

Design Empathy on Digital Radio Platforms

Mustafa Mayda¹

¹ Asst. Prof, Çanakkale Onsekiz
Mart University Faculty of
Communication, Çanakkale/
Turkey

ORCID: [0000-0003-4320-4524](https://orcid.org/0000-0003-4320-4524)

E-Mail:
mustafa.mayda@comu.edu.tr

Corresponding Author:
Mustafa Mayda

July 2022
Volume:19
Issue:48

DOI: 10.26466//opusjsr.1099181

Abstract

Breakdowns experienced in the media field due to technology and digitalization highlight some concepts. Concepts such as speed, mobility, screen, connectivity and interaction are rapidly finding application in digital media environments. When viewed from this perspective, it is seen that many new media production areas with technology references have emerged. One of these new digital media production areas is digital radios. With the traditional radio broadcasting being replaced by digital over time, it has become much more efficient to broadcast radio in the virtual environment. From now on, radios are no longer a media tool that is listened to, but also a communication environment that can be watched and interacted with. Thanks to the web technology that transforms the radio into a watchable platform, it is seen that the radio reaches the listener and the audience through the screens. For this reason, it can be said that the area of influence of radio broadcasting has expanded and radio broadcasting has taken a much more active position in the media sector. In this study, the subject was discussed descriptively and a design analysis of popular digital radios was carried out through the sample. The popular digital radio platforms in the sample were evaluated through various categories and sub-categories in terms of design discipline, and it was tried to analyze how the platforms went into fiction with design. By applying the Design Empathy technique in the study, it has been tried to reveal how the design transforms these platforms technically and semantically. In addition, the development adventure of digital radio platforms was handled with a design perspective, and the point of radio broadcasting was tried to be examined.

Keywords: Digitalization, Digital Radio, Media Design, Design Empathy.

Öz

Teknoloji ile dijitalleşmeye bağlı olarak medya alanında yaşanan kırılmalar bazı kavramları öne çıkarmaktadır. Hız, mobilite, ekranlaşma, bağlantılılık, etkileşim gibi kavramlar özellikle dijital medya ortamlarında kendilerine hızlı bir şekilde uygulama alanı bulmaktadır. Bu çerçeveden bakıldığında teknoloji referanslı pek çok yeni medya üretim alanının ortaya çıktığı görülmüştür. Bu yeni dijital medya üretim alanlarından biriside dijital radyolardır. Geleneksel radyo yayıncılığının zaman içerisinde yerini dijitalle bırakması ile sanal ortamda radyo yayını yapmak çok daha verimli hale gelmiştir. Artık radyolar dinlenen bir medya aracı olmaktan çıkarak aynı zamanda izlenen ve etkileşime geçilebilen bir iletişim ortamına dönüşmüştür. Radyoyu izlenebilir bir platforma dönüştüren web teknolojisi sayesinde, radyonun dinleyici ve izleyici kitlesine artık ekranlar üzerinden ulaştığı görülmüştür. Bu sebeple radyo yayıncılığının etki alanının genişlediği ve medya sektörü içerisinde radyoculuğun çok daha aktif bir pozisyon aldığı da söylenebilir. Bu çalışmada betimsel olarak konu ele alınarak, örneklem üzerinden popüler dijital radyoların tasarımsal analizi gerçekleştirilmiştir. Örneklemdeki popüler dijital radyo platformları tasarım disiplini açısından çeşitli kategori ve alt kategoriler üzerinden değerlendirilerek, platformların tasarımı ile nasıl bir kurgulamaya gittiği analiz edilmeye çalışılmıştır. Çalışmada Tasarımsal Empati tekniği uygulanarak, tasarımın bu platformları teknik ve anlamsal yönden nasıl dönüştürdüğü ortaya konulmaya çalışılmıştır. Çalışmada dijital radyo platformlarının gelişim serüveni tasarımsal bakış açısı ile ele alınarak, radyoculuğun geldiği nokta irdelenmeye çalışılmıştır.

Anahtar Kelimeler: Dijitalleşme, Dijital Radyo, Medya Tasarımı, Tasarımsal Empati

Citation:
Mayda, M. (2022). Design
empathy on digital radio
platforms. *OPUS– Journal of
Society Research*, 19(48), 588-602.

Introduction

It can be said that design has strengthened its position in the media due to digitalization today. Accordingly, there is an increase in the speed of diversification and interaction in media production areas. It is possible to say that visual perception has become much more important today, where visual culture is rapidly transforming into digital visual culture. Today, it has become much more important to make sense of what you see and to construct interaction processes over visuality. In this respect, it can be said that the visual literacy level of the society has become much more effective especially in media readings. John Berger Quote: "As soon as we see something, we realize that we can also be seen ourselves." approach reveals how visibility has become the main element of interaction in today's digital media world (Berger, 2003, p.9).

