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CAVIT ORHAN TÜTENGİL'S CONTRIBUTIONS TO THE FIELD OF COMMUNICATION STUDIES

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Abstract: The history of communications studies in Turkey does not date back to very old times. Just like in many countries, the field of communication studies in Turkey had contributions from the other fields of sociology and a literature has been constructed based on these studies. From this point of view, it is necessary not to ignore the fact that many intellectuals from different disciplines have carried out communication studies on a field, which had not yet been named, decades before producing studies specific to the field as of 1980s. Among the intellectuals mentioned within this context, Cavit Orhan Tütengil's contributions to the field of communication studies constitute the subject of this study. It is considered that this study will make significant contributions to the literature by revealing Tütengil's unrecognized contribution in the history of communication studies in Turkey by looking at his works.

INTRODUCTION

Today, communication education in the faculty of communication of many universities in Turkey has been given in undergraduate, master and PhD levels. Communication education started with the foundation of Journalism Institute at the School of Economics in Istanbul University in 1950, and at the Media Academy, which was the first institution to have given a four-year education, in Ankara University in 1965. Accepting 1950 as a milestone, as of today the history of communication in Turkey dates back about 60 years and the literature of the field has reached a certain background throughout the elapsed time until today. However, while mentioning the history of the field, it is necessary to take into consideration the specific studies carried out within different fields of social sciences in terms of communication studies due to the fact that communication is an interdisciplinary field, and unearth these studies.

Works of many intellectuals have been studied until today within the context of their contribution to the field of communication studies and these contributions have been mentioned. In this study, Cavit Orhan Tütengil's communication studies and the subjects related to the field of communication in his other works will be analyzed.

WHO IS CAVIT ORHAN TÜTENGİL?

He was born on 17 January 1921 in a town of Tarsus called Sebil as a son of a primary school teacher Ali Rauf. After graduating from Haydarpaşa High School in 1940, despite his right to enter the Faculty of Political Sciences with his ranking first, he chose the Department of Philosophy in the Faculty of Letters at Istanbul University and graduated from there in 1944. After a year from his appointment to Antalya High School, which is his first place of duty, he served as a soldier in Erzincan. After military service, he was appointed to Kepirtepe Village Institute first and then to Antalya Aksu Village Institute, and went to France for professional studies with the scholarship of Ministry of Education (1950-51) while continuing his service in Aksu Village Institute. He was appointed to Diyarbakır High School with his wife Şükriye Tütengil in 1952, after a year he became an assistant in the chair of Sociology in the School of Economics at Istanbul University. Having finished his doctoral studies with his dissertation called "Montesquieu's Ideas of Politics and Economy" in 1956, Tütengil became an associate professor in 1960 with his study called "Turkey's

Highways in respect to Society and Economy”. He went to England in 1962-63 academic year and worked in British Museum. He became professor in 1970 and he became a victim of an unsolved murder on 7 December 1979 when he was 58.

CAVIT ORHAN TÜTENGİL’S COMMUNICATION STUDIES

Emre Kongar generally embodies the topics on which Tütengil studied on four focuses:

1. Problem of Method
2. the Concept of Being Underdeveloped
3. Turkish Thinkers
4. Atatürk and his Revolutions

As a scientist, Tütengil focused on the concept of being underdeveloped which he considered the most important problem of the society as well as his methodological studies for developing social sciences, and he believed that we could shape the future through making use of this treasure by studying about our social, historical and cultural roots especially in his researches about Turkish thinkers. Another study field which he touched upon is his understanding of Kemalism; this topic and his ‘theory of being underdeveloped’ has the quality of two complementary ideas; with the theory of being underdeveloped he diagnoses the topic and finds the solution with Kemalism (Ş. Tütengil, 1981: 5-6). Stating through a political economy point of view that the concept of being underdeveloped is a social and economic situation, he expresses that if the studies on underdeveloped societies were only economy-based it would create a deficit and cause misunderstandings, thus economical problems should be handled within the context of sociology and culture (Tütengil, 1970).

Tütengil touched not only upon theoretical approaches in his studies, but he also made research on applied field studies. He made biographical studies while studying on the thinkers, used various statistical data and questionnaires while analyzing the concept of being underdeveloped and problems of villages, he carried out archive reviews about the media. After analyzing every kind of local and foreign resources about every topic he studied, he combined theory and research as he supported his assumptions with field studies.

Within the context of the topic of this study, it is seen from the bibliography listed below, which includes his studies related to communication field, that Cavit Orhan Tütengil focused on journalism and media activities.

Books

- 1966-Diyarbakır Media and Our Regional Journalism (first edition 1954)
- 1969-Turkish Journalism in England

Articles

- 1961-Analysis Method of Newspapers and Journals (Istanbul University Institute of Journalism Questionnaire and Research Bureau Publication NO. 1)
- 1963-Regional Media in Turkey and Diyarbakır Journalism (Journal of Turkish Harsi and Social Research Volume 38)
- 1968-Sakarya Media (Sakarya Social Research Center Series A, No. 8)
- 1969-Turkish Journalism in England from Neo-Ottomans till Today (Publication of Istanbul University Institute of Journalism No. 11)

Reproductions

1963-Turkish Journalism and Turkish Media in England

1965-Turki Journalism and Turkish Media Provincial Journalism in England

1966-Turkish Journalism and Turkish Media Provincial Journalism in England

Conference, Seminar, Symposium

1968-Regional Journalism in Turkey (Anatolian Media Seminar)

His Writings in Periodicals

1954-Art Pages in Newspapers (Varlık, 402, 1 January)

1958-Issues of our Journalism (Vatan, 28 March)

1959-Publications on regional media in various newspapers and journals in Turkey (School of Economics Periodical, XXI, October)

1960- Our Journalists on the 100th Anniversary of Our Journalism of Thought (Kitap Belleten, I/2 December)

1960-Methods of Analysing Newspapers and Journals (Vatan, 28 November)

1961-Regional Media in Turkey: Diyarbakır (Yearly, 2, 28 November)

1963-Notes on Turkish Newspapers and Journals Published in England (Kitap Belleten, I (New Series) September)

1963- Turkish Journalism in England (Vatan, 19-20 August)

1965-Our Regional Media and its Problems (Cumhuriyet, 1 June)

1966-Journalism of Thought and Republic (Cumhuriyet, 20 May)

1968-Problems of our Media (Cumhuriyet, 28 April)

1968-Self-Assessment of the Media (Cumhuriyet, 4 June)

1969-Newspaper Prices and its Readers (Cumhuriyet, 9 April)

1970-Television Fly (Yeni Ufuklar, XIX/223, December)

1971-Institute of Journalism and its Problems (Cumhuriyet, 13 June)

1972-Problems of our Media (Cumhuriyet, 27 September)

1974-Our first Newspaper of Thought *Tercüman-ı Ahval* (Cumhuriyet, 10 May)

1977-Contemporary Radio- Principles of Television Broadcasting and its Importance for our Country (Milliyet Sanat Dergisi, 230, 6 May)

Among the above-mentioned list, it is necessary to mention those most comprehensive books related especially to the media. While one of the books which was published as a publication of School of Economics at Istanbul University where Tütengil was affiliated with is a study of local media touching upon the media of Diyarbakır, the second book is a study of Turkish journalism abroad which deals with a hundred years of Turkish Journalism activities in England between 1867 and 1967.

In his first book called **Diyarbakır Media and Our Regional Journalism** (1966), Tütengil explains why he chose Diyarbakır as:

Diyarbakır is one of the important centres of our cultural history. Beside the significant figures it raised, that it has an 84 year-old newspaper made us analyse the city in terms of its media history. (p. 5)

In this work, the writer presented the bibliography of Diyarbakır media by listing the places of publication, sizes, contents, mastheads, dates and periods of publication of the journals which was published in Diyarbakır such as Diyarbekir, Peyman, Dicle, Mücahid, Diyarbekirde Dicle, Yeni Dicle, Halk Sesi, Yeni Yurt, Halkın Dili, İç-Oğuz, Yeni Şark, Şark Postası, Demokrasiye Güven, Ümmid, Kelek, Sesleniş gazetelerini ve Kevkeb Medinho, Şifuro, Küçük Mecmua, Yeni Hilal, Talebe Mecmuası, Gençler

Evi, Dicle Kaynağı, Diyarbakir Kliniği, Kara Amid, Dicle, Tıp Gecesi, Karacadağ, and included another bibliography related to national media studies.

In this work in which his evaluations related to national and local journalism activities are included, Tütengil states that a classification could be made among newspapers whether they are newspapers of cities or villages according to the place they are published; partisan, biased or independent newspapers in terms of their dependence on politics; as of their world views newspapers dependent on the past and facing towards the future, and he also mentions that it is early to put the developing newspapers into a categorization. In terms of the contents of national newspapers, that the number of foreign news is more due to the fact that it is easy to get news from the agencies, on the contrary few news on culture appear, preferring those who would like to reflect the events rather than the issues through resource dependence in the news and tendency towards tabloidization of newspaper contents (including many serials of novels and naked women pictures in the newspapers) are mentioned by the writer as his criticisms (pp. 33-35). On the other hand, basing on the approach that newspaper which is “a section of social life” is “a public school” (p. 34), he states that publishing a newspaper should be an appropriate combination of “doing business” and “carrying out public service” (p. 37). In addition, Tütengil says that young people who are raised in Journalism Institutes and Schools should be given opportunities of service with reference to the statement that “no good income comes without necessary investments” (p. 38).

About the supervision of media activities, the writer who says that it would be more efficient to carry out self-assessment with job organizations and necessary to expect everything in accordance with the laws instead of foreign intervention (p. 38), by touching upon the impropriety of the defence that “the public wants that way” within the relationality between monopolization of property structure and the state of tabloidization in newspaper contents, expresses that newspapers should boost the public as the 4th power and make the best of every line of the newspapers (pp. 40-41).

Stating the fact that a complete and comprehensive history of media and archive studies is necessary for making evaluations about the journalism activities in Turkey, Tütengil made evaluations towards the fact that it is possible for local media to develop as a newspaper of thought in response to the tabloidization in national newspapers, despite the characteristics such as national newspapers have convenience of distribution and they can be published outside of Istanbul.

Cavit Orhan Tütengil starts his other journalism study called **Turkish Journalism in England from Neo-Ottomans till Today** (1969) with an introduction as follows:

Turkish journalism outside of Turkey is a field upon which sufficient emphasis has not been put. In the second half of the 19th century, it has been seen that when the dialogues started by the intellectuals in Tercüman-I Ahval and efforts of creating a public opinion were tried to be prevented, the struggle was transferred to the overseas.

and in this respect he defines foreign journalism activities as ‘a political action which was tried to have intellectual content’ (p. 1).

The writer states that he meant the countries which have never been under the rule of Turkey before and remained outside the political borders of 1867 Turkey when he said “outside of Turkey”, and *Muhbir*, which was the first newspaper published outside of Turkey and has the signature of Neo-Ottoman Fraternity, was published in England as carrying out press activities was easier there. Despite the close relationship between the opposing movement of the period called Young Turks and

French Language and Literature, the fact that French laws posed an obstacle and caused risks about publishing paved the way for this newspaper to be published in England.

In this work, Tütengil mentions the newspapers published between 1867 and 1967 such as Muhbir, Hürriyet, Girit, İstikbal, Hayal, Hamidiye, Hilafet, Osmanlı, Dolab, Kürdistan, Selamet, Abdülhamid, Sadakat, Türk Sesi, Kıbrıs Türk Sesi, El-Hakikat and Turkish newspapers published in England. Tütengil states that these publications were published by the journalists who ran away from Turkey, members of Turkish colony around big cities, institutions affiliated with Turkish government and members of private enterprises as they were against the regime of the day, and they had common characteristics such as financial difficulties, legal and political pressures towards the publishing houses, prohibition of releasing the papers in Turkey, publication of the same newspaper in different languages, change of discourse in the journalists because of the change in property structures and problems of technical team and equipment (p.109-115). Tütengil also says that, when compared to the examples in the world, the only way for those newspapers, which constructed a very rich cultural heritage, to make themselves accepted is possible through addressing those who look for the truth, touching upon social reality and enduring sacrifices in accordance with the aforementioned elements (pp. 116-117).

In many other works of Cavit Orhan Tütengil which do not have the quality of communication studies, the writer mentioned researches towards the field of communication and made evaluations towards those elements:

In his work called *Turkish Highways in terms of Society and Economy* (1961), he states that developments in highways opened up new horizons for the media industry thanks to the convenience in distribution and increase in circulation (p. 81), in addition, in his field studies related to the places where road conditions are good or bad, in accordance with the social and economic development criteria, he considers the number of publishing houses, local newspapers, newspaper sales rates and cinema as a variable (pp. 148-153).

In his book titled *Sociology of Being Underdeveloped* (1970), he touches upon one of the characteristics of underdeveloped countries that is ‘very fast social changes’ and presents ‘development of communication and transportation’ (and increase in the number of literacy rate, developments in education, gaining awareness and consciousness of the public through intellectuals) among the reasons of those changes (p. 130). Again in this book, in his evaluation of the primary subjects in the election campaigns of developed and underdeveloped countries in terms of political communication, he states the difference towards the fact that theological topics and personal accusations are touched upon in the underdeveloped countries while economic and social topics are discussed in the developed countries (p. 132).

The 90th question in Tütengil’s *Structure and Problems of Rural Turkey in 100 Questions* (1975) that is “What kind of changes happened in 1962-1968 about making use of the mass media?” and writer’s answer to that question shows that frequency of reading a newspaper, those who go to the cinema and basing on the numeric data showing the increase in radio audience from 1962 to 1968 are important indicators about making use of radio and cinema and his findings related to the fact that the rate of people who make use of the mass media increases as the level of socio-economic development of the regions improve are all evaluations of communication studies (pp. 158-159).

In “The Problems of Our Media” chapter of *Underlying Fracture* which is another book of Tütengil published in 1975, the writers state that with the

developments in press techniques, newspapers spread extensively, newspapers with visual elements inside took the place of newspapers with written elements and these newspapers want to be like those with visual elements, regional media had a difficult position against national media, and expressed his criticisms by saying “*in company with technical developments, the biggest danger of this type of newspaper which maximizes the place of photos by dismissing ‘writing’, directing towards pretentious exaggerations with the help of lottery and coupons, excluding the ‘writer’ day by day is that it is free of problems and irresponsible*”. In addition, he finds pathetic that this type of media is supported by the readers who are described by Tütengil as having a mental laziness and business worlds (pp. 188-193).

CONCLUSION

Cavit Orhan Tütengil made significant contributions to the literatures towards communication studies intensifying in 1960s. Especially his journalism activities and his studies related to media history light the ways and keep lighting for many researchers. In addition, besides Tütengil’s contributions as a researcher, he himself sometimes carried out these media activities. He published with his friends a journal called *Değirmen* in 1942 when he was a student in university and a journal called *Çizgi* in 1953 when he was a teacher in Diyarbakır.

His evaluations carried out within the conditions of the period presents the well-directed visions of today’s current media problems. Topics such as supporting journalism education, local media’s adopting alternative publishing and the necessity of discussing the problematic that demand should determine the supply in the national media constructs the focus of the discussions in the field even today. Besides Tütengil’s direct contribution to the field of communication, his point of view in his studies with different titles which do not ignore the effects of the mass media upon society’s improvement presents the importance he gives to the communication studies which have become the major point of interest of this age thanks to the new communication technologies of today.

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DISCUSSING THE NEW AUDIENCE IN TURKEY IN THE EXAMPLE OF UNIVERSITY YOUTH: AN AREA STUDY

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Abstract: Change of point of view related to visual quality has made explicit the intervention and participation of the audience towards technological developments and cultural structures revealed by the change in technology. The new audience has become an identity which sends limited messages to a homogenous audience in temporal terms, gives feedbacks to TV channels, beyond the individual displaying an active cognition towards the message; transforming his targets of previous periods due to numerous messages and resources into the power of interpretation, choosing his own messages, pointing out the subjectivities between the sender and the receiver by separating from the whole. For that reason, in this study, by looking through the perspective of the audience answers have been looked for about how they received broadcast contents of a new generation born into a commercial and thematic broadcasting especially after 1990, around which contents they contrite on, from which aspects they differentiate from the traditional audience. The questionnaire which has been prepared within the scope of an area study towards the crowd called “New Audience” has been applied and their tendencies have been pointed out.

Keywords: Television, New Media, New Audience

INTRODUCTION

When we define the concept of communication as the individuals who would like to get into an interpersonal relationship, and as an integrated expression of their cultures and the situation that they are in; it has been seen that the dominant one in ways of communication is mass media, the dominant one in manners of communication is target-oriented approach. The fact that it is visual quality which gains today’s communication paradigm a socio-cultural quality results in a transformation of symbols, products and individuals into a mediated message. In today’s world, where consumption has become visual and symbolic, the position of media against power and authority has been presented as an undeniable fact. However, contrary to that assumption, politicians have been using media to manipulate public opinion, business world encourages the use of media as a way of marketing and purchasing through advertisements and social power actors try to activate media as an element which makes free time seem ideological and colonizer. Beyond all these, media, with its attributed characteristic called the ‘forth power’, expresses that it inspects authority groups and plays a balancer role between the powers for the sake of public opinion and civil society. But today, being under the domination of visual quality the manner of media that is presenting the audience and being put into the social relations functions for the benefit of dominant relations.

The fact that individuals establish the objective conditions of social environment they live in with their own acts and in return their orientation with the determination of their behaviours and opinions by those structures they established in the level of practical consciousness are important with regards to making sense of the new audience coming with the visual quality. Developments in communication technologies enable new flows and access opportunities besides traditional one-way information transmission, and it subjectifies the content by coalescing with sense-making. (Livingstone, 2005:17)

Traditionally, although media has been considered one of individual’s socialization means throughout almost the entire twentieth century, in today’s world, new communication technologies have been read as a part of individualism and subjective psychology. This has been the first discussion point that established the concept of the new audience: the audience, by getting free of objectivity in respect to socio-psychological aspect, has stepped in a process

of becoming an actor which has been put into a specific position. In Morley's terms "the notion of mass culture in the shape of audience who passively consumes belongs to the past". In addition, audience ethnography-reception studies has come out as a stance against not only Durkheimian concept of system which is internally self-sufficient and the expression of collectivized individuals emerging from cultural values, but also the structuralist approach which assumes that the meanings of the texts are within those texts. Reception studies often emphasize that the issues such as semantic discussions and shifts have nothing to do with the absolute social groups, and that they occur according to different context and situations. Beyond all these, that which text or which part of the text the audience encounters on TV and chooses to be interested in, and they create their own meaning sets by this way have become prominent in the discussions of new audience.

