak sayılabilir. Ekonomik gelir kaynağı olması ve köy yerlerinde yaşamın canlanmasına, köylere olan ziyaretlerin artmasına sebep olması festivallerin düzenlenme amaçlarından diğerleridir. Bilhassa genç ve orta yaş nesillerin iş yaşamları, olanaklara ulaşım, çocukların eğitimi, sosyal olanaklar ve daha modern yaşam gibi sebeplerle köylerden kentlere iç göçlerin yaşanması, köy nüfuslarında Kıbrıslı Türklerin azalmasına sebep olmuştur. Festivaller, köylerin Kıbrıslı Türkler için hatırlatılmasının, cazip yönlerinin gösterilmesinin, köklerden kopmamanın bir yoludur da.

Sonuç

Kuzey Kıbrıs'ta bilhassa son on yılda yoğunlaşan festivaller düzenlenen bölgeye özgü doğal ve geleneksel kültürel tatların kültür turizmi ve eko-turizm kaynağı olarak kullanılmasını sağlamaktadır. Festivalin düzenlendiği bölgeye ve ekonomik değer yaratmak üzere bu alanlardan geçimini sağlayan kimseler için yüksek katma değer sağlamakta ve yeni iş alanları yaratmaktadır. Kuzey Kıbrıs gibi sosyalleşme olanaklarının kısıtlı olduğu bir ülkede insanların sosyalleşmesine farklı kültürel bir zemin sunmaktave geleneksel iç turizm faaliyetlerine katkı sağlamaktadır.Yerel kültürün değişen ve dönüşen yaşam şekillerinden ve arı Kıbrıslı Türklerin geneksel kültürel pratiklerden koptuğu, Kuzey Kıbrıs'ın içinde olduğu politik ve sosyo-kültürel yapıdan olumsuz yönde etkilendiği yadsınamaz bir gerçektir.

Bu gerçekler ışığında yerel kültürün korunma ihtiyacı bilhassa köy yerlerinde düzenlenen festivallerde öne çıkan unsurdur. Kültürel değerler sisteminin bir parçası olan özgün alan olarak geleneksel tatlar son on yılda düzenlenen festivallere hem isimlerini vermekte, hem standaları süslemekte hem de bilhassa Kıbrıslı Türklerin eskiye duyduğu özlemi gidermesine, özündeki kültürel pratikleri hissetmesine zemin hazırlamaktadır. Kuzey Kıbrıs'ta her geçen gün daha da gelişen festival anlayışı ekonomik bir imkan olarak kültür ve eko-turizm karması olması yanı sıra, geleneksel Kıbrıs Türk kültürünün yaşatılması adına da bilinçlenme zeminidir. Unutulmamalıdır ki bu festivallere katılan Kıbrıslı Türkler için bile otantik olarak değerlendirilen geleneksel Kıbrıs Türk tatlarından bahsedilmektedir.

Kuzey Kıbrıs'ta düzenlenen festivallerin iç turizme ek olarak dış turizme yönelmesi; festivallerin yabancı turistlere yönelik olarak pazarlanmasının sağlanması gerekliliği konsunda Turizm Bakanlığı, tur operatörleri, oteller ve Kıbrıs Türk Festival Birliği'nin işbirliği içerisinde pazarlama plan ve programları oluşturulması şarttır. Kuzey Kıbrıs'ta faaliyet gösteren tur operatörlerine festivallerin desteklenmesi konusunda protokoller imzalatılabilir. Bilindiği üzere tur operatörleri genellikle sadece komisyon aldıkları büyük işletmelerle çalışmaktadırlar. Devletten alacakları teşvikler, tur operatörlerinin ülkedeki kültür ve eko-turizme koydukları katkılara göre değerlendirilebilir.

Yeni nesil, geleneksel Kıbrıs Türk mutfağından her geçen gün yaşam koşulları ve tercihler nedeniyle uzaklaşmaktadır. Daha özendirici adımlar atılması ve geleneksel Kıbrıs Türk mutfağının devamının sağlanabilmesi için özel teşviğe tabi etkinlikler, kurslar düzenlenmelidir. Turizm meslek lise ve yüksek okulllarında konuyla ilgili özel içerikli dersler müfredata eklenmelidir.

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8

AN EXAMINATION ON THE MEDIA'S LOOK ON CURRENT SOCIAL POLICY ISSUES AND ON REPRESENTATIONS / MEDYANIN GÜNCEL SOSYAL POLİTİKA SORUNLARINA BAKIŞI VE TEMSİLLER ÜZERİNE BİR İNCELEME

Aslıhan Ardıç Çobaner[1], Pelin Öğüt Yıldırım[2]

Abstract

The aim of this study is to examine the process related with the production and transmission of news regarding current social policy subjects in Turkey and to handle the perspective on news about women, children, senescence, disability, poverty, immigration and migration which constitute social policy subjects and representations towards individuals and events through a literature scan. The analysis of media content on matters related with social policies may give information on the political and social dynamics of the look of the states and media on such policies. This study examines the findings of some selected studies. For that reason, it will first of all, be mentioned about social policy and media; existing literature will be reviewed and studies, which handle the process of social policy subjects take place on media in Turkey, will be examined. Accordingly, a theoretical framework regarding representation of current social policy subjects in the media will be drawn.

Keywords: Sosyal politika, Media, Representation

Giriş

İnsan doğası gereği çevresinde olan bitenler, kendilerini ilgilendiren ve etkileyen olaylar ile ilgili haberdar olmak ister. Günümüzde bu haber alma isteği büyük oranda medya aracılığı ile sağlanmaktadır. Medya dünyada ne olup bittiği hakkında özellikle izleyici/okuyucuların doğrudan deneyim ve bilgiye sahip olmadığı konular hakkında bilgilendirmede önemli rol oynar. Ancak medyanın öncelikli konuları ile insanları ilgilendiren konular çoğu zaman aynı olmayabilir. Bu durumda etkili olan şey medyanın içerisinde bulunduğu güç ilişkileri, güç sahiplerinin (siyasi ve ekonomik) öncelikli konuları olabilir. Böylece halkın istekleri, beklentileri, gereklilikleri dikkate alınmaksızın medya tarafından toplum için birtakım gündemler oluşturulur ve insanların bunlar hakkında konuşması ve tartışması sağlanır. Çoğu zaman da toplum yapay gündemlerle meşgul edilir. Medyanın gündem belirleme işlevi olarak adlandırılan bu görüşe göre medya insanların ne üzerinde düşünmeleri gerektiğine ilişkin yönlendirmeler yapmakta, üzerinde tartışılacak konuları belirlemektedir (Güngör, 2016:117).

Bu çalışma Türkiye'de güncel sosyal politika konuları içerisinde yer alan kadın, çocuk, yaşlılık, engellilik, yoksulluk, mültecilik ve göçmenlik hakkındaki haberlerde yer alan kişi ve olaylara yönelik temsilleri bir literatür taraması ile ele almaktır. Bu amaçla bir dizi ampirik çalışmadan elde edilen bulgular gözden geçirilmiştir. Sosyal politikaları

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ilgilendiren konularda medyanın içeriğinin analizi devletlerin ve medyanın bu politikalara bakışının politik ve sosyal dinamikleri konusunda bilgi verebilir. Bu çalışma seçilmiş bazı çalışmaların bulgularını incelemektedir. Bu amaçla öncelikle sosyal politika ve medya konusuna değinilecek, mevcut literatür gözden geçirilecek ve Türkiye'de güncel sosyal politika konularının medyada yeralması sürecini ele alan çalışmalar incelenmiştir. Böylece güncel sosyal politika konularının medyada temsiline ilişkin bir teorik çerçeve çizilmiştir.

Güncel Sosyal Politika Konuları ve Medyada Temsilleri

Sosyal politika, toplumda özellikle dezavantajlı konumda olan bireylerin toplumsal hayatta problem yaşamamasını ya da yaşadığı problemlerin en aza indirilmesini sağlamak için politikalar üretmektedir. Bu kapsamda engelliler, yaşlılar, emekliler, gençler, kadınlar, yoksullar, sosyal yardım alanlar, işsizler olarak nitelendirilen kişilerin toplumsal adaletin sağlanması için korunması önem kazanmaktadır.

Dünya hakkındaki sosyal ve politik bilgimizin kaynağı olarak medya, gündelik konuşma dışında, insanların en sık karşılaştıkları söylemsel pratiğin de kaynağıdır. Sosyal politika konuları hem vatandaşı ilgilendiren konular hem de siyasi partilerin söyleminnin merkezinde bir konu olmasından dolayı giderek daha fazla oranda medya için çekici bir konu olmaya devam etmektedir. Özellikle seçim dönemlerinde seçim bildirgelerinde önem kazanmakla birlikte küreselleşmenin sosyal devlet üzerine olan tüm olumsuz etkilerine rağmen hak temelli yaklaşım ve hayırseverlik arasında gidip gelen bir önem kazandığını söylemek yanlış olmaz (Buğra, 2016). Bu nedenle sosyal politika ile ilgili konuların medyada yer alış sıklığı ve yer alış biçimi o ülkenin demokratik süreçlere bakışının ve demokrasi geleneğinin de göstergesidir.

Sosyal politikalar, yoksulluk, kamuoyu ve medya temsilleri arasında bir bağlantı var mı? Bazı araştırmacılar refah sistemlerinin yapısının sosyal yapıyı ve sosyal politikaları, kamuoyunu ve medyanın işleyişini farklı yollarla etkilediğini ortaya koymuştur. Buna karşılık medya sistemleri politikacıları, sosyologları, gazetecileri ve sıradan insanları sosyal politikalar, zenginlik ve fakirliğin nedenleri hakkındaki düşüncelerinde etkileyebilir. (Iarskaia-Smirnova vd., 2016:269). Medya her durumda sosyal değişimi başlatabilir veya yavaşlatabilir. Ayrıca siyasetçiler tarafından kamuoyunu yönlendirmek ve şekillendirmek için de kullanılabilir (Franklin, 1999: 4).

Yoksulluğun medyada yer alış biçimleri üzerine yer alan çalışmaları değerlendirdiğimizde yoksulluğun sorunlu bir temsilinin söz konusu olduğu görülmektedir. Medyada yoksulluk ekonomik-politik boyutlarından soyutlanmakta, ekonomik/politik bir sorun olarak anlamlandırılmamakta ve yoksulluğa neden olan ve onu yeniden üreten ekonomi-politik faktörler kamufle edilmektedir. "hayırseverlik" ve "dayanışma", yoksullukla mücadelede yegâne çözüm olarak sunulurken; bu geçici çözümlerle yoksulluk sorununa çare aranmaktadır (Karakuş ve Karakuş, 2012:145). Böylelikle, yoksulluk çözülebilir yapısal bir sorun olarak temsil edilmemekte, büyük ölçüde doğallaştırılmaktadır(Gökalp, Ergül ve Cangöz, 2010:272, Şen ve Avşar, 2012: 43).

Medyada işsizlik, düşük ücret, esnek istihdam, sosyal eşitsizlikler, sendikasızlaşma, grevler ve işçi hakları ile ilgili konular göz ardı edilmektedir. Haberlerde göz ardı edildiği veya yetersiz temsil edildiği için sınıfsal ve sosyal eşitsizlikler kamusal alandaki tartışmalara taşınmamaktadır (Şen, 2017). Yoksulluk, ekonomik ve sosyal eşitsizliklerin artması çocuklar ve gençler açısından birçok riski beraberinde getirmektedir. Medyanın ticarileşen ve magazinleşen içerikleri içerisinde çocuk haklarının gözardı edildiği ve çocuklar ile ilgili içeriklerin/haberlerin olumsuz bir bağlamda verildiği; eğitim ve sosyal hizmetler ve sağlık hakkının vurgulanmadığı (Demir, 2007, Aygün, 2014, Ardıç Çobaner, 2015) çocuk işçiliği sorununun medyada neredeyse hiç görülmediği, çoğunlukla bireysel öykülere indirgenerek, politik,

ekonomik bağlamının gözardı edildiği görülmüştür. Suçlu çocuklar, mülteci çocuklar, hasta ve engelli çocukların temsilinde de mahremiyet ihllalleri ve damgalamaya maruz kaldıkları çeşitli çalışmalarla ortaya konulmuştur (Serdaroğlu, 2014, Aygün, 2014, Ardıç Çobaner, 2016).

Hem kadına hem de çocuğa yönelik cinsel suçlar ve şiddet haberlerinde bakış açısı ataerkil sistem içerisinde erkek egemen değer yargılarına göre kurulmaktadır. Türkiye'de yapılan birçok çalışma medyanın kadınları ya bir erkeğin koruması, vesayeti altında olan, cinsel kimliği örtülmüş, "fedakar anne", "sadık bir eş" ya da bir erkeğin vesayeti altında olmayıp, cinselliğinin ötesinde bir cinsel kimliği olmayan "serbest", "müsait" kadınlar olarak nitelendirdiğini ortaya koymaktadır (Saktanber, 1990:196-197). Günümüz modern toplumları içerisinde bir diğer sosyal politika konusu da yaşlılıktır. Artan yaşlı nüfusu sosyal güvence sistemlerinde yaşanan kötüleşmeler ile birlikte, yoksulluk, kötü sağlık, depresyon ve yalnızlık anlamına gelmektedir. Toplumda dezavantajlı gruplardan birisi olarak yaşlıların medyada yeterince temsil edilmediği, eksik ya da yanlış temsil edildiği birçok çalışma ile ortaya konulmuştur. Medya içeriklerinde yaşlılık negatif stereotiplerde sunulmakta, yaşlanma müdahale edilmesi gereken bir süreç olarak temsil edilmekte ve bunun için uzmanlar tarafından desteklenen önlemler ve öneriler sıralanmaktadır (Korkmaz Yaylagül ve Bulut 2017:152) .

Medyada kullanılan dil yaşlıları olduğu kadar engelli bireylerin yaşadıkları toplum içerisindeki konumlarını kavramaları ve toplumda engellilerle ilgili algının oluşması bakımından belirleyici bir rol üstlenmektedir. Dünya Sağlık Örgütü tarafından hazırlanan Dünya Engellilik Raporuna göre medyanın engellilere yönelik olumsuz tutumların değiştirilebilmesi ve toplumsal katılımın sağlanmasında işlevsel bir araç olduğu, özellikle engelli bireyler ve aileler ile ilgili olumlu yaşam öykülerinin yansıtılmasında hayati önem taşıdığı belirtilmiştir (2011: 267).

Günümüzün modern sosyal politika sorunlarından en önemlilerinden birisi de göçmenler ve mültecilerdir. Sivil savaş, çatışmalar, politik baskılar, ayrımcılık ve insan hakları ihlalleri göçe neden olabilir. Mültecilik ve göçmenlik toplumsal yaşamın her kademesinde bir sorun olarak görülmekte ve ötekileştirilmektedir. Mültecilere ilişkin ötekiliği kurgulayan en önemli mekanizmalardan biri medyadır (Şen ve Yıldız, 2017:39). Medyada göçmenlere yönelik politikalar, ırkçılık ve ayrımcı söylemler de önemli sorun alanlarını oluşturmaktadır Medyada ırkçı-ayrımcı söylemler "olumlu-biz"-"olumsuz-öteki" karşıtlığını yeniden üreterek ve kutuplaştırmalar ön kabuller, gülünçleştirmeler, abartılar, aşağılamalar, dışlama ve düşmanlaştırma gibi stratejileri kullanarak ırkçı ve ayrımcı söylemlerin dolaşıma sokulduğu görülmektedir (Karaaslan ve Doğanay, 2011:68). Mültecilerin ve göçmenlerin toplumsal sorunların kaynağı olarak görülmek yerine, temel insan hakları ihlal edilmiş olan mağdurlar olarak uluslararası hukuk ilkeleri çerçevesinde ele alınmasında medyanın rolü yadsınamaz.

Sonuç

Medyanın çocuklar, gençler, kadın, yaşlı, engelli vb. dezavantajlı toplum kesimlerini, bu kesimlerin sosyal haklarını nasıl temsil ettiği ve bu temsiller sırasında ne tür hak ihlallerine yol açtığı konusu sık olarak tartışılan konulardan birisidir. Dünyada ve Türkiye'de medyada sosyal politikalar ile ilgili mesajların üretimi, oluşturulma niyetleri ve alımlanma süreçleri önemli birçok sorun alanını içerisinde barındırmaktadır. Bunlardan ilki olan üretim süreci yayıncıların ve gazetecilerin haber kaynakları ile ilişkilerinden büyük ölçüde etkilenmektedir. Bu durum sosyal politika konularının medyada yer alış sıklığını ve şeklini de etkilemektedir. İkincisi sosyal politikaları ilgilendiren konularda birçok medya içeriğinin yanıltıcı ve yanlış temsiller oluşturduğu ortaya konulmuştur. Medya sosyal sorunları hem yansıtırken hem de çözüm yollarını ortaya koyarken politik, ekonomik bağlamı gözardı ederek sorunları bireyselleştirmektedir. Üçüncüsü, bu yanıltıcı mesajlar, toplumsal sorunların kamuoyunda algılanmasında ve

belirli politika yollarının etkinliğinin şekillendirilmesinde etkilidir. Sonuncusu bu algılamaların politika süreçlerinin belirlenmesine olan etkisidir. Yanıltıcı medya temsilleri politika yapılma süreçlerini etkileyebilir. Tüm bunların sonucu vatandaşların politika yapım sürecinde ve sosyal politikalar hakkında yeterince ve doğru bilgilendirilmedikleri bir medya ortamına yol açmaktadır.

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9

SOCIAL POLICY, MEDIA AND REPRESENTATIONS

Aslıhan Ardıç Çobaner[3], Pelin Öğüt Yıldırım[4]

Abstract

Media, as one of the basic requirements of democratic society imagination, is deemed as almost the most important instrument, which ensures plurality in representative democracies as the fourth power alongside legislation, execution and adjudication. According to such perspective, media are the instruments, which will inform public sense, force individuals to think about their interests, bring the issues, which have not emerged, into the agenda, recommend solution options, make people think about them and determine political decisions of people. A country's look on social policy contains, at the same time, how media represents social problems and inequalities not only social policy programs as a public policy of that country. While media makes social policy subjects as news particularly on the axis of news media, it also continues a system of representations about social issues and inequality at the same time. Such representations are significant for, they reproduce inequalities, power relations and social control. The aim of this study is to examine the process related with the production and transmission of news regarding current social policy subjects in Turkey and to handle the perspective on news about women, children, senescence, disability, poverty, immigration and migration which constitute social policy subjects and representations towards individuals and events through a literature scan. The analysis of media content on matters related with social policies may give information on the political and social dynamics of the look of the states and media on such policies. This study examines the findings of some selected studies. For that reason, it will first of all, be mentioned about social policy and media; existing literature will be reviewed and studies, which handle the process of social policy subjects take place on media in Turkey, will be examined. Accordingly, a theoretical framework regarding representation of current social policy subjects in the media will be drawn

Keywords: Social politics, Media, Representation

Introduction

Media, as one of the basic requirements of democratic society imagination, is deemed as almost the most important instrument, which ensures plurality in representative democracies as the fourth power alongside legislation, execution and adjudication. According to such perspective, media are the instruments, which will inform public sense, force individuals to think about their interests, bring the issues, which have not emerged, into the agenda, recommend solution options, make people think about them and determine political decisions of people. (İnal, 1995:136).

Social policy is the name given to all policies implemented by the state to ensure people to join society as free individuals holding equal rights. Social policy is defined as the whole of measures and implementations aiming to remove various social problems emerging in different social segments of the society and to ensure and spread social wealth for everyone (Seyyar, 2002: 544–6). The perspective of a country on social policy comprises not only social

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policy programs as public policy of that country but at the same time, how media represents social problems and inequalities. While particularly news media make social policy issues news in media, it also maintains a system of representations, which build information regarding social issues and inequality. Such representations are important, for, they reproduce inequalities, power relations and social control. At the same time, the privileged issues of the media and issues, which concern people may, most of the time, not be same. The effective thing in such a case, the power relations the media is in may be privileged (political and economic) issues of holders of power. So, several agenda items are created by the media for the society without regarding people's wishes, expectations and requirements and it is ensured for the people to talk and discuss. Most of the time, the society is occupied with artificial agenda.