The effectiveness of digital radio platforms is increasing in media production areas that are open to interaction in digital media with a satisfying variety. It can be said that design is very effective in this increase. Because radio is no longer just a media tool that is listened to, but also a media tool that can be watched, observed and interacted with. In this case, it is seen that the news, information or broadcast is not only presented with a sound wave, but also transmitted over intense visuality. In this respect, design contributes to the fact that information plays a greater role in interaction processes by filling the new digital media ground to a large extent. In addition, with the effect of design on digital radio platforms, the effectiveness of the audience in the communication process is also increasing. In this respect, it can be said that design contributes to people's understanding of digital life and to managing digital communication processes more effectively (Heskett, 2002, p.15).

Digital radio platforms; depending on the digital transformation of the media, it is increasing its share in the media pie day by day. As the reason for this situation, it can be said that the listener and the audience take a much more active place in the communication process on digital radio platforms (Özel, 2020, p.1156). Now, while listening to the radio, the options have increased depending on the variety of broadcasting, and at the same time, the

benefits of the audience from the radio have diversified. You can comment on a song you are listening to and you can create your own program list according to your interests. You can manage the communication process between you and the radio in a more interactive way, and at the same time, you can instantly share the information you have obtained with others. In this and many similar processes, design is at the center of the work and acts as a bridge between the radio and the audience. In this study, it has been tried to convey how the design performs this task in practice through the sample. With the Design Empathy technique, the sample was analyzed designally and it was tried to determine how digital radio platforms went to fiction through design. In the first part, the conceptual framework was tried to be revealed, and in the next part, digital radio platforms were introduced. In the analysis section, categories and sub-categories were created over the sample, and data were obtained accordingly. The data obtained from the analysis were interpreted in the last section and the position of digital radio platforms in digital media was tried to be examined through the design.

Digital Media And Design

With the Industry 4.0 process, it is seen that digitalization in human life has rapidly transformed almost every field. This situation causes new breaks in the way people perceive the world and in their communication with their environment. As both a producer and a consumer, people are involved in life in a more dynamic way in almost all communication fields. In particular, the individual is more involved in the management of processes in the newly formed digital media areas depending on technology. By exhibiting a structure that prioritizes the individual, digital media makes communication multi-dimensional and multi-media rather than two-way. Data producer and consumer are now the same person, and accordingly, a global interaction network is created through digital media. This global interaction network also forms the basis of digital capitalism and repositions the individual as both a producer and a consumer thanks to the internet. Fuchs explained this change;

"Internet users observe the expansion of the internet-based product market in their user activities and begin to realize that they are simultaneously engaged in the existence of user-generated content, permanent creative activity, communication, community building and content production" (Uzunoğlu, 2015, p.187). Based on this approach, especially digital media reorganizes the way of perceiving the virtual world by prioritizing the individual in a pragmatic way. In addition, in these transformation processes, the change of the individual's position occurs with or without the individual's own will. When digital media is considered as a concept, it is possible to make a definition through the effect of media on human life. Based on Lippmann's approach that "beyond being a mere source of information, the media offers us environments about what the world is like and the nature of reality", it can be said that the media is at an important point in making sense of nature and our environment. Especially at the point of accessibility, media can be described as communication media that includes all kinds of written, printed, audio and visual texts and images (Taş, 2020, p.14-17). Accordingly, digital media; It can be defined as the production of media over digital environments and systems. What is at issue here is the production of the message over digital media in a faster and more interactive way together with the internet. There are many technology-referenced sub-technical definitions of the concept of digital media, and since individuality is at the forefront in digital media, it is seen that diversity is increasing. In digital media, individuals can participate in communication processes on a global scale and provide content to the system. In traditional media, the message is given unidirectionally to a dispersed audience as a whole, while in digital media, information is divided into parts (modularity) and sent to individuals or groups. In this respect, digital media brings many advantages (speed, diversity, power of influence, etc.) (Onay, 2018, p.82). Because the communication process can be managed much more easily by the individual in the virtual environment. Thanks to technological tools, the content produced or consumed can be published quickly, and at the same time, individual action

can have an impact on a global scale. This situation; It can explain Manovich's approach that digitalization has a global cultural impact by taking the physical world as a reference while describing new media (Arık, 2013, p.276). For example, a message sent from social media or a shared visual content can mobilize societies in another part of the world and have an open-ended effect. This situation; It also shows that online communication processes are transforming and drawing a direction from the individual to the global.