DISCUSSING THE NEW AUDIENCE IN TURKEY IN THE EXAMPLE OF UNIVERSITY YOUTH

Beyond all the interpretations that define physical and spiritual conditions, university youth which we can define as the natural extension of industrialization process has appeared in the last century as a new social category with the result of urbanization, educational reforms and cultural developments. In pre-industrial societies, children, teenagers and adults were living in the place, carrying out similar activities and duties in daily life and the teenagers were like miniature versions of adults in the society. As a result of industrialization and urbanization processes, activity and behaviour spaces of teenagers and adults started to become separate. This transitional process which has been defined as a threshold between childhood and adulthood can progress slowly or fast according to existent social and economic conditions (Neyzi, 2004). For example, it is known that city-dwellers and educated class experience a longer period of youth; in relatively poor and countryside areas transition from childhood to adulthood is shorter in Turkey.

According to modernization sociology, youth is a process in which the individual prepares for his/her future adult life and tries to connect with extensive socio-cultural structure and set of values. The role of academic education in individual's foundation of connection with his society is an indisputable fact. University education will, on the one hand, prepare young individuals for professional life by educating them about the subjects that the society needs, on the other hand, it will become a source for mental transaction –and social transformation- by creating an appropriate discussion platform for social development. The society young people are living in is sensitive to these necessities related to constructing youth politics and family's behaviours in daily life, equally, young people's fulfilling their developmental duties becomes easy. (Atikkan ve Tunç, 2011; Onat, 2010; Toruk, 2008) The approach of modernism towards the youth –especially young people at university- as an autonomous period puts young people in a process of having their own culture. This, in a sense, has come out of the necessity that young people would like to express themselves; because youth is a period when the necessity of identity achievement is intense. The fact that young people are intentionally kept apart from society's production and decision-making process in this same period made it inevitable for them to construct protest sub-culture groups which are reorganized outside of youth's dominant cultural taboos (Ercins, 2009). The practice which directs the youth transformed into sub-culture groups and is efficient upon their behaviours is university education. In Europe and United States, especially after the World War II, that university education became available for every segment of society enabled the break of discussion taboos and helped people coming from different economic, social and political ranges construct a common meta-structure. Since the second half of the 1960s, youth culture has been shaped rather around the cultural movements against the dominant political actors. During the period after 1980, youth made a claim to global

discussions such as postmodernism, feminism and eco-criticism, and started to adopt a new strategy which carried their own stance and agency from the streets to the electronic communication channels. From the point of view of twenty-first century's youth, having high qualities of communication technologies and using media is as important as –maybe more important than- participating in academic education processes.

AREA STUDY: FINDINGS AND EVALUATION

Within the scope of the carried out area study, that research population is too big to measuring the statistics caused pursuing non-parametrical measures rather than parametrical scaling. The fact that the research design has been built upon the assumption that is “the main population of the new audience is the university youth” made it obligatory to include only those young people who are still continuing their university education. Participation of formal education students who are continuing their 4-year under-graduate programs in the area study which was assumed to be directing the new audience group has been grounded on; students of associate degree programs, open university education and different distance education programs were not included in the sample. Accepting the fact that the level of homogeneity is high in the topics of university youth's watching habits and the way they use media, it has been calculated that in order to have a 95% of validity level (research population) among 4 million respondents in 5% of confidence interval, the sample should include 384 subjects. (NCS Pearson, 2013) As 563 volunteer students of undergraduate programs from different cities have been included in the study sample between 24 January and 12 March, (simple coincidental sample) sample validity in terms of statistics has been exceedingly achieved. The descriptive characteristic of the area study requires to be designed as a survey search (survey based on quantitative measurement) and university youth's watching habits to be executed through the prepared questionnaires. (TÜİK, 2013)

All 563 participant students of the area study are university students, 340 of them are male (60.4%), 223 of them are female (39.6%). Average of age is 21.3, subjects range between 18 and 35. 7 participants are 18 (1.3%), 72 of them are 19 (13.2%), 141 of them are 20 (25.8%), 102 of them are 21 (18.6%), 98 of them are 22 (17.9%), 62 of them are 23 (11.3%), 34 of them are 24 (6.2%), 19 of them are 25 (3.5%), 4 of them are 26 (0.7%), 3 of them are 27 (0.5%), 2 of them are 29 (0.4%), 1 of them is 30 (0.2%), 1 of them is 34 (0.2%), 1 of them is 35 (0.2%) and 16 of them did not answer the question. Looking at the marital status of the participants, 561 of them said they are single and 2 of them said they are married. All the participants stated their profession as ‘student’.

Within the scope of the area study, university students have been asked about how many hours on an average they watch TV per day; 531 students answered this question. The period of time university students watch television programs is 2 hours 47 minutes on an average per day. Similarly, they have been asked about when they most often watch TV during the day; 58.72 of 547 students who answered this question stated that they watch TV between 21.00 and 24.00 which is also called ‘the prime time’. The average time of participants' watching TV is seen in Table 1, the period of time they mostly watch V during the day is seen in Table 2.

Table 1. Daily Average TV Time Tracking of Research Group (N=56)

Daily Average TV Time Tracking	Frequency (Frekans)	Percent (%)	Daily Average TV Time Tracking (Hour)	Frequency (Frekans)	Percent (%)
1 hour	142	26.7	6 hour	15	2.8
2 hour	117	22.0	7 hour	5	0.9
3 hour	107	20.2	8 hour	4	0.8
4 hour	95	17.9	10 hour	1	0.2
5 hour	43	8.1	12 hour	2	0.4

Table 2. The Most Frequently Watching TV Time Period of Research Group in Day (N=563)

The Watching Hours	Most TV	Frequency (Frekans)	Percent (%)	The Watching Hours	Most TV	Frequency (Frekans)	Percent (%)
06:00-09:00		8	1.5	18:00-21:00		127	23.2
09:00-12:00		25	4.6	21:00-24:00		321	58.7
12:00-15:00		23	4.2	00:00-03:00		23	4.2
15:00-18:00		18	3.3	03:00-06:00		2	0.4

While 24.7 % of the area study participating of university students said they regularly follow TV programs (139 participant), 75.3 % of student (424 participant) stated that they couldn't follow regular programs. 559 of students had responded to questions most preferred kind of TV programs, the preferring to programs are shown distributions frequency in table 3.

Table 3. Most Preferred Type of Program TV of Research Group (N=563)

Program Type	Frequency (Frekans)	Percent (%)	Program Type	Frequency (Frekans)	Percent (%)
News programs	204	36.5	Competition programs	21	3.8
Spor programs	101	18.1	Open Session	11	2.0
Series	98	17.5	Art and Culture Programs	9	1.6
Movies	45	8.1	Magazine programs	6	1.1
Music programs	35	6.1	Reality Show	4	0.7
Entertainment programs	25	4.5	Total	559	100.0

Field research within the scope of university students whether you watching television alone with other people? directed question, 559 students (99.3 participant) in graded scale are shown given their responses distribution in table 4.

Table 4. Watching Experience of Television Programs (N=563)

Statement	Frequency (Frekans)	Percent (%)
Always alone	23	4.1
Most of the time alone	93	16.6
Sometimes alone sometimes with others	318	56.9
Most of the time along with other people	114	20.4
Always along with other people	11	2.0
Total	559	100.0

Research group directed who determines preferences for television programs at home? To question responded 511 university students (%90.8).

Table 5. The Preferences of Television Programs Regarding Makers (N=563)

Statement	Frequency (Frekans)	Percent (%)
I define myself	346	67.7
My parents define	95	18.6
My friends define	41	8.0
My siblings define	27	5.3
My partner define	1	0.2
My children define	1	0.2
Total	559	100.0

556' s of university students the scope of research expressed the view “*There are a place indispensable in our live*” related to judgment. The frequency distribution of the opinion the study group are shown in table 6.

Table 6. Place in Daily Life of Television (N=563)

Judgment	Frequency (Frekans)	Percent(%)
Strongly agree	39	7.0
Agree	135	24.3
Undecided	75	13.5
Disagree	198	35.6
Strongly disagree	109	19.6
Total	556	100.0

Table 7. Contribution of Personality Development to Television Programs (N=563)

Judgement	Frequency(Frekans)	Percent (%)
Strongly agree	15	2.7
Agree	184	33.1
Undecided	113	20.3
Disagree	156	28.1
Strongly disagree	88	15.8
Total	556	100.0

556's of university students in research group stated view "*I watch on television mobilization my desire to be like characters of television programs*" related to judgment. The frequency distribution of the opinion the study group are shown in table 8.

Table 8. The Role of Transfer Character Television Programs (N=563)

Judgement	Frequency(Frekans)	Percent (%)
Strongly agree	17	3.1
Agree	117	21.0
Undecided	60	10.8
Disagree	219	39.4
Strongly disagree	143	25.7
Total	556	100.0

557's of university students in research group stated view "*Television programs help to me determing my lifestyle*" related to judgment. The frequency distribution of the opinion the study group are shown in table 9.

Table 9. The Effect on Lifestyle of Television Programs (N=563)

Judgement	Frequency (Frekans)	Percent(%)
Strongly agree	7	1.3
Agree	145	26.0
Undecided	93	16.7
Disagree	217	38.9
Strongly disagree	95	17.1
Total	557	100.0

Table 10. The Impact of Preferences on Eating and Drinking Television Programs (N=563)

Judgement	Frequency(Frekans)	Percent(%)
Strongly agree	7	1.3
Agree	170	30.5
Undecided	56	10.1
Disagree	204	36.6
Strongly disagree	120	21.5
Total	557	100.0

Table 11. The impact on Dressing Preferences of Television Programs (N=563)

Judgement	Frequency (Frekans)	Percent(%)
Strongly agree	14	2.5
Agree	230	41.3
Undecided	52	9.3
Disagree	171	30.7
Strongly disagree	90	16.2
Total	557	100.0

Table 12. The Impact on Emotional Relief of Television Programs(N=563)

Judgement	Frequency (Frekans)	Percent(%)
Strongly agree	24	4.3
Agree	187	33.6
Undecided	91	16.4
Disagree	166	29.9
Strongly disagree	88	15.8
Total	556	100.0

556's of university students in research group stated view “*I watch television to increase level of education and knowledge* “ related to judgment. The frequency distribution of the opinion of the study group are shown in table 13.

Table 13. The role of Individual Happiness of Television (N=563)

Judgement	Frequency(Frekans)	Percent(%)
Strongly agree	26	4.6
Agree	110	19.7
Undecided	114	20.5
Disagree	173	31.1
Strongly disagree	134	24.1
Total	557	100.0

Table 14. The Role on Individuals Psychological Distress and Contribution Leisure Time to Case Television(N=563)

Judgement	Frequency (Frekans)	Percent (%)
Strongly agree	119	21.4
Agree	294	52.7
Undecided	34	6.1
Disagree	55	9.9
Strongly disagree	55	9.9
Total	557	100.0

Table 15. The Role of Education and Knowledge Level of Television Programs (N=563)

Judgement	Sıklık (Frekans)	Yüzde (%)
Strongly agree	32	5.8
Agree	220	39.6
Undecided	72	12.9
Disagree	143	25.7
Strongly disagree	89	16.0
Total	556	100.0

557's of university students in research group stated view "*I watch television to learn about the facts* related to judgement. The frequency distribution of the opinion of the study group are shown in table 16.

Table 16. The Role Access Fact of Television(N=563)

Judgement	Frequency (Frekans)	Percent (%)
Strongly agree	32	5.7
Agree	234	42.0
Undecided	77	13.9
Disagree	128	23.0
Strongly disagree	86	15.4
Total	557	100.0

540's of university students in research group stated view shaped expressed and as open end by categorized "*_____ Television programs effect my preferences regarding to choose*". The frequency distribution of the opinion of the study group are shown in table 17.

Table 17. The Role of Social Statute on preferences Television Programs Open End Data(N=563)

Category	Frequency (Frekans)	Percent (%)
Nobody Effect My Preferences	212	39.3
Publicity And Advertisement	61	11.3
My Social Environment	56	10.4
The Subject Experts	56	10.4
My Friends	42	7.8
My Parents	42	7.8
My Siblings	18	3.3
Famous People	16	3.0
Rating Rates	15	2.8
My Partner/My Darling	12	2.2
Other People	8	1.5
My Children	2	0.4
Total	554	100.0

Table 18. The Role of Social Statute on Preferences Television Programs (N=563)

Judgement	Frequency (Frekans)	Percent (%)
It always effect	30	5.4
It frequently effect	150	27.1
It sometimes effect	172	31.0
It doesn't' t sometimes effect		
It doesn't' t always effect	105	19.0
It never effect	97	17.5
Total	554	100.0

555's of university students in research group stated view *"My past experiences effect my preferences regarding to television programs"* related to judgement. The frequency distribution of the opinion of the study group are shown in table 19

Table 19. The Role of Past Experiences on Preferences Television Programs(N=563)

Judgement	Frequency(Frekans)	Percent (%)
It always effect	24	4.3
It frequently effect	152	27.4
It sometimes effect	220	39.6
It doesn't' t sometimes effect		
It doesn't' t always effect	78	14.1
It never effect	81	14.6
Total	555	100.0

554's of university students in research group stated view *"Television Programs have a content of make gender based discrimination"* related to judgement. The frequency distribution of the opinion of the study group are shown in table 20.

Table 20. The Level of Gender Apartheid in Television Programs(N=563)

Judgement	Frequency (Frekans)	Percent (%)
Strongly agree	79	14.3
Agree	137	24.7
Undecided	134	24.2
Disagree	167	30.1
Strongly disagree	37	6.7
Total	554	100.0

556's of university students in research group stated view related to judgement. *"Television Programs have a content directing violence of society"* The frequency distribution of the opinion of the study group are shown in table 21.

Table 21. The Impacts Router of Violence Television Programs(N=563)

Judgement	Frequency (Frekans)	Percent (%)
Strongly agree	108	19.4
Agree	263	47.3
Undecided	101	18.2
Disagree	76	13.7
Strongly disagree	8	1.4
Total	554	100.0

556's of university students in research group stated view related to judgement "*Television Programs have a content cause of destroy the family structure*". The frequency distribution of the opinion of the study group are shown in table 22.

Table 22. The Negative Effect to Family Structure of Television Programs (N=563)

Judgement	Frequency(Frekans)	Percent (%)
Strongly agree	138	24.9
Agree	232	41.9
Undecided	121	21.8
Disagree	61	11.0
Strongly disagree	2	0.4
Total	554	100.0

554's of university students in research group stated view related to judgement "*Television programs have a negatively content affecting moral development of children*". The frequency distribution of the opinion of the study group are shown in table 23.

Table 23. The Negative Effects on Moral Development Children of Television Programs

Judgement	Frequency (Frekans)	Percent (%)
Strongly agree	152	27.4
Agree	302	54.5
Undecided	58	10.5
Disagree	32	5.8
Strongly disagree	10	1.8
Total	554	100.0

554's of university students in research group stated view related to judgement "*I use social media to get rid of daily life from stress*". The frequency distribution of the opinion of the study group are shown in table 24.

Table 24. The Effect Repellant from Stress of Social Media (N=563)

Judgement	Frequency (Frekans)	Percent (%)
Strongly agree	61	11.0
Agree	300	54.2
Undecided	73	13.2
Disagree	87	15.6
Strongly disagree	33	6.0
Total	554	100.0

554's of university students in research group stated view related to judgement "*I think that wasted my time on social media*". The frequency distribution of the opinion of the study group are shown in table 25.

Table 25. The Effect Time Consuming of Social Media (N=563)

Judgement	Frequency (Frekans)	Percent (%)
Strongly agree	54	9.7
Agree	189	34.1
Undecided	151	27.3
Disagree	107	19.3
Strongly disagree	53	9.6
Total	554	100.0

548's of university students in research group stated view related to judgement "*I prefer that more access to television contents from social media*". The frequency distribution of the opinion of the study group are shown in table 26.

Table 26. The Access from Social Media to Television Media (N=563)

Judgement	Frequency (Frekans)	Percent (%)
Strongly agree	48	8.8
Agree	202	36.9
Undecided	132	24.1
Disagree	134	24.4
Strongly disagree	32	5.8
Total	548	100.0

552's of university students in research group stated view related to judgement "*I think that easier participant and comment of contents in social media*". The frequency distribution of the opinion of the study group are shown in table 27.

Table 27. The Interpretation and Participation from Social Media to Television Content (N=563)

Judgement	Frequency (Frekans)	Percent (%)
Strongly agree	93	16.8
Agree	308	55.8
Undecided	104	18.8
Disagree	33	6.1
Strongly disagree	14	2.5
Total	552	100.0

CONCLUSION

Although media has been considered one of individual's means of socialization almost throughout the whole twentieth century, in today's world new communication technologies have been read as parts of individualism and subjective psychology. This has been the first discussion point that shaped the concept of new audience: the audience, by getting free of objectivity in respect to socio-psychological aspect, has stepped in a process of becoming an actor which has been put into a specific position. In Morley's terms "the notion of mass culture in the shape of audience who passively consumes belongs to the past". In addition, audience ethnography-reception studies has come out as a stance against not only Durkheimian concept of system which is internally self-sufficient and the expression of collectivized individuals emerging from cultural values, but also the structuralist approach which assumes that the meanings of the texts are within those texts. Reception studies often emphasize that the issues such as semantic discussions and shifts have nothing to do with the absolute social groups, and that they occur according to different context and situations. Beyond all these, that which text or which part of the text the audience encounters on TV and chooses to be interested in, and they create their own meaning sets by this way have become prominent in the discussions of new audience. (Morley, 1986, 161-163)

Within the scope of this study, the university students who we define as the "new audience":

Change of point of view related to visual quality has made explicit the intervention and participation of the audience towards technological developments and cultural structures revealed by the change in technology. (Mullan,1997. 34) The new audience has become an identity which sends limited messages to a homogenous audience in temporal terms, gives feedbacks to TV channels, beyond the individual displaying an active cognition towards the message; transforming his targets of previous periods due to numerous messages and resources into the power of interpretation, choosing his own messages, pointing out the subjectivities between the sender and the receiver by separating from the whole. The audience has melted the differences and individuality in the pot of technological developments and tries to perceive and interpret the content which coalesces with the flow. While technological developments reveal new relationalities in which the audience uses media as both channel and environment, this situation brings out new expansions in the mind of the audience. Individuals become active to the extent that the media allows for their opinions and refers to the truths of their own. The individual as an audience builds and reprocesses media messages not only by him but also "with the others".