This study is handling representations on persons and events taking place in news regarding women, children, disability, poverty, refugees and immigration being amongst current social policy issues in Turkey via literature survey. Towards such purpose, the findings derived from a series of empirical studies. The analysis on media content on issues which correlate with social policies may give information on the political and social dynamics of the perspectives of states and media on such policies. This study analyses findings of some selected studies. Towards such purpose, social policy and media issues have been initially mentioned; existing literature has been reviewed and the studies, which handle the process of social policy issues to take place in the media. Thus, a theoretical framework has been formed regarding the representation of social policy issues in the media.

Social Policy Concept and Current Social Policy Issues in Turkey

Even though social policy is deemed as a whole of measures and policies unique to western countries, which has emerged and developed in along with Industrial Revolution 19th Century, its foundations extends towards 18th and 19th Centuries. Social policy comprises policies to protect capitalism and remedy the consequences it has created, towards producing solutions on adverse consequences the liberal industrialist capitalism (Bozkır Serdar, 2011:1-7).

The social policy, which today is defined within a wider context, contains struggle with any problem adversely affecting social life and threatening social integrity, by seeing society as a whole. According to Talas, the subject matter of social policy is the affects of economic activities in the society and social events they cause. When assessed under such perspective, social policy deals with new social problem fields which modern life has brought in any regime but not only the capitalist system. Social policy is not neutral before such problems. It acts towards a corrective and balancing idea. It examines imbalances and injustice economic formations create amongst classes to achieve wealth of the society and social peace (1990:57).

The aim to maintain the state and legal system comes forth amongst theoretical aims of social policy. Nation states are obliged to take measures for removing problems related with the education, health, security, subsistence, accommodation and employment of society to achieve such goal. If aforementioned may be achieved then, social peace, social justice and balanced development of society are achieved and differences, contrasts and conflicts are minimised.

Day by day variation of the problems and needs of individuals and communities in developed western societies caused the scope of social policy to extend and implementations of the same to diversify and enrich. Social alienation and poverty, unemployment, discrimination, protection of disadvantaged social segments such as

women, youngsters, juveniles, elders, ex-convicts and disabled, environmental and consumer rights may be listed amongst social policy problems.

Media's Social Role and Function

The role and function of media as an institution in the society has been a significant research and discussion matter under communication discipline. Media, as the source of our social and political knowledge about the world, is also the source of discursive practice, which people most frequently encounter apart from daily speeches.

Traditional liberal ideology asserts that the basic democratic role of the media is to a public watcher monitoring the state. Besides conceptualising media as a watcher and representative, the "informing" role of the media is also emphasised. This role is generally defined on perspectives of facilitating self-expression, carrying public mind forward and allowing society to jointly determine its own future (Curran, 1997:166). With this role, the media has been granted to be public's eye and ears, to represent right and fair, to monitor and watch political power as the fourth power in political system. This perspective has been exposed to criticism both from the defenders of liberal theory and critical approaches. Media has, first of all, been criticised in 1947 by Huckins Committee since it has failed to sufficiently reflect public opinion, to adequately inform the public and given more profit deriving news due to Market pressure by excluding unheard voices.

Along with the fact that the aforementioned criticism emphasises on media's role to inform and serve for the public benefit, it also does the same on the power of representation of media being its other democratic function. Media should allow different social groups and organisations to express their views (Curran, 1997:177). Accordingly, media should prepare an environment for a wider public discourse, which may result in the change of social attitudes, which affect social relations between individuals, communities and state. However, groups and classes holding instruments of ownership on media in the process do, at the same time, reflect their own perspectives in media content.

Current Social Policy Issues and Representations in Media

Social policy produces policies to ensure particularly individuals who are in disadvantageous positions in society, not to experience problems or minimise the problems they have been encountering in life. Within such scope, the protection of persons qualified as disabled, elders, retired, youngsters, women, poor, social aids beneficiaries, unemployed gains importance in ensuring social justice. It will not be wrong to state that social policy issues find place particularly during election periods and election manifestos of political parties and that such discourse is on an approach moving between right-based approach and charity (Buğra, 2016). Since social policy is an issue, which interests citizens and is amongst the centre point of discourses of political parties, it becomes more of an attractive issue for the media day by day. Therefore, the frequency and form of social policy related issues taking place in the media is an indicator of that country's perspective on democratic processes and democracy tradition.

Is there a connection between social policies, poverty, public opinion and media representations? Some researchers have suggested that the structure of systems of wealth have been influencing social structure and social policies, public opinion and media through different ways. On the contrary, media systems may influence politicians, sociologists, journalists and ordinary people in their thoughts on social policies, causes of prosperity and poverty

(Iarskaia-Smirnova vd., 2016:269). Media, in any case, may start or slow social change. The politicians may also use the same to direct and form public opinion (Franklin, 1999: 4).

It is seen that there is a problematic representation of poverty, when we assess studies on the forms how poverty takes place in media. The poverty is isolated from economic-politic dimensions; not defined as an economic/political problem and economy-political factors causing and reproducing poverty are hidden in media. While "charity" and "solidarity" are presented as only solution to fight poverty, remedy for the problem of poverty is sought with such temporary solutions (Karakuş ve Karakuş, 2012:145). Thus, poverty is not represented as a structural problem, which may be solved and is naturalised to a great extent (Gökalp, Ergül ve Cangöz, 2010:272; Şen ve Avşar, 2012: 43).

Subjects related with unemployment, low wages, flexible employment, social inequalities, deunionisation, strikes and labourer rights are ignored in media. The class-related and social inequalities may not be brought in discussions in public area since they are ignored or insufficiently represented (Şen, 2017). Increase in poverty, economic and social inequalities bring many risks along for the juveniles and youngsters. It is seen in commercialised and tabloidised media content that juvenile rights are ignored and content/news related with children are given under an adverse context; education and social services and right to health are not emphasised (Aygün, 2014, Ardıç Çobaner, 2015), the child labour problem is almost not seen and in most cases degraded to individual stories and its political and economic context is ignored. It is revealed with many studies that delinquent, refugee and disabled juveniles are exposed to privacy violations and stigmatisation while they are represented (Serdaroğlu, 2014; Aygün, 2014; Ardıç Çobaner, 2016).

The perspective in the news on sex offence and violence against both women and juveniles are established depending on male-dominant values in patriarchal system. Many studies being conducted in Turkey reveals that media has been qualifying women either as "altruistic mothers", "loyal wives" who are under the protection and custody of a male, whose sexual identity has been covered or "free", "available" women who are under the custody of a male, who has no sexual identity apart from her sexuality (Saktanber, 1990:196-197). Another social policy issue in today's modern societies is senility. The increasing elder population means poverty, bad health, depression and solitude along with deterioration in social security systems. It is revealed with many studies that the elders, who are one of the disadvantaged groups in the society, have not been sufficiently represented or have been represented deficiently or misrepresented. Senility is presented as negative stereotypes, a process, which should be intervened and measures and recommendations supported by the experts are listed in media content (Korkmaz Yaylagül ve Bulut 2017:152).

The language used in media assumes a determinant role for the speech blocked individuals to comprehend their positions and for the perception on disabled to be formed in the society they live. According to the World Disability Report being drafted by the World Health Organisation, it is stated that media is a functional means to change negative attitude towards the disabled and ensure social participation and has vital importance in reflecting positive life stories related with the disabled individuals and families (2011: 267).

One of the most important social policy issues of today is migrants and refugees. Civil wars, conflicts, political pressure, discrimination and human rights violations may cause migration. Immigration and migration is deemed and alienated as a problem in any level of social life. One of the most important mechanisms fictionalising alienation of refugees is media (Şen ve Yıldız, 2017:39). Policies on migrants, racism and discriminative discourse form important fields of problem. It is seen that discriminative addressing has been put into circulation by reproducing

"positive-us" – "negative-other" contrast, which are racist-discriminative addressing, and by using strategies like polarisation, prejudices, caricaturisation, exaggeration, degradation, exclusion and hostilisation in media (Karaaslan ve Doğanay, 2011:68). The media's role in dealing with refugees and migrants under international law principles as victims whose basic human rights have been violated, instead of seeing them as the source of social problems may not be denied.

Conclusion

Media, as an important part of our daily lives, is one of the significant sources of the representation forms towards social reality. Media representations may reflect social realities with reference to social realities. The issues how media represents disadvantaged social segments such as juveniles, youngsters, women, elders, disabled etc. and social rights of such segments and what kind of right violations media has been causing during such representations are amongst the most frequently encountered issues. The production of messages related with social policies in media throughout the World and Turkey, intentions on forming messages and processes to receive messages comprise many fields of issue. The first of these is the process of production. This process is highly affected from the relations of publishers and journalists with news sources. This circumstance also affects the frequency and form how social policy issues take place in media. The second one is the fact that many media content form misleading and wrong representations in issues related with social policies. While media has been ignoring political and economic context while both reflecting social issues and suggesting means of solution, it also individualises issues. The third one is its adverse effect of such misleading messages on the perception of social issues in public sense and formation of the efficiency of certain policy means. Such misleading media representations may affect policy-making processes in terms of social policy issues. The conclusion is the fact that citizens are not sufficiently and accurately informed about policy-making processes; that a depolitisation environment where individuals' tendency to distance from politics and approach with suspicion has become widespread.

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NEWS PHOTOGRAPHY AND MANIPULATION / HABER FOTOĞRAFÇILIĞI VE MANİPÜLASYON

Lale Dündar[1]

Abstract

News photography is one of the most important elements of the news. In some cases, news photographs are evaluated as more effective than the news texts on readers because of their features such as reporting and documentation. Some news pictures are worth a thousand words and may leave a mark for years in the minds of the readers. Those kinds of news photos are considered to have a much stronger effect than the news texts. However, since the past, manipulations have been carried out in various ways in the news photographs. Nowadays, it is observed that news photographs are manipulated with techniques like photo editing and photo collage, using the opportunities of developing technology. This study deals with the manipulations that can change the perception of the reader in the news photographs in the context of journalism ethics. The study also questions how the news photographs are getting away from reality and objectivity by manipulation.

Keywords: News Photography, Photograph, Journalism, Manipulation, Ethics

Giriş

Günümüzde fotoğrafın pek çok kullanım alanı bulunmaktadır. Sanat fotoğrafçılığından, belgesel fotoğrafçılığına, hatıra fotoğrafçılığından haber fotoğrafçılığına kadar geniş bir alanda fotoğraftan bahsetmek mümkündür. Kuşkusuz her bir alanın kendine has özellikleri ve zorunlulukları bulunmaktadır. Haber fotoğrafçılığını diğer alanlardan ayıran en temel özellik, haberi belgelemek ve iletmektir. Haber fotoğrafçılığı haberin en önemli unsurlarından biridir. Haberde yer alan olay ve olguların gerçekliğinin bir göstergesi olarak görülen haber fotoğrafları, okur açısından haberin belgesi niteliği taşımaktadır. Haber verme işlevinin, gazeteciliğin en temel işlevi olduğu düşünüldüğünde, habere eşlik eden fotoğraf da en az haber metni kadar önem taşımaktadır. Tarihten günümüze değin, haber fotoğrafları kitle iletişim araçları için büyük önem arz etmiştir. Pek çok haber, okurlarda metninden ziyade, fotoğrafıyla iz bırakmış ve yine pek çok haber fotoğrafı, tarihsel belge niteliği taşıyarak birer "tarihi kayıt" kategorisinde değerlendirilmiştir. Basın tarihinde öyle haber fotoğrafları vardır ki, yıllar süren bir savaşı tek bir karede anlatmış ve bu sebeple de hafızalarda yer etmiştir. Teknolojinin gelişmesiyle birlikte ise, haber fotoğraflarının kullanım alanı ve kullanım şekli değişiklik göstermeye başlamıştır. Geleneksel medyada, gazetelerde haber metnine en çok birkaç fotoğraf eşlik ederken, örneğin internet haberciliğinin gelişmesiyle birlikte, haber metnine onlarca fotoğrafın bulunduğu "foto-galeriler" eşlik etmeye başlamıştır. Üstelik haber fotoğrafları günümüzde sadece gazetelerde değil, internet haberciliğinin yansıra televizyon haberciliğinde de kullanılmaktadır. Gazeteler, internet platformları, hatta televizyonlar, habere ilişkin en çarpıcı kareleri sayfalarına, ekranlarına taşımaktadır. Kuşkusuz fotoğraf, habere anlam katan en önemli unsurların başında gelmektedir.

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Haber fotoğrafının okur ve izleyici nezdinde bu denli önemli ve etkili olması, haberleri hazırlayıp servis eden "eşikbekçileri" nin fotoğraf seçimlerinde de önemli rol oynamaktadır. Haberlerin görsel ögelerle desteklenmesi, hem yapılan haberin gelecek nesiller için tarihsel bir belge niteliğini kazanması açısından, hem de okuyucuların ilgisini çekmesi ve daha kolay anlaşılması açısından arzu edilen bir durumdur. Bu nedenle hem fotoğrafı çeken foto muhabir, hem de bu fotoğraflar arasından seçim ve eleme yaparak okur ve seyirciye sunan editör, yayın yönetmeni, bölüm şefi ya da benzeri eşikbekçileri çeşitli süzgeçlerden geçirdikleri haber fotoğrafları arasından en çarpıcı olanları okur-seyirciye sunmaya çalışmaktadır.

Ancak tarihten bu yana, haber fotoğrafının, gerçeğe sadık kalma ilkesinin dışında kullanımları da gözlenmiştir. Foto muhabirinin seçtiği kadraj bile bazı unsurları çerçevenin dışında bırakması neticesinde sübjektif ve manipülatif olabilmektedir. Ayrıca haberin anlamını değiştirecek nitelikteki fotoğraflar ya da haberi farklı yorumlamaya sebep olabilecek fotoğrafların, çeşitli dönemlerde haberlere eşlik ettiği görülmüştür. Etik olmayan bu kullanımlara ek olarak teknolojinin gelişmesiyle birlikte bir de fotoğraf üzerinde oynama yapmaya olanak sağlayan teknolojiler de kullanılmaya başlanmış ve haber fotoğrafı üzerinde yapılan düzenlemeler, haber fotoğrafının gerçeğe sadık kalma ilkesinin sorgulanmasına neden olmuştur. Yeniden kadrajlama, renklendirme, ekleme ya da çıkartma yapma, foto-kolaj veya yön çevirme gibi kurgulama yöntemleriyle, haber fotoğrafının bağlamından koparılması ve manipülasyon aracı olarak kullanılması haber açısından önemli bir etik soruna da işaret etmektedir.

Bu çalışmada haber fotoğraflarında, okurun algısını değiştirebilecek nitelikteki manipülasyonlar, habercilik etiği bağlamında ele alınmakta ve tarafsız olması beklenen haber fotoğraflarının gerçeklikten uzaklaştırılması sorgulanmaktadır. Çalışmanın birinci bölümünde haber fotoğrafçılığının özellikleri sıralanmakta, haber fotoğrafçılığında etik unsurlara ilişkin literatür taramasına yer verilmektedir. İkinci bölümünde ise haber fotoğrafçılığında manipülasyon önekleri sıralanmakta ve manipüle edilen haber fotoğraflarının kamuoyunu nasıl yönlendirdiği, nasıl propaganda aracı olarak kullanıldığı, fotoğraflar üzerinden etik bağlamında analiz edilmektedir.

1. Haber Fotoğrafçılığı

Fotoğraf, bulunduğu günden bu yana tarihsel bir belge niteliğindedir. İnsanların, olayların, doğanın, şehirlerin kısaca geçen zamanın tanığıdır. Aynı şekilde geçmişten günümüze basın açısından da fotoğraf önemli bir unsurdur. Yazılı basında fotoğraf, olaya ve habere anlam katan en önemli araçtır. (Korkmaz, 2014, s.27) Peter Turner, fotoğrafın tarihi kitabında; "Fotoğrafın tarihi, gerçeğin ufak kopyalarının duyurulduğu yıl olan 1839'dan beridir, nerdeyse dünyanın tarihi ile eştir. Fotoğraf, dramların, krizlerin, savaşların devrim ve politik ayaklanmaların doğrudan temsilinin dışında, bir gözlemcisi olmuştur." demektedir. (Turner, 1987, s.7) Haber fotoğrafçılığı da, Turner'ın ifade ettiği gibi olayların gözlemcisi hatta tanığı olmayı gerektirir. Haber fotoğrafı, haberi görsel olarak özetleyen ve destekleyen bir unsurdur. Fotoğrafın içerdiği bilgi sayesinde okurun, haberi daha kolay anlaması ve olayı zihninde canlandırması sağlanmaktadır. Haberin fotoğrafla desteklenmesi, okuyucunun haberle ilgili bilgileri görme beklentisini de karşılamakta ve böylece okurun haberle ilgili taşıdığı şüphelerin de ortadan kaldırılmasıyla sonuçlanacaktır. Haber fotoğrafının, okurun haberle ilgili bilmesi gereken bilgileri görsel bir biçimde sunması beklenir. Haber fotoğrafının temel işlevleri arasında bildirmek, öğretmek, açıklamak, etkilemek, saklamak, tarihe tanıklık etmek sıralanabilir.

Haber fotoğrafı çoğu zaman *binlerce kelimeye bedel* olarak tanımlanmaktadır. Fotoğrafla kıyaslandığında; sözlü ve yazılı anlatı, aktarılırken bozulmalara uğrayabilmektedir. Ancak görsel iletişim daha doğrudan ve somut bilgi aktarmakta ve bu nedenle fotoğraflar, gazete sayfasında yer alan diğer haber sunum ögelerine oranla gerçeğe daha

yakın bulunmaktadır. Fotoğraf, sahip olduğu inandırıcılık ile insanların kendi gözlerinden sonra en güvendikleri araç konumundadır. Bu yüzden, doğru haber vermekle yükümlü olan gazeteler, olayların doğruluğunu pekiştirmek amacıyla, yoğun olarak fotoğraf kullanmaktadır. (Megep, s. 5) Haber fotoğrafının temel özellikleri Arthur Rothstein tarafından şöyle özetlemiştir: okurun bilmek istediğini gösterme beklentisini karşılamak, fotoğrafın gösterdiği şey olduğuna inanılırlığı ve okurun dikkatini kaybetmeyecek kadar önemli olmasıdır. Gösterme, inanılırlık ve dikkat çekicilik ile gazetelerin haberleri fotoğraflı sunma gerekçeleri de ortaya konulmaktadır. (Akt: Arıcan, 2004, s.28). Frank P. Hoy ise haber fotoğrafçılığını diğer fotoğrafçılık türlerinden ayıran unsurlar arasında şu maddelere de yer vermiştir. "Haber fotoğrafçılığı bir iletiyi yaymaya yönelik fotoğrafçılıktır. Haber fotoğrafçısının hedefi, okuyucunun hızlı algılayabilmesi için iletiyi açık bir şekilde iletmektir. Haber fotoğrafçılığının iletişim ortamı gazeteler, haber dergileri ve haber ajansları gibi basılı kitle iletişim araçlarıdır. Haber fotoğrafçılığı bildirme amaçlıdır. Haber fotoğrafçısının bütün çabası, zekası ve becerisi bir haberin belirli yönlerini bildirmeyi amaçlamaktadır. Haber fotoğrafçılığı sözcükler ve fotoğrafların birleşiminden oluşan bir dil ile iletişim kurmaktadır. Haber fotoğrafçılığı büyük bir kitleyle iletişim kurmaktadır. Bu yüzden mesaj birçok farklı insan tarafından anında anlaşılabilecek kadar özlü olmalıdır. Haber fotoğrafçılığı, iletileri daha etkili hale getiren, yetenekli bir editör tarafından sunulmaktadır. Haber fotoğrafçılığının temel düşüncesi, bugünün karmaşık dünyasında halkı bilgilendirmenin kaçınılmaz gerekliliğidir." (Hoy, 1986, s.5-9)