Considering the relationship between the concept of design and digital media, there is a multi-faceted contact. It can be said that the content produced and consumed in digital media is fictionalized through design. In this respect, the concept of design can be defined within the field of communication through Elizabeth Adams Hurwitz's "Design: Searching for the Necessary" approach or Robert Gillam's "Whenever we are doing something for a defined purpose, then we are designing". In this respect, if both approaches are accepted as a reference, the message produced or consumed in digital media should be designed with a design-based approach. The field called digital media design today covers this definition of the concept of design (Becer, 2019, p.32).

Positioning Design In Digital Media

The fact that the concept of design is at the center of digital media processes causes the digital communication world to be created through visuality. The message spreads faster and more effectively through visuals and puts the individual in the communication process. In particular, the visual, communicative and functional feature of the design makes it the most important element in the construction of digital media platforms. This situation causes the visual culture to transform through design together with digitalization, so the effect of design on the cultural structure of society through media increases (Barnard, 2010, p.13-31). A visual message sent by mobile phone, an e-bulletin with visual content or a digital radio platform that is listened to and watched can be considered as the reflections of different aspects of

design in digital media. In this respect, the fact that the content is built on visuality causes very different processes in the use of media. Now, communication is defined as digital visual communication and the conceptual technical infrastructure is generally constructed according to this approach. Accordingly, in the development of digital visual culture, it is seen that the impact power of design increases in digital environments and therefore the individual acts more comfortably in digital interaction processes. In particular, digital platforms based on visuality transform the way the user perceives and uses information. In online shopping website designs in the field of digital media design, which is one of the most common applications, an example can be given to how design elements affect and guide the user at the point of decision making in the shopping processes. In an empirical research that measures the visual impact of web design, it is seen that the user conducts the decision-making process over visuality (Ganguly, Dash, Cyr, & Head, 2010, p.321-324-325). It is seen that visuality is very effective in the processes, especially by contacting the cultural references of the user. This situation shows that if a digital communication platform is designed well, visual information makes that platform much more efficient in terms of communication.

It can be said that one of the reasons for the rapid development of digital visual culture is to see, to make sense of what one sees and to transform it into information (Arnheim, 2007, p.34). In this respect, it is seen that very intense information is produced through visuality, especially on digital platforms. The reason for this density can be shown as being able to be included in the digital media world at any time independent of time and place. This situation causes digital media to spread to all layers of society and at the same time to deepen interaction. The fact that digital media affects almost all layers of society with design-based content is also a situation related to the reading of indicators by individuals in digital communication processes (Günay, 2012, p.12). In this respect, it is important to increase the visual literacy level of the society and at the same time to transform the visual culture within certain references. The fact that visual literacy has become

so important today is also important in increasing the level of digital media literacy. Throughout human civilization, language has been the cornerstone of society. Today, it can be said that visual language has become much more important for the communication world of human beings. Because in digital communication based on visual language, it is possible to make sense of thoughts on a visual basis (Alpan, 2008, p.78). This means that a visually literate individual can think and interpret visually. In today's digital information world, it becomes much easier for a person who has this ability to organize his daily life and to be positioned in digital interaction.

Digital media is also called New Media. In the communication processes in the digital media (new media); Technology-based systems and computers are used to transmit messages such as broadcasting, production, manipulation, recording and display (Cicioğlu, 2019, p.50). In this new media field, where technology is used intensively, it is seen that design is also included in the processes along with technology. Now, content can be designed very quickly with a mobile phone or broadcast can be made very easily with a computer. Thanks to design technology, it spreads throughout the society, allowing everyone to communicate in a very comfortable way through visuals. In daily life, people are in the position of the person who communicates or contacted outside of sleep (Becer, 2019, p.11). This situation also causes the emergence of new digital processes based on visuality, thanks to digitalization. In this respect, while digital visual culture transforms depending on technology-referenced breaks, it is seen that design-oriented thinking has become much more dominant in all areas where people are in contact. Design-oriented thinking has begun to affect processes in many areas from business life to social life (Berger, 2014). Because design-oriented thinking stands out as one of the most important tools in turning the wheels of digital capitalism. The important point here is the power of design to influence the individual through visuality while the individual takes a position in the digital visual culture. The controllability of this power and the effect level of visuality are important for today's digital people.

When the issue is considered in terms of digital radio platforms, it is seen that the platforms are well-designed websites. The design is at the center of the processes in the construction of these platforms and makes an important contribution to the transformation of radios into a structure that can be watched visually. Because design is a determining factor in the efficient use of a website by the media consumer and the interaction of the user with the content. In the digital architectural structure created by the design, the visual hierarchy can focus the user on the most relevant or be effective in transferring the content to the user effectively (Aro, 2014, p.20-21). Because visual information transmitted over a screen can respond to the user's personal expectations such as liking, pleasure, importance and need. In this sense, the sub-components of the design meet the needs of today's digital people in digital culture and offer various opportunities and options to the individual at the point of digital satisfaction. This situation also enables radios to become a media tool that can be watched and interacted with over digital platforms at the same time.