Advertisers (and advertisement agencies with advertisement industry consisting advertisement designers) who make social relations directed and reproduced with visual-audial images in the formation of the new audience, media companies that provide the settlement and operability of broadcasting system, institutions like Radio and Television

Supreme Council (RTSC) that make the system sustainable, and audience measurement institutions like AGB which has been defined as the supporter of validity and reliability in broadcasting have a dominant position. The relations between these corporate structures and the relation between each structure and the audience require the questioning of the assumption of audience preference subjectivity.

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EURIMAGES MEMBERSHIP AND TURKISH CINEMA

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Abstract: Cinema-State relationship in Turkey until 1990s developed mostly around the issues of censorship and taxes. Neo-liberal economic and cultural politics after 1990s caused crucial breakups for the future of Turkish cinema. Turkey, on the one hand, organized a series of regulations in order for the free circulation of international capital and enabled Off-Shore Media Project in cinema through those regulations. On the other hand, the country became a member of international programs and institutions such as Eureka, MEDEA, See Cinema Network which were organized within the scope of European Union cinema politics, and carried forward its relationship with Eurimages. Eurimages membership caused a transformative effect in Turkish cinema in terms of economy, culture and art. Eurimages membership can be described as a new era of Turkish cinema or a moment when the country had an opportunity to rediscover itself. In this study, economic, cultural and artistic gains that Turkish cinema acquired thanks to Eurimages will be discussed. Besides, suggestions on how those gains can be carried forward in the future will be given.

EU CINEMA POLITICS

Today, cinema is in the position of a globally-running industry. It can be seen that, especially Hollywood cinema dominates the world movie market and tries to disseminate the American lifestyle. Representations of a culture are taken over from the culture you are in and internalized. From this aspect, representations are politically crucial. Today, cinema products presented by a global marketing are important in terms of carrying out the political struggle. Ryan and Kellner (1997: 38) explains this struggle as: “Political interests in cinema are extremely powerful, because movies become a part of a wider cultural representations keeping alive the social institutions by manipulating the common thought of what the world is and what it should be, and the psychological stands that form a basis for building social reality one way or the other.”

Many countries have a common dilemma in cinema politics: the relationship between culture and trade. Here there is always a struggle between the desires for forming a powerful economic sector that provides employment areas and the desires for a representative and local cinema that can help serious thinking upon the society through drama (Miller, 2000: 44). Ben Gibson states from the example of England that (1992: 30-31) the best way to understand the place of the governments while creating a movie industry is the necessity to arrange the related arguments between economic realities and a set of cultural priorities. Cultural priorities require the explanation of these issues: In which market the business should be carried out or which market is the one to provide service? Does it matter who shoots the movies of a country? What are our arguments for making a movie? Who is busy with trade and who produces culture or is culture a business of trade? Gibson expresses that (32) English producers could not attempt such a work because they did not believe there would be a market for a ‘European’ movie or the lack of their market-related experiences and information. The writer associates the problem related to film production which has various cultural characteristics in cinema with the distribution and marketing process of the movie. It seems that those problems related to the relationship between culture and trade can increase and occupy the agenda in the future. Miller (2000: 44) suggests avoiding economic and cultural minimalist (reductionist) approaches towards the solution of the problem.

With the development of globalization concept, some sort of changes can be seen in film industries and national and international policies that organize the relations in those

industries. While the term ‘national cinema’ has been used for long years in the history of cinema, the terms ‘multiculturalism’ in 1990s and ‘transnational’ by and after 2000 have been used. Cinema has an international characteristic from the beginning due to the movie dealing between countries or co-productions. With the economic, cultural and political outcomes of the globalization process, national limits have been exceeded, and cinema has gained a transnational quality. “Neoliberalism”, which is based on the circulation of capital exceeding national limits, and internationalization of labour are the prominent reasons of the appearance of globalization process. It can be stated that globalization process caused hopes and concerns about many issues as well as its positive and negative aspects. Considering the fact that 22 companies out of top 50 that run cinema, television, entertainment and music industries are USA-based, it can be seen Hollywood’s dominant and hegemonic position in the concept of globalization can be seen (Ulusay, 2008: 23-24).

Globalization process further stratified the relations of film industries and cinema of the countries with economy and politics. Concepts such as international circulation of the capital and labour, the structure of ownership which changes due to the vertical and horizontal coalescences, convergence of mass media and the related sectors create different perspectives on the analysis of cinema through political economy.

Starting from the Hollywood example, Wasko (1999: 226-227) states that the purpose of political economy approach is to realize the distribution of power in film industry and criticize it. Labour problems should be pointed out and efforts for producing alternatives for commercial movies should be made. Instead of adopting the status quo, people should stand up to that. Film industry as a whole should be considered a part of the society as a huge part of the communication and media industry. How one can become dominant in international movie markets and by which mechanisms is the dominance of the market sustainable should be pointed out. How the film export is associated with the market of the other media products, domestic film industry of the countries and political and cultural outlooks because of that situation should be focused on.

“European, Europeanness, belonging to Europe” and similar definitions have been discussed in and outside of Europe in terms of culture, society, politics, economy and philosophy, in addition, it can be stated that “European thinking” has become a current issue through movies. The idea of “European Cinema” has the similar discussions as well. Besides those discussions, transnational interactions and intercultural reception topics can be mentioned. According to Tim Bergfelder, who claims that European Cinema studies mostly equal to the national cinema studies, this situation reflects the main problem of European project existent from the very beginning; how can the desire of protecting national identity and cultural differences be associated with a society ideal? (2005: 191). When considered from the perspective of cinema history, it might not be necessary to use the definition of European cinema years ago. Instead of that definition, terms such as “French movie” or “Italian movie” were much more commonly used. “European Cinema” has become a category mentioned during the years when the limitations of European Union, Europeanness and Europe have been discussed in different platforms (Sevgen, 2005: 7).

Since the first years of cinema, Europe which has been considered a huge and profitable market by USA brought up art house films against Hollywood movie industry. “In addition to its indication of a production and narration style which exists in almost every country’s cinema no matter how different cultural characteristics it has or its place in the world geography is, art house film has been generally associated with European cinema” (Ulusay, 2003: 63). In relation to Hollywood film industry’s policies of gaining predominance as a market in Europe, it can be stated that Europe tended towards more protective politics, cultural diversity and art house films in the cultural field.

The formation of a holistic policy related to cinema and the other mass media in European community started in 1980s. As it will be mentioned later, a set of programs have been formed. About the process regarding Europe's coalescence in 1992, Bergfelder (2005: 192) talks about two important conferences that caused European cinema regain significance by academic environment in 1989. Both conferences brought into question three important issues: "Problematizing Europe; the problem of national and cultural identity and differentiation and hierarchy between advanced culture and popular culture." When viewed from a general perspective, these issues are still at the centre of debates.

European art house cinema is the prominent concept reconsidered in Europe in 1990s. European art house cinema, which places importance on the history of masterpieces, different cinema schools, the director himself/herself and brings forward auteur methods, has constituted a significant reference point in the determination of European culture politics. This idea, in a sense, has formed the basis of GATT negotiations during mid-1990s.

Bergfelder (2005: 191) points out that in order to provide persistence and protection for the art house cinema, the applications and institutions seen in European countries have been organized in a similar way for the last 40 years. A production based on state support as it is seen especially in France and Germany is the leading element in these mechanisms. Furthermore, dissemination of intra European distribution network and art house-based projection style, which are based on the marketization of the movies via film festivals such as Berlin, Venice and Cannes, finally, formation of magazine and newspaper network that believes in the spirit of art house cinema and its industrial structure are among these mechanisms. In addition, criticisms on European art house cinema have appeared. The major topics criticized are that European art house cinema created a cultural homogenization, it takes side with high culture and it is a reproachable elitist cinema with that aspect. Its exclusion of popular culture and the audience has taken the criticisms/discussions to extreme points. It has been stated that European art house cinema has been supporting a cultural and an ethnic 'European stronghold' (Bergfelder, 2005: 192).

The basic concept that is questioned within these developments is where the place of the European cinema in the expanding picture of the world cinema would be. State-funded cinema perception, which provides an individual expression through "Auterist" point of view, has made itself evident in the 1993 GATT negotiations, and a defensive discourse against Hollywood hegemony has become prominent. In this respect, initiatives supporting co-operation in Europe have been supported. Besides, national tendencies of European art house cinema –as it has been mentioned above- have been debated by the academe, intra-national formations and inter-cultural reception topics in film production have been pointed out (Göktürk, 2005: 57). Within these changes, it is seen that Europe has been discussed around the identity concept since 1980s. The geographical and cultural borders of continental Europe have been discussed. European geography has reshaped within the scope of cultural-local connection in terms of economy, culture, and politics. Europe, which has been shaped in such a position, faces, in Ulusoy's (2008: 45-47) words, two different concepts of 'other'. On the one hand, the *other* is Hollywood which is the biggest rival against the European cinema. On the other hand, it is possible for Europe to encounter the *other* in itself which arises from its colonial history.

Within those discussions and improvements, the studies which have been carried out with the purpose of gaining Europe a holistic politics started in 1980s. Europe has founded funds and prepared programs for supporting the development of visual-audial culture and production-distribution opportunities. Units such as European Script Fund (SCRIPT) and Europe Distribution Office (EFDO) have been founded within MEDIA (Mesurés Pour

Encourager le Développement de l'Industrie de Production Audio-Visuelle), and it has been aimed to support European cinema industry (Ulusay, 2003: 65).

On the one hand, a cultural space with a European scale has been formed through those programs; on the other hand supporting the industry (culturally and economically) in the competition with the USA has been targeted. The main supports given with that purpose are; Advocating co-productions, distribution networks and cinema halls, paving the way for futuristic and innovative projects, giving a demonstration of the movies through festivals and presenting them to the market.

TURKEY'S EURIMAGES MEMBERSHIP

One of the prominent characteristics seen in the politics of European cinema, as it is in Eurimages example, is advocating the projects open for cultural diversity and innovation. In addition, Herold states (2005: 291-292) that there is a tension in Europe between liberal commerce principles and cultural protective attitudes. The conflict between market concerns and cultural concerns is the idiosyncratic and dual –cultural and economic- characteristic of the movie. In effect, the problem centres around the discussions on how coherence can be achieved between those two characteristics as well as sacrificing the cultural one. It can be said that Europe seems closer to the cultural concerns within this dilemma. European attitude was clear-cut in the 1987-1994 GATT negotiations. According to that attitude, cinema is more of a cultural concept rather than a commercial one like vegetable or computer (Ulusay, 2003: 63).

Supporting co-productions is one of the most important developments in the European cinema politics. It can be stated that co-production practice brings a lot of advantages in production-distribution-projection areas. Cinema has an international quality from the beginning until today. This is seen not only in movie dealing, but also in the co-productions whose number has been increasing gradually. Cinema in many countries shows a tendency towards co-productions to be able to compete with the Hollywood industry. Although co-production, roughly defined as a work that is produced thanks to the integration of two or more countries' economic and technical utilities of their cinema, is a concept which has been supported in Europe since 1920s against the competition with the Hollywood movies, it experienced its major development in 1990s. European Council's co-production support fund Eurimages has been put into practice in 1989, however some members of the European Council did not participate in this program.

The number of the Eurimages members was 27 in 2000, but in 2005 it was 30 (Göktürk, 2005) and became 32 in 2008. Eurimages, which was founded in order to support co-production and distribution, has revived movie production in Europe. Having categories during the evaluation process of the projects such as artistic value, cinematic diversity, innovative movies, Eurimages has major goals such as supporting the productions with cultural diversity and investing in the cinema industry as an art (Ulusay, 2003: 67-68). On one hand productions that reflect many aspects of the European society have been supported, on the other hand investments have been made into "an industry which takes into consideration the commercial success as well as accepting cinema as an art like the other branches of art by acting according to these issues" (Ulusay, 2005; 347).

Turkey became a member of international programs and institutions in 1990s which were established within the scope of European Union cinema politics such as Eureka, MEDEA, See Cinema Network, and continued its relationships with Eurimages. Turkey became a member of Cinematographic and Visual-Audial Co-Production and Distribution European Support Fund (Eurimages) in 1990, and undertook Eureka Audiovisual's National Coordinatorship which is an important foundation of the Ministry of Culture visual-audial

field. Visual-audial Eureka was closed in 2003 with the decision of Eureka Coordinators Committee with the thought that the foundation has successfully accomplished its mission. Ministry of Culture keeps its relationship going with See Cinema Network (South-eastern European Countries Cinema Network) which was established in 2000 and of which Turkey has been a founder member. The purpose of the foundation is to encourage South-eastern European Countries about cinema and carry out co-productions through co-operation between each other. As a result of the evaluations, points such as preparation of new regulations on taxation and sponsorship, application of copy rights, effective campaigns against knockoff products, securing the rights of cinema employees with legal regulations and supervision of their use of existent rights have been emphasized, and foundation of Cinema Institution regarding reconfiguration of the cinema field has been offered.

Co-production has been an experience which Turkey was not that interested in until 1990s. Turkish cinema participated in co-production of only 40 movies between 1931 and 1990 (Ulusay, 2005: 339). With Eurimages membership, it is seen that the same number has been reached in a short period of time; i.e. 9 years. Eurimages supported 40 movies between 1990 and 1998 among which 4 of them were documentaries and 36 of them were full-length movies. This is a considerable number for a country where co-production works are considered new. International co-productions not only revived Turkish cinema in and after 1990s, but also gave hope for the future. In this new era, where new generations have participated in Turkish cinema and co-production experience has developed, Turkish cinema has started to be mentioned in international environments.

Thanks to Eurimages membership, the problems of cinema related to freedom and production have been more or less overcome. Besides, it brought economic contributions. Europe's protection of itself from the effect of the American cinema or for the sake of forming a cinema image, European culture image, European countries have preferred the settlement whose centre was located in Strasbourg. Eurimages which can be considered a 'union of cinema' in European Union brought not only chances on the basis of freedom and expansions, but also provided economic contribution for Turkish cinema.

Eurimages was one of the two important developments that helped Turkish cinema get out of the financial bottleneck in 1990s. Before 1990 and in 1995, cinema experienced two predicaments that it was almost impossible to shoot films. During the first predicament, Ministry of Culture helped to overcome the situation, and during the second predicament between 1996 and 1997 Eurimages stepped in; 80% of the movies shot during those years were supported by Eurimages (Yurdatap, 1997: 4). Eurimages not only provides an important resource for the production network of the cinema sector, but also paves the way for meeting other countries' cinema practices and making use of their technical utilities. Except the above-mentioned issues, the most important contribution of Eurimages to Turkish cinema has appeared within the concept of "art house cinema". "Art house cinema", which is a differentiating concept for the determination of European cinema identity against Hollywood, has been legitimized in Turkey thanks to Eurimages-supported productions (Ulusay, 2002: 237). It is not correct to associate this change with only Eurimages. "Socialist-realist" movements at the beginning of 1960 and in 1970s and the movies of directors such as Refiğ, Erksan and Güney can be considered within the context of "art house cinema". "Women films" shot after 1980 and the movies dealing with before and after 12th of September have a role in emergence of this tendency. Knockoff video and cassette market presented many alternatives for the consumer and this helped them make a connection with the art house movies. Also, the channel TRT2's display of classical cinema examples and the festivals became a kind of a guide in this issue (235-239). However, the concept of "art house cinema" has gained a new momentum in Turkey thanks to Eurimages. Experience and talent exchange

in movie production techniques were shared thanks to co-productions, and some scripts which would not find any producer in Turkey were taken into consideration through this way.

1990	1.000.000 FF	4.800.000 FF
1991	3.000.000 FF	6.250.000 FF
1992	4.500.000 FF	1.750.000 FF
1993	4.500.000 FF	5.400.000 FF
1994	4.500.000 FF	6.800.000 FF
1995	4.500.000 FF	10.600.000 FF
1996	4.500.000 FF	8.000.000 FF
1997	4.500.000 FF	9.550.000 FF
1998	4.500.000 FF	9.300.000 FF
1999	6.000.000 FF	5.800.000 FF
2000	6.000.000 FF	6.650.000 FF
2001	6.000.000 FF (914.964 Euro)	1.019.000 Euro
2002	914.694 Euro	1.838.000 Euro
2003	914.000 Euro	1.690.970 Euro
2004	1.000.000 Euro	1.477.400 Euro
2005	966.511 Euro	1.300.145 Euro
2006	767.173 Euro	1.071.350 Euro
2007	822.088,09 Euro	1.021.250 Euro

Table 1: Table of subscription fees and subventions

When looking at the table of subscription fees and subventions (Table 1), it is seen that Turkey has benefited from Eurimages membership. Except a few years, both subscriptions fees and subventions increased. In 18 years, Turkey paid 47.500.000 FF and 62.994.30 Euro subscription fee between 1990 and 2007, and had 74.900.000 FF and 94.181.15 Euro subvention in return. These subventions were disbursed for full-length movies and documentaries, distribution support for European movies, Turkish movies which took distribution support in Europe and cinema halls in Turkey.

5 documentaries and in total 84 full-length movies have been supported financially within 18 years. Until 1994 Eurimages did not fund the cinema halls in Turkey. It has started with funding 4 cinema halls in 1994, and it has been seen that until 2002 5 to 8 cinema halls in average each year were funded. After 2003, funding rates of the cinema halls increased: 11 halls in 2003, 15 halls in 2004, 21 halls in 2005, 23 halls in 2006, and 23 halls in 2007 have been financially supported. The audience had an opportunity to watch many European movies in Turkey thanks to the financial support of European movies distribution. 277 European movies in total within 18 years have been funded by Eurimages to be projected in Turkey.

Eurimages membership provided many new gains for Turkish cinema in terms of economy, culture and art. Eurimages membership, which has a transformative impact with these new gains upon Turkish cinema, can be called in a sense a new era for Turkish cinema. Within this context, Turkish cinema having an opportunity to rediscover itself with Eurimages membership should be supported more after 2000 when the relations with EU intensified, unlike previous periods, and should participate in other programs within the body of EU thanks to the regulations compatible with European cinema politics.

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REALISTIC PRESENTATION OF VIRTUAL CHARACTERS IN MOTION PICTURES

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Abstract: Reality concept has a crucial significance in the movies as well as in the other fields of art. In the movies, the identification of the audiences with the characters, and their believing what they watched are some of the reasons underlying this reality. On the one hand, the incidents happening in the imaginary world might take its audiences to the place where wanted and on the other hand they might convey the message that is desired. In the creation of reality with the development of technology, what is watched for an audience is getting more and more believable. Both the development of the technology in the movie theatres such as the use of the anaglyph spectacles and the improvements of the film production techniques support the creation of the reality in the movies.