Tarihi pek çok olayın bazı fotoğraf kareleriyle özdeşleştiğini ve bu fotoğrafların adeta tarihi olayların birer simgesi olduğunu düşünecek olursak, fotoğrafın olayları hafızaya kazıma gücüne de değinmemiz gerekecektir. "Fotoğraf bilgilendirmenin yanısıra, bilginin anımsanmasını da kolaylaştırıcı bir niteliğe sahiptir. Fotoğraf, okuyucuların belleğinde uyandırılan etkinin daha uzun süreli olmasını sağlamak için iyi bir araçtır. Çünkü insan, gördüğü şeyleri okuduklarından daha iyi aklında tutar ve böylece daha rahat anımsar." (Gezgin, 2002, s.93) "Fotoğraflar bize kanıt teşkil ederler. Hakkında bir şey işitip de şüpheyle karşılaştığımız bir şey, onun fotoğrafı bize gösterildiğinde kanıtlanmış sayılır. Fotoğraf makinesinin faydalı olarak kullanıldığı alanlardan birisi, yaptığı kayıtla suçlayıcı bir nitelik taşımasıdır." (Sontag, 2011, s.5) Olaya ilişkin elde edilen her fotoğraf haber değeri taşımayabilir. Bir haber fotoğrafının haber değeri taşıması için bazı ölçütler sıralanabilir. Bu ölçütler, etki, yakınlık, zamanındalık, şöhret, sıradışılık, çatışma ve duygu şeklinde özetlenebilir. Ayrıca haber fotoğrafının haberciliğin temel ilkesi olan 5N 1 K sorularına da yanıt vermesi beklenir. (Anadolu Ajansı, 2018, s.165-167) Suat Gezgin, haber metni için geçerli olan haber değeri ölçütlerinin haber fotoğrafları için de geçerli olduğunu şu ifadelerle vurgulamaktadır: "Ne haber, ne haber değildir tartışması, fotoğraf için de geçerlidir. Yazılı basın ürünü olarak fotoğraf da, haberle birlikte değerlendirilmesi ve düşünülmesi gereken bir ögedir. Haberin kokusunu almak bir gazeteci için neyse, fotoğrafın kokusu da odur. Art arda çekilmiş, sayısızca makaralarla arılatılmaya çalışılan öyküde habercilik duyarlılığı, anlayışı, felsefesi yoksa, gerçekleştirilen eylem başka boyutuyla sorgulanmalıdır." (Gezgin, 2002, s. V)

2. Haber Fotoğrafçılığında Nesnelliği Etkileyen Unsurlar

Haber fotoğraflarında da tıpkı haber metinlerinde olduğu gibi objektif olmak gerekliliği bulunmaktadır. Ancak tam anlamıyla objektiflik mümkün değildir. Çünkü foto muhabir henüz deklanşöre basmadan bazı seçimler yapmaktadır. Örneğin her fotoğrafta karar verilmesi gereken, bakış açısı, kadraj, görsel düzenleme ve çekim anı gibi seçimler söz konusudur. Foto muhabirin verdiği her karar, tarafsızlıktan bir adım uzaklaşmak anlamına gelir. Çünkü ister istemez bazı bilgileri, kişileri ya da görüntüleri kadrajın dışında bırakmakta, bazılarını ise kadraja dahil etmektedir. Burada kadraj dışında bırakılan unsurların, dışarıda bırakılma gerekçeleri, haberin dürüstlüğüne gölge düşürmemelidir. Bu yüzden haber fotoğrafıyla uğraşan kişiler, olabildiğince dürüst bir şekilde gerçeği aktarma

çabası içinde olmalıdırlar. Aksi takdirde yaptıkları seçimlerle bilerek manipülasyon yaptıkları düşünülebilir. Ancak ne kadar dürüst ve iyi niyetli olsalar da esasında her bir fotoğraf, olayı ancak sınırlı bir çerçeveden sunmakta bu da daha başından fotoğrafı sübjektif yapmaktadır. "Açık olan bir şey var ki, o da hiçbir fotoğrafın gerçeği yeterince yansıtamayacağıdır. Foto muhabiri görüş anını belirlerken, daha sonra klişe seçilirken, yazı işleri sayfa düzenini oluştururken, olayın gerçek boyutu, asıl olay değişime uğrar, hatta yeniden yazılır." (Gezgin, 2002. s.102) Haber fotoğrafları aracılığıyla yaratılan gerçekliklerle, toplumlar rahatlıkla manipüle edilebilmiş, ülkeler savaşa sokulmuş ya da savaşlara son verilebilmiştir. Bu da fotoğrafın ne denli güçlü bir propaganda aracı olduğunu tekrar kanıtlamaktadır. Manipüle edilen fotoğraf bir gerçeği saklıyor olabileceği gibi, bir yalanı da gösteriyor olabilir. Fotoğrafçının çektiği görüntü onun niyetinin göstergesidir. (Freeman, 2012, s.10)

Haber fotoğrafında çerçeveleme, kadrajlama haberi yapılan konuya göre değişiklik gösterebilir. Önemli ögeler ön planda yer almalı ve çerçeveleme özneye göre yapılmalıdır. Duygusal tepkilerin ve ayrıntıların öne çıktığı çekimlerde, dar açılı objektifler kullanılabilir. Ancak haberin konusu çevresel faktörler ise, geniş açılı çerçeveleme tercih edilebilir. Haber fotoğrafçısı hem fotoğrafladığı konuya hem de okuyucusuna karşı sorumludur. Bu nedenle haber fotoğrafının objektif olmasına özen gösterilmelidir. Objektifliği sağlamak için konuya yorum katmayan açılar tercih edilmeli ve haber fotoğrafındaki olay net bir şekilde betimlenmelidir. Alt kamera açısı konuyu yüceltip kişileri haklı gösterirken, üst açı olayı ve insanları zayıf ve güçsüz gösterir. Bu nedenle haber fotoğrafı çekilirken, konuya yorum katmaması için göz hizasında çekim yapılması önerilir. (Anadolu Ajansı, 2018, s.167)

Bu noktada yayınlanan haber fotoğrafının sadece foto muhabirin sorumluluğunda olduğunu söylemek yanlış ve eksik olacaktır. Çünkü gazete ve dergilerde foto muhabirden sonra haber fotoğrafı hakkında insiyatif alabilen ve karar veren başka editoryal kadrolar da bulunmaktadır. Örneğin foto muhabiri çekip seçtiği fotoğrafları fotoğraf editörüne verir. Fotoğraf editörü elde ettiği fotoğrafları yeni bir seçimden geçirir. Nihayetinde muhabirin seçerek verdiği tüm kareler gazetede yer almaz. Editör, seçtiği ve basında yer alan fotoğraflarla okuyucuya neyin, nasıl iletileceğini saptayan yani aslında gündemi belirleyen kişidir. Burada foto muhabir dışındaki kadroların fotoğraf üzerinde yaptığı diğer manipülasyonlar ideolojik ya da ticari amaçlar bağlamında değerlendirilebilir. Editörlerin ve dijital manipülasyon konusunda uzman olan kişilerin müdahalesiyle de oluşturululan yeni gerçeklik, çoğunlukla bir ideolojiye hizmet etmek maksadıyla ortaya çıkarılmaktadır. Günümüzde haber fotoğrafı üzerindeki editoryal düzenlemelerin bir başka gerekçesi de daha çok tiraj ya da internet gazeteciliği bağlamında daha çok tıklanma elde etmek olarak değerlendirilmektedir. Editoryal kadrolar haberin daha çok ilgi çekmesi ve böylece daha çok tiraj elde etmek ya da daha çok tıklanma almak amacıyla fotoğraf üzerinde çeşitli düzenlemeler yaparak, aslında fotoğrafı geçekliğinden uzaklaştırmakta ve okuru yanıltmaktadırlar.

Geleneksel medyada satış rakamları yani tiraj- internet yayıncılığında ise tıklanma ziyaret edilme ve etkileşim oranları gibi veriler yayıncı kuruluş açısından ne kadar çok kişiye ulaşıldığının bir göstergesidir. Bu gösterge sadece yayıncı kuruluş için değil, reklam veren kuruluşlar açısından da önemlidir. Tirajın yüksek olması yayıncı kuruluş açısından reklam pastasından daha çok pay almak yani ticari olarak daha çok kazanmak anlamına gelmektedir. "Bugün için bağımsız dağıtılan gazetelerin dışındaki hiçbir gazete maliyetlerini satıştan karşılamamaktadırlar. Satış gelirlerinin %40 ile %20'sini dağıtım şirketlerine veren gazetelerin tek geliri, reklam verenlerdir. Reklam verenlerin de kriterleri tirajdır" (Kanburoğlu, 2002, s.194) Kanburoğlu'na göre Türk basınında pek çok gazete tirajı artırmak için en maliyetsiz yöntemlerden biri olan haber fotoğraflarına yönelmiştir. Tiraj artırmak için pek çok gazetede haber fotoğraflarının sayısını artırılmış ve ve kullanılan haber fotoğraflarının yüzölçümü büyütülmüştür. (Kanburoğlu, 2002, s.196) Her ne kadar literatürde haber fotoğraflarının nasıl olması gerektiğine dair çeşitli değerlendirmeler olsa da,

pratikte her gazete haber fotoğrafı seçimi yaparken, her zaman bu kriterleri baz almamaktadır. Örneğin, bazı gazeteler herhangi bilgilendirici, açıklayıcı ya da belge niteliği taşımayan fotoğrafları da sadece ilgi çekeceği düşüncesiyle gazetelere basma eğilimindedir. "Kimi gazeteler, verdikleri haberleri görüntülemek için fotoğrafın "belge" özelliğini kullanırken, kimileri yakaladıkları, çoğunlukla çıplak kadınların yer aldığı "ilgi çekici" fotoğraflara uygun haberler uydurup bunları büyük boyutlarda basarak okuyucu kitlelerine daha rahat ulaşmayı amaçlamaktadır." (Gezgin, 2002, s.101) Oysa haber fotoğrafı, haberi tanımlayan, destekleyen, bir unsur olduğu için gerçekliği de yansıtması beklenir. Haber fotoğrafı ilgili olayın tanığı ve belgesi olarak da nitelendirildiğinden, fotoğrafın içindeki kişi ve unsurlara kesinlikle müdahale edilmemelidir. Bu nedenle fotoğrafın çekimi için seçilen zaman dilimi, fotoğrafın açısı ve diğer unsurlar, haberin bütünlüğünü temsil edecek şekilde olmalıdır. Ayrıca haber fotoğrafı haber metniyle çelişmemeli, fotoğraf ile haberde yer alan bilgiler aynı doğrultuda olmalıdır. (Anadolu Ajansı, 2018, s.167) Haber fotoğrafında nesnelliği etkileyecek bir diğer unsur da foto muhabirin çalışma esnasında takındığı tutumdur. Foto muhabir müdahil olmak ya da tanık olmak durumlarından birini seçmelidir. "Fotoğrafçılar şunu bilir ki; müdahale eden tanık olamaz, tanık olan da müdahale edemez. Bu durum bir olay karşısında fotoğrafçının dışarıda kalmasını zorunlu kılar." (Yurdalan, 2003, s.150) Sahneleme ya da ortama müdahale etme de manipülasyon yöntemlerinden biri olarak değerlendirilmektedir. Foto muhabirin mizansen yapması haberin gerçekliğinden uzaklaşması anlamına gelir. Ancak bu durumun istisnaları olabilir. Gezgin, bu istisnaları şu şekilde örneklemektedir: "Foto muhabiri, yalnız içerik sorunundan ötürü gerçek olandan uzaklaşmaz. Teknik engellerle, duruma göre ortaya çıkan neden ve yükümlülüklerle de karşılaşabilir. Sözgelimi, foto muhabiri bir kişiyi görüntüleyecekse, görüntüleyeceği yer işini zorlaştırmaktaysa, ancak o zaman kişiyi ve olayı görüntünün daha rahat alınabileceği bir yere aktarmalıdır. Bu durum, foto muhabirini gerçekten uzaklaştırmaz; onu, yalnız o anın gerçeğinden uzaklaştırır. Bu arada söz konusu olan yine gerçektir; ancak başka bir tanımlamayla karşımıza çıkan "akla yatkın gerçek". (Gezgin, 2002, s.138)

Foto muhabirler her ne kadar *akla yatkın gerçeklik* peşinde olsalar da bazı mizansenler olayı gerçek bağlamından tamamen koparmakta ve haber fotoğrafı nesnellikten uzaklaşmaktadır. Gerçekte var olmayan bir çevreyi oluşturmaya çalışmak, oluşturucu öğeler doğru bulunsa da benimsenemez. Örneğin Bolu Dağları'nda, Temmuz ayında güvercin avı sahnelenebilir. Oysa gerçekte bu av, ancak sonbaharda yapılmaktadır. Söz konusu avı yansıtan sahneleme için, foto muhabiri güvercinler satın almış, avcılar tutmuştur. Onu ele veren bitki örtüsü olmuştur. Bu, benimsenemez bir yalan, kandırmacadır." (Gezgin, 2002, s.139)

Bir haber fotoğrafının nesnelliğini etkileyen diğer unsurlar arasında, haber fotoğrafının boyutu, kapladığı alan, yer aldığı sayfa, fotoğraf altı metin gibi unsurlar da sayılmalıdır. Örneğin bir gazetenin manşetinde verilen büyük boy bir haber fotoğrafıyla, iç sayfalara küçük görülen bir haber fotoğrafı kuşkusuz aynı etkiye sahip olmayacağı gibi, okur nezdinde de aynı şekilde algılanmayacaktır. Ya da haber fotoğrafı ile fotoğraf altındaki metin arasında bir çelişki varsa bu da farklı okumalara yol açabilecektir. Ayrıca haber fotoğrafı üzerinde dijital düzenleme yapılıp yapılmadığı, herhangi bir ekleme çıkarma işleminden geçip geçmediği, ışık, renklendirme ya başka düzenlemelere tabi tutulup tutulmadığı da yine haber fotoğrafının nesnelliği ve gerçeğe sadık kalması bakımından son derece önemlidir.

3. Haber Fotoğrafçılığında Manipülasyon

Haber fotoğrafçılığı, propagandaya en açık fotoğrafçılık alanlarından birisidir. Fotoğrafın farklı coğrafyalardaki ve farklı sosyo ekonomik kesimlerdeki insanlar üzerindeki ortak yarattığı etki düşünüldüğünde fotoğrafın neden propaganda için öncelikli araçlardan biri olduğu daha iyi anlaşılabilir. Kanburoğlu bu durumu şöyle izah etmektedir: "Fotoğrafın

belirtmek istediği anlamı desteklemek üzere söze ve yazıya ihtiyaç olmadığı için bu sanat dalındaki anlamın her ulus tarafından anlaşılması kolaydır. Fotoğraflar, geniş halk kitleleri tarafından kolay anlaşılıp okunabilmeleri nedeniyle, propaganda amacıyla da yaygın bir kullanıma sahiptir." (Kanburoğlu, 2003, s.139) Kanburoğlu'nun yaptığı araştırmada eğitim seviyesi yükseldikçe haberin görsel doğruluğuna daha fazla ihtiyaç duyulduğu ortaya çıkmaktadır. (Kanburoğlu, 2003, s.144) Yani kitleler habere inanmak için haberin kanıtı niteliğindeki haber fotoğrafına da ihtiyaç duyarlar. İşte propaganda ve manipülasyon da tam da burada başlar. Kamuoyunun belli bir konuya ikna edilmesi, ya da kamuoyunun belli bir konu üzerinde algısının değiştirilmesi hedefleniyorsa haber fotoğrafları bu algıyı değiştirebilecek en güçlü araçlardan biridir ve arzu edilen fikir, manipüle edilmiş fotoğraflar aracılığıyla kitlelere ulaştırılabilir.

Manipülasyon ve propaganda birlikte düşünülmesi gereken kavramlardır. Birbirlerine hizmet ederek varlıklarını sürdürürler. Manipülasyon, Fransızca kökenli bir kelime olup, bilgilerin seçilmesi, eklenmesi veya çıkarılması yoluyla elde edilen yeni görüntünün sunumu ile gerçekleşir. Manipülasyon, TDK Sözlüğünde "yönlendirme, seçme, ekleme ve çıkarma yoluyla bilgileri değiştirme, varlıkları yapıcı, açıklayıcı ve yararlı bir biçimde kullanma işi" olarak tanımlanmaktadır. (TDK, 2018.) Yönlendirme olarak kabul edilen anlam, iletişim bilimlerinde çıkar için yönlendirme anlamı ile bütünleşmiştir. İletişim alanında sıkça karşılaşılan bu tanım, kitle iletişim araçlarının kitleleri tek yönlü haber akışıyla yanıltması ve hile yoluyla yönlendirmesi şeklinde açıklanmaktadır. Haber kaynağından gelen bilgi, üretiminden, tüketimine dek geçen süreçte yeniden kurgulanır ve izleyiciye farklı bağlamlarda sunulur. (Fırat, 2008, s.22). Bu bağlamda manipülasyona en açık fotoğraflar haber fotoğraflarıdır. Fotoğafta manipülasyon, görüntünün manipüle edilmesi, görüntünün kadrajlanarak manipüle edilmesi, görüntüye yazı eklenerek manipüle edilmesi, ve görüntünün kurgu yoluyla manipüle edilmesi şeklinde yapılabilmektedir. Manipülasyonun amacı bireysel olabileceği gibi kitlesel bir amaç da güdebilir. (Demirel, 2015, s.629)

Günümüzde teknolojinin de gelişmesiyle haber fotoğrafları üzerindeki manipülasyon daha kolay, daha hızlı ve daha maliyetsiz yapılabilir hale gelmiştir. Ancak haber etiği bağlamında bu durum ciddi bir soruna işaret etmektedir. "Bilgisayarlarda photoshop benzeri yazılımların ve dijital kameraların birlikte kullanımı, fotoğrafçılık ve habercilik mesleğinin parçası haline gelmiştir. Dijital ortamda çekilen fotoğrafların, bu teknik ve araçlarla mükemmel denecek derecede değiştirilebilme ve hatta bazı durumlarda bambaşka bir hale getirme özelliği yeni bir sorunu ortaya çıkarmıştır; bu soruna verilen ad, "Dijital Manipülasyon"dur. (Yamı, 2009, s.49) Dijital oynamalar sonucunda elde edilen yeni görüntü orjinalini anımsatsa da muhakkak yeni bir anlam taşımaktadır. Haber fotoğrafında yapılan müdahaleler örneğin basit bir renk ayarı şeklinde değerlendirilemez. Zira en basit renk ayarı bile fotoğraftaki anlamı, okurdaki algıyı değiştirecektir. "Bugün photoshop ve benzer programlar sayesinde birden fazla negatiften tek baskı, üst üste bindirme pozlamaları, kolaj ve montaj görünümünde işler ve her türlü rötuş bilgisayar kullanılarak kolaylıkla yapılabilmektedir. Ancak en önemlisi, teknolojinin kazandırdığı bu kolaylıklarla birlikte bu aracın nasıl kullanıldığı ve tüketildiğidir. Görselliğin gerçekliğin önüne geçtiği günümüz dünyasında geniş kitleler tarafından her gün tüketilen fotoğrafların, bireyleri yönlendirme, etkileme özelliği fotoğrafın propaganda özelliğini arttırmaktadır." (İmançer, 2003, syf.113) Kimileri tarafından basit müdahaleler olarak adlandırılan fotoğraf düzenlemeleri hususunda Yurdalan kesin bir çizgi çizmektedir: "Gazete ve dergi sayfalarında ya da haber portallarındaki fotoğrafların dekupe edilmesi bir yana, yeniden kadrajlanarak kullanılması bile Kabul edilemez. Fotoğrafçının çektiği ve editörle birlikte yayınlanmasına karar verdiği kadrajın değişmesi, bir haber metnindeki son paragrafın başa alınmasından farksızdır." (Yurdalan, 2003, s.158) Her ne kadar dijital teknolojiler fotoğrafın manipüle edilmesinde bir çığır açtıysa da, fotoğrafta manipülasyonun, sadece dijital teknolojiler ile ortaya çıkmış yeni bir kavram olmadığı ifade edilmektedir. Aytemiz bu durumu şöyle özetlemektedir: "Günümüzde fotoğraf üretim teknolojisi, fotoğrafın nesnel özelliği de olmak üzere, büyük ölçüde değişti. Buna rağmen dijital fotoğrafların kullanım şekilleri, dolaşımı, ne tür anlamlar

içerdiği ve fotoğraflardan ne tür kültürel işlevler talep edildiğine bakıldığında analog çağdaki eski uygulamalar ile dikkate değer bir devamlılığa sahip olduğu görülmektedir. Bu anlamda "Fotoğrafik malipulasyonun sadece dijital çağ ile sınırlı olduğu söylenemez" (Aytemiz, 2015, s.357)

4. Sahte Haber Üretimi: Haber Fotoğraflarında Manipülasyon Örnekleri

Tarihteki fotoğraf manipülasyonlarını incelediğimizde, henüz dijital kameraların olmadığı Birinci Dünya Savaşı sonrası dönemde de fotoğraf düzenleme uygulamalarına rastlamamız mümkündür. Stalin'in içinde bulunduğu çeşitli fotoğraflarda ise, bazı kimselerin sonradan fotoğraflardan çıkarıldığı bilinmektedir. Özellikle gözden düşen politikacıların fotoğraflardan silindiği örneklerin sayısı bir hayli fazladır. 1940 yılında çekilen Stalin'le birlikte görülen N. Yezhov Stalijn'Le politik olarak ters düştükten sonra fotoğraflardan silinmiştir. (fotoğraf:1) (Ürper, 2012, s.48)

(fotoğraf:1)

1920'lerden günümüze gelindiğinde yukarıda da ifade edildiği gibi, teknolojinin gelişmesi neticesinde dijital fotoğraf makinelerinin ve dijital fotoğraf düzenleme programlarının yaygınlaşması, kullanım kolaylığı ve maliyetlerinin azalması gibi nedenlerle dijital manipülasyonun günümüzde daha çok fotoğrafa uygulandığı, gözlenmektedir.