While designing digital radio platforms, the basic principles of design are included in the editing. Many elements such as balance, rhythm, movement, harmony, emphasis, contrast, color, connection, hierarchy are included in the work so that the design can be read visually by the user (Reid, 2022). The important point here is that the visually presented content is dynamic and presented in a structure that will appeal to different user profiles. On these platforms; it is a case of making the radio experience, which is used by listening under normal conditions, a tool that is watched at the same time through visuality. Because these platforms, unlike traditional radios, offer the user options for visual advertisement presentation, list creation, archiving and personalization with many different content. While presenting these options, it uses all the advantages of the design by using the visuality at the optimum level. At the same time, the process of listening to and watching the radio broadcast can be considered as an intense visual interpretation process.

Design Empathy Concept

With the rapid development of digital media, we are faced with a heavy rain of information flowing over the screens. This information rain increases its effect especially through visuality, and accordingly, perceiving and making sense of the digital world at the fingertips depends on the level of visual literacy. In this respect, sight-loving (delighting in what one sees) finds its place in the digital society as a new behavior created by communication processes (Cicioğlu, 2019, p.146). People are now trying to find a place for themselves in the digital world through visuality by focusing on seeing rather than reading. In digital visual culture, there is a rapid dissemination of information through design. For the definition of the concept of knowledge; If the approach of "knowledge is a measurable, calculable, evaluable behavior or attitude based on observation" approach, visual literacy becomes important in digital media processes today (Çetin, 2018, p.36). A new perspective is needed in this regard. The concept of Design Empathy can reveal a new perspective in reading the design and transforming it into information by being processed in the digital communication process.

Based on Victor Papanek's definition of the concept of design as "All people are designers because design is the basis of all human activities", the forms of action that people reveal while using digital media are almost in relation with design (Mozota, 2006, p.13). In this case, the design should be read with certain standards and references at the point of visual literacy. In addition, Barnard's description of the visual literacy process as "what creates an emotional effect is not shape, line, color, or texture, but that shape, line, color or texture can be achieved in the range we react to" indicates what kind of approach should be taken in the design analysis process reveals it (Barnard, 2010, p.63). With this perspective, the concept of Design Empathy; It can be described as "the person's putting himself in the place of the design object and analyzing the design object in emotional, semantic and logical dimensions" (Mayda, 2021, p.285).

While analyzing digital media areas with Design Empathy, especially all sub-components of graphic communication are involved. Because in the discipline called graphic communication, there is a two-way exchange of images. This situation necessitates a multi-dimensional approach to the subject when design analysis is made (Becer, 2019, p.28). In the analysis process, design data should be obtained by separating the design into its sub-layers in emotional, semantic and logical dimensions. The obtained data is first created by visual perception, then processed and read, and visual information is obtained from the design (Günay, 2012, p.157). All these processes also include the features of visual literacy in interpreting and producing messages from visuals.

Digital Radio Platforms

Digital radio platforms increase their activities day by day depending on the development of digital media. With the shift of radio broadcasting to the digital field with the internet, there are new formations in the production of content in radio broadcasting and in the presentation of the media to the target audience. In particular, the dominance of the digital world over the media has caused significant changes in the viewing culture, and media production on the visual basis has diversified through screens (Akyol & Oğuzcan, 2019, p.54). Accordingly, radio broadcasts consumed by listening have also become broadcasts consumed by watching. For this reason, besides the evolution of cinema and television to the digital world, radios are taking their share from this change. It can also be said that digital radio platforms have revolutionary potential in radio broadcasting in this respect. Convergence Culture, which emerged as a result of the breaks in the digital visual culture put forward by Henry Jenkins, finds its place in digital radio platforms in terms of radio broadcasting. Now, there is a new generation of radio broadcasting that is technology-driven and presented through multimedia (Cicioğlu, 2019, p.190). Media Convergence in the convergence culture that develops depending on technology; It can be described as the realization of mutual content exchange of media systems over multimedia and

thus revealing the interaction in the media in a much more dynamic way. In media convergence, the communication process allows the message to be interacted at the desired time and place under the control of the individual, thanks to new communication tools with technology references. For example, you can access a content you have saved online whenever and wherever you want, from your mobile smartphone or computer. At the same time, you can access the same content from a smart watch or any online device. Devices can be used in a coordinated manner in the processes of using and consuming media content. At the same time, this situation makes the use of media much more dynamic for the individual. In terms of digital radio platforms, visual, audio and textual content is presented to the user through multimedia (Özel, 2014, p.179). Although the effects of these processes are global, the radio user also has access to content 24 hours a day. The user has the opportunity to access the content of the radio with any device and at any time. This situation brings radio as a media tool to a different position in the eyes of consumers.