In this study, the contribution of virtual characters used in the movies to the reality of the film is going to be examined. Even though audiences do not live in real terms, they perceive the characters within the integrity of the film with the other characters in the real life. Thanks to the developing technology, virtual characters have become inseparable from real performers. In order to the realistic appearance of these characters, some technical specifications need to be gathered. At the end of some stages having different kinds of difficulties, the characters reach their final appearances. However, the reality in here is not a concept that is going to be discussed with its unique feature. Aforesaid reality is the reality having a different structure with a good deal of features. In the realistic presentation of a character, there are a lot of features completing each other such as its acting within the context of its design, dubbing, and movements.

In the study, virtual characters used in the films at present which are created in computers are going to be discussed. Then, the features underlying the realistic performances and appearances of these characters are going to be presented. These simulated characters depended on the imitation of reality are going to be evaluated in terms of Baudrillard's Simulation Theory. The paradox being caused by the believable influence of characters on the audiences which are not real in spite of having all the features of reality as in the simulation causes is going to be demonstrated in this study.

Key Words: Virtual Characters, Animation, Simulation, Motion Capture (mocap)

INTRODUCTION

Significant developments have taken place both in the appearance of animated characters and their movements as a result of technological advancements. In line with the development of these aspects, the impact power of these animated characters in films on the viewers has increased with respect to the realistic appearances and movements of these characters. One of the methods which has been widely used prior to computer-generated imagery (CGI) is the stop motion method. One of the most known films made through this method is the 1933 dated film King Kong. O'Brien has created special effects for the directors before the film was made. King Kong has a quite high budget under the conditions of its period. The film does not only stand out with its visual effects, but with the personality aspect which has been added to the character as well. It carries the feature of being the first film in which real emotions have been attributed to a creature. O'Brien has given King Kong life, humor and warmth along with its strong appearance (<http://www.denofgeek.com/movies/animated-characters/30956/100-years-of-animated-characters-in-live-action-films>). The contribution of stop motion method to the art of animation cannot be ignored; however in particular through technological advancements, remarkable developments have begun to take place in this area.

Whereas today, the plausibility of created characters in the area of animation has become more powerful with CGI and this has increased the effect of the works produced in this area. It can be stated that the attempt to capture reality in terms of animation in motion and acting has begun with Disney. In Disney films, it is possible to see motions which are close to reality both in terms of characters' appropriate anatomical representation and their acting. For instance, drawings and observations had been made using an animal which had been brought to the studio for the film *Bambi* (1942). In addition to this, it is possible to see scenes in which the Rotoscope method has been used to capture real movements in other films produced by Disney. "Snow White", "Maleficent" and "Alice in Wonderland" are some of these films.

In the study, while various examples are given for the use of virtual characters in realistic films, primarily the Lord of the Rings trilogy and the Gollum character in this series is dealt with. The study will touch upon the history of visual effects and the development process of virtual characters through examples from other films as well. The Lord of the Rings series is one of the films in which real characters and virtual characters are used intertwiningly. Although there are many different creatures besides humans in the film, one of the most striking creatures is the Gollum character. When the creation process of this character is considered, it can be stated that Gollum portrays a realistic stance both in terms of its appearance and its movements.

1- THE USE OF COMPUTER GENERATED VIRTUAL CHARACTERS IN LIVE ACTION FILMS

Although the use of virtual characters in live action films does not go back too far, it can be seen that they are frequently used in recent motion pictures. The use of computer-generated images (CGI), or visual effects in motion pictures has increased since the beginning of 1980's. Although different films are referred to as to the use of first computer-generated character in various sources, the end of 1970's and the first years of 1980's point out to the first use of these characters. For instance, in the film "Young Sherlock Holmes" (1985), a 3D, digital and photorealistic animated character has been used for the first time in a feature film in this respect (<http://www.filmsite.org/visualeffects12.html>). Prior to this 1985 dated film, other developments have taken place as well. For instance, the 1976 dated film "Futureworld" is one of the films in which three-dimensional computer graphics in the area of computer-generated characters have been used for hands and faces.

1970's are significant in terms of the development of computer-generation method and image technologies. Numerous render technologies created during these years are still being used today (Kerlow, 2009: 9). These years have served as a preliminary preparation for the later periods and have formed a foundation for the future developments. While this preliminary preparation period has been experienced in the area of CGI technological developments, it has also allowed these to be applied to films. Another important development which took place in the 1970's is "Star Wars" which has almost become a cult film. Star Wars has been made in 1977. The film has widely brought visual effects to the fore; however the use of computer technology in the film is limited to the use of motion control systems and physical miniature models (Kerlow, 2009: 19).

As different from animated films, the virtual characters used in live action films need to be as realistic as the other real characters in the film. The identification of the viewers with the characters and their comparison of these characters with the others are some of the reasons which necessitate this reality. There are many different factors in terms of the plausibility of the characters. They do not have a one-dimensional structure and this plausibility and reality embody many different factors. Factors such as design, animation, acting and sound for the character should be devised in a manner to complete each other and be convincing.

Whereas in the 1980's, films in which visual effects have been used continued to be made. During these years, computer technology began to transform visual effects as well (<http://www.denofgeek.com/movies/animated-characters/30956/100-years-of-animated-characters-in-live-action-films>). In “Looker” (1981), the character Cindy which is one of the first CGI human models has been created with the body scan of actress Susan Dey. In the film “Young Sherlock Holmes” (1985), one of the first animated characters of the history of the cinema exists. Many other films such as “Tron” (1982), “The Abyss” (1989) and “Aliens” (1986) can also be mentioned among those which carry importance in terms of visual effects. When we consider the use of virtual characters in live action films, we need to touch upon the concept of visual effects as well. The term visual effect in its widest meaning expresses achieving an image without the use of only photographic techniques. Visual effects can be created with the camera or many different optical or digital post-production processes. Visual effect is a sub-category of special effects (Brinkman, 2009: 671).

The use of computers in the creation of visual effects has accelerated the process. In addition, visual effects have become more attractive for the viewers. It is sometimes possible to see the effect created for the viewers at the box office as well. “Jurassic Park” can be given as an example. It is observed that films which are based on visual effects and effective in this respect are successful at the box Office as well. This has also encouraged producers to use visual effects in films.

“Jurassic Park” is one of the milestones in the use of virtual characters in live action films. The computer animations of the film directed by Steven Spielberg in 1993 have been carried out by ILM (Industrial Light and Magic). This film has been awarded the Best Visual Effects Oscar as well in its time. It is one of the movies in which real characters and computer-generated virtual characters have been used together successfully until then. In the film, the computer-generated dinosaurs appeared quite realistic. In addition, it is an important development as an example of an extremely realistic render (Kerlow, 2009: 25). Spielberg has achieved his highest box office return ever with this film and it has also carried the use of digital images to a new level (Rickitt, 2007: 36). In the film, stop-motion dinosaur characters have also been used besides CGI dinosaur characters. The characters which have been animated as stop-motion have been placed in the real world by ILM through the digital compositing methods. There are many scenes in the film in which digital and mechanical effects have been used together (Netzley, 2000: V). In order to make the characters look realistic, a digital blur effect has been applied on them (Rickitt, 2007: 170).

2-TECHNIQUES USED IN THE PLAUSIBILITY OF VIRTUAL CHARACTERS

CGI characters used in live action films are created through the use of many different techniques together. Each stage in this process contributes to the realistic appearance of the characters in the eyes of the viewers and allows the perception to develop in this direction. These techniques have a hierarchical order. Once a technique is used, then the next stage begins. For instance, the render stage cannot begin before the motion capture stage is completed; or digital compositing process cannot begin before the texturing process is over. With the contribution of each process, the work is completed with the most realistic appearance. Some of the important states are as follows.

2.1. MOTION CAPTURE

Acting is as important for virtual characters in the art of animation as it is for real actors. The performance of virtual characters in live action films has come closer to the performance in real life with the rapid advancement of technology. Through the motion capture technology, the motions of real actors are recorded, transformed into digital data and transferred to computer generated virtual characters (Netzley, 2000: 154). Not only the motions of humans,

but the motions of animals or objects can be transferred to computer generated characters later on (Miller, 2006: 118). This technique can be regarded as the evolution of rotoscope as well, because it consists of exactly copying real motions. The use of rotoscope and other techniques, methods where real motions are taken as reference have rapidly become standard applications. Animations of higher quality in particular in feature animation films have begun to be sought for in motions which are more natural. In the Disney film “Snow White” and Fleischer brothers’ film “Mr. Bug Goes to Town”, rotoscope has been used in the animation of the leading characters (Hayes and Webster 2013: 185). Motion capture has been developed in the 1970’s to be used in the military. Until today, it has been used in many different areas as well. Biomedical researches, analysis of sports related motions, games and performance recordings are the leading ones. Later on, it has been used in the production of visual effects in commercials, in the live action film industry, feature animation films and television series (Furniss, 2009: 189).

In this method, which is effective on the acting of virtual characters in motion pictures, data obtained by certain devices connected to the bodies of real actors are transformed into digital data and transferred to the characters in the films. These transfers are not always problem free. In problematic cases, animation artists manually interfere and correct the motion. In live action films, one of the main reasons why such an animation method is chosen is that these motions are achieved in the closest manner possible to the motions in real life. The viewers’ eyes are used to the motions they see in real life. Therefore, the viewers will notice it when they see a different motion or acting.

There are different methods in terms of motion capture. Prosthetic, acoustic, magnetic and optic can be listed among these methods. These technologies each have advantages and disadvantages. Due to their unique characteristics, some of these might give more appropriate results in accordance with the areas they are to be applied to. Among the factors which differentiate the motion capture technologies from each other can be listed as accurate data calculations, speed rates, freedom of motion given to real actors, the number of data points on the actors and the number of actors whose motion data is to be recorded for the scenes (Kerlow, 2009: 369-370). Optic motion capture technology can be counted among the methods which best obtain data. Through this method, leading companies such as Digital Domain, ILM and PDI have successfully used the optic motion capture methods in films such as “Star Wars: Episode One”, “The Mummy” and “Titanic” (Sönmez, 2001: 150).

One example in which the Motion Capture Technology has successfully been applied to is the films of “The Lord of the Rings” series. The “Gollum” character in this series is a character which has been animated through the motion capture technique. The performance of English actor Andy Sarkis has been used in the animation of Gollum. The appearance, motions and behavior of the character are very similar to those of the human characters in the film. From another perspective, what is the definition of the limitations of these virtual characters? The appearance and acting of these characters rival those of the human characters in live action films. These characters are different from stylized animated characters, because animated characters can easily be understood by the viewers (<http://www.awn.com/vfxworld/virtual-cg-characters-live-action-feature-movies>).



Picture 1: An example of motion capture from the film *The Lord of the Rings*.
(<http://i0.wp.com/www.cgmeetup.net/home/wp-content/uploads/2013/01/Gollum-11.jpg>)

2.2. ARTIFICIAL INTELLIGENCE

One of the characteristics which contributes to the achievement of reality in films is the use of artificial intelligence. Although characteristics of artificial intelligence are used in many scenes, it can be seen that they are effectively used in particular in crowded scenes. The characters in these scenes could distinguish one another and opposing groups could fight with each other.

Artificial intelligence is the repetition of behaviors which are defined as intelligent when displayed by humans (intelligent behaviors) by a machine as well; or in other words, artificial intelligence is a theory which shows how the human mind works (web.itu.edu.tr/~sonmez/lisans/ai/yapay_zeka_icerik1_1.6.pdf). If we need to use a different definition, artificial intelligence from a simple point of view can be defined as the attempt to develop artificial directives which are similar to skills perceived as an indication of intelligence when observed in natural creatures, by analyzing them (<http://www.yapay-zeka.org/modules/wiwimod/index.php?page=AI>). Studies of artificial intelligence are generally about analyzing the thinking methods of humans and developing artificial directives which are similar to them (https://tr.wikipedia.org/wiki/Yapay_zek%C3%A2). Studies related to artificial intelligence continue today in different areas. Today, even the calculators at our homes are able to do calculations very rapidly. Due to its advanced characteristics, this technology is being made use of in the animation of characters in various films today. One of the motion pictures which arouses interest within this framework is *The Lord of the Rings* series.

One of the greatest problems faced with in *The Lord of the Rings* series was the very crowded war scenes. Very large war areas needed to be constructed. In order to be able to solve this problem, a very crowded production team began using a program called Massive four years ago. By using Massive, it was possible to randomly recreate real life through animation within a short period of time with a small group of actors (<http://www.awn.com/news/weta-digital-uses-massive-ape-reality-kong>).



Picture 2: A war scene as an example of artificial intelligence.
(<http://massivesoftware.com/why-choose-massive.html>)

It was possible to create artificial environments with this program. The general work method was to form interaction between the created characters and the environment. The created artificial characters used sounds and vision and chose the most appropriate of the prepared motion capture data to reach their goals. Each creature here had artificial intelligence. They were able to decide how they were going to act with the help of artificial intelligence. When these characters were within a group, they could see their surroundings, hear sounds and reacted accordingly to the creatures and environment around them (<http://www.cgw.com/Publications/CGW/2003/Volume-26-Issue-2-Feb-2003-/The-Two-Towers.aspx>). Each creature was programmed with skills compiled from a broad archive of motions. Stephen Regelous, from the New Zealand based Weta Digital which created the visual effects of The Lord of the Rings trilogy and the creator of Massive stated that they achieved men running to the war area to fight with the Massive program, there were thousands of characters which fought and toppled each other down and that a very realistic war scene was achieved as a result. In addition, the creatures in Massive could give appropriate reactions according to the ground they were standing on. When they were climbing, they appeared different than walking. Different motion capture cycles were being mixed and the angles were being arranged. A thing which could be used continuously was not only used for the terrain, but also for targeting weapons and holding objects. When the motion capture data was added, more graceful motions were achieved. (<http://www.tr3d.com/dersler/ders/bn/>)

Massive technical director Geoff Tobin states “All of these digital characters have an artificial intelligence brain. A part of the brain deals with what the character is doing at that moment, analyses the alternatives of the motions it can perform and decides which motion to do next. The other part of the brain analyses what kind of a terrain the character is standing on, the enemies and friends around it and where it can move. It transfers this information to the first part of the brain and helps it make a decision” (<http://www.lotrplaza.com/archives/index.php?Archive=First%20Age&TID=69431>). In addition, Massive software primarily designed for the war scenes in the movie has been used to copy and replicate the human actors and in the murder of crows as well (<http://www.cgw.com/Publications/CGW/2001/Volume-24-Issue-12-December-2001-/The-Fellowship-of-the-Ring.aspx>). Massive software has especially played the role of a savior in terms of the war scenes in the series. The software basically used in The Lord of the Rings has been used afterwards and is still being used today in the simulation of crowded scenes in numerous films. Many scenes which are impossible to be achieved through live action has been rapidly created with this software and artificial intelligence.

2.3. COMPOSITING

Scenes which are prepared within digital environment or live action scenes can be joined in accordance with the requirements of the scenes in a film. Such a task for films is carried out on moving images rather than fixed images. Many different images are brought together and a single image is achieved from them. This image constitutes the final part of the work. The process of digital compositing is a method used to join two different clips. Almost all visual effects depend on a good compositing skill. There are many different software alternatives for this task. Another method of digital compositing is the addition of virtual characters to live action scenes. One effective stage in the presentation of virtual characters may depend on the arrangement here. One of the points which should be given importance to is the rendering process of the character to be used in the animation in alpha channels. The alpha channel allows the areas other than the character to be seen transparently (Watkins, 2001: 407).

Digital compositing is important due to its different aspects in particular in the placement of computer-generated virtual characters in live action film scenes. If supportive side factors/methods are to be taken into consideration instead of dealing with the task in a single piece, then many different stages such as the tracking process, color correction process, rotoscope process and morph process along with digital compositing should support this stage as well. For instance, the motion of the camera in a scene and the motion of the object or image placed in the scene should match in the tracking process. An incomplete action or an error in this stage can easily be noticed. As a result, the realistic effect to be produced on the viewers will be lost.

The most difficult part of digital compositing is perhaps reaching an integrated result. The reason for the difficulty at this point is the impression that the composited pieces have each come from a different source. What is given special consideration here is that the produced images are of picture quality which has not been subject to a post-production process. Even if the aspects in the scene are apparently not real, the viewers need to get the impression that what they are watching has been shot at the same time and with the same camera (Brinkmann, 2008: 3).

2.4. RENDER

The three-dimensional graphics which are computer-generated through rendering are transformed into real looking pictures with their colors, textures and shadowing. During the process of rendering, the digital artist should determine how the project on the computer is to be calculated. Another important point is that, the calculations for the lighting adjustments are done here as well. The duration of the process to be carried out changes in accordance with the greatness and characteristics of the scene (Netzley, 2000: 178).

With the rendering process, the project prepared on the computer is made ready to be completed. This process has a big impact on the realism and plausibility of the image to be achieved. The design which exists as a project in the computer software is transformed into a form which creates the impression of a real image as a result of the rendering process. When the achieved image is photorealistic, it will be difficult for the viewer to differentiate it from real images. The blurring between the real and the virtual becomes apparent at this point. Achieving photorealistic renderings have become more accessible today due to the advance of technology. The digital compositing stage which comes after the rendering process complements it.

One of the greatest difficulties in organic models in terms of realistic or plausible renders is related to the appearance of the skin. This barrier against the images which are created as convincing computer graphics should be removed. The problem is that, the human skin consists largely of water and other organic matter. Therefore, the human skin cannot reflect light completely; however it changes the color of reflected light instead of absorbing some of

it. Today, a new mathematical formula has been developed for direct lights to be applied to the design of virtual characters. In this manner, the organic structure in the character's texture is noticeable. One of the first characters which had organic texture was the Gollum character (Pikkov, 2010: 84).



Picture 3: The Gollum character

(<http://www.animationsupplement.com/index.php/articles/323-15-photorealistic-movie-characters-take-a-popcorn-break>)

3- REALITY CREATED BY SIMULATION AND VIRTUAL CHARACTERS

When digital visual effects are taken into consideration in terms of their characteristic aspects, they can be defined as postmodern objects. These effects are created as a result of the hybridization between the camera and the computer (Hyung Ryu, 2007: 33). The virtual characters which are the products of computer graphics have as much an important role as the real actors in a film. Even if the viewers know that they do not really exist, the structure, anatomy, acting, appearance and stance of the characters are perceived by them as real characters. In addition, it seems difficult to say that these characters are removed from reality in terms of their production.