Haber fotoğrafçılığında manipülasyonun en net gözlendiği ve ne çok tartışılan örneklerden biri de Haziran 1994 yılında Time Dergisi'nin O. J. Simpson'un fotoğrafında yaptığı bilgisayar tonlamasıdır. Time dergisi Simpson'un cinayet işlediği iddiasıyla tutuklandığı sırada çekilen fotoğrafını kapağına taşımış ancak fotoğrafın ışığı ve tonlamasıyla oynamış ve fotoğrafı manipüle etmiş ve böylece zanlı hakkında olumsuz bir kanının oluşması sağlanmıştır. (fotoğraf: 2) Bu değişiklik, Newsweek Dergisi'nin aynı fotoğrafı hiçbir değişiklik yapmadan kapağında kullanmasıyla açıkça ortaya çıkmış ve iki fotoğrafın yarattığı farklı algılar kamuoyunda tartışma yaratmıştır. Time dergisi fotoğrafı bozarak, farklı bir mesaj vermek istemiş yani olduğu şeyden başka bir şeye dönüştürmüştür. Bu yaklaşımla sadece kendi itibarını değil, basının genelinin itibarını da zedelemiştir.

(fotoğraf:2)

Renklendirme aracılığıyla manipüle edilen fotoğraflara pek çok örnek verilebilir. Bunlar içinde en çok ses getiren örnekleden biri de İsrail'in Beyrut'a düzenlediği hava operasyonunda Reuters Haber Ajansı'nın geçtiği Lübnanlı fotoğrafçı Adnan Hajj imzalı haber fotoğrafıdır. Fotoğrafta bombardımanda evlerden yükselen dumanların koyulaştırıldığı ortaya çıkmıştır. (MEGEP, 2008, s.19) Tarihten günümüze üzerinde oynama yapılan ve manipüle edilen pek çok haber fotoğrafı olmuştur. Kamuoyunda tartışma yaratan bu tür örnekler arasında savaş ve kriz dönemlerinde çekilen fotoğraflar ağırlık kazanmaktadır. Savaş ve kriz dönemlerinde propaganda savaşlarının da yaşandığı hatırlanacak olursa, bu tür dönemlerdeki fotoğrafların neden daha çok manipüle edildiği anlaşılacaktır. Örneğin 9 Nisan 2003 tarihinde ABD güçlerinin Irak'ın başkenti Bağdat'a girmelerini takiben Firdevsi meydanındaki Saddam Hüseyin heykelinin yıkılma anı Irak savaşının ABD lehine sonuçlandığını simgeleyen bir haber fotoğrafı olarak hafızalara kazınmıştır. Haber Ajansı AP'nin geçtiği fotoğrafta heykelin yıkılma anı gösterilmektedir. (fotoğraf:3) Kalabalık bir grup tarafından yıkılan heykel, Iraklıların Saddam'ın devrilmesinden duyduğu memnuniyeti sembolize etmekte ve benzeri çağrışımlar doğurmaktadır. Oysa heykelin bulunduğu alanın yukarıdan çekilmiş bir başka fotoğrafında ise o anda alanın önceki fotoğraftaki kadar kalabalık olmadığı, heykelin çevresinde bir avuç ABD askeri ve sivil Iraklı görülmektedir. Bu noktada olayın katılımcı sayısı okurun olayla ilgili karar vermesi noktasında önemli bir bilgidir ve fotoğrafçı kadrajlama yöntemiyle aslında haber fotoğrafını manipüle etmiştir. İkinci fotoğrafı gören okur için ilk fotoğraftaki kadar güçlü bir etki ve çağrışım olmayacağı söylenebilir.
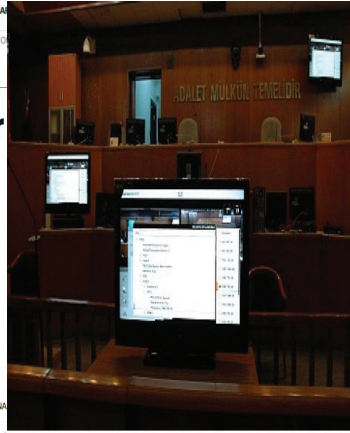

(fotoğraf:3)

Gazetelerin, topluluğu kalabalık göstermeyi kadrajlama yöntemiyle başaramadığı durumlarda bir başka yöntem olarak klonlama yöntemini kullandığı da bilinmektedir. Gazetelerin kendi ideolojileri doğrultusunda haber fotoğrafını zenginleştirmek için başvurduğu yöntemlerden biri olan klonlama yönteminde fotoğrafa aslında orada bulunmayan insanlar eklenir. Ya da orada bulunan insanlar boşluklara yeniden kopyalanır. Özellikle mitingler ya da toplantı alanlarındaki kalabalığı sayıca daha çok göstermek için sık sık bu yönteme başvurulduğu gözlenmektedir. Fakat bu fark edildiğinde o haber ve gazete hakkında günlerce olumsuz yorumlar birbirini takip eder. (Soygüder, 2013, s.1661) Dijital manipülasyon örneklerini Türk basınında da sıklıkla görmek mümkündür. Son dönemlerde foto-kolaj olarak adlandırılan iki ya da daha fazla fotoğrafın birleştirilmesiyle oluşturulan görüntülerden yeni bir fotoğraf elde etme yoluyla haber fotoğrafının manipüle edilmesi de Türk basının başvurduğu yöntemlerden biridir. Habere ait anın bir fotoğrafı yoksa o anın uydurulması şeklinde de tanımlayabileceğimiz bu yöntem kuşkusuz haberi bağlamından ve gerçekliğinden uzaklaştırmaktadır.

Türk basınındaki foto-kolaj örneklerinden birine CNN Türk kanalının web sitesinde rastlanmıştır. 20 Kasım 2012 tarihli haberde 12 Eylül darbesi davasında, dönemin Genelkurmay Başkanı ve 7. Cumhurbaşkanı Kenan Evren ile dönemin Hava Kuvvetleri Komutanı Emekli Orgeneral Tahsin Şahinkaya'nın mahkeme salonunda telekonferans

yöntemiyle ifade verdiği belirtilmiş ve monitörde Evren'in görüntüsünün yer aldığı fotoğraflar kullanılmıştır. (fotoğraf:4) Ancak bu fotoğraf gerçeği yansıtmamaktadır. Bu fotoğraf Evren'in arşivden bulunan bir fotoğrafı ile mahkeme salonunun ajanslardan servis edilen orjinal fotoğrafının (fotoğraf:5) kolajlanması sonucu üretilmiştir.

(fotoğraf:4)   *(fotoğraf:5)*   *(fotoğraf 6)*

Bianet ve daha pek çok haber sitesi aynı haberi fotoğraf 5 eşliğinde sunarken, CNN Türk haber sitesinin foto kolajla Evren'in görüntüsünü monitörün içine yerleştirmesi etik açıdan sınırları zorlayıcı bir yaklaşımdır. (CNN Türk, 2012) Zira CNN Türk'ün fotoğrafı okurda, Evren'in dinç ve zinde olduğu intibasını oluşturmaktadır. Oysa haber metinlerinde Evren'in ifadesini hasta yatağında verdiği belirtilmektedir. Bu yönüyle haber fotoğrafı ve haber metni de zaten birbiriyle çelişmektedir. Olay anının aşağıda sunulan gerçek fotoğrafı ise foto kolaj yöntemiyle haber fotoğrafının nasıl manipüle edildiğinin somut örneğidir. Aynı haber 20.11.2012 tarihli Hürriyet Gazetesi'nin web sitesinde ifade sırasında çekilen orjinal fotoğraflar kullanılarak yayımlanmıştır. (fotoğraf: 6) Görüldüğü üzere haberin öznesi olan kişiler CNN Türk web sitesindeki haber fotoğrafında yer aldığı şekilde dinç ve takım elbiseli şekilde değil, hasta yatağında ifade vermişlerdir. (Hürriyet, 2012) CNN Türk'ün haberindeki sorunlardan biri de, haberin fotoğrafında düzenleme yapıldığı bilgisinin okurla paylaşmamasıdır. Okurun haber fotoğrafında manipülasyon yapıldığına dair bilgilendirilmesi, her ne kadar manipülasyon gerçeğini ortadan kaldırmıyorsa da, en azından okurun fotoğrafı alımlamasında dikkat edeceği bir unsur olabilir.

Günümüzde bazı gazetelerin, haber fotoğrafı üzerinde yapılan düzenlemeye ilişkin bir ibare yerleştirerek, okuru bilgilendirdiği görülmektedir. Bu örneklerden birine 29 Ekim 2012 tarihli Hürriyet Gazetesi'nin web sitesinde rastlanmaktadır. (fotoğraf:7) Hürriyet Gazetesi'nin web sitesinde dönemin İçişleri Bakanı İdris Naim Şahin'in Ankara'daki bir polis müdahalesini helikopterle havadan izlediğine dair haber, son dakika haberi olarak, foto kolaj tekniğiyle üretilen bir haber fotoğrafı eşliğinde servis edilmiştir. Burada üretilen haber fotoğrafı yine etik sınırları zorlamaktadır. Zira foto kolaj yöntemiyle üretilen fotoğraf aslında iki ayrı fotoğrafın birleşiminden oluşmakta ve olay anını canlandırmaya çalışmakta, ancak olay anını tam olarak yansıtmamaktadır. Gazete haber fotoğrafının altına "Fotoğraf: Arşiv/Kolaj" ibaresini yerleştirmiş olsa da haberdeki gerçekliği ortadan kaldırmıştır. Haberde bakanın Skorsky tipi bir helikopterle olayları havadan denetlediği belirtilmiştir. Ancak gazetenin elinde o ana ilişkin bir fotoğraf olmadığından gazete editörleri bakanın daha önce Güneydoğu'da bir helikopter içinde çekilmiş bir fotoğrafını kullanıp (fotoğraf: 8), helikopterin penceresinin içine de Ankara'daki olaylara ait bir fotoğraf eklemiştir.

Böylece İçişleri Bakanı'nın Ankara'daki olayları helikopterin camından seyrettiğine ilişkin bir kurgu fotoğraf üretilmiştir. Üretilen bu kurgu fotoğraf dikkatli incelendiğinde "polis vatandaşa gaz sıkarken bakan seyretti" algısı oluşturmaktadır. (Medyaradar, 2012)

(fotoğraf:7)

(fotoğraf:8)

Fotoğrafın aslını değiştirmeye yönelik olarak yaygın olarak kullanılan bu yöntem ile birden fazla fotoğraftan tek fotoğraf elde etmek suretiyle fotoğrafı çeken muhabir ya da editör, aynı olayda çekilen tekil karelerin yeterince etkili olmadığını düşünüp, eldeki görüntüleri birleştirerek bir nevi belge sahteciliğine başvurmaktadır. Bu tür örnekleri artırmak mümkündür ancak çalışmanın sınırlı alanı nedeniyle diğer örnekleri bu çalışmaya dahil etmek mümkün değildir. Yukarıda da belirtildiği gibi haber fotoğrafında manipülasyon sadece dijital yöntemlere bağlı değildir. Haber metnini desteklemesi amacıyla metinden bağımsız bir haber fotoğrafı kulanarak da okur üzerinde manipülasyon yapmak mümkündür. Bu alandaki son örneklerden biri de 16 Eylül 2014 tarihli New York Times gazetesinde yer alan Türkiye konulu bir haberde gerçekleşmiştir. "İŞİD terör örgütüne Türkiye'den çok sayıda katılım olduğu" vurgusu yapılan bu haberde, "Ankara'daki Hacıbayram mahallesinin İŞİD'ci teröristlerin merkezi olduğu ve en az 100 bölge sakininin IŞİD savaşçısı olmak için Suriye'ye gittiği" iddialarına yer verilmektedir. Haber, Cumhurbaşkanı Recep Tayyip Erdoğan ve o tarihte Başbakanlık görevinde bulunan Ahmet Davutoğlu'nun Hacıbayram Camii'nden çıkarken Ağustos ayında çekilen bir fotoğrafı eşliğinde servis edilmiştir. (fotoğraf:9)

(fotoğraf:9)

Haberin bu fotoğrafla yayınlanması okur nezdinde Türkiye'deki siyasi iktidarın haberde iddia edilen duruma göz yumduğu algısını oluşturmuştur. Nitekim haberin, Türkiye Cumhuriyeti Cumhurbaşkanı ve Başbakanı'nı "IŞİD'e teröristlerin yetiştildiği iddia edilen Hacıbayram mahallesindeki Hacıbayram camisinden çıkarken" çekilen fotoğrafı eşliğinde sunulması Türkiye'de de tepkiyle karşılanmıştır. Tepkiler üzerine haberi kaleme alan muhabir Ceylan Yeğinsu, Twitter hesabından yaptığı açıklamada, haber metninde arkasında duramayacağı bir nokta olmadığını ancak fotoğraf ve fotoğraf altının kendi sorumluluğunda olmadığını ifade etmiştir. Muhabirin bu ifadesi haber fotoğrafı olarak seçilen görselin, gazete editörleri tarafından bağlamından kopuk bir şekilde değerlendirildiğinin göstergesidir. Benzer bir şekilde New York Times gazetesi de bir açıklama yaparak, haberinin arkasında durduğunu ancak, Cumhurbaşkanı Erdoğan ve Başbakan Davutoğlu'nu camiden çıkarken gösteren fotoğrafın yanlışlıkla yayımlandığını ifade etmiştir. (Hürriyet,18 Eylül 2014) Gazete daha sonra bu fotoğrafı gazetenin web sitesinden kaldırmış ve mevcut haber metninin altına : 17 Eylül 2014 tarihli "Düzeltme" başlıklı bir metin eklemiştir. New York Times Gazetesi düzeltme başlığı altında şu ifadelere yer vermiştir: "Bu makalenin daha önceki versiyonunda Cumhurbaşkanı Recep Tayyip Erdoğan ve Başbakan Ahmet Davutoğlu'nu Ağustos ayında bir camiden ayrılırken gösteren resim yanlışlıkla basılmıştır. Ne o cami ne de Cumhurbaşkanının ziyareti makalede anlatılan IŞİD'in adam toplamasıyla alakalıdır" (New York Times, 2014)

Sonuç

Örneklerden de görüldüğü üzere her fotoğraf her zaman doğruyu söylemez. "Tıpkı söz, çizgi, yazı gibi fotoğraf da gerçekliği kendi sınırları içinde yeniden kurgular. Yani fotoğraf da tıpkı diğerleri gibi gerçeği çarpıtabilen, bağlamından koparabilen, yalan söyleyebilen bir araçtır. Bu aracı kullanan fotoğrafçı, çektiği fotoğrafa kendi yargılarını da katar. Fotoğraftaki gerçeklik büyük oranda fotoğrafçının algıladığı, yorumladığı gerçekliktir." (Yurdalan, 2003, s.151) Ancak haber fotoğrafını sanat fotoğrafından ya da reklam fotoğrafından ayıran en temel unsur habercilik etiğine uygun olması, yani gerçeğe sadık kalmasıdır. "Tüm uğraşlar gibi foto muhabirliğinin de bir meslek ahlakı vardır. Zihinsel ve ahlaki önemli sorumlulukları göz önünde bulundurunca, foto muhabirinin, gazeteci kadar gerçeğe saygı ilkesine dayanan meslek ahlakına uyması gerektiği ortaya çıkar." (Gezgin, 2002, s.137)

Günümüzde hem ulusal hem de uluslararası pek çok meslek örgütü, haber fotoğraflarının etiğe uygunluğu konusunda çeşitli ilkeler yayınlamıştır, yayınlamaktadır. National Union Journalists (NUJ)'un, Davranış Kodları, 1998'de fotoğrafların manipülasyonunu da içerecek biçimde yeniden düzenlenmiştir. Buna göre, "Hiçbir gazeteci, manipüle edildiği açıkça belirtilmemiş bir fotoğrafın basımına ya da yayınına bilerek neden olmamalı ya da izin vermemelidir" (Sanders, 2004, s.55). 2006'da yapılan Etik kod Düzenlemesi'nin 2. maddesinde fotoğraf manipülasyonu daha net ifadelerle tanımlanmış ve yasaklanmıştır. Türkiye'deki etik kodlarda ise Türkiye Gazeteciler Cemiyeti'nin TGC Türkiye Gazetecileri Hak ve Sorumluluk Bildirisi'nde Gazetecinin temel görevleri ve ilkeleri isimli alt başlığı 5. ve 6. maddeleri, konuya değinmektedir:

"5. Gazeteci; temel bilgileri yok edemez, görmezlikten gelemez ve metinlerle belgeleri değiştiremez, tahrif edemez. Yanlış, yanıltıcı ve tahrif edilmiş yayın malzemesi kullanmaktan uzak durur.

6. Gazeteci, bilgi, haber, fotoğraf, görüntü, ses, belge elde etmek için yanıltıcı yöntemler kullanamaz."

Ulusal ve uluslararası etik kodlarda da ifade edildiği gibi haber fotoğrafının özüne ve taşıdığı anlamı değiştirmeye ilişkin değişiklikler kabul edilemez. Bu durum hem haberciler hem foto muhabirler hem de foto muhabirden sonra

fotoğraf hakkında karar alan tüm editoryal kadrolar tarafından benimsenmelidir. Aksi takdirde tarihe tanıklık etmesi beklenen haber fotoğrafları, kaçınılmaz olarak okurları yanlış yönlendiren birer sahtekarlık ürününe dönüşecektir.

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11

MEDIA AND NARRATIVE IN THE RELATIONSHIP BETWEEN WAR AND SOCIETY: A MOVIE REVIEW

Kıvılcım Romya Bilgin[1]

Abstract

The war has become a phenomenon consumed due to its use in the media. The reason for this situation, which means the reconstruction of the relationship between war and society, is the narratives revealed in the media about the wars. Addressing the consumption of war through narratives with the help of media is to examine the place of war in the lives of modern societies. This will also contribute to the discussions made in order to understand the war. Because in modern societies, the relationship between war and society has changed. In a globalizing world with the influence media, war has gone beyond being a violent reality in which only warring soldiers and civilians who have witnessed. In modern societies, war is confined to the perception of people who know the existence of war, but who are not directly affected by the actual war situation. From movies to computer games, it has become an attractive consumption material. It is also expanding the social and political framework of the debate on the relationship between war and society. In particular, the question of how the political authorities used the new form of relations between war and society to legitimize wars in public opinion is at the center of a structural debate on war, society, media, and narrative. Between 2001 and 2014, the United States sought to legitimize the war in the Iraq and Afghanistan by trying to spread the narrative of 'the war on terrorism' through the media in its fight against terrorism the spread of the narrative of the war on terror, especially through movies, means that war takes place in social life as a consumable phenomenon. The movie Zero Dark Thirty produced in 2012 is an important movie showing how the narrative of war on terrorism is used in the media and become a consumption material.