The variety of content offered by digital radio platforms uses the multimedia language while transforming the radio user. Because while these web pages present content in digital media, they use various visual tools that enrich the content such as connectivity, multiple access, photography, motion picture, video, sound, hypertext and animation (Moreno, Costa, & Amoedo, 2009, p.126). Since this visuality affects the use of radio content, it is seen that photographs and visual elements are used extensively on the platforms. Visuality also affects the visibility of these radio platforms on the internet, making significant contributions to the marketing of the platforms to the target audience. Although visuality has a versatile function here, it can be stated that the power of the design to affect the user is felt very intensely on these platforms.

Watchable Radios

Thanks to digital radio platforms, it is possible to consume radio broadcasts on screens. This means reaching the broadcast via different technological devices (mobile phone, computer, tablet, smart TV,

etc.) called multimedia or called digital convergence. Thanks to internet access online, it is possible to reach radio broadcasting independently of time and place, much faster. In terms of media consumption, in today's digital visual culture, it is seen that the individual acts more freely and faster in the media consumption processes and in his relationship with the radio. Because today's people (especially the Z generation) has changed the way they use the media. In the digital media world, which has an approach that prioritizes the individual, it is seen that media consumption processes are shaped on the axis of uses-gratifications. In this respect, the ways of using media tools are diversified and accordingly, the information and pleasure that the individual obtains from the media changes. Now the media is not only an environment for information and news, but also an unlimited environment for socializing, having fun and doing business (Erkal, 2018, p.258). In this respect, digital radio platforms seem to have the capacity to fill an important gap in the field of radio broadcasting. One of the prominent features of digital radio platforms; communication with the target audience is realized through a screen. These platforms, which are called digital radio platforms, are actually digital environments built as a website. The important point here is that the communication process that develops between the radio and the audience (target audience) takes place over an intense visual-based website (Taş, 2020, p.114). Although the relationship between the audience and the radio was limited in traditional radio broadcasting, it was out of question for the audience to watch the content of the radio broadcast through visuals. This situation changes completely on digital radio platforms and takes a new dimension. Now, there is a radio that can be watched and presented visually through the design. In this respect, it is an important point how digital radio platforms are related to design. Based on this approach, it is possible to list the features of digital radio platforms as follows.

Features of Digital Radio Platforms;

- Speed
- Publication and Product Diversity
- mobility

- Individuality in the Audience
- New Commercialization Opportunities
- Sectoral Development
- Design Focus
- Data Driven
- Openness to Interaction
- Information Diversity
- Multiple Access
- Addiction to Technology
- Sustainability
- Global Impact
- National Impact

The fact that digital radio platforms provide content that can be watched and interacted with also changes the user's relationship with the radio. While using these platforms, the user enters into versatile media consumption processes, especially depending on the visual content. Listening to music or preparing a list of favorite songs push the user to take various actions while using these platforms. Because the fact that communication, which is one of the most important features of digital media, is versatile, includes the individual in the management of the communication process (Bonini & Monclús, 2015, p.12-13). In digital radio platforms, the individual not only consumes content, but also becomes a producer in relation to the platform. As an example of this situation; When using the digital radio platform, many types of digital action can be given, such as scoring the popular content, creating and sharing the favorite playlist. A visual content or an advertisement displayed on the web homepage can activate and interact with the user. In this case, the individual who is a consumer can also take the position of a media producer and enter an interaction-producing approach by making the radio experience multidimensional.

Popular Digital Radio Platforms

When the current development of digital radio platforms is examined, it is seen that they have increased their activities in digital media. As a result of the digitalization processes, new media production models develop in radio broadcasting, and there is a diversification in the relationship of radio with the audience. New models such as

podcast broadcasting, personalization, individual broadcasting and advertisement presentation also affect the positioning of radio broadcasting in the media, enabling today's people to develop new approaches in using radio as a tool at the point of media consumption. Thanks to internet access, access to radio becomes easier and an increase is observed in the volume of the audience at the point of individual media consumption. One of the main reasons for this increase is that digital media has a content structure based on visuals. Because while in traditional radio broadcasting, there is a presentation of audio and speech-based content combined with music, there is a multimedia content presentation that combines video pictures and sounds in digital radio platforms (Özel, 2018, p.588). Moreover, these contents are open to interaction and versatile. This situation provides an increase in the number of media structures that broadcast radio from digital platforms and increases the share of radio in the cake in terms of the media sector.

Today, the number of digital radio platforms is increasing day by day, and at the same time, it is seen that radio broadcasting is diversifying in terms of content. It is known that many digital radio platforms are currently operating locally, nationally and internationally, but since broadcasting takes place over the internet, which has no borders in digital radio platforms, the local, national or international status of the radio loses its importance. This situation can explain the definition of the digital media world as the global media world at the same time. Based on this approach, it can be said that today's radio audience creates a new media consumer profile with a global perspective.