In addition to these, the veiling of the effects with great discretion results in the computer-generated images to create hyperreality. (<http://www.wired.com/2009/06/lucasfilm-genarts-team-up-to-bring-hollywood-style-vfx-to-games/>) Simulation or the concept of hyperreality is defined as “The reproduction of a reality without a root or reality through models” (Baudliard, 2013: 14). What is real contains a physical existence and a structure which is material and can be touched. On the other hand, the opposite of real, which is virtual, does not carry a reference related to reality. Even if it is perceived, it is not there. It is related to what a person does not have due to its lack of reference. Baudrillard argues that representation shows the meaning or concept of what is real and virtual things are representations which do not give any references to anything that is real. The differences between representation and the represented have been removed in the computer age. The virtual has its own reality (Kaçmaz, Uluoğlu, 2001: 89). Characters and environments which cannot be distinguished from reality can also be seen next to the characters and environments which are known not to be real in *The Lord of the Rings*. The line between these two situations can take an ambiguous state. Virtual characters have their own reality with the human characters.

According to Baudrillard, the visual effects in the cinema are only the distorting, deforming of reality. These effects at the same time serve as precursors which speed up the distortion of the meaning of real life as advanced simulations. However, these special effects, in particular digital effects, can create a more natural effect of reality beyond the expression of human imagination (Hyung Ryu, 2007: 32-33). At this point, the identification of the created virtual characters, attribution of tasks to them which are similar to the tasks of other characters by the viewers takes place through the impact of the displayed natural reality. In *The Lord of the*

Rings trilogy, the “Gollum” character which has a high level of reality can be shown as an example in terms of realism. Through this character, reality is in a way deformed and a non-existent reality is created. However, it is not very likely that the viewers do not perceive or reject this environment of deformed reality and its characters.

Jean Baudrillard’s approaches to the digital effects of postmodernism result from the ontological perspective of the concept of simulation. Baudrillard’s notion of the concept of simulation is frequently made use of in the explanation of postmodern conditions by CGI’s realistic effects. The realism of CGI is the result of artificial reflections of special computer programs on film frames. According to Baudrillard, the condition of mimetic reflection of reality does not exist in today’s world of simulation, because with the age of simulation all references have begun to be eliminated. Baudrillard suggests that all phenomena have lost their meanings and they are being guided by simulacra and hyperreality. These conditions which lack context are disappearing and this simulation without a context can change the representation style of reality (Hyung Ryu, 2007: 32).

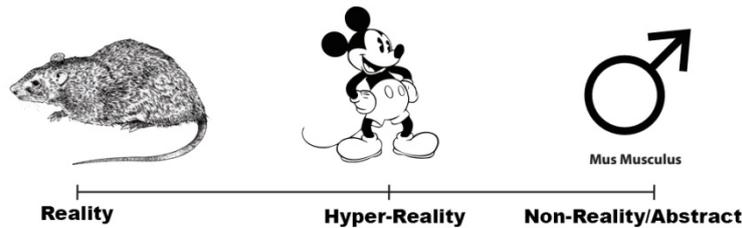
Computer-generated images blur the line between reality and fantasy. The perception style of the world is being distorted in accordance with films and media tools which make use of computer-generated images. The use of computer graphics may not be scary until it is not possible to distinguish the differences between real images and scenes and their computer-generated equivalents. When CGI is no more distinguishable, CGI blurs the viewers’ perception of reality, shape what they see and as a result, make them believe what they see and change the perception of reality in their minds (<https://isomd.wordpress.com/2010/04/15/effects-of-cgi/>).

The purpose in many live action films in which computer generated graphics are used is to make the designed visuals to be perceived as real. Many more examples can be given from the history of the cinema on this matter in addition to The Lord of the Rings trilogy. Avatar directed by James Cameron, The Matrix directed by Wachowski brothers and Jurassic Park directed by Spielberg are some of the leading examples.

In addition, it is possible to talk about a virtual reality in the film The Matrix. The characters live both in a virtual world and a real world. The people in the film live in the virtual reality of the Matrix, which is artificial intelligence and this condition is the symbol of digital technological structure (Hyung Ryu, 2007: 10). In these films and in many more as well, even though the reality created by visual effects is virtual, it is perceived as a part of the real universe or on its own in the film.

We need to acknowledge that there is on the one side a totally artificially constructed world in the art of animation; while this world needs to be independent of the real world, it should also reflect reality. According to Paul Wells, the illusion of reality in animation can be defined as hyperreality. The concept of hyperreality was first coined by semiotician Umberto Eco. Eco has used this concept to define Disneyland in which everything is definitely artificial, but is a place which is more real than reality at the same time as well. Wells has attempted to determine the quality of reality in animation films. He has suggested Disney animations as the central point taken as reference by his work on reality, because they are hyper-realities (Pikkov, 2010: 98).

Wells’ approach has progressed through the classical cartoon characters rather than the virtual characters used in live action films. A diagram such as the one below can be given as an example.



Picture 4: Diagram of reality
(Dündar, 2013: 45)

When we follow Wells' diagram above, the realistic films are at one end, unrealistic films are at the other end and hyperrealistic. Disney films are in the middle.

According to Wells, four characteristics should be taken into consideration to measure the degree of realism in animation films:

- design
- characters
- sound
- motion

Animation theoretician Stephen Rowley follows a different approach. Rowley argues that instead of evaluating certain objects, certain variables of the representation of reality should be analyzed. Rowley suggests that these should be followed:

- visual realism
- auditory realism
- realistic motion
- realism of the plot and the characters
- social realism

In addition to these, the control of realism in animation should be performed not only through the physical characteristics, but rather through the experiences of the viewers. In other words, what is important is not the similarity of animation to physical parameters which exist in real life, but how the viewers attribute meaning to and see its realism (Pikkov, 2010: 98-99).

Physical reality can be changed as long as it appears realistic and may not be noticed by the viewer if it is placed fully in a film scene. At this point, the previously mentioned methods used in the placement of virtual characters and effects on the scene come to the Picture. Films can change physical reality and thus blur the line between what is imaginary and fictional and what is real. What make this possible in films are the computer-generated images. Hyperreality will become even more wide spread with the development and applications of computer graphics. Physics is also a part of hyperreality; it can be visually produced in the mind of its creator and everything can be done with this visuality. Under these conditions, reality changes places with simulacrum. Any universe and any physical reality can be created and perceived as reality. (<https://isomd.wordpress.com/2010/04/15/effects-of-cgi/>)

CONCLUSION

Today, the rapidly advancing technology shows its impact in the area of computer graphics as well. Computer-generated products have become visible in many areas. It is possible to talk about different sectors in which computer graphics are used widely; some leading ones among these are games and motion pictures. If the films analyzed in this study are to be considered in terms of live action films, it can be seen that virtual characters have been placed in these films

in parallel with the technological developments which took place in this area. These characters have become indistinguishable from the real human characters with their design, sounds and acting with respect to Wells' criteria. The reality they have created can be evaluated as a reality formed within themselves. This can be regarded as a creation of technological advancement in this area.

Baudrillard states that visual effects distort and deform reality. Visual effects show themselves in films in a manner equivalent to today's technology and distort the viewers' minds in relation to reality. By this means, the viewers' perception of reality changes. In this respect, it can be suggested that the perception of reality steers through a transformation towards virtual reality. Reality created by visual effects has become a reality which expands beyond the human imagination.

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THE IMPORTANCE OF CREATING LOCAL-CULTUREL SYMBOLS IN THE PROCESS OF CREATING DESTINATION BRAND: EXAMPLE OF ESKİŞEHİR CITY

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INTRODUCTION: ABOUT THE CONCEPT OF BRAND

The concept brand that we can claim to have emerged by the stamping of the animals by the villagers in past years in order to distinguish them from the animals of the other villagers and to prevent crises that may arise this way is built on the phenomenon differentiation that can also be understood from this simple example. While the word brand is defined as “**A special name or sign that is used in order to introduce a commercial good, any object and distinguish them from similar ones**” (<http://bit.ly/1vB8cWB>, 16.4.2014), it is defined as “**Any kind of sign including the names of people, which can be published and reproduced through publication and viewed in drawing such as and especially words, shapes, letters, numbers, the shape or packaging of the goods, on condition that they ensure that the goods and services of an enterprise are distinguished from the goods or services of another enterprise**” in the decree law on the protection of the brands (<http://bit.ly/1vyaepn>, 14.4.2014).

And according to the definition of American Marketing Association, brand is “**a name, term, sign, symbol, design or their combination, which is used in the determination of the goods and services of an enterprise or a group of enterprises and differentiation from the goods and services of the rivals**” (<http://bit.ly/1mxyeol>, 10.02.2014). In summary, brand is a generic name that is generally used for all the words, numbers, sounds, letters, shapes, colours, packaging and signs that distinguish a product or a service from its competitors.

The present situation is so clear that it is difficult for us to explain the content of the concept brand by only consumption products in our day. For a politician, a sports club or a sports person, a country, or a city of that country can be defined as a brand in our day and they can find a place in the integrated marketing process.

DESTINATION BRAND

The purpose of creating a brand and managing it affectively constitute the basis of the concept destination branding, just as in other marketing products. The phenomenon tourism has taken out of being stuck between the concepts “sea”, “beach”, “seaside” and “hotel”, especially in recent years, and it varied a lot as the regions that lack these qualities brought especially their local-cultural properties into the forefront. In this process, regions or certain destinations felt the obligation of repositioning themselves and started to make attempts to become a destination brand in order to increase their levels of welfare and take a share from the market of tourism.

While the activities of creating a destination brand, i. e. the attempts of creating a brand especially in the area of tourism by means of bringing certain properties of particular regions into the forefront, are generally regarded in connection with the ministries of tourism of the countries, local governments, NGOs or private enterprises may also carry out activities in this

field. While the concept destination brand that we can basically define as **“the activities that aim to render the destination identity that is created in line with the properties of a place suitable for the target groups that are expected to prefer that destination”** (Yavuz, 2007:40) can be regarded as an activity with the sole purpose of attracting tourists, they are also a process of vital importance for different groups.

For the branding of a destination brings about the opportunity of income and employment for the locals living in the destination region as a result of the visits of the tourist who are willing to benefit from the products and services in the region, and it also ensures the development of the substructure and superstructure of the region.

In recent years, it is observed that big marketing moves are made in the basis of the countries and that countries increase their introduction activities with a destination brand study. In this process, countries try to present themselves to potential tourists that plan to visit their countries with the best slogan that summarizes their marketing targets after setting the best visual that define themselves as their logo. Thus, we can define the destination branding as identities that differentiate the destinations from one another. Pekiyan (2008:46) listed the benefits of destination branding for regions as follows:

- **In addition to differentiate the products and promising value, brands evoke the beliefs, arouse emotions and turn them into behaviours.**
- **A strong country brand attracts both tourists and investments to the country.**
- **A brand differentiates a product/destination in the competitive environment and renders it special.**
- **Destination brands reveal the bond between the destination image and the self images of the consumers or consumer needs and the symbolic value and functional attractiveness of the brand.**
- **It ensures the recognition of the touristic destination and differentiation from similar touristic destinations by the tourists.**
- **It reduces the risks brought about by the inability to try a product before trying as a property of tourism.**
- **The branding of a touristic destination facilitates the efforts of branding the products symbolising the destination.**
- **It leads to repeated visits to the destination; and it ensures this by creating an emotional bond between its customers.**
- **It ensures the recognition of the destination by creating a difference between the destinations.**
- **It ensures the trust of the tourists for the destination whereby facilitating the process of choosing the destination.**

Baker (2007:12) summarizes the benefits of destination branding for the region as follows:

“- It creates a mutual target regarding the image and attractiveness of the relevant destination that combines public institutions, private sector institutions, non-governmental organizations, in short, all of the segments of the society. It provides the destination prestige, awareness, faithfulness and popularity.

- **It helps correcting misconceptions.**
- **It increases the income, profit and tax income of the stakeholders.**
- **It helps increasing the attractiveness of local products.**

- It helps attracting skilful people to the business market and ensuring the permanence of these people.
- It ensures the increase in new business investments.
- It increases the sense of belonging of the locals and their pride of the place they live in.
- It ensures a quicker recovery in crisis situations such as major natural disasters or negative propagandas that may occur.
- It increases the share that the relevant destination takes from world resources.”



Figure 1: Slogans and logos determined by certain countries in the process of destination branding process.

Source: <http://bit.ly/RoCJHH>, 6.5.2014

In addition to this, the insufficiency of the single destination brand understanding of a country as a whole especially for countries with different identities and cultures ensured the gradual increase of the understanding of regional marketing. Another important factor of the objective regional branding can be said to be that countries increasingly started to use similar marketing visuals or slogans in the process of branding. Logo works in which certain visuals such as “sea”, “beach” and “tree” that target especially summer months moved away from motivating target groups and the differentiation of the regions in the countries from this usual structure has virtually become an obligation.



Figures 2: Examples of logo works that frequently resemble one another in destination branding studies as countries in recent years.

Source: <http://bit.ly/RoCJHH>, 6.5.2014

Starting from this fact, private or legal persons led by municipalities, non-governmental organizations or certain private enterprises started to make strategic plans for the branding of their region. Özdemir (2008:132) lists the principles of destination brand development as follows:

- **Being tourist-oriented:** Taking the wishes of the tourists directly as the basis in terms of brand creation rather than the issues that the destination has or thought to be asked for by the tourists
- **Focusing:** Developing offers that attracts a specific market by focusing on it.
- **Building loyalty:** Focusing on not only the rational but also emotional reactions of the tourists.

- **Taking as a basis: Supporting the main strategy of destination management organizations.**

Just as products that complete their branding process are distinguished in the market when compared to their competitors in our day and can create a consumer loyalty, destination brands that successfully entered the branding process and were able to maintain this process have also become quite strong brands in the area of tourism in our day. One of the most important issues in this process is that the destination that will be branded can promise the tourists things about there. For the tourists pay attention to the information, properties and values of a particular region during their visit to a destination other than their own country. Thus, the destination needs data that reflect its self values in the cultural-local symbols that it considers to feature both in their slogans and logos.



Figure 3: Some of the examples of destination branding process aimed at prominent cities of the world.

Source: <http://bit.ly/RoCJHH>, 6.5.2014

LOCAL-CULTURAL SYMBOLS REVEALED IN THE PROCESS OF DESTINATION BRANDING FOR ESKISEHIR PROVINCE:

GENEREL INFIRMATION ABOUT THE ESKISEHIR PROVINCE

Eskişehir is the centre of the province with the same name that maintained its existence under such civilizations as Phrygia, Byzantium and Anatolian Seljuks in Central Anatolia region of the Turkish Republic. According to the historical information in Wikipedia encyclopaedia;

“The Hittites established a big state based on Eskişehir in the 14th century BC. It is seen that Eskişehir was the principal city during the period of the Hittites as a result of its importance and place. The Phrygians that entered Anatolia in the 12th century BC spread in Anatolia and settled in the region under the name Dorylaion. The region was reigned by the Lydians and then Persians after Phrygians. Captured by the Macedonian king Alexander in the 4th century BC, Eskişehir remained under the Empire of Macedonian king Alexander up to 323 BC, when Alexander died. The region that moved under the control of the Roman Empire in the 2nd century BC remained under the reign of the Byzantium after the Roman Empire got separated until Rome was divided into two. Dorylaion that came under the domination of the Byzantium once again was captured by the Seljuks in 1074. The city witnessed the wars that take place between the Seljuks and the Crusaders during the period of the Seljuks. During this period, the name of the city is called “Sultanönü”. In 1289, Anatolian Seljuks gave Eskişehir to Osman Gazi. Eskişehir, which was captured by the Karamanids during the period of Orhan Gazi, was once again incorporated into the Ottoman lands by Murad I. The city remained connected to Ankara Beylic up to the first years of Fatih. Changes occurred in the Administrative Organization of Anatolia

when Kütahya became the principal beylic after 1451; and Eskişehir, which was connected to Ankara was then connected to Kütahya Principal Beylik. The railway reached Eskişehir, which was a jurisdiction of Kütahya Sanjak of Hüdavendigâr (Bursa) Province, in 1890s. After the railway reached Eskişehir, the commerce in the city was enlivened. Immigrants from the Caucasus, Crimea, Romania and Bulgaria were settled in the region during the 19th century. The city started to develop after immigrants were settled after 1877-1878 Ottoman-Russian war.” (<http://tr.wikipedia.org/wiki/Eski%C5%9Fehir>, 28.4.2014)

As can be understood from the short historical information, the city that remained in the middle of the important commercial routes of many empires was also an important transition point in the period of the Republic of Turkey. Sivrihisar, Mihalıççık and Seyitgazi in 1926 and Çifteler and Mahmudiye in 1954 were connected to Eskişehir, which became a province in 1925 after the proclamation of the republic, whereby becoming districts. Sarıcakaya was turned into a district with another law enacted in 1957, and the number of the districts increased to 6. Afterwards, Alpu, Beylikova and İnönü were turned into districts with the law no. 3392 in 1987 and Günyüzü, Han and Mihalgazi were turned into districts with the law no. 3544 of 9 May 1990; thus the number of the districts increased to 12. 2 more new districts were established with the name of Odunpazarı and Tepebaşı by annulling the Central district with the law no. 5747 published in the official gazette of 22 March 2008, and the total number of districts of the province increased to 14.

‘SWOT’ ANALYSIS OF ESKISEHIR PROVINCE

SWOT analysis is a process in which the English words “Strengths”, “Weaknesses”, “Opportunities” and “Threats” are analyzed. SWOT analysis is a strategical technique used in order to determine the strengths and weaknesses of an institution, technique, process, situation or person in a project or commercial venture and to detect the opportunities and threats resulting from the internal and external environment. This technique requires to determine the targets of a project or commercial venture and define positive or negative internal and external factors for achieving the target. This method was developed by Learned, Christensen, Andrews and Guth, who were professors in Harvard University in the 1960s.

It was considered appropriate to make a SWOT analysis and determine the priorities accordingly in order to turn Eskişehir city into a destination brand, and it was analyzed using the strategic plan developed by Eskişehir Metropolitan Municipality for the years 2010-2015 (http://www.eskisehir-bld.gov.tr/dosyalar/stratejik_plan/2015.pdf, 17.4.2014).

STRENGTHS:

Eskişehir developed rapidly especially during the mayoralty of Prof. Dr. Yılmaz Büyükerşen as of 1999. That the mayor is a science man, he has a broad vision and he is able to use different sources for the projects he wanted to realize are among the city’s strongest aspects. In addition, that the debt of the municipality, and hence the city, is very low constitutes an important opportunity for new investments and investors.