Keywords: War, Narrative, Media, Society, Zero Dark Thirty.

Introduction

The 20th century was a period in which the relationship between war and society changed because of the two world wars, the political developments in the aftermath, and the rapid transformation of the media. In this new relationship, the destructive effects of the weapons on the people as well as the perceptions of people about the war have changed. In a globalizing and industrialized world with the influence of means of communication, war has ceased to be a phenomenon in which only warring soldiers and civilians who have witnessed it. People who know the existence of war, but who are not directly affected by a war situation, have become part of a changing phenomenon of war. There are now masses who watch the war on their television or follow through on social media. The perception of war in the minds of the masses is different from those witnessing the war and those directly affected by the violent consequences. Because in modern societies, the masses being from a safe distance read the stories of battles or follow war fictions or play the games of war on the computer. These people, on the

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one hand, are aware of the horrific consequences of war and are afraid of it, on the other hand, they are consuming phenomenon of war with the entertainment industry.

In democratic societies, it is necessary to explain to the masses who are expected to make more sacrifices by increasing globalization and industrialization and violence. (Louw, 2010, p. 211). For this reason, political systems need some narratives to explain the war and some tools to put them into account In other words, the relationship between war and society has become much more complex with media tools. In this relationship, the narrative has taken its place. The war has become consumable material for society through the delivery of war narratives to the masses by the media. A discussion of how the US' narrative of the war on terror is presented by the US media is an example of how the relationship between war and society is transformed into a consumption relationship over the media.

From the US intervention in Afghanistan after the 9/11 attacks to the withdrawal from Afghanistan at the end of 2014, the US administration tried to explain the Afghanistan war to its public and to the world public in the concept of the war on terror. In doing so, the US used narratives and the media became the most powerful tool to carry the narratives of the US. Newspapers, televisions, and cinema were the most powerful tools in the media that could be handled in a wide frame from radio to computer games. In particular, the narratives of the war on terror through newspapers and televisions were constantly placed in the attention of the US public. The movie Zero Dark Thirty, produced in 2012, is one of the movies in which the narrative of the war on terror was seen in US cinema sector. The movie has been promoted through many other media tools, from television to radio. The movie, which has received many national and international awards, has brought many discussions. However, the way in which the movie handles the US's global war on terror allows us to comprehend the relationship between war, narrative and media.

Power of Narrative

War is one of the most complex phenomena in society. According to Carl von Clausewitz (1984, p. 596), the complex nature is two-part. The first piece is composed of abstract concepts called as passion, chance and probability calculations and mind. On the other hand, the second piece is composed of concrete concepts called the people, commanders and the government. It is not easy to understand this structure with many sub-components such as rationality, violence, hate, strategy and politics. However, the difficulty of understanding does not change that war is a social fact and in this reality, war and society relation is one of the main components of the nature of war. Like Carl von Clausewitz, Edmund Burke stated (1795) that the will of society is an important component of war in the relationship between war and society. With the changing forms of warfare, the will of societies is decisive in the winning or loss of a war. The importance of society's will in wars is closely related to an understanding of war by societies. In other words, societies do not have to be rational or ideal about the causes and consequences of wars, but they feel the need to understand the wars or to see them in an understandable framework. In particular, with the democratization of societies, other factors such as public and will have become more important in wars. Will opens the door to the public's consent. If the will of the society has taken a stand for war, it has given its consent, in other words its support for the war, to what must be done for the war. Otherwise, one of the basis for the initiation and continuation of a war cannot be achieved.

It should also be taken into account how the governance of the societies' consent on the wars will be directed to. At this point, narratives emerge as the basic means of guiding the societies' consent in wars. Because narratives make the problems understandable and accessible when societies face uncertain situations. Narratives are needed to

framing a subject and shaping the debate, especially to eliminate uncertainty in political issues. Because they that help the public to create an opinion about a subject, it allows the adoption of actions and policies that normally cannot easily obtain public support when used correctly (Jankowski, 2013, p. 12). The reason for this is that narratives are related to the meaning given by the actors to themselves and others.

The main question is beyond the meaning given, what the intention of meaning is it. The presence of this intention brings a functional dimension to the desired narrative and then the functionalization of the narrative gives it a strategic value. In particular, the strategic narrative in the military communication strategies of governments is the most basic building block. Because the strategic narrative is a story art that provides a convincing explanation of events. The stories provide a frame of events and meet possible answers. To be effective, it needs values, interests, and prejudices and uses them. It gives people the framework they need to understand the use of military power (Freedman, 2006; Ringsmose & Børgesen, 2011). Moreover, war narrative inevitably becomes more than a story or a story group. Because although narrative comes about a fancy and literary world, it is in fact a part of strategy in wars and in some cases is the main source of strategy. Because politics, rhetoric and action are now being built on more narratives in wars. It is therefore necessary to understand the strategic narrative that has become part of the war when trying to understand the wars.

Strategic narratives emerge as a representation of a series of events and identities, a communicative tool in which political elites seek to give a certain meaning to the past, present and future in order to achieve political goals. It aims to gain public support for achieving political goals or reducing responses to security crises. (O'Loughlin & Miskimmon, 2010, pp. 5-6). Because a successful narrative neutralizes rival narratives, it distinguishes good news from bad news, explains who has won and who has lost, and eventually links some events. Therefore, narratives that support military operations are the strategic key in modern wars (Jensen, 2011, p. 194). Ringsmose ve Börgesen (2011, pp. 515–523) point out that if a government succeeds in telling a coherent and persuasive story of military intervention, the possibility of obtaining public support is increased. Their case studies of strategic narratives on the British and Danish show that a strong and consistent strategic narrative makes the people less vulnerable to casualties. Therefore, this strategic function, which is brought to the narrative in the sense of war, forces people to think about how the strategic narrative is turned into a tool of legitimacy by the governments, and how the power constructs its existence on the strategic narrative. Because the strategic narrative paves the way for governments to get what they want from the people they manage at the time of war (Vlahos, 2006). Governments need winning policy coalitions for war in part by legitimating the war policy. The legitimating role of the war narrative makes it central to the sustainability of war once initiated (Kubiak, 2014, pp. 17-18). Strategic narratives built on the legitimation of war do not lose their strategic character in their positions. But they are renamed as war narratives. In the war narratives, armies gain weight as producer actors.

In wars, the biggest contradiction for governments, especially for the armies, is to deliver a consistent and stable message to multiple audiences with different characteristics (Hellman & Wagnsson, 2013). Therefore, the message that forms the basis of the narrative is delivered to the audience while the message is aestheticized. In other words, a narrative that aestheticizes the war is developed. It is also possible to see the narratives that aestheticize the war from the frame of hegemonic narratives. For this reason, in the war narratives, heroes and myths are created by referring to past achievements and common moral values. In this way, while the war is being aestheticized, a common ground is created for the direction of the social will. For this reason, heroes are created by giving place to legends, past achievements, common moral values in war stories. The heroes and myths are used to hide the

severity of the war. In this way, while the war is being aesthetized, a common ground is created for the direction of the social will. Lilie Chouliaraki (2006) analyzes the aestheticization of suffering on television. She determines that aestheticization of suffering on television is thus produced by a visual and linguistic complex that eliminates the human pain aspect of suffering. Baghdad bombardment that took place in March 2003 is filmed from a distance and without a human presence. This combination is instrumental in aestheticizing the horror of war at the expense of raising issues around the legitimacy and effects of the war.

The aestheticization of war narratives is only one aspect of the issue. The content of narratives can be also shaped in a patriotic way. The reason for that patriotic narratives often cast the nation as the virtuous hero doing battle with evil others. The story told by President Bush in the immediate aftermath of 9/11 is not only a war narratives, but also a patriotic narrative. The attacks against the World Trade Center Towers and the Pentagon were an act of war against America, not a criminal action by a band of fanatical extremists. It was framed that Amreica was the victim and the response of war became the patriotic interest (Mayer, 2014, p.93). Patriotic narrative led to the emergence of a structure that divided the society into two parts. If a nation is at war, opposition to the war is considered close to unpatriotic (Brands, 2008). At this point, the role of the media should be considered. Because if a state becomes a part in a war, the mainstream media in the country becomes a part of the war. So the war narrative is also shaped by media and government (Lynch, 2007, pp. 2-3). In this case, the media inevitably undertake a special role in the delivery and development of the war narrative. This role is not only textual, but also a role shaped by visuals.

The place that the war narrative gained in winning the wars is immense. Thanks to the media tools of the war narrative, war has taken place in daily consumption habits. People have been exposed to war narratives with a movie they watched, a news they read or a computer game they play. In other words, the relationship between war and society has changed shape thanks to the war narrative. In order to examine the effects of the war narrative gained by the help of the media, it is useful to focus on the war narrative in detail in the US media, specifically Hollywood.

War Narrative and Media

The role of the media in reaching the masses of war narrative is gaining more importance. This is also closely related to the increasing importance of obtaining the consent of the masses in winning the war. That's why the bottom line for both states as well as non-state actors use narratives and supporting stories in words, images and actions through traditional media and/or new media (Nissen, 2013, p. 74). Although the history of war narrative has been old in history, the place of the narrative in the relationship between war and media is a bit older than 100 years. The twentieth century is a time when the cinema was discovered along with newspapers to present the war. But for the US, the story is slightly older and more complicated. The U.S. military has one of the most controversial relations with media ever since the 19th century. They have been very close relation in the best and in the worst moments. Mexican War (1846–1848) was the first modern media coverage of the war in US. Also, the Crimean war (1854–1856) was the first that was directly covered from the battle field with extensive details (Ramić, 2015, p. 76). What really changed the relationship between war and media was the appearance of war in cinema. At the war between the US and Spain in 1898, it was seen that newspapers and the cinema were influential in the attitude of the people towards the war. The first war movie, Tearing Down the Spanish Flag, which takes the US-Spain war in 1898, is the first example in this regard (Holsinger, 1999: 190). It was shot by J. Stuart Blackton and Albert E. Smith, who invented the power of symbols shortly after the appearance of the Spanish-US war. In

the movie, the flag of Spain was downloaded and the patriotic feelings were addressed by constructing a moment of victory in which the US flag was erected. At least 60,000 people died during the war because of battles and outbreaks in the war. However, in this period when the war continued, the public interest was not directed to these facts but to the movie. In this respect, the movie can be considered not only as the first war movie but also as the first form of the relationship between war, media, entertainment, and narrative.

The First World War gave birth to modern war propaganda and established a symbiotic relationship between the media and the army. This relationship is highly developed in a short period of time and has become much more functional in the Second World War. In his book, *Five Came Back: A Story of Hollywood and the Second World War*, Mark Harris explains how most famous producers of Hollywood, John Harris, John Huston, Frank Capra, and George Stevens came together and made famous movies about the most important aspects of war with the support of the US military (2014). The symbiotic relationship between the media and the military develops rapidly after war and in 1969 Herbert I. Schiller described the mutually beneficial military media industry as "military-industrial communication complex (MICC)" (Mirrlees, 2015). Schiller sheds light on the present day as it identifies MICC. However, the definition of Schiller was not advanced enough to predict how the media could manage the consent of society in wars. The Vietnam War was one of the breaking points where the relationship between media, society, and war changed. The elites lost their influence on the people. In 1969, Seymour Hersh's report on the My Lai Massacre by the US troops in the Vietnam War was an important stage in which the US lost public support during the war. In the United States, people began to protest the Vietnam War. War has become an unintelligible phenomenon without understanding the role of the media. (Hoskins & O'Loughlin, 2010, p. 4). However, as Michael J. Arlen (1997) stated, the Vietnam War had entered the daily lives of the people as a living room war. They are now watching war news and reading in newspapers but have become something about 9,000 miles away from them.

In the first Gulf War, the relationship between war and media took place with global changes. CNN's way of presenting the Gulf War to society has changed many things. In this context, the first Gulf War was probably the first in war history. Because it was announced in television guides. It had its own logo and jingles. The war started for US citizen in prime time (Grobel, 1995, p. 144). As a result, the Gulf War became a war that people consume with the elements of entertainment. The elements that aestheticized war with visual elements had come to an understanding of the destruction of the Gulf War on civilians.

The impact of information technologies on media tools has also changed the relationship between war and media. In this relationship, the phenomenon of entertainment has become more visible. War has become more media material with the help of media tools. The concept of militainment, which consists of combining the word military with the word entertainment, has been used to explain this situation. For the first time, the concept has used in the article named "That's militainment!". The article did not provide a clear definition of the concept of militainment, but it was a brief review of the militainment and the appearance of military issues in the media (Poniewozik & Cagle, 2002). After this article, a few weak discussions about the concept were put forward. Roger Stahl's documentary and his book named as Militainment inc have ensured the settlement of the concept of in the literature (2010).

James Der Derian reveals a structure called MIME Network (2001) in his book titled *Virtuous War: Mapping the Military-Industrial-Media Entertainment Network*. This structure consists of military, industrial, media and entertainment. Derian also points to the distortions in social perception of war by emphasizing that digital technologies create virtual realities of war. Today, the MIME network introduced by Derian is growing and

becoming more complex. According to Derian (Derian, 2001), this process began with the Gulf War and then permeated around the globe. Derian's MIME Network approach is a comprehensive approach indicating the importance of war narrative and the relationship between war narrative and media. The main issue here is how the war narrative is shaped in the media. The relationship between the Pentagon and Hollywood supports Derian's approach. According to information obtained from US Freedom of Information Act, between 1911 and 2017, more than 800 feature movies received support from the US Government's Department of Defence (DoD). On television, 1,100 titles have received Pentagon backing – 900 of them since 2005. For its part, the CIA has assisted in 60 movie and television shows since its formation in 1947 (Alford, 2017).

War propaganda is encoded in the narrative arc of the Hollywood and many people decode it using that we're under threat of bad guys, the good guys have to stick together (Lynch, 2005, p. 24). As a matter of fact, war narratives have played a central role in American history from the outset of colonization. Today, there is a growing literature that documents the American efforts to establish narratives to define the nation's enemies and the threats they have posed. Some of these studies focus on the mass media's role in preparing the public for war (Callahan & Dubnick & Olshfski, 2006, p. 556). However, after the 9/11 attacks, the US began to use narratives more systematically in the Iraqi operation and the war in Afghanistan.

Narrative of "the War on Terror"

The US's narrative of "the War on Terror" has begun much earlier than 9/11 attack. The tracks of this narrative can be traced both on presidents' statements and official documents since the Clinton Administration. The Clinton Administration has developed a strategy and narrative in response to the 1993 World Trade Center (WTC) Bombing, the 1995 Murrah Federal Building bombing in Oklahoma City, and attacks on embassies and government property abroad. Clinton's initial efforts of constructing a new narrative floundered, but as terrorism evolved. "The War on Terror" narrative began to slowly take hold, but under the Clinton Administration, responses against attacks remained limited in scale to mainly a tactical level (Barnett, 2016, p. 11).

The war on terror as frankly declared by President G. W. Bush began after the 9/11strikes on American soil and emerged as the dominant narrative. This narrative also became the prevailing organizing principle of US foreign policy, taking the attacks as its starting point and scripting the final act as an American victory in some undetermined future (Zalman & Clarke, 2009, p. 101; Barnett, 2016, p. 6).

Bush's presidential statement following the 9/11 attacks was both a turning point and a foundation. The war on terror narrative was developed by giving the words and contexts that the previous administrations did not use. The most important thing was the use of the concept of 'evil'. In many subsequent statements, the concept of evil was used and became an important part of the narrative. The concept of evil greatly contributed to the effectiveness of not only the discourse but also policies suggested by the administration. By framing the attacks as demonic, the Bush Administration signaled that the terror threat cannot be contained, managed, or deterred. The evil, after all, cannot be arrested or interdicted. This type of language, suggests that the only way to alleviate the threat of terrorism is to eliminate it (Bush, 2001a; Desch, 2008; Barnett, 2016, pp. 15-16).

Another important part of the narrative is the discourse of "our way of life, our very freedom came under attack". In this way, it is emphasized that the terrorists hate the US because of its intrinsic values, way of life, and freedom and the US cannot change its values, way of life, or people—therefore, as long as the evil terrorists exist, the citizens

are under attack (Statement by the President, 2001; Desch, 2008; Barnett, 2016, pp. 15-16). Furthermore, Bush asserted time and again that the administration would "make no distinction between the terrorists who committed these acts and those who harbor them" (Bush, 2001a).

In a short while after the 11 attacks, the Bush administration signed an anti-terrorism bill and then Bush gave a statement saying that "But one thing is for certain: These terrorists must be pursued, they must be defeated, and they must be brought to justice" (Bush, 2001b). This statement was interpreted as the formation of a structure where the borders of counter-terrorism are highly stretched. Specifically, the reference to the relentless response of the intelligence and law agencies to the new and sudden changes in the continuation of the statement put forward the management of the struggle with the evil (Bush, 2001b). National Security Strategy of Bush Administration made a clear division between 'us' and 'them', linking terrorism to rogue states that "hate the United States and everything for which it stands" (White House, 2006: p. 14).

President Barack Obama, even as a presidential candidate, tried to distinguish himself from the Bush Administration. Obama had a desire to change the "the War on Terror" narrative. In 2009, he stated in an interview with Al Arabiya that "the language we use matters," and Obama has eschewed terminology such as the "the War on Terror," "jihadism," and "radical Islam" (Barnett, 2016: 18). Obama has often stated that the US is at war with terrorism and not with Islam. However action-discourse integrity was needed for the narrative to change direction and the Obama administration did not take steps to change the narrative in its actions except drone use and manhunt-oriented tactical differences. These tactical differences were already necessary focusing on targets in a more effective way.

In the discourse, the use of enemy or struggle concepts instead of the concepts like evil and war softened the narrative but did not change its quality. Even though, Adam Hodges' research has indicated that any talk of "a global 'the war on terror' is simply absent in Obama's discourse" (Hodges, 2011, p. 157), it is obvious that "the War on Terror" as a narrative in the Obama administration has not disappeared or been replaced. Rather, the rhetorical shift has been seen and it was quite superficial. Obama preferred not using "the war on terror" and continued with the narrative that "our nation is at war against a far-reaching network of violence and hatred." (Obama, 2009). In the famous statement after the operation for killing Osama bin Laden, he did not prefer to use the expression of the war on terror and instead called whole efforts as a "war against al Qaeda, protect our citizens and our allies" (Obama, 2011). Meanwhile, Obama emphasized the heroes as Bush did, and praised their courage by saying "painstaking work by our intelligence community" (Obama, 2011). The Bush and Obama administrations built the narrative of terrorism on the idea of preserving the values of the US by forming a clear definition of enemies and the heroes who fought against it. They emphasized the idea that the US should do everything necessary to protect itself, without any explanation as to why the US is the target of these attacks. Although the Obama administration says it has an attitude against torture in the fight against terrorism (The White House, 2015), it is not possible to see clearly defined moral limits in the narrative of war on terror.

Although bin Laden was killed in 2011, the US's narrative of war on terror continued until 2014, when it withdrew from Afghanistan. Today, this narrative continues to exist even though it is not as strong as it was between 2001-2014. This is because terrorism is not a completely eliminated threat in the global political agenda of the United States.

The of Role of "Zero Dark Thirty" in War Narrative

Zero Dark Thirty produced in 2012 dramatizes the U.S. government's decade-long manhunt for al- Qaeda founder, Osama Bin Laden. Information from detainees ultimately led to the discovery of bin Laden's hideout in Abbottabad, Pakistan, where he was killed by Navy SEALs on May 2, 2011. At the movie's center, there is a dedicated young CIA agent, Maya, to find bin Laden. That's why the movie was billed as the greatest manhunt in history. From the moment the movie was screened, it received a lot of criticism from the political point of view. The scenes of torture in the movie have been the focus of criticism. Nevertheless, Zero Dark Thirty was able to take its place in the first most popular fifty movies in 2012, with revenues of approximately $ 132 billion.