When the issue is evaluated on the scale of Turkey, it is seen that many digital radio platforms operate in digital media. Although the headquarters of some of these radios are abroad, they can easily reach the audience in Turkey because they broadcast over the internet. Digital radio platforms operating in Turkey can be classified as radios affiliated to a certain media group or as independent digital radios. Listed below are some of the digital radio stations broadcasting over the internet.

- Radyo TRT

- TRT Dinle
- Turkuvaz Radyolar
- TuneIn Radio
- Karnaval Radyo
- Heart Radio App
- Radyo Kulesi
- XiiaLive
- AccuRadio
- Simple Radio
- AndroTurk Radyo
- PowerApp
- Kral FM
- Number 1
- Süper FM
- SlowTürk
- Radyo Fenomen
- Alem FM
- Hits Radio 1

Interaction Of Digital Radio Platforms With Design

It is seen that design is at the center of the processes in shaping the digital visual culture. Especially in digital media production, design plays an important role in creating media content and delivering it to the target audience. In today's digitalization processes, the creation of information through visual data gains importance. This situation also reveals the transformation of visual data into information in the media and the relationship between the design field and technology-referenced communication models in the last period. Design is now at the center of digital media processes and plays an important role in delivering the message or content to the target audience in an effective and efficient manner.

There are various reasons why the field of design is so active in today's media. With the widespread use of the internet throughout the world, the diversity in media tools and production has increased, and accordingly, a new digital fiction world has started to emerge in media environments through visuality. Now, while media communication tools incorporate many new technology-based systems, they also shape the profile of the new media consumer of the digital age. Thanks to smart and fast new media

technologies, the media consumer has started to have a say in determining the dynamics of the digital media world, by participating in the process much more actively. It is seen that design plays a decisive role in all processes in the new media order, which expands on a global scale through the individuality created by digital capitalism. It is actively involved in the management of design processes in all media production areas, from digital news production to radio broadcasting, from new generation TV program production to e-mail journalism. In this respect, design is always involved in raising the visual literacy level of the society and transforming the visual culture at certain standards.

In terms of digital radio platforms, design plays an important role in the construction of radios' websites, mobile applications and their corporate visibility in the media. All sub-components of the design are involved in the effective presentation of radio broadcasts and content to the audience. Now, design is the leading actor in content production and managing the interaction process.

Purpose

Breaks in digital visual culture change the relationship of today's people with the media, revealing a new consumer profile in media consumption. Radios get their share from this rapid transformation that takes place in all sub-dynamics of digital media. The point that radio broadcasting has reached depending on technology is digital radio platforms that enter our lives in the virtual world with internet access. It can be said that the discipline of design plays an important role in creating these platforms and presenting them to the audience as a radio.

In this study, popular radio platforms, Karnaval Radyo and TRT Dinle, operating in Turkey in the field of digital radio platforms and being one of the pioneers of the digital radio platform, have been examined from a design point of view. The aim of the study is to analyze the design of these platforms through categories and to determine the level of influence of the design on the radio and new digital audiences through these platforms. In this framework, the Design Empathy

technique was used to determine the categories. Based on the Design Empathy approach, it has been tried to find answers to the following questions about TRT Dinle and Karnaval Radyo platform.

Q1. How are Digital Radio Platforms presented to the new digital audience in terms of design discipline?

Q2. From what points does the design discipline, together with its sub-components, affect the construction of these platforms?

Method

In the study, the websites of TRT Dinle and Karnaval Radio, which are digital radio platforms, which are active on the internet, were preferred for analysis. Platforms deliver their publications to their users online via their websites. At the same time, mobile applications of these platforms are also in question, and mobile applications are not included in the scope of the study. By evaluating the sub-components of the design discipline in five different categories in the analysis of platforms, it has been tried to determine what role the design plays in these platforms. Preferring visual elements as evaluation criteria in the evaluation of content created in the digital space is important in terms of determining the position of design in digital visual culture (Palfrey & Gasser, 2017, p.149).

The study is a descriptive research and content analysis was used as a method. Content analysis, which is applied based on the qualitative research model, includes obtaining data over the determined categories by evaluating the visual, auditory, symbolic and semantic indicators of the media content and displaying these data with tabular method (Şahin, 2020, p.42).