OPPORTUNITIES:

That the projects realized in the leadership of Prof. Dr. Yılmaz Büyükerşen again in the last 10 years earned much approval by Turkey increased the trust of the locals of the city in him and also attracted potential investors from outside the city. Eskişehir has a great potential of becoming the centre of the congress tourism as a result of two state universities it has and health tourism as a result of its hot water. Apart from these, the general situation of the city has quite a high potential in terms of general tourism and it is necessary to reveal certain local-cultural symbols in this sense.

The city also has a big potential for the TV series-cinema industry that is in demand in Turkey with its natural resources, historical spots and developing city structure. It also has a strong potential in terms of qualified human source that the city needs owing to the deep-rooted state universities in the city.

WEAKNESSES:

Mainly two issues come into prominence in the weaknesses of strategic planning of Eskişehir city; one of them is that the cooperation of the city, and hence the municipality, with the two universities in the city is quite low. Although Eskişehir is called the “student city” and quite a great number of students and their parents live in the city, and the Mayor Prof. Dr. Yılmaz Büyükerşen is the former rector of Anadolu University, the number of the works that are jointly carried out with the university in the strategic planning and development of the city is quite low. In addition, that the city has very low revenues in terms of the income which is the key point in the development of the city is another weakness.

THREATS:

Although Eskişehir may be among the most rapidly developing cities of Turkey in recent years, that different institutions in the city are in a big competition with one another and make limited number of cooperation for certain targets bring future projects to a halt. In addition, economical problems that are constantly at issue of the country in general are naturally reflected on the municipalities and this prevents the realization of new investments.

Furthermore, Eskişehir province is located in the seismic belt, although not in the first degree. The great Eskişehir earthquake that occurred on 20 February 1965 showed that earthquake is a significant and vital fact for Eskişehir province just like many other cities. This fact is an important threat against possible investments to be made both in social terms and commercial terms.

LOCAL-CULTUREL SYMBOLS REVEALED DURING THE DESTINATION BRAND WORKS OF ESKISEHIR PROVINCE

ODUNPAZARI HOUSES:

Odunpazarı is one of the central districts of Eskişehir province and the first settlement of Eskişehir. Odunpazarı was set up on the hills in the southern part of the city. According to a story, the first people who considered to settle in Eskişehir hang a sheep liver in Odunpazarı and the area where current Porsuk Stream lies, and they decided to choose the place in which

the liver lasts longer as their settlement area. As the liver hung in Odunpazarı lasted longer, the first settlement area was made there.



Figure 4: States of the houses in Odunpazarı district before the restoration works
Source: http://tr.wikipedia.org/wiki/Odunpazar%C4%B1_Evleri (16.4.2014)

Eskişehir Metropolitan Municipality provided the city an important local-cultural value with the “Odunpazarı Houses” project it started in 2007 for Odunpazarı region that is quite old for both the people living there and the general look of the city, and even under the threat of collapse.

In Odunpazarı district where the biggest restoration work of Turkey was started, first 27 houses were reconstructed and famous guests were hosted in these beautiful historical houses, hence introducing, i. e. advertising the region. Some of the restored houses where interesting and historical events took place, the three-storey building overlooking Tiryaki Hasan Paşa Street was used as the headquarters and armoury of the Greek commander during Turkish War of Independence, and Arif Nihat Asya wrote the poem “Bayrak” in this house. According to another story, Evliya Çelebi was hosted in another house in the same street.

In addition to restoring and gaining the houses to the city as boutique hotels, the old bazaars in the region that sank into perishment were also regained to social life. Atlıhan Handcraft Bazaar, where meerschaum that is among the most important sources of income of the city is sold most frequently; “Modern glass art museum” that was opened in order to provide the opportunity to earn an income for the housewives and students and pursue a career; and Kurşunlu complex, where professionals of many different branches have offices, are among the most prominent examples.

The symbols gained to the city provided the people living in the city the opportunity to live with their past, contributed to the city in the process of positioning the city as a destination brand, increased the income of the people living in the area by ensuring that tourists from different regions (local-foreign) come to the city, whereby contributing to the development of the region.



Figure 5: States of Odunpazarı houses after the project carried out

Source: <http://www.odunpazari.bel.tr/Projeler.aspx?ID=7>, 16.4.2014

CITY OF LOVE ISLAND AND GONDOLA TOURS

Porsuk Stream that is born with the joining of Bayatçık Creek flowing down the northern slope of Aksu Mountain, and Kızıлтаş Stream flowing down the northern slope of Murat Mountain is the longest (448 km) branch of Sakarya River. It is a river that literally divides Eskişehir province into two and where people can swim in and go fishing in the 1960s. However, the pollution that increased in time made it hard to even pass the river by, let alone go fishing and swimming in it. Porsuk Stream, which became a place where litters were dropped and sewage was constantly mixed, has become a place where mosquitoes reproduced, that emit bad smells and threats human health.



Figure 6: Photographs showing the state of Porsuk stream before the cleaning works.

Source: www.sakarya.com.tr (16.4.2014)

Eskişehir Metropolitan Municipality started a work for Porsuk Stream which became quite a problematic place both with its look and the threats against the health of the citizens, and first ensured the improvement and cleaning of the stream and then began to hold excursions on the stream for tourists with small ferries. Subsequently, gondola tours similar to those in Venice were started to be held on the stream. Drivers wearing Venetian outfits conduct the gondola tours that start below the historical Tepebaşı Municipality building, and the changing and developing face of Eskişehir can be seen from a different perspective during this gondola tour that lasts approximately 20 minutes. Couples may propose each other in this romantic environment in the gondola tours that has become even more popular in recent years or make surprises by writing various messages on the bridges over the stream. In addition, traditional canoeing races have been held in recent years on Porsuk stream in cooperation with Turkish Canoe Federation.

Furthermore, an islet that can be accessed via gondolas was also constructed in the cleaned Porsuk stream in 2010. This islet was named as the island of “the City of Love” in Eskişehir, where the man of love saying “Eydür bunu bir dem aşksız olmayayım (He saysa I shall not be without love for a moment)” Yunus Emre lies, and it started to host its visitors as of 2010. The most famous celebrity married couples of Turkey were invited to the opening and a second symbolic wedding ceremony was held for them in the islet with the aim of introducing the islet. All around the islet were decorated with love symbols with a vital importance in order to set an image consisting of such keywords as “love”, “affection” and “kindness” during the branding process and it was aimed that couples come and have a romantic time in the islet. In other words, “the islet of the City of Love” provided another important local-cultural value to the city.



Figure 7: The new state of Porsuk Stream cleaned up by Eskişehir Metropolitan Municipality and the islet of the City of Love created with gondola excursions for tourists on the stream.

Source: <http://www.eskisehir-bld.gov.tr> (16.4.2014)

FAIRYTALE CASTLE

Sazova, which used to be an empty land in the past, was turned into a Science, Culture and Art park built on an area of 400,000 metre square at the end of a project started by Eskişehir Metropolitan Municipality. In the park, where various water sports and activities are held, which includes restaurants, cafes, buffets, picnic areas, a concert area, a relaxation area with an amphitheater, a project called the “Fairy Tale Castle” was also brought to life.

The inside of the building which consists of 26 different towers in total and each of the towers imitates the towers in different spots of Turkey was designed especially for the children. The structure which includes the visuals, stories and characters of the fairy tales told to children became a local-cultural symbol and especially attracts the interest of the tourists.



Figure 8: Images from the Fairytale Castle.

Source: <http://www.eskisehir-bld.gov.tr> (16.4.2014)

THE LOGO OF THE PROCESS

While the Eskişehir Metropolitan Municipality has started the process of the creating local-cultural symbols in order to create a city brand figure, it is found out that a logo is need to be drawn in order not only to complete the whole process but also to twell people about it. So that, a logo is created by the Eskişehir Metropolitan Municipality and it is started to be used by many different locations around the city and also in the papers or reports which the Eskişehir Metropolitan Municipality has used just as the ones that I’ve mentioned for the big cities of the Europe and World. The logo is used with the river of Porsuk, which divides the city into two and city’s one of the most famous symbols. And the slogan says that The “city is

Eskişehir which means a real city, a livable city and the characteristics of a city are in this city, where it is Eskişehir.



Figure 9: “Şehir Eskişehir'dir”. The logo and the slogan that has been created and used by the Eskişehir Metropolitan Municipality.

Source: [http://www.eskisehir-bld.gov.tr\(10.08.2015\)](http://www.eskisehir-bld.gov.tr(10.08.2015))

CONCLUSION

The phenomenon tourism at the point reached means a much further meaning than being stuck between the concepts “sea”, “beach”, “seaside” and “summer house”. At this point, the main expectation of the tourists is to meet people with different cultures, people and beliefs other than their and interact with different cultures. Thus, today’s tourism companies promise people the most interesting and extraordinary activities in a geography while making plans.

Just as the concept “brand” is used in order to distinguish consumption products with different properties, images and promises in the market in the eyes of the consumers, the same thing is used for the destinations in today’s tourism world. While many countries in the past positioned themselves as a destination altogether and tried to offer appealing offers to the tourists, this has changed for countries especially covering a wide area and different cultures. Different destinations in the country may have different discourses and make appealing offers to people. At this point, the most important point that we encounter is the phenomenon that the destination will promise. Places that have various geographical beauties and spots of historical importance or that can be deemed the centre of a particular sports activity fulfil these criteria, but what about the destinations that do not have these opportunities?

Eskişehir city came into prominence in this sense with the destination branding process that it started in recent years as a city that does not fulfil the above mentioned criteria, in other words that has neither the summer tourism potential in summer nor a winter tourism potential in winter. The new local-cultural symbols provided to the city both ensured the creation of an Eskişehir city image in the minds of the people who have not yet visited the city and gave a message to those who visited the city, as well as providing a new point-of-view to the locals of the city. In addition to this, the great change that the city went through has now become a subject that is discussed in many conferences, and many cities in Europe have started to take the projects in Eskişehir as a model in order to implement the projects carried out in Eskişehir in their cities as well (http://www.eskisehir-bld.gov.tr/haber_dvm.php?resim_id=348015, 8.5.2014).

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THE OPINIONS OF HIGH SCHOOL STUDENTS REGARDING ENERGY AND ITS PROBLEMS

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Abstract: Energy is an element that we need in every aspect of our lives. Especially because of reasons such as growth of population and increase of life standards, technological advances, industrialization need for energy has increased very much. The necessity of considering energy supplement safety, providing source variety as well as environmental effects in choice of energy sources comes forth.

In this study, by using qualitative research techniques, it is aimed to determine the opinions of the secondary school students, being the adults of the future, about energy issues as the energy is indispensable part of our lives. In line with this purpose, as a tool of data collection, a semi-structured interview form, developed by researchers by taking into consideration the secondary education curricula, is used and it took its final shape in accordance with expert opinions. The semi-structured interview form is applied to 32 students who take education at different Anatolian High Schools. By the analysis we did in light of this study some advices about energy and environmental education have been pointed out.

1. Introduction

Energy is our one of the most important requirements whose consumption increases today and will continue to increase constantly in the future. Although energy is not one of the basic requirement of people, it is located in the center of economic, social and environmental dimensions of sustainable development thanks to technological advances (Ediger, 2009).

The energy which finds area of utilization at every stage of daily life may be presented in various forms like chemical, nuclear, mechanic (potential and kinetic) thermal geothermal, hydraulic, solar, wind, electricity, and they can be converted to each other by appropriate methods (Koç & Şenel, 2013).

Sources from which energy is obtained by different methods are defined as energy sources in economic terms and they are classified in different ways. While the energy sources are divided into two according to their usage as renewable and non-renewable, they are classified as primary and secondary energy sources according to their convertibility. While non-renewable energy sources are defined as the energy sources are foreseen to be run out in the near future, the renewable energy sources are defined as that they can renew themselves in the equal amount to the energy obtained from the energy sources or in a more rapid way than the depletion rate of those sources (Kılıçarslan, Peker & Gün, 2011). The form of energy which has not undergone any change or any transformation like petrol, coal, natural gas, nuclear, hydraulic, biomass, tidal wave, solar, and wind is called as primary energy. The energy obtained through the conversion of the primary energy, like electricity, gasoline, diesel, is called as secondary energy.

According to the data of 2014, from non-renewable energy sources mainly petrol (32.6%), coal (30%) and natural gas (23.7%) are used in order to meet the energy requirements of the world (BP, 2015).

That the result of insufficiency of the produced energy to meet the increasing energy demand, resulted from the economic growth and socio-economic changes of countries, reveals the

energy problem due to energy consumption based on fossil fuels; the situation is partially depending on external sources for energy and obtaining the energy at the high prices. In addition, it is known that the energy reveals negative effects forth environment in the course of both its obtainment and consumption. The energy problem is regarded as a global issue facing the entire world with political, economic and ecological dimensions.

Environmental problems caused by energy bring up the idea of raising the given importance to energy-environment relationship in world-wide. Association of these two areas is based on producing energy for prosperity of mankind and at the same time that is based on environmental sustainability. Sustainable environment is defined as the process of reformation, protection and improvement of all the values which constitute the environment of both today's and future's generations by not jeopardising existence and quality of sources required by the future generations, existence and quality (Erkul, 2012).

Energy and activities related to energy cause air pollution directly or indirectly. The most important problems reveal as a result of air pollution are acid rain, thinning of the ozone layer and greenhouse effect. The main known effects of acid rains can be listed as the destruction of life of creatures and fishes because of acidification of lakes and groundwater and the destruction of forests, agricultural products, buildings and metal structures (Selici, Utlu & İlten, 2015). Acid rains come with the water and soil pollution, moreover; thermal power plants, in which coal is used for fossil fuels, causes radioactive contamination like nuclear power plants and that is an another pollution occurs during the energy production (Anonim, 2015).

Although there is no energy which has no negative properties, by the conscious use of renewable energy sources, it is possible to minimize the pollution. In this term; the concept of sustainable energy is; the obtainment of the energy from all of the primary energy sources with high-efficiency and clear technologies, utilization of the fossil fuels with environment friendly new technologies, utilization of as much as renewable energy sources instead of fossil fuels, utilization of the output energy as an input in another process and combining them with economic development (Mazlum, 1999).

The diversity and sustainability of living creatures in nature are possible with healthy environment. There are many great responsibilities for individuals in the case of constructing and protecting a healthy environment. Supplying the information related to sustainable energy, which will decrease environmental effects occurring more rapidly after the anthropogenic activities resulted from the industrial revolution, in schools is a requirement.

In the study by Ünal and Dımişkı (1998), it is indicated that it is the secondary school where individuals can be taught about environment most effectively. The concept of sustainability is defined in secondary school biology lesson 9th grade textbooks. Economic, social and environmental dimensions of sustainable development are discussed and its economic and social dimensions are mentioned under the title of sustainability of natural sources (Meb, 2014).

2. Method

In this study, by using qualitative research techniques, it is aimed to determine the opinions of the secondary school students, being the adults of the future, about energy which is indispensable part of our lives and energy issues. Qualitative research is defined as a research technique which uses qualitative data collection methods like observation, interview and document analysis, and follows qualitative process in order to put forward perceptions and cases in the subject matter natural environment in a realistic and holistic way (Yıldırım & Şimşek, 2011).

In this study, as a tool of data collection, a semi-structured interview form, developed by researchers by taking into consideration the secondary education curricula, is used and it took

its' final shape in accordance with expert opinions. The semi-structured interview form, including 8 open-ended question, is applied with 20 minutes interviews to 32 students who take education in an official teaching institution located in the province of Ankara.

Table 1: Class Level Of The Students In The Study

Class Level	f	%
9	6	18.7
10	11	34.4
11	10	31.3
12	5	15.6

During the interviews; sound recording device was used and interviewed students' verbal permission was taken before the recording, moreover; students were informed about that their identities will be kept completely secret and the things spoken during the interview will not be used for an another purpose excluding this research. Necessary precautions were taken in order to prevent participants' being directed. Following interview; the data are transferred to the electronic media.

The descriptive statistics method is used in the analysis process of the data obtained from interviews. For each question, categories were identified by examination of the obtained data, then the data are classified within the framework of these categories and results are defined.

3. Findings

According to the findings of this study; it was identified that firstly, secondary school students' level of knowledge about energy and energy issues were quite inadequate, in addition; the economic dimension was thought when the energy issue was the subject matter, next they could not configure energy and environment in their mind as a whole, and lastly the consciousness of sustainable environment in had not arisen in students' mind.

As a first question, "How can you define the concept of sustainable environment?" is asked to secondary school students participating to research. While 68.7% of students could not express opinion about this concept, 31.3% of them tried to define it. Some students' opinions about the sustainable environment notion are below:

S4: *It is continuation of natural life without losing its continuum. It is the continuation of every animate and inanimate factor, which constitutes the environment.*

S16: *Sustainable environment , keeping natural balance without disrupting.*

S27: *Environment in which natural resources are not exhausted.*

The second question asked to students is; "What does sustainable energy source mean to you?" answers given to this question were gathered under the two categories.

40.6% of students defined sustainable energy as the energy always exists using the word "sustainable" as a base. 59.4% of the students expressed this concept as renewable energy.

Third question asked to students is "What does the energy problem issue reminds you?". Answers given by students were gathered under four different categories.

Table 2: Categories of Third Question.

Categories	%
Remaining incapable of meeting to requirement of energy	34.4
Obtaining the energy with high-prices	43.7
Unconsciously consumption of energy	12.5
No idea	9.4

The fourth question asked is “*How can you associate energy and environment notions?*” Answers given to this question are examined in 3 categories and are shown in Table 3.

Table 3: Categories of Forth Question.

Categories	%
Utilized energy sources cause to environment pollution.	43.7
Environment serves energy sources.	21.9
There is no relationship between energy and environment.	34.4

“*In your opinion, what is the one of the most important environmental issue caused by energy?*” was asked as fifth question and categories were identified according to the students’ answers. Table 5 which is created in accordance with the categories is as below.

Table 4: Categories of Fifth Question

Categories	%
Declination of bio-diversity	28.1
Increment of air pollution	28.1
Increment soil pollution	3.1
Increment water pollution	3.1
Increment radioactive pollution	15.6
Declination of natural sources because of unconscious consumption	22

As the sixth question; “*How do you evaluate the environmental damages of energy obtainment from renewable and non-renewable energy sources?*” question was asked to the students. The question was answered by all the participant students as “Non-renewable energy sources have bad effects for environment, but renewable energy sources do not have such effects”.