The movie is based on the US narrative of the war on terror. The story of the capture of terrorist bin Laden, the perpetrator of the US's biggest attacks on US's soil, is the center of the narrative plot in the movie. The realism of narrative is a necessary component for strengthening the narrative. For that reason, the movie was acclaimed for its historical realism. At the opening scene, it is written that is "the following motion picture is based on first-hand accounts of actual events". In this way, the basic structure has been formed to strengthen the narrative of the movie. The movie already relied on diretor's and writer's acess to officials and documents at the CIA and Pentagon. Correspondences leaking to the press clearly shows the support given by the CIA (Jenkins, 2016). On the other hand, there are different reasons for the CIA's support for the movie. One of the main reasons is the need for the movie's narrative to be consistent with the official narrative. A larger audience who could not be reached by official narrative was desired to be reached by the movie. The desire in this direction is the result of the aim of using the strategic advantage of the war narrative.

The first remarkable detail about the movie is the name of the movie. Zero Dark Thirty is a military term meaning that unspecified time between midnight and dawn. The term also implies that some people are awake while the rest of us sleep. For this reason, the term of Zero Dark Thirty allows the loading of certain meanings such as heroism and sacrifice. In the movie, the name of Zero Dark Thirty also refers to the time of operation for bin Laden. (Burgoyne, 2014, p. 247). Already Kathryn Bigelow being director of the movie indicates the importance of the name of the movie by saying that it gives "people a glimpse at the dedication and courage and sacrifice they made." The name Zero Dark Thirty is primarily a reference to the sacrifices of the Navy Seal team, who set out their lives to catch and kill bin Laden. In this context, a reference is also made to the revenge of the people who lost their lives in the 9/11 attacks under the name of Zero Dark Thirty. As a matter of fact, revenge in the narrative of the US is often revealed as seen in the movie.

In the 1990s, the US began to construct a narrative of the war on terror, but the 9/11 attacks were centered in the center of the narrative. This situation shows itself in the movie's narrative as well. Thus, the movie opens with real 911 recordings on 9/11 which are given on the screen when there is no image. The last recording is the tragic one. A woman cries for help and repeats that "I'm gonna die". After that, a torture scene begins finding a clue for bin Laden. There are many other torture scenes in the movie and these scenes are highly criticized. Actually, the movie's storyline has designed to legitimate several post 9/11 US agenda in Middle East region such as torture, black sites, special operations or CIA maneuvers. Because, according to the US narrative, the US is at war with terrorism and the nature of war is violent. Terrorists have harmed the US people and it should be done to ensure that terrorism does not harm the US again. If it is not done, it is inevitable that the terrorists will harm the US people again. However, not only the US people but the entire world, live under the threat of terrorism. Several attacks in other countries, such as the terrorist attack in London on July 7, 2005, and the bombing of the

Marriott Hotel in Islamabad, Pakistan, in 2008 are also included. As in 9/11, in London and Islamabad people are given the message that they have been subjected to violence while living on an ordinary day. However, the attack to Marriot Hotel in Islamabad and the use of the expression of the "westerners" in the news about the attack includes the emphasis that "we are" and "West World". The dominant narrative is shaped as if we are the target, we must struggle in whatever form.

Based on the narrative of the war on terror, the use of torture techniques in the pursuit for bin Laden and its emphasis on the need to do so, are heavily criticized. Žižek defines Zero Dark Thirty as a "Hollywood's Gift to American Power". Because the movie contributes to the normalisation of torture. For example, when the movie's heroine, Maya, first witnesses waterboarding, she is a little shocked. However, she quickly learns the ropes and then she coldly blackmails a high-level Arab prisoner. Another example is about her partner, Dan, a young, bearded CIA agent. He changes from a torturer in jeans to a well-dressed Washington bureaucrat. That's why for Zizek, Zero Dark Thirty is a sign of the moral vacuum we aregradually approaching (Žižek, 2013). A similar criticism came from Boggs and Poland. According to them (Boggs & Pollard, 2016, p. 8), the movie is another sample of Hollywood cinema showing that "even the most horrible actions carried out in Arab/Muslim nations can be ritually justified by the unprovoked terrorist attacks on 9/11". This is an indication of the fact that there are no moral limititation in fight against terrorism as seen in the US narrative.

The speech of the director of the CIA, names as George, at the meeting is important to evaluate the narrative in the movie. In his speech, not only the 9/11 attacks were referred, but also the attacks of US embassies in Tanzania and Kenya in 1998, and The USS Cole bombing in 2000 have been referred. This was also a reference to the fact that they were under constant attack as tried to be shown in the narrative of the war on terror. As it stated in the official narrative, he stated in his speech that against these attacks, only our way of life and our freedom is intended to protect. As in the official narrative of the USA, the expression "defeating the enemy" was used as in the speech. In his speech, "They attacked us" is another expression that should be emphasized. This is a reference for that there was no reason for them to do so. Because the official narrative never talks about the historical, economic, sociological and political conditions necessary to understand the nature of terrorism.

Correct identification of the enemy is also critical. A message that is consistent with the narrative of Obama being in war with terrorism and not with Islam has been emphasized in the movie. At this point, it is noteworthy that Dan entered the room of the Wolf, the senior official at the CIA. When Dan enters the room, Wolf performs salaat. After finishing his salaat, he is seen as a professional who does his job to find the clue to catch bin Laden. However, the western image of Wolf can be interpreted as opposed to the linkage between certain ethnic groups and Islam in the movie, as well as interpreting the relationship of certain ethnic groups to Islam as problematic.

The narrative of the war on terror refers to heroes to sanctify the purpose. This allows people to embody the narrative in their minds and see themselves in a particular scene. Bush's and Obama's reference to intelligence and law agencies in their speeches has further clarified the framework of the narrative. Therefore, whereas Obama and his commanders followed the mission to kill bin Laden, Zero Dark Thirty presents main character Maya as its author. She is the first to get the good news for the operation of the Seals. She is the person who unzips the body-bag and IDs the Bin Laden's corpse. Maya is so important that she flies home alone in the empty bay of a cargo plane (Hoberman, 2013)

In Zero Dark Thirty, the scenes and dialogues in harmony with the official narrative of the US show how the war narrative reach people through the media. The person who prefers to go to the cinema as a social activity in daily life follows the war narrative only by the watching a movie. In this way, In this way, people consume war like many other things in the media.

Conclusion

Zero Dark Thirty is a movie in which the narrative of the war on terror is used by taking a very important event for the global political system. In other words, it is the presentation of the war against terrorism to the public through the media and especially through the cinema. However, this effort is not without reason. Because, in wars, a narrative has a strategic importance. In wars, consent of public is a decisive force in winning the war. If the public consents to the war, it gives the governments great power in initiating and sustaining this war. Obtaining this power is also a necessity for political will.

When the narrative of war is placed within the media tool, it becomes much easier to bring the narrative to society. But this also inevitably changes the form of the relationship between war and society. In this relationship, the masses, who have never witnessed the war before, make war within the framework of the narratives reaching them through the media. This new interpretation makes the war a consumable phenomenon and sometimes even becomes an entertainment tool. Sometimes a movie or a computer game carries the war narrative, making the war consumable during its use. This situation adds new meanings and dimensions to the relationship between war and society. It is precisely for this reason to understand how war narratives are transported to society through the media, and to understand the relationship between war and society.

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12

AN AUDIENCE RESEARCH ON THE POPULAR CINEMA

Özlem Özgür[1]

Abstract

When the cinema history is analyzed, it can be observed that the academic studies specific to movies are generally about the directors' approach to cinema and the representations. Thus, it would not be wrong to say that the relations cinema established with the audience and the audience's experience of movie viewing are mostly neglected in those studies. Yet, viewing experience which happens to occur when cinema movies meet the audience in dark theatres is worthy of examining as a complex process with different dimensions.

In this study, the audience experiences over the popular domestic or foreign movies which have been released in Turkey have been analyzed. A discussion is set over the reasons why popular movies are or are not preferred by the audience are discussed, and it is purposed to answer the questions of how the audiences decide to go to a movie theater; what kinds of movies they prefer; under which conditions, with whom and how they experience those movies; how they get impressed by the actors or the plotline. In accordance with this purpose, semi-structured face-to-face interviews have been conducted with 6 men and 8 women with various socio-economic statuses, who have been reached by using snowball sampling method. The data obtained during these interviews have been written out in computer environment to be put in documents. These data have been qualitatively analyzed and discovered by being organized in codes, categories and themes.

Keywords: Cinema, popular cinema, cinema-audience relations, qualitative researches.

Introduction

Popular culture is a culture of everyday life, which unnoticeably dominates masses to have them become addicted to itself. Hence, popular culture is rapidly produced and consumed. It is possible to say that the mass media has a significant role in obtaining this rapidity. Since it emerged as a branch of art, cinema has also had a characteristic as a commercial popular culture production that produces, crafts, conveys and recycles the values of the era. Thanks to these features, cinema has achieved to attract the attention of the audience in every period of time.

Because, the popular cinema includes the movies that are produced to highlight the entertaining and recreational aspects of cinema, proceeding through the industrial feature of cinema to get to the main aim which is basically making money. Those movies are aimed to reach big numbers of audiences, and to achieve that they are produced by considering the expectations of the audience (Isiklar, 2010: 36). In the popular movies that are produced by considering the expectations of the audience, the audiences are easily carried away by the magic of the cinema, the narrative is hidden to be invisible, and the audiences are provided with the information that they are witnessing the incidents of a fictional universe without an intermediary – i.e. a narrator. Because of the absence of a narrator, and

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the way the narrative is made invisible, the distance between the audience and the fictional universe is set to zero or minimized. In other words, the audience may directly enter into the fictional universe, identify with fictional characters, and live in this fictional universe by leaving their own reality and consciousness behind. The popular cinema in which the audience is directed emotionally uses the classical narrative structure to place emotional tension within the movie. This tension and conflict which go up to the climax throughout the movie are ended in the resolution phase to provide emotional relief and catharsis (Sozen, 2008:131-132).

The popular cinema also uses stereotypes in order to direct the audience emotionally and to provide catharsis by the identification of the audience with the character. Stereotypes are of great importance for the popular cinema. That is because within the fictional worlds of the narratives, instead of questioning and discussing what happens, an analogy is made with what is repeated and routine. In this respect, it is quite natural for the popular narratives to frequently have a recourse to stereotypes and conventions (Abisel, 1997: 127). Stereotypes which can be useful to build a fast and easily comprehendible movie may help the audience further identify with the character. The role of the popular movie characters may be easily estimated only by reviewing their superficial existence within the storyline (Abisel, 2010: 63). Moreover, the storyline in a popular movie goes off within a domestic atmosphere, around a small group of people such as a family. As the keystone of the current social pattern, family is a sufficient medium for all the given dominant ideologies to be justified and reproduced within its own small universe. Thus, being a natural universal establishment as it is, family is one of the indispensable elements for the narratives of the popular movies. The popular movies focus on the concepts of family and romantic love which leads through the establishment of a family (Abisel, 1997: 128). That is because the popular movies should present the representations that are compatible with the dominant ideology to the audience in order to pull the audience into the narrative without thinking through, and to provide emotional satisfaction by letting the audience identify themselves with the characters within the cinematic narrative.

It was only by the end of late 40s when the popular movies -which have a big influence over the viewers, were recognized to be worthy of analyzing. Starting from that period, the researches have gained momentum focusing on the popular movies which mediated themselves with genre movies, directors and cinematic understandings, genre movies and their characteristics, relations between the dominant political discourses and the popular movies (Abisel, 1995: 31). However, it was not until the 80s when the audience was accepted as the complementary factor of the movie, and problematized to become a subject of study. The curiosity and the need to measure the impacts of the mass media caused an improvement in the field of audience researches by the late 40s. The audience researches in the field of cinema along with radio and TV were accelerated after the 80s (Ozsoy, 2017: 358).

1. Popular Cinema-Audience Relation

The very first movie screening was the Lumière Brothers' "Arrival of a Train at La Ciotat"[2] in 1895 in Grand Café – Paris. A bunch of audiences who watched the movie were scared of the train coming towards them and stampeded. This viewing experience that led into a panic situation has become the beginning of the cinema-audience relation. As cinema established strong bounds with its audience over the time, it has become an essential element of the daily life as an instrument of social activity and entertainment. As the special theatres were opened for the movie screenings, cinema found its own venue and assured its place as an urban entertainment element within the social life. The movie theatres have become a significant element for the viewing experience.

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2   French original: *"L'arrivée d'un Train en Gare de La Ciotat"*

Kirel (2010: 27-29) states that the movie theatres are places that provide an escape for the audience. Cinema audience come to these places in order to escape from the outside world and its realities. On the account of this fact, Kirel specifically mentions that the "the gratifications of escape" should be fulfilled for the audience who come into the theatre as promised. According to Kirel, the movie theatre should be considered as an escape place from the struggles of the urban life during the process of alienation and retrogression of traditional interaction that the modern life brings along.

In his study, I.C. Jarvie has underlined the social aspect of cinema, and pointed out both the personal and social aspects of viewing experience. According to Jarvie, the viewing experience can be interpreted as a personal process since the audience disappears inside the dark theatre, has no social interaction with the others around, and does not know any of the others even by name. However, when an audience goes to the theatre with the family, the relatives, a significant other or any of the acquaintances, due to the popular aspect of cinema, this leads to social activities such as discussing the movie, the cast or the stars of the movie. In this respect, cinema may be considered as a social activity with a socializing sense. These activities, although being performed individually, compose a nonvisible social group. This is a social group that is composed of people who watch the same content at the same time (Jarvie, 1993:23).

Many researches where the cinema-audience relations are questioned accentuate the issue whether the audience is active or passive while viewing the movie. In order to object to the opinion that female viewers are passive individuals who can easily be manipulated by the media, J. Stacey conducted a study which puts female audience in the center. The findings of Stacey were based on a research which was applied on a group of British women that mostly consists of working class and over 60 years of age. Within the framework of the study, first some advertisements were posted in "Women's Realm" and "Women's Weekly" magazines asking the women if they were fond of cinema in 1940s and 1950s. The 350 women who answered this question were later asked to answer a list of new questions, and the answers of the 238 women who agreed to answer were evaluated. At the end of the research, Stacey collected the motives that lead women to go to the cinema under 3 main titles: escaping, identification and consumption. According to Stacey, Hollywood, with the gimmickry and glory it presents, provides an escape for women. With Hollywood movies, women escape from struggles of England in time of war. Moreover, with the practice of movie theatre-going, the women of the era not only identify themselves with Hollywood stars but also create a counter field that is considered as restrictive British womanhood. The research of Stacey is significant in terms of revealing the place of cinema within the social and daily life of the analyzed period (From Stacey (1994) cited by Storey, 2000: 80-88).

Stacey's this study which can be considered as a pioneer has been followed by Annette Kuhn's book - "*An Everyday Magic: Cinema and Cultural Memory*" (2002). Kuhn who is interested in how the movies affect the audiences examines the experiences of people who go to see movies in 1930s by using oral history interviews. Kuhn desires to discover how the cultural memory processes as a common power shared by the audiences while shaping the memories of the individuals, and forming the audience. Choosing a path to learn about the audience experiences directly from their stories and narratives, Kuhn asks "How people communicate with cinema?" as the fundamental question of this project (From Dhoest (2004) cited by Akbulut, 2014: 4)

It is possible to say that the researches focusing on cinema-audience relations accelerated after 2000s in Turkey. Thus, various researches have been introduced in the literature analyzing the movies not only with context analysis but also taking the audience into the consideration. Erkilic (2009), Tanriover (2011), Tas Oz (2012), Yuksel and

Demir (2014), Akbulut (2014), Ozsoy (2017) have drawn attention with their extensive studies that put the audience in the center.

In his study named "From Dream Castles to Multiplexes, the Changing Viewing Culture and Cinema" Erkilic (2009) focuses on the changes on movie theatres and audience profiles. Erkilic observes that the audience profile of Turkish cinema evolved through a younger population of college students, and the women started to go to the movie theatres again after 2000s. That is mostly because the shopping malls are preferred by families as safe places that can respond any kind of need (including the movie options, consumption and recreations). Shopping malls also provide an appropriate environment for the consumption needs and lifestyle of middle class. The multiplexes inside the shopping malls reach a specific level in terms of interior designs, lounges, seats, curtains, projection systems and sound quality, and even some of the theatres have been prepared specifically for digital cinema. Erkilic also states that with the improving technology, domestic movie-viewing experience also gets more and more common. The research named "The Status and the Aims of Film Industry in Turkey" executed by Hulya Tanriover in 2011 indicates similar results. According to the findings of a research that has been conducted by using qualitative methods, the cinema-going habit is defined as a cultural practice that is adopted by young and educated groups with a higher socio-economic level, who live and may freely circulate in the central neighborhoods of urban areas. Tas Oz (2012) explains the interactive cinema technologies as a form that gives the audience a chance to be a "subject" for the first time. This is because the logic behind the interactive cinema is mutual interaction, thus the audience becomes an important subject since the narrative is defined considering the choices of the audience. However, the said choices are in fact defined by the director and the production team, so the audience is not actually the one who diverts the narrative but is the one who plays one of the predefined roles. Tas Oz underlines that the interactive cinema experience has a personal nature, and thus it holds a powerful advantage to create an important change in the cinema viewing culture. The research of Yuksel and Demir (2014) named "Film Viewing Practices of 2000s' Generation" focuses on the movie viewing practices of the generation of 2000s; and starting from that practices, it analyzes the social and cultural changes. The study furthermore examines the changing fundamental producing and viewing forms in order to reveal the position of the audience. As it is stated in the study, although the 2000s' generation seems like a digital generation, in respect to cinema viewing culture and audience status, some of the functions are still valid. One still can socialize, have conversations before during or after the movie, meet with young man or women, see others and make himself/herself visible to the others, consume snacks, and perform activities (such as involving in the movie with whistles, jeers, laughter etc.) that will help him/her to get away from the real conditions of the real world. Akbulut (2014) tries to understand the cinema-going experience in Turkey between 60s and 80s by using oral history in his study named "Cinema-Going and Viewing: A Study of Oral History". The study reveals that oral history interviews and examination of audience's experiences can be a guide not only in respect of the cinema history but also in order to understand how the subjects' (interviewees') rebuild and narrate their subjective identities within the social, political, economic and cultural context. The results of the study show that going to the cinema does not only mean seeing a movie. It is a social, political and cultural experience to be able to practice crossing the lines and being a "modern", eligible urban citizen who belongs to a place, a time, an ideology, a class or a community without classes and privileges. And so it is necessary to examine the different aspects of this experience thoroughly. Similarly, in her study named "Cinema, New Viewing Experiences and Children's Spectator", having adopted British cultural studies tradition, Ozsoy (2017) focuses on the relation that cinema establishes with its audience via movies. The study aims to understand and discuss the relation between today's cinema and the audience by looking at the urban child audience. The research reveals that a great majority of the children/students who are described as cinema audience use technology and also prefer to

watch movies in the theatres. The child audience have access to more opportunities today; and thus viewing has become easier and faster. Going to the cinema establishes a social experience area for the child audience. Meeting with friends, chatting, strolling and seeing a movie is the contents of this social experience; even though it takes place in the shopping malls. Today, instead of going to the movie theatres, children watch movies online. This way of movie watching have become the most important alternative of the movie theatres.

2. Method and Sample

The researches on the cinema going habits of people use the qualitative methodology in order to discover the experiences of the audiences. While using the qualitative methodology, in addition to interviews and observations, it is suggested to include diaries and witnesses or written sources in the sample to create micro scale research designs (Akbulut,2014:3). In accordance with the abovementioned explanations, this study is a qualitative research analyzing whether or not the foreign or domestic popular movies that are released in Turkey are preferable for the audience.

This research has been conducted by using one of the data collecting techniques that are used in the qualitative researches: Semi-structured interview technique. The semi-structured interview technique was chosen in order to provide the opportunity of accidental learning for the researcher. The semi-structured interviews were performed with 6 men and 8 women participants of different socioeconomic status, who agreed to attend the research. The participants were found by using snowball sampling method.

Rubin and Rubin (2005, p. 67) indicated that if the researcher starts to obtain less data, that means that the number of the sample is completed. In this research, as soon as the same information started to come from the participants of the sample, i.e., an information started to be repeated, the number of the sample was accepted as completed, and no new participants were included in the sample.

In the semi-structured interviews that have been conducted by the researcher face-to-face, the following questions have been asked the participants. Also, while preparing these questions, the research made by Yüksel and Demir (2014:31-54) was taken into consideration.