In this context, five different categories were created in the study. These are in terms of design; Reflection Level of Corporate Visual Identity, Level of Visualization, Level of Personalization, Level of Interaction and Marketing / Commercial Presentation Level. These categories were divided into sub-categories within themselves and data were obtained in different layers. These sub-categories are;

- *Level of Reflecting the Corporate Identity of the Radio: Logo Type / Corporate Color Representation, Level of Information about the Institution of the Platform, Language Option.*
- *Level of Visualization: Style, Use of Visuals, Use of Text, Video Display, Use of Icons-Signs-Symbols.*
- *Level of Customization: Level of Creating List/ Package/ Collection, Level of User's Ability to Manage Content.*
- *Interaction Level: Social Media/ Sharing Accounts Views, Feedback Views, Comments/Scores/Likes Views.*
- *Marketing/ Commercial Presentation Level: Special Product/ Service Content Display, Promotion/ Gift Display, Non-Radio Product/ Service Content Display, User Account/ Membership Display, Advertisement Display, Legal Text Display (Mayda, 2021).*

Sample

In researches on digital media, it is seen that digital radio platforms increase their effectiveness rapidly. According to the results of the RIAK – Nielsen Radio Listener Measurement research, the weekly radio listening rate was 70%, and the daily radio listening time was 193 minutes. In addition, according to the results of the research, it is seen that 60% of the radio listeners prefer digital radio platforms (Karnaval Radio, 2018).

In this study, two platforms are considered as examples in digital radio platforms. The websites of Karnaval Radio and TRT Dinle platforms, which are the pioneers in the field of digital radio platform in Turkey, have been evaluated within the scope of this study. The websites of these two platforms in the sample were evaluated between 01.03.2022 and 12.03.2022 and data were tried to be obtained. There are also mobile applications of digital radio platforms, which are excluded. The reason why the websites of the platforms are preferred in the study is that the platforms transmit their publications and contents in a holistic way through their websites.

The Karnaval.com radio platform has a long history in radio broadcasting and includes more than 30 radio stations. Operating under the name of Karnaval Media Group as a trade name, the

radio has achieved significant successes in its field by including the most listened and followed radios in Turkey and in the world (Karnaval Radio). Karnaval Radio, a member of IAB-TR (Interactive Advertisers Association), offers its users a broadcast policy with rich content (radio broadcast, podcast broadcast, video, playlist, archive, etc.) (Karnaval Radio, 2018).

The other radio platform analyzed as a sample is TRTdinle.com. TRT Listen platform stands out as a platform operating under TRT (Turkish Radio and Television Corporation) and reaching audiences under TRT Radios. The TRT Dinle radio platform was established in 2020 with the aim of delivering the broadcasts of TRT radios live to the audience. Listen to TRT; It has very rich content such as live radio broadcast, podcast broadcast, favorite list creation, broadcast library, audio book broadcast, radio theater at the point of broadcast and product variety (TRTDINLE). As a public digital radio platform, it implements a broadcasting policy that appeals to different audience groups (Wikipedia, 2021).

Categories And Data Collection

The categories for data collection in this study; It was created over the sub-components of the web interface designs of the platforms by taking the broadcasts and contents offered by the radio platforms as reference. The sub-categories are the categories that have been revealed by the application of the Design Empathy technique. While creating these categories, the impact power of the design discipline in visual communication was taken as reference. By analyzing the web interfaces of the platforms through visual elements, it has been tried to determine in which processes the design is effective in the relationship between the user and the radio platform (Glantz, 2016, p.39-45). It has been tried to analyze how radio platforms offer brand positioning, mobility, interactive radio experience, personalization of radio and new commercial expansions of radio broadcasting through design.

Table 1. Categories And Data

Categories	Sub Categories	karnaval.com	trtdinle.com
The Level Of Reflecting The Corporate Identity Of The Radion	Logo Type/Corporate Color Representation	Platform Logo Reveal: Iconic+Typographic, Red-Black Logo Display of Radios: Symbolic + Iconic+Typographic Color: Miscellaneous	Platform Logo Reveal: Typographic, Dark Navy Blue Logo Display of Radios: Symbolic + Typographic Color: Miscellaneous
	Level of Informing About the Institution of the Platform	In the Footer section on the main page: Visual + Textual + Iconic	None
	Language Option	There is	None
Level Of Visualization	Style	Contrast Value: High, Dynamic, Live, Multi view	Contrast Value: High, Static, Live, Multi view
	Use of Visuals (photos, illustrations, etc.)	Too intense+ Multi-impression	Intense + Multi-impression
	Video Display	There is + Multi-impression	None
	Text-Text Usage	Low intense	Low intense
Level Of Customization	Using Icon/Sign/Symbol/Emoji	Intense	Intense
	Ability to Create List/Package/Collection	My Favorites / View: Visual + Textual Location: On the user profile page	My Library, My Favorites, Listening history / View: Visual + Textual Location: In the main menu
	User's Level of Ability to Manage Content	See Lyrics, Change Playback settings / Display: Iconic + Textual Recording: Podcast	Ability to change / Display playback settings: Iconic + Textual Save: None
Level Of Interaction	Social Media/ Sharing Accounts Display	Impression: Iconic + Textual Location: On the main display screen	Impression: Iconic + Textual Location: On user profile page + content pages
	Feedback Display	Notation: Textual Location: Main menu + Footer section (footer)	Notation: Emoji + Textual Location: On the main page
	Comment/Score/Like Display	Likes / Views: Iconic	Likes / Views: Iconic
Marketing / Commercial Presentation Level	Special Product / Service Content Display	Your Special Page / Display: Visual + Iconic + Textual	None
	Promotion / Gift Display	Win Page/ Display at Carnival: Visual + Iconic + Textual	None
	Non-Radio Product/Service Content Display	News + My Carnival Partner/ Screening: Visual + Iconic + Textual	TRT TV Programs / Shows: Visual + Iconic + Textual
	User Account / Membership Display	Iconic + Textual	Iconic + Textual
	Ad Display	There is + Miscellaneous + Multi view	None
	Legal Text Display	Notation: Textual Position: In the footer	Notation: Textual Location: On the user profile page