S21: *The use of fossil fuels damages the environment. Especially thermal power plants triggers environmental problems more, but renewable energy sources do not pollute environment.*

S23: *Environmental dimensions of renewable and non-renewable energy sources are different. For example; coal damages people and it will run out soon, but renewable energy sources is not like them, so they will exist constantly.*

S32: *Renewable energy sources take part in the nature’s cycle. But non-renewable energy sources affect the environments in a negative way.*

As seventh the question; “How can be raised consciousness of our people about energy and its issues” question were asked. The categories of the questionnaire as below on Table 5.

Table 5: Categories of Sixth Question

Categories	%
School	28.1
Family	9.4
Internet	15.6
TV- Radio	31.2
Newspaper – magazine	9.4
Volunteer people or organizations	6.3

S1: *School , internet , TV and radio. Because internet is used so much in our country. When there are lessons about this issue in our schools and students are educated, their family also will be informed. TV and radio are for old people.*

S23: *Raising public awareness should start from families, then; it should continue in school. If family teach their kids not to turn-on the light when it is not necessary, the kids already acquire this behaviour.*

As a last question; “In your opinion what can be the most effective solution for energy problem?” is asked to students. The categories identified according to answers as below on Table 6.

Table 6: Categories of Seventh Question

Categories	%
Increasing the usage of renewable energy sources	37.5
Raising awareness of community about consumption of energy	18.7
Diversifying energy sources	37.5
Buying energy or its source from abroad	6.3

4. Conclusion and Discussion

The importance of issues about environmental protection is increasing continuously around the world. When environmental pollutants are observed from a general point of view, environmental pollution resulting from the use of energy sources constitutes the most important part of energy-environment relationship.

Because environment – energy, which is in the scope of this study, mainly takes place in 9th grade biology textbooks, it was considered that the knowledge level about energy,

sustainability and energy issues of the student studying in secondary education in 9th grade and next grades is high. Actually; in the light of the study results, it is determined that the knowledge of secondary school students about energy and energy issues are inadequate, nonetheless, they could not figure the energy and environment issues as a whole and awareness of the students about sustainable environment and sustainable energy has not occurred yet.

Determined situation reflects that the reason behind this situation can be the subject matter units' not being permanently learned as a result of its not being included in accordance with the principles of spiral program in the biology textbooks except 9th grades. Studies in the literature clearly indicate the role of spiral programme approach in increasing knowledge level of students (Eisen & Stavy, 1988; Tekkaya & Balcı, 2003; Arslan, Ercan & Tekbıyık, 2015; Kozikođlu, 2015). In spiral approach previously learned certain subjects are presented again and again in a broader and deeper scope (Demirel, 2012). Spirality enables students to have adequate opportunities to be able to repeat important concepts (Goodlad & Su, 1992).

There is not any question related to natural environment in the context of the study, because it is assumed that the secondary school students have basic ecological knowledge given in primary school; however, it is determined that students in all grade levels could not express even the concept of environment exactly. It is seen that the results of our study consistent with the results of the other studies in the literature (Yürümezođlu, Ayaz ve Çökelez, 2009; Ođuz, Çakçı & Kavas, 2011).

In our study; it was determined with interviews that students, arguing that the most effective solution to eliminate the energy-induced environmental problems is renewable energy sources, actually have very little knowledge about the advantages and possible disadvantages of renewable energy sources. Also; the studies in literature about renewable energy sources indicate that individuals have not enough knowledge with regard to renewable energy (Yılmaz et.al., 2010; Karabulut, Keçebaş, Gedik & Alkan 2011; Tobin et. al., 2012; Bilen, Özel & Sürücü, 2013).

In consequence of various reasons such as increasing welfare level and developing technology, increments on the production, transmission and consumption of energy are observed, and the environment is affected in a negative way in all those cases. It is thought that educating today's youth about environment plays an important role for bringing up adults who will fulfil the conscious energy production, transmission and consumption. With environmental education; making individuals aware about environment and objectives related with protecting the environment are aimed (Özođlu, 1993). In the context of environmental education; it is expected from individual that s/he should be aware of why s/he needs to learn information about environment, besides where and how s/he will use this information, and what will bring this knowledge to him/herself and to future generations (Nazlıođlu, 1991). Giving environmental education in the context of formal education is quite important for younger generations' being able to grow with environmental awareness. Educating conscious youth about environment means guaranteeing both the future of society and environment. It should be noted that the developed societies are the societies that are able to minimize the environmental problems.

In the light of these findings; it is considered that reviewing the activities of lessons on issues related to the environment is necessary. In order to bring up more sensitive generations towards damaged environment as a resulted of anthropogenic reasons, it is recommended that sustainability – environment and natural resources subjects, included in 9th grade biology textbook, be broadened and be included regarding the principle of spirality, nevertheless, in addition to formal education, informal education be extended by the trips organized to energy production sites, besides considering the close relationship between media and

communication devices and today's youth, especially energy saving and various dimensions of the subject be brought forward thanks to those devices.

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TWITTER AS A MEANS AND FORM OF COMMUNICATION

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Abstract: Twitter, which is a medium of communication, a social network and a micro blog site, can also be defined as an information/knowledge-sharing platform. The most prominent feature of this new generation platform is its hundred and forty character limitation. The departure point of this study is that this distinctive character limitation which separates Twitter from other social media platforms, i.e. Twitter's format, also determines the form in which information/knowledge is shared. This descriptive study aims to examine Twitter as a means of communication and a form of communication within the framework of precise, striking, "headline style" posts that come about due to the limited space. Impossibility of observing the *sine qua non* 5w 1h rule due to the said limitation compels the news providers to use the available space in the most efficient way possible. In other words, the structural limitation imposed by Twitter prompts the users to present the content in an effective and striking manner. In this study, positive and negative effects of Twitter's character limitation on news transmission will be put forth.

Key words: Twitter, social network, micro blog site, social media platforms, form of communication

INTRODUCTION

Traditional media has undergone profound changes following the development and prevalence of digital communication technologies. One of the most important results that these changes have brought is social media platforms and forms of communication. In other words, with the new technologies and the new generation social sharing platforms, forms of communication have also undergone changes. Traditional media organizations had to adapt themselves to digital communication technologies upon increasing in knowledge sharing through social networks and therefore they showed that they are not indifferent to social media.

As is known, modes of access to knowledge have also changed with internet coming into our lives. Foremost among them are changes in forms of news-consumption and knowledge sharing as access to news and information sharing can be carried out not only by traditional methods (newspapers, radio, television etc.) but also by means of internet, easily, rapidly and immediately. In this study, Twitter which was created as a medium of communication, a social network and a micro blog site in 2006, is addressed as an information/knowledge sharing platform.

The departure point of this study is that this distinctive character limitation which separates Twitter from other social media platforms, i.e. Twitter's format, also determines the form in which information/knowledge is shared. All Twitter users have to adapt themselves to the format imposed by Twitter. Accordingly, information can only be shared in brief, in the form of headlines. In order to comply with the limitation of 140 characters that Twitter has imposed information sharing methods have also changed. The structural limitation imposed by Twitter prompts the newspapers to present the content in an effective and striking manner in their Twitter accounts. Impossibility of observing the *sine qua non* 5w 1h rule due to the said limitation compels the newspapers to use the available space in the most efficient way possible.

This study is a descriptive research that aims to explain with the examples how Twitter's character

limitation affects news transmission or sharing as a presentation method. Within the scope of this purpose Twitter accounts of three big newspaper brands (Hürriyet, Milliyet, Cumhuriyet) with the biggest number of followers in Turkey have been chosen. Selection has been made among local news that are presented on main Twitter accounts and official web sites of newspaper brands, Hürriyet, Milliyet, Cumhuriyet, with the biggest number of followers on Twitter. Three most important prime times (morning, noon and evening) for news casting have been taken into account for the selection of news. When Twitter accounts of the said newspapers are opened on the dates of January 13-14-15th, 2016 at 07.00-09.30 for morning at 12.00-14.30 for noon at 17.00-19.30 for evening, prominent breaking news on the pages have been concerned. Dates (January 13-14-15th, 2016) specified in the study have been selected through random sampling method because the study will be performed visually not depending on time. Each news selected for three different time period during three days have been compared with regard to presentation format on Twitter account and official web site of the relevant newspaper. Differences between mode of presentation/expression of the same news on the web page and Twitter account of the newspaper have been studied and put forth.



Twitter Inc.

Şirket

Twitter, bir sosyal ağ ve mikroblog sitesidir. Kullanıcılara tweet adı verilen en fazla 140 karakterlik metinler yazma imkânı veren Twitter, çeşitli araçlarla daha etkin kullanılabilen bir yeni nesil iletişim aracıdır. [Vikipedi](#)

Kuruluş: 21 Mart 2006, San Francisco, Kaliforniya, ABD

Hisse senedi fiyatı: TWTR (NYSE) 17,84 \$ +0,01 (+%0,08)
22 Ocak 19:58 GMT-5 - Sorumluluk reddi beyanı

CEO: Jack Dorsey

Genel merkez: San Francisco, Kaliforniya, ABD

Kurucular: Evan Williams, Noah Glass, Jack Dorsey, Biz Stone

Twitter

Twitter is a web application which is started with title of “Twittr” (with one letter missing) by a podcast company in San Francisco in March, 2006 (O’Reilly, Tim and Milstein Sarah, 2009: 5). According to Sagolla (2009), who is one of the designers, Twitter is defined as a means of social communication for brief and clear expressions that can be made and understood by everybody easily. Twitter is a social sharing platform enabling a brief and short content to be shared and disseminated within its 140 characters limitation. Accordingly, it is a form of communication where users can share and disseminate knowledge or information in brief, to the point manner, or in the form of a headline.

Characteristics of Twitter:

1. It is a medium of communication that can be accessed from everywhere having Internet connection.
2. It is a widespread means of communication.
3. It is a social media platform.
4. It is a social network and micro blog site.
5. The most distinctive characteristic of Twitter its format/character (140 characters) limitation.
6. Messages written on Twitter are called as «Tweet».
7. Twitter users both produce and consume the content.
8. Reading-writing-sharing consumption is rapid and easy.
9. Knowledge/information sharing appears as spot or headline.
10. It is the social media that represents journalism at a maximum level. / It is a social sharing platform which is suitable for journalism.
11. There is one-way communication where individuals become consumers since they are passive for the contents presented to them (Readers on the Twitter become passive «viewers» especially for news).
12. Briefness of information/knowledge on Twitter (due to its presentation method) does not provide the «viewer» to

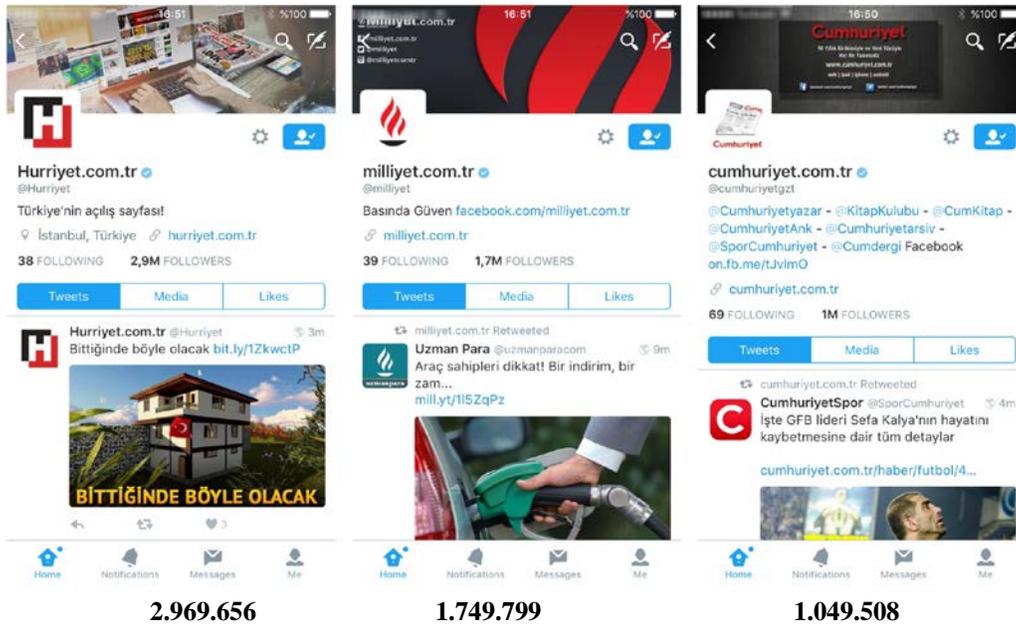
select, think, understand, analyze and interpret the content that they receive.

13. Sharing on Twitter are supported by audio-visual materials.

5W 1H Rule

It is the principle in journalism which is used for finding answers to the questions: What, Where, When, Why, Who and How. Language and text of the news is constituted based on the 5W 1H rule when the news are prepared. By means of this rule it is aimed to include all details of the news. In fact, underlying all the details is the access to information and information sharing that brings light to the news. Within the scope of the study it has been understood that while sharing = news from their Twitter accounts, the newspapers subject to the study did not abide by the 5W 1H rule.

Data Collection: Newspapers from which sample news are collected for the study and which have been selected according to number of followers on the dates of 13-14-15. 01. 2016 have been put in following order; 1st Number of followers for Hürriyet: 2.969.656; 2nd Number of followers for Milliyet: 1.749.799; 3rd Number of followers for Cumhuriyet: 1.049.508

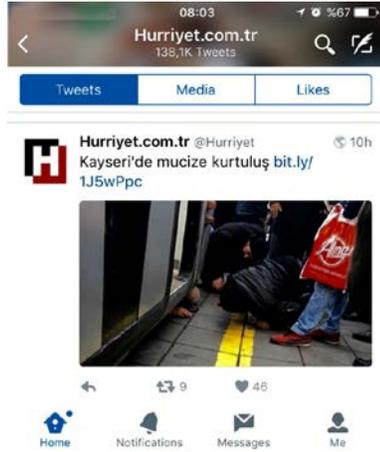


Number of followers of three newspapers has been obtained through computer environment as well as two mobile devices (smart phone and tablet). In the study Twitter accounts of three newspapers have been examined during three different hours of three days and totally news examples have been recorded visually to be examined. In this study researcher who is also Twitter user has entered main Twitter accounts of three big newspapers followed by the researcher and examine the news on a mobile device (smart phone), then link of the news has been opened and at the same time web site of the newspaper has been opened on the computer environment and they have been compared with respect to how the news are presented. During comparison of the presentation of a news piece on Twitter has been evaluated with respect to its compliance to the 5W 1H rule and then it has been compared to the presentation of the same news on the newspaper's web site, according to 5W 1H rule. The news subject to the study have been examined with day and hour order.

Comparison of presentation of the news on Twitter and on the Web Site of the Newspaper:

When the news obtained from main Twitter accounts of Hürriyet in the first place, then Milliyet and Cumhuriyet and the same news obtained from the web sites of the same newspapers at morning, noon and evening hours are

compared, results of the comparison are as follows:



Hürriyet Twitter Main page



Hürriyet Official Website

1. The news obtained from Twitter page of Hürriyet at 8.03 a.m. is the news with the headline of “**Amazing survival in Kayseri (Kayseri’de mucize kurtuluş)**”. When expression of the news including three words is examined, “Where” question can be asked against Kayseri word in the expression based on the 5W 1 H rule. Although there is a photograph under the news, it is understood that this is the information corresponding to an answer of only one question. When the link given with the news is opened, it is accessed to the official web site of Hürriyet. When presentation of the same news on the web page of the newspaper is examined, most notable difference is that it is presented with the headline of “**Trapped under Tramway (Tramvayın altında kaldı)**” which is different from the headline/spot given on Twitter. On the web page it is seen that there are answers of 5 questions except “When” question among 5W 1H questions and photographs supporting the news.

The image displays two side-by-side screenshots from a mobile device. The left screenshot shows a Twitter post from the account 'Hurriyet.com.tr' (@Hurriyet) with the headline 'Ağlatan destek' and a link 'bit.ly/10jLewR'. The right screenshot shows the corresponding article on the Hurriyet Official Website with the headline 'Kayahan'ın şapkası satıldı'. The article text describes the auction of a hat and microphone used by Kayahan at his last concert, mentioning the amount raised and the names of the auctioneer and the hat's owner.

Hürriyet Twitter Main page

Hürriyet Official Website

2. The news obtained from Twitter account of Hürriyet at 13.14 is the news with the headline of “**Support that led to tears**” (**Ağlatan destek**) which is expressed with two words. There is a photograph under the news. From this news no answers of questions regarding 5W 1H rule are obtained. However if the Twitter user recognizes photographs of two people put under the news (Yalçın Menteş, İpek Acar), one may think that it is mentioned about a «support» concerning these two people but he/she cannot understand fully the news. When the link given with the news is opened, it is seen a different headline/title on the website of the newspaper; under the title of “**Kayahan’s hat sold**” (**Kayahan’ın şapkası satıldı**) there are details of the news. From this title on the website answers of 3 questions (What? How? Who?) can be obtained regarding the news. When the presentation of the news on Twitter where there are no details of the news is compared with the text on the website all answers of 5W 1H questions are given. In addition there are a lot of photographs and video supporting the news.

The image displays three screenshots from a mobile device showing news articles from Hurriyet.com.tr. The first screenshot shows a tweet with a symbolic image of a house and the text "BİTTİĞİNDE BÖYLE OLACAK". The second screenshot shows the full article on the website with the headline "Şehidin babaevinin projesi aileye gösterildi" and a photograph of a man in a suit. The third screenshot shows the article's text, including a quote from the Mayor of Ordu and details about the project.

Hürriyet Twitter Main page

Hürriyet Official Website

3. The news obtained from Twitter account of Hürriyet at 17.02 is expressed as “This is how it will look like in the end” (“Bittiğinde böyle olacak”). With this expression no answers of questions regarding 5W 1H Rule are obtained. Under the news there is a symbolic photograph belonging a house but since there is no detail for the news it is difficult to understand, analyze and interpret the news. When the link given with the news is opened, a different headline/title on the website of the newspaper with the title “Project for new home of martyr has been shown to his family” (“Şehidin baba evinin projesi aileye gösterildi”) is seen. All details concerning this news on the website are explained so as to contain 5W 1H answers in detail as well as with photographs.