- Please specify your age, educational background and occupation.
- Which activities do you like to do in your spare time?
- Do you remember the very first movie you have ever seen in your life? Do you recall anything about its content? What kind of emotions did that movie evoke in you?
- How often do you go to the cinema, and with whom? Or do you prefer to go to the cinema alone?
- Which sources do you use while defining the movies you will watch at the movie theatre? What are the factors that influence your decision to go to the cinema?
- What genres of movies do you like?
- Do you make use of different channels to watch a movie?
- Do you create opportunities to go shopping or dining before or after seeing a movie at the movie theatre?
- What do you think is the biggest obstacle that keeps you from watching a movie at the theatre?
- As a venue to watch a movie, what kind of emotions do the movie theatres evoke in you?
- Have you ever left the movie theatre before the movie ended?

- Are there any movies that you do not get tired of watching? If yes, what are the reasons that make you watch those movies over and over again?
- What bothers you the most in the movies?
- What are your favorite Turkish or foreign movies? Why do you like them this much?
- What are the Turkish movies you saw and enjoyed in 2017-2018?

The obtained data have been inductively parsed bottom-up in codes, categories and themes, as it is suggested by Creswell (2013: 45) and Punch (2011:195-196). The researcher has reviewed the data closer and pondered about the meaning of every phrase and idea (Kus, 2006: 3); thus the findings of the research have been obtained by using limited or singular-centered intense description (Creswell, 2013: 201).

3. Findings and Conclusion

3.1. The Sociodemographic Characteristics of the Participants

Among the 14 participants of the research, who carry various sociodemographic characteristics, 6 of them are male and 8 of them are female. 2 of the participants are primary school graduates, 2 of them are high school graduates, 2 of them has associate degree, 4 of them have bachelor's degree, 2 of them are graduate school students, and 2 of them have doctoral degree. In terms of the occupations, the group consists of the participants who are academician, computer engineer, business manager, worker, delivery nurse, retired, or housewife. Furthermore, some high school, undergraduate and postgraduate students are also included in the research as the participants.

3.2. The Free Time Activities of the Participants

The participants have specified their free time activities as reading a book, playing an instrument, drawing, making handicrafts or doing jigsaw puzzles, watching YouTube videos, working in the garden, going on a walk, watching TV, and going to the cinema. Only 1 of the 13 participants does not enjoy going to the cinema at all. Another participant stated that rather than being a spare time activity option, going to the cinema is an indispensable cultural activity that one has to do sparing specific time -not when there is time to kill.

3.3. The first movie the participants saw, where they watched it, and how they reacted

The participants watched their first movies at the movie theatres. The name of the movies are stated as Finding Nemo, Mavi Mavi, Harry Potter, Sweet November, Recep Ivedik, the Lord of the Rings, Superman, My Father and My Son (Babam ve Oglum). Those who were born after the year 1990 met cinema at earlier ages while others who are older saw their first movies at their 20s. Isil, one of the participants who was born in 2000, had her first cinema experience at the age of 4 with an animation movie which she went to see with her parents. The older of the participants, Sukran, had her first cinema experience at her 40s thanks to a friend. Another participant explained the reason why they met cinema so late stating that there were not any movie theatres in the county they used to live in. The emotions they get from the movie are also directly proportionate to their ages. The cinema experience that was fulfilled at early ages has been described as exciting, funny and extremely amusing by the individuals. Those individuals were impressed by the effects and sound system. The cinema experience that was first fulfilled at later ages has happened more like an emotional participation, and the participants were impressed by the story

and the characters. For instance, the participants Zekine and Sukran's first cinema experience was with the movie of the director Cagan Irmak. They stated that they found the movie extremely emotional and touching so much that they cried during and after the movie. Similarly, another participant who went to see the movie "Sweet November" also displayed similar behaviors. Ramazan, another participant who had his first cinema experience at his 20s with the movie Harry Potter, was impressed by the technical features of the movie and fascinated by the images on the screen and sound effects. This specific participant, although experiencing cinema at later ages, did not show an emotional participation behavior like his coevals, but rather he was impressed by the technical features that cinema presented. That is the point where he diverges from his coevals.

3.4. Participants' Frequency of Movie-Going

The participants stated that their frequency of going to the movie theatres may differ depending on whether the movies that are released are appealing to their taste or not. However, if a periodic description is required, according to their own statements, the cinema-going frequency for 5 of the participants is once in a month, for 3 participant once in two months, for 2 other participant once in three months, for 1other participant once in a fortnight. While one of the 2 participants who finds movie theatres very disturbing and boring never goes to the cinema; the other one mentions that he watches several movies in a week, however because of the lack of time he has to prefer different places instead of going to the theatres. Another participant who last went to the cinema almost 10 years ago states that because the ticket prices are high, it is financially hard for him to go to the cinema.

3.5. The way the participants decide to go to the cinema and the factors that effect this decision

The participants state that they generally pay attention to newly released movies while making the decision of going to the cinema. If the new release is a sequel, and if the previous movie was seen and enjoyed the participants prefer the see this new one. Directors and casts are also effective over the decisions of the participants. For instance, one of the participants mentions that he always prefers to see Cagan Irmak's movies in theatres, so that he never misses it when a Cagan Irmak movie is released. The participants also state that they may prefer to go to see a movie if an acquaintance who saw and liked the movie recommends. Lack of time and financial incapability are most significant factors that cause them not to be able to go to the cinema.

3.6. The Genres Preferred by the Participants

The participants prefer romantic comedies, comedies, dramas, adventures and horror movies. While 1 participant states that she does not like horror and thriller movies, another one states that she enjoys romantic period movies.

2 of the participants, Serpil and Esra, says that they have favorite genres, but if the plotline is well-built and meaningful, they may watch the movie even if it is not a genre they would normally prefer. Sometimes the movies preferred by the participants may be defined according to their professions. A participant who is a computer engineer mentions that on the nature of his profession he prefers animations and science fictions. Still, it is possible to say that the most preferred genres are drama and comedy.

3.7. The Way the Participants Determine the Movies They Will See

The participants generally apply to the internet while choosing the movies they will see. They read different commentaries online, and especially watch the trailers. "beyazperde.com" is one of the websites they follow. 2 of the participants mention that they read the commentaries of Ekşi Sozluk authors while deciding to go to the cinema. These participants also write their commentaries on Ekşi Sozluk in order to give an idea to other people about the movie they saw.

Consequently it is possible to say that now the cinema audiences actively produce movie choices and contexts about going to the cinema. Besides, it is quite interesting that the audiences not only prefer the contexts that are produced to make the audience go to the cinema, but also they release the contexts that they produced themselves into circulation on the internet. The participants point out that they watch the culture and arts programs if they happen to come across them on TV, and get information about the movies in theatres. However, within the sample of this research there are not any participants who mentioned that they occasionally buy a cinema magazine or have a subscription for one. That means they do not prefer to make their choices about the movies they will see based on the magazines. Moreover, a participant states that she goes to the cinema only by getting recommendations from her friends about the movies, and apart from that she does not get information from any other place.

3.8. Cinema as a Group Activity

All of the participants of the research mentions that they prefer to go to the movie theatre with their friends. Only one of the participant goes to the cinema alone from time to time, but does not prefer to do so. Hence cinema is asocial activity that is preferred to be done in a group. According to the participants, this preference derives from the need to discuss the actors, scenes, effects etc. at times. They are worried that otherwise the alone movie-going activity may become boring for them.

3.9. Different Places Preferred for the Movie-Viewing Process

Those who involved in the research indicate that they sometimes prefer to view the movies at some places other than the movie theatre. The primary reason of this is the high ticket prices. Another reason is the need to stay indoors in spare times because of the extreme busyness at work place. Moreover, the movie theatres, though they seem quite attractive with their wide screens and movies with visual effects, may turn into a disturbing environments. The sound of the snacks, talking people and seating arrangements, ventilation systems which do not function properly may cause cinema audience to prefer other places to view a movie.

3.10. Is Cinema, *per se*, an Activity?

The participants point out that they do shopping and have meals before the movie since the movie theatres generally located inside the shopping malls. Only one participant stated that he spares special time to go to the cinema, so that he gets out specifically to go to the movie theatre, and does not do any other activity before or after the movie. He mentions that he does that out of his love for the cinema, and that he is quite sorry for the movie theatres which are stuck inside the shopping malls.

3.11. Cinema as a High-Cost Means of Entertainment

What Zekine, one of the participants, who work as a delivery nurse says is quite interesting. With her family of three, Zekine is able to go to the cinema with her husband and daughter, they may go shopping and have a meal before or after the movie. However, she mentions that a friend of her who does the same job as hers with the same salary has to decline the demands of her children because she has a larger family and does not have the financial possibilities. This may be described as an indicator that cinema is getting far from being a public entertainment. Because, since the first time it emerged, cinema has been a public entertainment with which low-income families living in the city centers can make good use of their spare times, providing those people to buy a different world with little prices. However, today cinema seems to be losing its feature of being an entertainment means which is accessible for all the public for affordable prices. That is why the participants especially mention that there should be bargain matinees and family discounts.

3.12. Cinema as a Part of the Modern City Life

Since the first moment it came into the life of ordinary person, cinema has been a part of the modern city life. With this research, it is possible to say that the situation still applies. One of the participants, Serpil, was born in a province of Manisa City on the western region of Turkey in 1985. Serpil went to the cinema for the first time at the age of 16 to see the movie "Sweet November". The participant thinks it was very late for her to meet cinema, considering that she was born after 1980. She points a reason for the situation explaining that though she was living on the western region of Turkey, it still took very long for the movie theatres that used to exist in the city centers to come to the provinces. Similarly, other participant Zekine states that she met movie theatres only at her 20s because there were no theatres in the provincial areas where she was born or she was assigned for work. As a result, it is possible to say that cinema meets its audience still in more modern city centers as a part of life.

3.13. Cinema as an Exciting Place

Only 1 of the 13 participants of the research describes the dark movie theatres as boring, while other 12 participants described them as impressive. The images on the widescreen featuring the actors, and the rising dramatic impact in the dark theatres creates a fascinating effect on these participants. Thus, it would not be wrong to say that since the first mass screenings movies have remained impressive up today; and their impressiveness increase even more with the developing technology.

3.14. Respect for the Labor: Not to be able to leave the theatre

All of the participants got bored of some movies because of the abusive dialogues, long and stable scenes or overexplicit contents; but never thought of leaving before the movies were over. They mostly kept watching the movies till the end. Only 2 participants stated that once they could not stand, and left the theatre early. One of them got scared of the content because he was very young back then; and the other got bored but waited until the intermission to leave the theatre. Apart from these two examples, the participants preferred to wait and watch the movies till the end even though they did not enjoy the movies for various reasons. Hakan, one of the participants, explains the situation saying that a movie is a product of the sacrifices and labors of a group of people, and that

is why he respected and postponed leaving the theatre until the end. It is very important that the audience within the sample are aware of the efforts.

3.15. Movies we will not be tired of watching: Habitude Movies

There are some movies which the participants say they enjoy watching over and over again without getting tired of: "Hababam Sinifi" *(the Chaos Class)* series, "Canim Kardesim" *(My Dear Brother)*, "Gulen Gozler" *(Laughing Eyes)*, "Canim Ailem" *(My Dear Family)*, "Aile Serefi" *(Family Pride)*, "Sut Kardesler" *(the Foster Brothers)*. Esra, one of the participants, quite successfully identified these movies as *habit movies*. She justifies her idea of giving that name to the movies explaining that any time she comes across those movies she watches them, even though she knows every dialogue by heart she cannot change the channel on TV, and she every time watches the movie feeling the same emotions again. Other participants also gave similar answers. It is not important how many times they have watched the above-mentioned movies –or the other movies of Yesilcam. The participants keep watching those movies over and over again, every time they come across them. Even a young participant, Gamze, states that whenever she comes across a Yesilcam movie, she does not miss it. She also mentions that when she is in a bad mood, she finds a Yesilcam movie which suits her mood to identify herself with a character in the movie, crying along with that character, until at the end of the movie she feels better again. In the direction of the statements above, Yesilcam movies make to the top of the list of the movies that every participant –no matter which generation he/she belongs to, would like to watch repeatedly. Yesilcam movies, though being criticized for generating cliché contents for years, still reach the audiences of various age groups, and they are still embraced by people. The participants find something of their own within those movies; and thanks to the identification they establish, they can be a part of the story, rather than being an outsider eye.

3.16. Images That Disturb the Audience on the Screen

All of the participants of the sample specify that they get disturbed by the images of violent contents on the screen, and they do not appreciate the jokes made towards woman body. Most of the participants mention that they do not enjoy the "Recep Ivedik" series, and they are uncomfortable with the explicit jokes of the series. However, the box office Turkey results show that, just the opposite, the "Recep Ivedik" series has achieved quite a successful box office. Furthermore, one of the participants, Secil, states that she tries to be careful about the contents of the movies to which she will take her son; but still, she is quite disturbed by the violent contents that somehow exist within the cinematic narratives. She points out that when her son watches violent contents, he exhibits similar behaviors and uses violence against his friends, and neither her son nor his friends may think through the results of these actions. This participant finds it very disturbing when violent elements surprisingly occur in the movies which are claimed to be suitable for children. The uncontrolled presentation of violent contents is also mentioned by the other participants.

3.17. The Pariticipants' Favorite Movies and the Reasons Why They Like Them: The Identification Process

It is observed that, when the participants are asked about their favorite movies, they associated the movies that have left an impression on them to their personal histories. One of the participants, Esra, watched an American movie called "Out of Africa" in 1989, and got impressed by the efforts of a woman who, despite all the negative

circumstances, gives a fight to survive. The same participant states that when she watched the movie "Devrim Arabalari" *(Cars of the Revolution)* years later, this time as an engineer and an academician she once again got impressed by the movie with the same reasons. Just like in the movie "Out of Africa", she is deeply impressed by the fight of a group of idealist people who aim to develop their country without any expectations in return, searching for a way out just when everything seemed over. The other participant, Engin, says that he enjoys the director Cagan Irmak's movies, specifically "Unutursam Fisilda" (*Whisper, If I Forget*) and "Tamam miyiz?" (*Are We OK?*). In these movies, the way the characters hold onto their families and friends while having health problems impressed him. This is because, as he explained himself, he has been looking for a solution for his health problems with his family and friends. Dogan, another participant, states that he enjoys the group dynamics and adventurous spirit of "Ocean's" series. Another participant, Zekine, likes the movie "Cinar Agaci" (*the Plane Tree*) because it may be possible for her to end up in the same situation as a mother. As a mother, Sukran watched the movie "Babam ve Oglum" (*My Father and My Son*) with a concern for the future of her little son. The young participant Isil determined her favorite movie as "Deli Deli Olma" (*Piano Girl*) which impressed her with the sacrifices of a small village father who makes great effort to go to the city in order to provide his little daughter a proper education in the conservatory. Ramazan and Secil stated that they were very impressed by the movie "Dag II" (*the Mountain II*) which made them feel what the devotion to the homeland really was. Osman likes Ayla because it is based on a true story. Hakan defines "Eskiya" (*the Bandit*) as his favorite movie. He states that they used to go to the movie theatres frequently with his wife to see foreign movies back in 1990s (which was the period Eskiya was released), and after a long time they were very pleased and proud to see a successful Turkish movie. He appreciated the actors and the script very much. In the movie "Uc Maymun" (*Three Monkeys*)

Gamze realized that people do not have their own truths. In her opinion, this movie clearly represents that people may leave the truth so easily, and are able to act similarly for the sake of their benefits. Serpil thinks the movie "Aile Arasinda" (*In the Family*) is quite sincere and it successfully reflects the Turkish people. Moreover, most of the participants have chosen "Ayla: the Daughter of War" and "Aile Arasinda *In the Family"* as their favorite movies of 2017-2018 as a result of similar reasons

Conclusion and Suggestions

In this study which includes the process of a qualitative analysis of semi-structured interviews which have been performed with the individuals of various sociodemographic status, the relation that the movies on the popular side of cinema form with the audience have been attempted to be explained. In this audience research, which has been designed on micro level, the data obtained from small sample groups have been worked up into documents to be examined closely by the researcher in order to reach codes, categories, and ultimately, themes.

The sample group consists of participants most of whom prefer to go to the cinema in their spare time, and attach importance to the experience of watching the movies in the theatres. However, due to the economic conditions and workload, the movie-going frequency may differ from time to time. For the participants, who prefer to watch the movies with their families and friends when they can go to the movie theatres, movie-viewing is a social experience which is performed collectively. During the decision-making stage, the participants do their research online, watch the trailers, and occasionally get information from the culture and arts shows on TV. The participants, who are also the context producers, share their comments about the movies they liked or disliked on various channels. It is also quite an interesting finding that the participants of the research do not follow any

periodical publication about cinema. Also, since they think a movie is a product of a great effort and labor, the participants prefer to watch the movie till the end and not to leave the movie theatre before it is over, even though they do not enjoy the movie. This attitude points to the sensitivity that the movie audience displays; which is quite promising. Preferring various genres such as adventure, horror, drama, comedy, romantic comedy, period romance, the participants also are disturbed by the abusive language, violence and the jokes over woman body within the contents of the movies. The participants who are not able to go to the movie theatres because of various reasons, such as economic factors or the overload of work or school, prefer to watch movies via different channels. This provides them a freedom at some point. They perform the watching experience in their domestic private spaces which give them possibility to arrange the break times as they wish. Nevertheless, the participants agree on the fascination of the movie theatre. Although the movie theatres that are located inside the shopping malls prompt the audience of the movie theatres to gain different consumption habits. Most of the participants do shopping or prefer different places in order to dine or drink something before or after the movie. This behavior is accepted as normal by the most of the participant.

According to the findings of the research, cinema maintains its characteristics as an urban entertainment. It is observed that the participants who used to live out of the city centers have met cinema quite late. The movie theatre is always a place with a fascinating atmosphere for everyone, no matter whether they met cinema at early ages or later. Thus it would not be wrong to say that the movie-going experience has a special meaning for every group of age.

The participants of the sample adopt the representations presented by the popular cinema as long as they feel close to them, identifying themselves with the characters who come into existence via those representations. This process provides emotional satisfaction for them. They are able to get out of the daily routine to taste various experiences. Furthermore, the participants do not get tired of watching the movies which they find warm and sincere in every channel they come across them. Consequently, the audiences ended up carrying the dialogues and characters into their real life, feeling as if those characters actually are alive somewhere. The researcher thinks it is very successful for a participant to define those movies with the name "Habitude Movies". Hopefully, the definition "Habitude Movies" shall contribute in the cinema literature.

As a final word, it is suggested to give importance on the audience researches without neglecting the results of the researches that are performed on small sample groups, given the researches which are about the contents of the movies have already come to a certain degree.

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SOCIAL INTRANET AS AN ORGANIZATIONAL COMMUNICATION TOOL

H. Buluthan Cetintaş[1]

Abstract

Today there are technological developments in every area. Organizations use the new technologies extensively in the realization of organizational tasks and fulfillment of their responsibilities. The use of these technologies accelerates the business processes and productivity is achieved. One of the most important elements supporting organizational productivity is organizational communication. Effective communication helps to make work within the time and budget. It also facilitates the sharing of information, thoughts, and experiences within the organization. Especially Web 2.0 technologies are preferred for organizational communication and other organizational sharing. These technologies also support the work processes of employees and can provide positive contributions to them. But it is important to prefer the appropriate communication tools and using them correctly. Until today many communication tools are used for organizational communication in organizations. Traditional communication tools are often described as one-sided information, non-feedback, high production and distribution costs. However, new technologies change the property and distribution of organizational publications. The online environment has become a network through which organizations can share and distribute their own publications. One of the various networks that organizations can use is an intranet. The intranet is a closed network system for external users that allows employees to access organizational information through a web browser. It is a tool that is frequently used to carry out information sharing and organizational communication. The purpose of the study is to treat the intranet as an organizational communication tool. In this context, intranet development, social intranet, usage of intranets in organizations, usage results, positive or negative effects on organizations will be evaluated.

Keywords: Organizational communication, social intranets, new media.

Introduction

Communication is an indispensable element of human relations; it is essential for the maintenance of organizational activities. Communication enhances organizational cohesion, efficiency, interaction, and creates a strong link between production or service elements. Organizational communication is the most important means of sharing information, emotion and thought among all the individuals and units of an organization. Also, effective communication helps to make work within the time and budget. Corporate communications focus on the organization as a whole and the important task of how an organization is presented to all of its key stakeholders, both internal and external (Cornelissen, 2004, 21). If an organization wants to influence the internal and external environment, it should be established relationships with integrated and consistent messages for this environment and communication is a process that performs those relationships (Dolphin, 2000, 2).

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Organizations use various classical or modern communication methods with employees. Modern communication methods consist of email, digital and print newsletters, the internet and intranets. Modern communication through the use of new media promotes interactivity and relevance in the workplace. Because information and communication technologies are designed to assist in developing customer relationships, saving costs, improving innovation. The usage of information and communication technologies in organizations has enabled downward communication to be effective and leads to increased communication upwards. Employees can reach the relevant people and managers, information sharing is facilitated, messages are evaluated and responses are accelerated. Organizations are also employing these technologies for the purposes of internal communication and knowledge sharing among their employees.

Information and communication technologies change the way organizations create and capture value, how they communicate, how they work and interact (Cascio & Montealegre, 2016, 350). With the development of Web 2.0 technologies, many tools gain social character and organizations have the opportunity to create and disseminate content online (Baxter & Connolly, 2014, 7). Innovative companies have begun to embrace Web 2.0 as a way to improve communication, information sharing, and collaboration. In this respect, many innovative and even radical business implementations have put into practice. Such commercial uses of social networks have created a new trend called Business 2.0. These web-based social networking practices involve innovative teamwork, customer value creation, collaboration with external partners, and effective communication between leaders and employees (Burrus, 2010, 50). New web-based services are used by organizations to interact with existing customers, to protect the organizational image, to improve internal communication, to reach new markets and masses. They are more involved than previous internet applications because they are open, collaborative and personalized (Hearn, Foth & Gray, 2009: 49). In addition, these technologies not only help people do their jobs better and faster but also causing great change in the way things are done in organizations (Cascio & Montealegre, 2016, 350).

Traditional media is generally a costly and non-feedback structure. For this reason, usage of social technologies is becoming more widespread in organizations and functions as a platform for external and internal communication (Leonardi, Huysman & Steinfield, 2013, 15). This new media makes it possible for the web-build and co-creation world to confront strongly with the hierarchical structure of the one-to-many broadcast paradigm, which is still dominant in organizational communication. Thus, they can be used as a tool for coordination, communication, and collaboration of employees (Hearn, Foth & Gray, 2009, 51; Sharma & Bhatnagar, 2016, 16). Also, some organizations have even created private international social networks for their employees to interact, find internal experts with specific skill sets and learn collaboratively across traditional organizational and geographic barriers. Social media is increasingly permeating the daily operations of most, organizations, across a wide range of functional areas (Landers & Goldberg, 2014, 284).

The widespread use of technology in the lives of employees can affect identity development and expression, interpersonal relationships, and cooperation methods, which are important for organizations (Colbert, Yee & George, 2016, 733). The emergence of wireless networks and the spread of this technology, decades ago has changed people's lives dramatically (Waheed and Jianhua, 2018: 209). Now we live in an information age that redefined the business beyond its traditional boundaries of time and space. Technology has blurred traditional differences between work environments and buildings. Many organizations have increasingly adopted a virtual approach to their work (Bennett, Owers, Pitt & Tucker, 2010, 139). With the development of communication technologies,

computer-based communication has become more common and fundamental in business applications (Hearn, Foth & Gray, 2009, 52).

1. Intranet

Since the advent of the internet in the middle of the 1990s, communications within organizations have changed dramatically. That's not to say that the basic tenets of communicating are not the same, but the different channels and the speed of interaction have opened up a whole new dimension (Wood & Salter, 2002, 149). After the 1990s, organizations began to build electronic networks for internal communications, known as intranets (Lundgren, Strandh & Johansson, 2012, 10). An intranet is a private hub that can be accessed by authorized users within an organization and it is commonly used for internal communication and collaboration. It can integrate all the computers, software and databases within a particular organization into a single system that enables employees to find and share information they need for their work. Intranets function as a computer-mediated communication tool and they are used as computing networks used for sharing organizational information (Boersma & Kingma, 2011, 1280).

An intranet may have different attributes and targets based on the organization content and the marketplace within which it operates. Intranets will create more flexible labor and make sure all employees are working for the same aims. So, they make employees more productive by providing an organization with various option. Intranets are based on standard internet technology but they differ from the internet as it is based on private company-controlled servers and is shielded from the public internet by a security firewall. So, an intranet can be accessed only by members of an organization (Boersma & Kingma, 2008, 1065; Callaghan, 2002, 3).

Over the past few years, many organizations have introduced intranets as a means of informing employees about company happenings and policies, making website technology a standard medium (Sierra, 2006, 393). Nowadays, many organizations establish their communication networks as part of organizational communication and are used for internal communication and cooperation. Intranets are a computer-mediated tool for internal communication at workplaces and they have the potential to evolve into socially beneficial, self-sustaining workplace communities (Uysal, 2016, 196). Over time and with the evolution of the internal communications role, the intranet has ceased to be one of the communication tools (Farrant, 2003, 79). Intranets provide a controlled medium complete with graphics and sound capabilities for internal communications. Since intranets are contained and maintained by the organization, employees or members can feel some security in discussing organizational issues (Gillis, 2006, 265).

The intranets allow employees to scan or share organizational resources. They are very effective information channels, carrying organizational and industry news. Also, they are private computing networks, internal to an organization used for sharing organizational information. Intranets have different characteristics and objectives based on the organizational context. But they are generally a mixture of tightly controlled contents and applications which allow people to share knowledge and expertise, much more informally (Boersma & Kingma, 2011, 1289; Farrant, 2003, 83). Organizations can use intranets to reduce the paperwork to the minimum so that the situations such as the loss of important documents will cease to exist, to utilize as an orientation tool because generally there is no specific or standard orientation policy for newcomers and also to arrange, coordinate, and provide up-to-date information on the teams that will be working on same projects. According to Masrek, Karim & Hussein (2008), there are five different uses of intranets in organizations:

- Using the intranet to publish informative documents (home pages, memos, newsletters, manuals, technical documents, etc.).

- Using the intranet to transact the functionality of the web-based forms of organizational information systems (human resource, finance, customer relationship, etc.).

- Using the intranet to interact the forum room, discussion room, e-group or e-mail to interact with other individuals and groups within the organization.

- Using the intranet to search organizational information (staff info, forms, manuals, newsletter, technical documents, etc.).

- Using the intranet to record the organizational memory (best practices, business processes, frequently asked questions, etc.).

Intranets have previously been used as support for formal and downward communication in organizations. But nowadays internal social media provide co-workers with a communication platform for sharing viewpoints and knowledge across departments and geographical distances. Communication on internal social media leads to improved workplace productivity, new forms of organizational collaboration, knowledge sharing, and engagement (Madsen, 2016, 201). Organizations are faced with the challenge of collaborating with informal social software and formal systems and reduce the gap between the social and formal communication (Lundgren, Strandh & Johansson, 2012, 10). This need has led to the social intranet.

2. Social Intranet

Digital knowledge-sharing platforms are located in many organizations. These environments help to solve the problems of offices that are located in different locations and geographically dispersed (Colbert, Yee & George, 2016, 734). These environments make it easier for employees to be located in different locations and to work in a dispersed way. At the same time, the use of social networking, in particular, provides protection of team spirit and cultures (Bennett, Owers, Pitt & Tucker, 2010: 139).

Today social and collaboration tools are becoming an integral part of a modern intranet and an increasing number of organizations are moving towards social intranets (Robertson, 2014, 13). Because social networks and Web 2.0 software have the power to destroy old-fashioned vertical work patterns by encouraging open communication and information sharing (Bennett, Owers, Pitt and Tucker, 2010, 142). The nature and distribution of organizational publications are changing with new technologies. The Internet has turned into a major network for organizations where they can share and distribute their publications. There are several networks can be used by organizations in the online environment. One of these networks is an intranet. The intranet can be used in company announcements or news. They always have an important role because they prevent the communications gap between departments or employees.

The intranets have been to serve as social tools is as a public place to post information on social activities. (Lundgren, Strandh & Johansson, 2012, 10). The latest developments in intranet and the implementation in organizations is the introduction of social networking software like the Wiki-technology. Wikis and other Web 2.0 social software in combination with more traditional intranets can be used to build companies websites, data-sets, and project management plans in a more informal and collaborative online environment (Boersma & Kingma, 2011, 1281). Thus, employees can communicate with their colleagues or with anyone in the organization, send or edit files,

and share links. It also makes it possible to see incoming messages, links or texts whenever they want (Leonardi, Huysman & Steinfield, 2013, 2).

Social intranet contains several different social features where employees can easily make contact, communicate and share knowledge with each other (Lundgren, Strandh & Johansson, 2012, 11). The social intranet platform offers a quick look at the involvement and collaboration of an employee in a company's life (Eisenhauer, 2015, 32). Unlike public social software (e.g. Facebook, Wikipedia), corporate social software is restricted to company-internal use and provides secure and trustworthy spaces for employees to easily author statements and connect. By enabling open and free-form authorship, social intranets encourage all employees to participate. These intranets are social and network oriented, connecting employees in an informal manner with the goal of building relationships and trust (Bachmaier, 2015, 337).

The objective of the implementation of an intranet is that it will facilitate knowledge sharing among members within a single organization (Boersma & Kingma, 2011, 1281). Moreover, social intranet activity provides a deeper perspective on employee interests and expertise even more so than their profile and social intranets carve out space where employees can show their true colors in front of everyone else (Eisenhauer, 2015, 32). Also, social intranets provide rich support for work, a wide-ranging conversation and online problem-solving. People can like or follow the news, use an activity stream to keep track of what's happening across the organization (Robertson, 2014: 13). So, anyone in the organization can participate at any time from any place (Leonardi, Huysman and Steinfield, 2013: 2). Social networking is one of the most significant business developments by adding another dimension to the way people communicate all over the world. They focus on building online communities of people who share interests and/or activities, or who are interested in exploring the interests and activities of others (Bennett, Owers, Pitt & Tucker, 2010, 140).

3. Social Intranet in Organizational Communication

Recently we have witnessed a breakup and rearrangement of working patterns and patterns (Bennett, Owers, Pitt & Tucker, 2010, 139). Communication networks arise basically from relationships or interactions of organizational members have established with each other. In this sense, communication networks serve to direct the flow of messages in an organization and to develop understanding among people and also provides important information about the organization and the structure of the groups. Communication networks in organizations facilitate the integration of activities and information exchange between members of the organization, providing the exchange of information between the external environment and the organization. Organizations continue their internal and external activities through information systems and communication networks established with information and communication technologies, provide communication between people and units. Increasing communication needs requires usage and development of information systems in organizations.

An intranet is a network that can be accessed only by members of a particular organization. This network emphasizes the connection between computers that enables corporate communication (Boersma & Kingma, 2011, 1280). Intranets have become an inescapable part of the internal communications landscape, present huge amounts of information and can be seen as a support to face to face methods, as reliable and consistent distribution channels. Intranets can be a mixture of tightly controlled content (news, organizational information, etc.) and applications which allow people to share knowledge and expertise, much more informally, where they make up the rules. So,

for internal communications, intranets can take some of the pain away as a simple, rapid form of distribution of information (Farrant, 2003).

Over the past few years, the nature of intranets has changed significantly. Functionality and capability of intranets have increased rapidly, the adoption of organizations has grown and the use of employees has become almost second nature. Intranets have an important influence on how employees have access to information within organizations and what information they have access now (Callaghan, 2002, 231). Organizational intranets have undoubtedly opened up new avenues and possibilities in internal communications (Farrant, 2003: 36). Because intranet has strengthened communication and radically changed the way people communicate. Besides, the intranet allows to find the information that the staff wants and needs in their work, and to form a communication form from the bottom up in a natural structure (Spurlock & O'Neil, 2009, 608).

Social networks have become popular in organizations because they facilitate communication, collaboration and information sharing through various contacts or ties. Social networking tools make communication visible to everyone and encourage transparent communication. So, the collaborative contribution of an employee can be known, recognized and even rewarded (Bennett, Owers, Pitt & Tucker, 2010, 142). Additionally, they enable low-cost access to information in a wide variety of forms without unnecessary restrictions upon location (Callaghan, 2002, 3). For any kind of organization operating from multiple locations or branches, intranets can prove to be invaluable, especially as costs plummet relatively speaking as usage increases it (Wood & Salter, 2002, 151).

4. Using Social Intranets for Organizational Communication

Increased use of technology affects the qualifications, self-awareness, and relational expectations of the digital workforce. Moreover, ways of structuring and implementing the business are also affected by technological developments. These developments have had many positive aspects. For example, there is a world of knowledge at the tip of employees' fingers. They can collaborate with colleagues around the world, reduce their costs while increasing the quality of the products/services (Colbert, Yee & George, 2016, 734). Computer networks allow employees to work from the office, home or anywhere and anytime. Employees can work together with people they have never met, where they have never been before, and there is no need for an office to do so. Therefore, they offer opportunities to formal and informal interaction and cooperation with other employees or customers for information transfer and communication. With such formal and informal practices, team spirit and organizational culture can be developed and protected (Bennett, Owers, Pitt & Tucker, 2010, 139; Cascio & Montealegre, 2016, 354).

Internal social tools provide a communication area where any employee can start a conversation, participate in other conversations, or comment on a topic. This environment is a structure that promotes interpersonal interaction and supports two-way communication. Also, employees can integrate Facebook, Twitter, Google, and other social media into their daily routines, and companies can integrate social media into their intranets. Thus, internal knowledge and experience can be shared with employees and suppliers or customers (Cascio & Montealegre, 2016, 354).

Through the use of personal social networking technology as a business tool, companies can increase collaboration, problem-solving, and improve communication transparency with customers (Burrus, 2010, 53). Furthermore, there are many benefits that intranet usage can provide to organizations. These benefits can be grouped under five headings as bettering productivity, fostering staff engagement, enhancing knowledge management, helping customer service and improving communication management (Boersma & Kingma, 2008, 1067; Lundgren,

Strandh & Johansson, 2012, 19; McAfee, 2006, 22-23; Robertson, 2014, 14-16; Sharma & Bhatnagar, 2016, 17; Spurlock & O'Neil, 2009, 608):

a. **Bettering productivity:** The intranet supports processes and information that will enable employees to work more efficiently and effectively. Because they allow horizontal information flow in the organization to share information and best practices among the staff. Thus, the organization as a whole can become more innovative. Also, employees can get help from experienced employees easily when necessary.

b. **Fostering staff engagement:** An intranet is a structure that informs, allows and supports personnel. Employees can have a clear understanding of the organization's strategy and focus, they get into mutual trust and this can lead to a feeling of belonging. Also, intranets provide participative decision making, employees can be active contributors to wider organizational discussions and decisions. Intranets can help to connect diverse people across the organization, employees can collaborate with each other without hierarchical or geographical boundaries. So, the participation of employees from all stages of the organization can be achieved.

c. **Enhancing knowledge management:** An intranet is the primary, credible and reliable source of information. It is informative with the organizational, professional and personal news. Internal collective intelligence is gathered in one place and always kept up to date. So, employees can easily find the right answers to their questions. Also, intranets help to find necessary information and reduce the risk of duplicate works.

d. **Helping customer service:** Intranets can help to improve customer service. They are transforming customer service activities by allowing frontline staff to connect directly with one another. Thus, customer service experiences and answers to questions can be shared inside the organization.

e. **Improving communication management:** The purpose of an intranet is to provide organizational information sharing and communication. They ensure a bottom-up communication channel to employees with a voice so that mutual communication is possible. This is the opportunity for mutual dialogue, making information in the intranet more relevant to the daily work of employees and giving them an organizational sense of belonging. Eventually, intranets help the newcomer's socialization process.

New media-based enterprise communications applications are faced with two fundamental problems. Firstly, new media-based communication requires skills in many different areas. Secondly, the new media is constantly changing and innovating. Changes and innovations are seen in media content, media messages and technological environments (Hearn, Foth & Gray, 2009, 54). When considering a social intranet, most organizations focus on increasing interactivity, communication, collaboration, and productivity. Because they are usually the easiest metrics to measure. While this idea is important to justify investments, the social intranet should not be used to understand the strengths and weaknesses of employees (Eisenhauer, 2015, 32). On the other hand, many organizations think that Web 2.0 and social networks that employees use have some of the problems, organizational bureaucracies resist the loss of control of the flow of information and some leaders are reluctant to resort a personalized communication program that may increase employee expectations (Burrus, 2010, 50).

There are also other disadvantages of using intranet in organizations. These can be grouped under six headings (Boersma & Kingma, 2011, 1282; Lundgren, Strandh & Johansson, 2012, 19; Spurlock & O'Neil, 2009, 608-609):

a. **Constraints**: There are many restrictions as lack of standards, immature interfaces, weak linkages to other information systems, bandwidth availability, information overload, and the lack of an internal organization to authorize, support, and organize the quality of the information.

b. **Discords**: Incompatibility is usually caused by organizational culture but failing to install or implement the intranet also causes some problems.

c. **Access barriers**: All employees should have access to the organizational intranet. So, every employee can use organizational information otherwise they feel left out or less valued by organizational management.

d. **Usage barriers:** Employees must be aware of the available intranet tools. Managers should ensure that employees fully understand how to use the site and to find the information what they need.

e. **Limited time:** Employees are expected to be online and active at all times, but there is little time for them to think and relax.

f. **Loneliness:** Employees may feel isolated when they collaborate with other people and contacts, not in real life, but only the intranet.

Social networks must be restructured at the organizational level, in order to be a business tool as well as a marketing tool (Bennett, Owers, Pitt & Tucker, 2010, 143). An intranet is effective when it becomes the entry point for all task in the organization. Employees with limited knowledge or fear of web technologies should be trained to adopt, understand and use the new technologies (Spurlock and O'Neil, 2009: 609).

Conclusion

A digital workforce can develop new ways of working that take full advantage of technology. No doubt, technology is commonplace in today's workplace but in most cases, only a fraction of the potential is used (Colbert, Yee & George, 2016, 736). There are things to be done to succeed in technology applications. Technology must be simple for the individual, integrated with existing communication tools, compatible with organizational processes and provide personal value to employees. Because technology has a significant role in organizational communication. Many organizations use technologies to be successful in internal communications. Intranets as a current application have lots of benefits. While intranets and other technologies may make people better informed and facilitate communications, there are some issues that need attention. Intranets facilitate communication and information sharing among organization members only if the employees can find the data they need, can evaluate the information to be valid and current and can trust the persons who are responsible for the content of the intranet (Boersma & Kingma, 2011, 1283).

In order for technology to help people, it must provide happiness and motivation, promote productivity and job satisfaction, support organizational commitment and organizational citizenship. A social intranet allows sharing of ideas and solutions to solve problems, on a common platform. The easiest and most effective way to socialize new employees is to easily connect with, get feedback, and receive support from colleagues. On the other hand, if technology leads to a lack of autonomy, competence, and interest, the pressure will be exerted on the person. This may lead to stress, motivation, and harmful business behaviors. It is necessary to pay attention to this matter (Cascio & Montealegre, 2016, 356; Sharma & Bhatnagar, 2016, 16-17).

The benefits of the digital workforce are known and the use of technology in the workplace is increasing. It is still being sought answers to questions about how organizations will effectively manage the digital workforce and current technologies and how they will avoid their potential disadvantages (Colbert, Yee & George, 2016, 735). The successful integration of corporate intranet into the daily operating lives of employees requires careful assessment, planning, governance, and the aforementioned change management. To achieve this, the organization

must establish rules for intranet use firstly, employees should be educated and informed about these rules, it should be planned to use the intranet according to organizational communication policy, and also it is important to carry out regular checks to ensure persistence after the application has started.

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ISSUES IN
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Developing and changing technology leads to a structural change in the media. Thanks to technology that simplifies the one hand, the complex represents an important issue in the media than a side. In this book, different texts analyze the representation of news in the media by both content analysis and question the behaviors of the viewer against the representation of the media. At the same time, this book explains how market strategies change with the developing technology and how this is reflected in the daily life of society with examples of public relations studies.

COMMUNICATION MEDIA & PUBLIC RELATIONS

ISSUES IN

Emrah Doğan
Nuran Öze