Milliyet Twitter Main Page

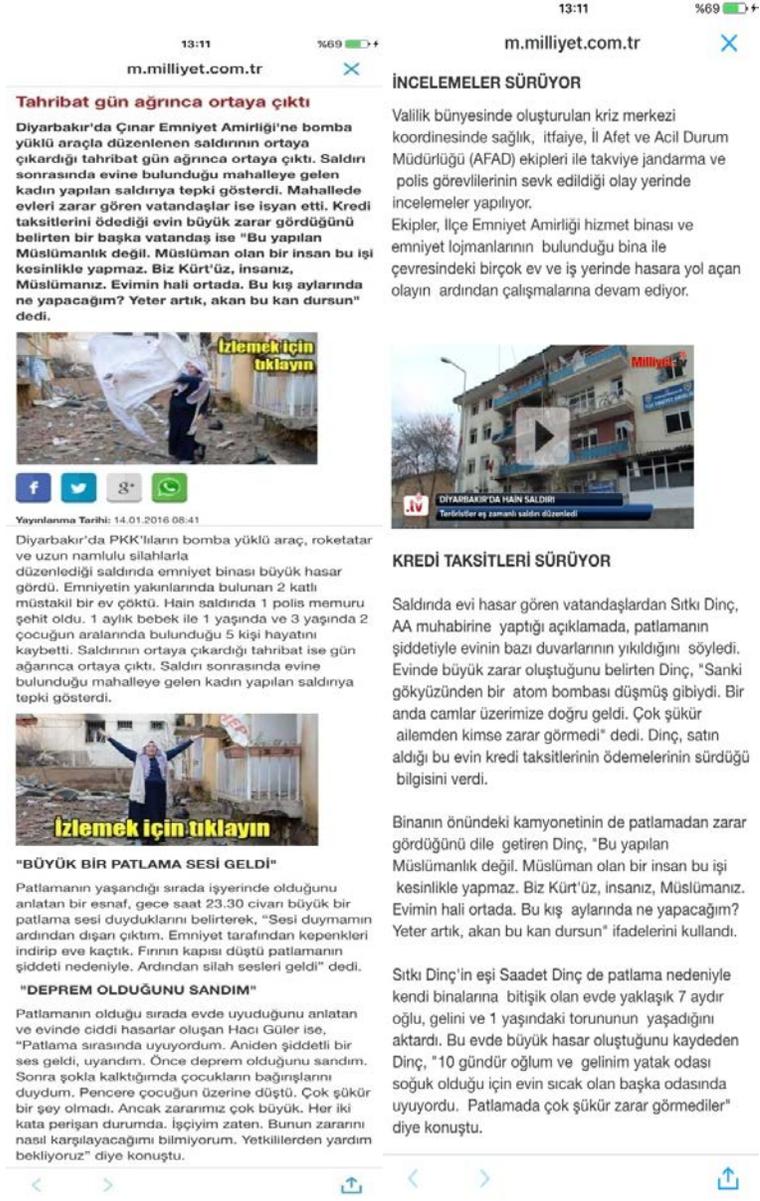


Milliyet Official Website

4. The news obtained from Twitter page of Milliyet at 8.03 is the news with the headline of “Crisis with that country is being resolved!” (“O ülke ile yaşanan kriz çözülüyor!”). When expression/presentation form of the news is examined, “What” question can be asked against “crisis” word in the expression based on the 5W 1 H rule. Except that there is no information about the news. It is not understood content of the crisis when it is looked its form of expression. There is no photograph on Twitter concerning this news. When the link given with the news is opened, it is seen that the news with the title of “Account suspension crisis with England is being resolved” (“İngiltere ile ‘hesap dondurma’ krizi çözülüyor”) overlaps with headline/spot on Twitter just a little. Similarly there is no photograph concerning the news on the website. When the text of the news on the website is read, it is seen that there are all answers of questions in accordance with 5W 1H rule.



Milliyet Twitter Main Page



Milliyet Official Website

5. The news obtained from Twitter account of Milliyet at 13.09 p.m. is expressed as **“We are Kurdish, Muslim and Human”** (**“Kürdüz, müslümanız, insanız”**). With this expression no answers to questions of 5W 1H Rule are obtained. In the photograph under the news there is a woman standing and raising her arms up inside a ruined house. There is no detail concerning the news and information corresponding to any questions in this headline. When the link given with the news is opened, a different title on the website of the newspaper that reads **“Destruction seen with the new day”** (**“Tahribat gün ağarınca ortaya çıktı”**) is seen and all the details are given with video under the title. This news is explained so as to contain 5W 1H answers with long sentences including sub-titles.



Milliyet Twitter Main Page



KILAVUZ ARAÇTAN JANDARMAYA ATEŞ AÇILDI

Elde edilen bilgiler ışığında, 12 Ocak 2016 günü Diyarbakır-Batman karayolu üzerinde daha önceden tespiti yapılan ve içerisinde silah ve mühimmatların olduğu değerlendirilen araç fiziki takibe alınmış, takibi sırasında içerisinde 3 şüpheli şahsın bulunduğu başka bir araçta bahse konu araçta kılavuzluk yaptığı tespit edilmiştir. Takibi fark eden şüphelilerin kılavuzluk yapan araçtan Jandarma ekiplerine ateş açmaları üzerine ateşle karşılık verilmiş, açılan ateş sonucu lastikleri patlatılan ve içerisinde silah ve mühimmatların olduğu değerlendirilen şüpheli araç yakalanmış, kılavuzluk yapan diğer araç ise olay yerinden Batman ili istikametine kaçmıştır."



Milliyet Official Website

6. The news obtained from Twitter account of Milliyet at 17.05 p.m. is expressed as **“Shocking contents”** (**“İçinden çıkanlar şok etti”**). In addition there is an expression on the photograph under this news as «Look what it contains! Captured during clash». The news cannot be understood from its presentation form on Twitter. When the link of the news is opened, there is a different headline. The news is given with the title of **“PKK guns captured”** (**“PKK silahları yakalandı”**) and text of the news is supported with sub-titles and photographs. When the text of the news on the website of Milliyet is read, it is seen that there are all answers of questions in accordance with 5W 1H rule.



Cumhuriyet Twitter Main Page



Cumhuriyet Official Website

7. The news obtained from Twitter account of Cumhuriyet at 08.20 a.m. is expressed as “**Beyazıt Öztürk statement from Erdoğan**” (“**Erdoğan'dan Beyazıt Öztürk açıklaması**”). This news is supported by a photograph of President Mr. Recep Tayyip Erdoğan. In the expression of “Beyazıt Öztürk statement from Erdoğan” answers of “Who” and “What” questions according to 5W 1H rule can be obtained. When the link of the news is opened, the news is expressed on the website of Cumhuriyet with the same title “**Beyazıt Öztürk statement from Erdoğan**” as on Twitter. The news is supported by a photograph of President Mr. Recep Tayyip Erdoğan like on Twitter and answers of other questions according to 5W 1H rule can be found in the text of the news.

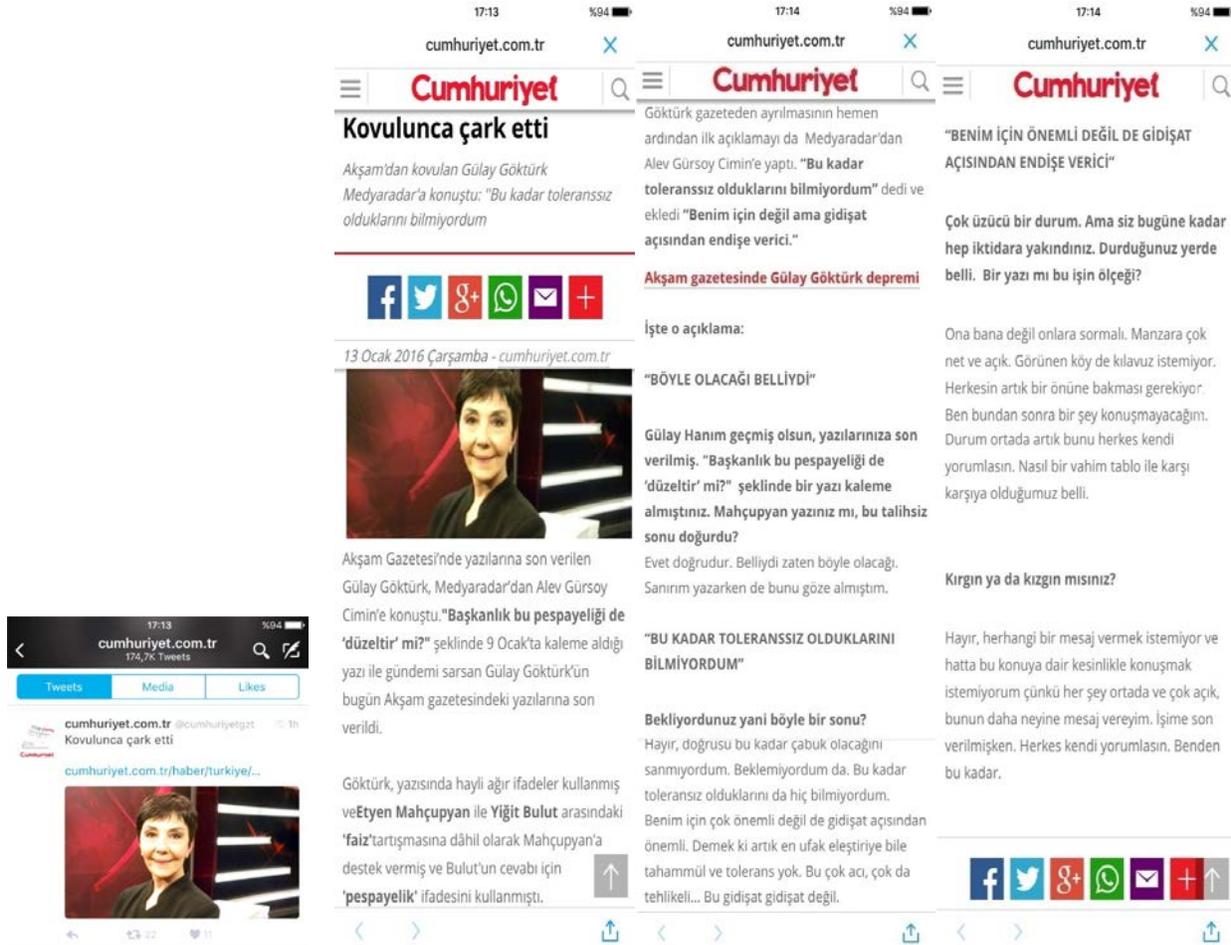


Cumhuriyet Twitter Main Page



Cumhuriyet Official Website

8. The news obtained from Twitter page of Cumhuriyet at 13.05 p.m. is the news with the headline of “**Tour guide prevented massacre with one word**” (“**Turist rehberi tek bir sözle katliamın büyümesini önledi**”). There is photograph of a woman under this news. Users may not recognize the woman on the photograph since she is not famous but if the user follows the popular topics they may know the woman. In the expression of the news answers of “Who”, “What” and “How” questions according to 5W 1H rule can be obtained. When the link of the news is opened, the news is expressed on the website of Cumhuriyet with the same title “**Tour guide prevented massacre with one word**” and the same photograph as on Twitter. It is seen that the presentation of news meets all 5W 1H questions.



Cumhuriyet Twitter Main Page

Cumhuriyet Official Website

9. The news obtained from Twitter page of Cumhuriyet at 17.13 is expressed as “**Changed her mind after getting fired**” (“**Kovulunca çark etti**”). Only “What” question can be answered for the news given as a headline. There is a photograph of Gülay Göktürk who is one of authors of Akşam newspaper under the news. When Twitter users look at the news they may not recognize Gülay Göktürk. If the user knows the journalist, he/she may receive a negative expression but it is difficult to understand since there are no details for the news. When the link of the news is opened, the news is expressed on the website of Cumhuriyet with the same title “**Changed her mind after getting fired**” and the same photograph as on Twitter. The news is presented here with details and sub-heading. Presentation form of the news on the website meets all 5W 1H questions.

As a result of comparison of main Twitter accounts of Hürriyet, Milliyet, Cumhuriyet and their official websites with respect to form of presentation of the news: It has been observed that there are differences between forms of presentation or expression of the same news on Twitter accounts and official web sites (two different social media medium). Within the scope of the study common information determined for these three newspapers Hürriyet, Milliyet and Cumhuriyet is that when sharing news on their Twitter accounts as a headline/spot/title, they do not abide by the 5W 1H rule. In other words it has been seen that all 5W 1H questions are not answered for the news given Twitter accounts of Hürriyet, Milliyet, Cumhuriyet.

In the news on Twitter, which is a social sharing platform and micro-blog site, it has been seen that there are expressions including information answering maximum two/three questions of the 5W 1H rule. As it is stated by Pavlink (2013:7), breaking news are important for the users on the news portals as in traditional journalism. Similarly as it is specified above, it has been seen that a journalism based on headline/spot/title is performed on

Twitter accounts of the newspapers subject to the study. This can be interpreted as headline/title based journalism's reflection on social media, due to the structural characteristics of Twitter. Thanks to the results of the case comparisons, the starting point and basic assumption of this study has been confirmed, which is that the format of Twitter (140-character limitation) is decisive factor for presentation style of the news.

With the comparisons made for the news examined within the scope of the study it has been seen that headline/spot news on Twitter mostly do not the same title on the link of the website. In the study it has been seen that three news obtained from Twitter account of Hürriyet are expressed different from headline/title of the news on the websites. Similarly for the two news obtained from Twitter account of Milliyet, it has been determined that different headline/titles are used. For a specific news piece obtained from Milliyet, it has been seen that titles on Twitter and website are related. Among three newspapers only Cumhuriyet put the same headline/spot for the news on its Twitter account and its website. Because of Twitter's 140 characters limitation, newspapers have to use this limited area as effective and impressive as possible. In other words, the space limitations direct newspapers to express or present the news in a more effective and striking way on their Twitter accounts. The said limitation indirectly causes the sources to not present details of the news. In addition, one of the well known difficulties in journalism is writing a headline for the news since the headline is decisive for the spotting of news by the readers. Presentation of the news as a headline or spot, which is adopted in the journalism approach performed for social media platforms, can be interpreted as a journalism approach following imposition by Twitter's format limitation. As it is stated by Algül and Sütçü (2015:19), this situation indicates that presentation of the news which is liked by their users and by their social media sharing on the social media by news portals causes this environment to be an important means for news presentation.

Audio-visual materials make significant contribution to understanding of the news. Audio-visual information is sometimes only the means presenting content of the news. Therefore if Twitter user does not follow the agenda closely he/she cannot access basic information (5W 1H) used in journalism. If the person subject to the news is not known headline or spot news makes difficult to understand the news by the users.

On Twitter a mode of journalism where the user is directed to the link is used. Sense of wonder is alerted intentionally and users are directed to learn content of the news. Otherwise user cannot access any information with the presentation form of the news on Twitter. A user who reads the news as a headline/spot/title has to open related link in order to learn details of the news. In addition awareness that there is a complementary relation between the links presenting the news and detail can be gained by the user.

140 characters on Twitter indicate not only limitation for knowledge/information presentation or sharing but also shortness, fastness and instantaneousness of daily living. Because Twitter is one of the most popular social sharing platforms where daily living is presented in 2000s. Accordingly, this characteristic of Twitter can be connected with the speed of daily living. According to a study (2009), Twitter is the fastest growing sharing site. According to data which were prepared in 2015 and gathered by "We are Social" in accordance with information obtained from Global Web Index, social sharing network with biggest number of users is Twitter after Facebook in Turkey (<http://sosyalmedya.co/14-maddeyle-turkiyenin-dijital-dunyasi/>).

In the study when positive and negative characteristics of Twitter with respect to knowledge presentation/sharing are examined, following properties has been determined.

Positive Contributions and Negative Effects of Twitter's Structural Characteristics on Presentation of News

Positive Contributions:

- Providing convenience to newspapers as it is a digital medium or to access the news.
- Being suitable for knowledge/information sharing due to its speed.
- Being accessible by smart phones, tablets and laptops as well as everywhere that has internet connection.
- More readers can access knowledge/information.
- Reader can see the news firstly on Twitter without a print newspaper or launching a browser due to Twitter's rapid, accessible and easy sharing and instant sharing structure.

- Social media users can inform their followers by sharing knowledge/information and interpretations on their accounts/micro-blogs.
- 140-character limitation can direct newspapers to express or present the news in a most effective and impressive way within their Twitter accounts.
- A mode of journalism where the user is directed to the link can be used.
- Twitter accounts can increase readability and popularity of the news by Tweeting besides media groups, printed publications, radio-television broadcasts, web sites.
- Users can access visual details such as photos, videos regarding knowledge/information by making time and location isolation.

Negative effects:

- 140-character limitation restricts detailed knowledge/information presentation and sharing.
- Format (140 characters) limitation leads to a new journalism approach.
- Since it is used easily, it makes the news easily consumable.
- Adaptation difficulties due to different interfaces when different devices and software are used.
- It lacks details, accuracy and validity of subjects since knowledge/information is presented briefly.

CONCLUSION

Nowadays it is known that social media is an effective tool for sharing and presenting content. Social media platforms and social media networks, which are means of knowledge/information sharing, are new public spaces besides being channels where personal communication is maintained. As a result of this situation, news portals had to adapt themselves to the characteristics of mobile communication technologies that present their users with new opportunities. Newspapers have showed their willingness to grow their reader base and maintain their continuity by choosing to operate also in a social media environment where their users exist. All broadcasting and publication corporations present the news they prepared on their official Twitter accounts beside broadcasting and publications as well as web pages. Information presented to the users through Twitter accounts of the newspapers are expressed as brief headlines intentionally and access to the link added to the title is added for the users interested in the news. Therefore Twitter facilitates journalism and accelerates news consumption by shortening the process. By this means news can be accessed interactively all over the world. Hence, Twitter is accepted as the most dynamic social sharing platform in the world and in Turkey.

Twitter, as one of the best and fastest forms enabling access to wide populations through communication platforms supported by internet technologies has an important communication function with interactions such as knowledge/information sharing, comments and likes.

Contextual-formal usage of Twitter depending on its distinctive 140 characters limitation can be evaluated as shortness, fastness and instantaneousness of daily life and can be interpreted that this new generation media environment is a typical example of a format which is easy to consume, comfortable and rapid. Consequently with Twitter information and transformation concepts have become prominent and important.

As a result of this study having a title of “Twitter as A Means and Form of Communication”, special situation of Twitter due to its 140 characters limitation has been called as “Twitter effect” by the researcher. In new studies to be performed for “Communication Sciences” it is expected that “Twitter Effect” will be searched, studied in different titles and this effect will contribute to new studies including social media themes.

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