Results

In the study, the websites of the digital radio platforms in the sample were analyzed and data were tried to be obtained with 5 main categories and 19 sub-categories. These data were obtained based on the basic elements of the design.

In the category of Reflecting the Corporate Identity of the Radio; It has been tried to determine how the platforms show themselves and their institutional structures through the design. In this category, the data was obtained through the reflection of the corporate visual identity, information and language option. In terms of corporate logo display, it can be said that Karnaval Radio has a stronger visual effect than TRT Dinle as a logo type. At the same time, in terms of the colors used in the logo, it is seen that Karnaval

Radio prefers multiple colors as the corporate color. In addition, it is seen that Karnaval Radio makes a multi-faceted informative display in the footer section of the website, in order to inform the user about the radios themselves and their institutional structures. TRT Listen platform, on the other hand, does not provide any information about itself to its users. This can be explained by the fact that the TRT Listen platform is a platform operating within the public radio, TRT Radios. At the language option point, it is seen that Karnaval offers a language option (English) to its users while demonstrating its corporate structure. The fact that the radio is a private radio and adopts the policy of broadcasting on a global scale can explain the choice of language.

In the study, which was put there with the Design Empathy technique, data was tried to be obtained over five sub-categories in the

Visualization Level category. When platforms are evaluated in terms of design style; It is seen that Karnaval Radio is more lively and dynamic than TRT Dinle in terms of web-interface design. This situation; It can be explained by the broadcasting policies of both platforms and their positioning in the field of digital radio platforms. Private sector-Public separation manifests itself in the style-style heading. When the visual usage rates of the platforms are examined, it has been determined that the Carnival uses much more visuals. At the point of video display on platforms, it is seen that there are no videos on TRT Dinle, but videos are shown in the contents and advertisements of the Carnival platform. This situation; It affects the interaction of the carnival platform with the audience and the enrichment of its content. In terms of Text Usage, it is seen that both platforms use typography less and instead emphasize visual elements more. In the use of Icon-Symbol-Emoji, it can be said that both platforms heavily use these display tools. This situation; It can be explained that the platforms are also a website and are built with a web architecture logic.

In the Personalization Level category; Data were tried to be obtained over two sub-categories. There is a situation where users interfere with the content personally while using the radio platform. Creating one's own music list and being able to perform personal actions such as my favorites are among the most important topics in the digital media world. From this point of view, it is seen that the TRT Dinle platform offers more customization options than Karnaval. This variety is advantageous for the user. In terms of Managing the Content, it is seen that Karnaval offers more options than TRT Dinle. At the point of saving the content (song, podcast, video, etc.) of the user, there is only the option to save the podcast in Karnaval. Especially songs, videos, programs, etc. The inability to record the content can be explained by legal or commercial reasons such as copyrights.

By analyzing three sub-categories in the Interaction Level category of radio platforms, it has been tried to determine what kind of interaction the platforms offer their users in digital processes. In this context, when the ways in which the platforms present their Social Media accounts to their users, it has been determined that both

platforms display their accounts in an iconic and textual way. In this sub-category, unlike Carnival, TRT Listen platform displays its social media accounts in two different locations. It has been determined that the platforms make textual displays on two platforms at the point of receiving feedback from their users, and the TRT Dinle platform uses emojis in its display as an extra. In terms of the location of the screenings, it is seen that the Carnival shows in two different locations. It is seen that users make an icon display on both platforms at the point of indicators where they can express their thoughts about the content such as comments, likes and ratings while using the platforms. In terms of the level of interaction of both platforms, it is seen that the platforms visually guide the user to experience the radio experience in digital interaction.

It can be said that digital radio platforms have strengthened their position in terms of commercial activities in digital media. Based on this situation, it was tried to obtain data with six sub-categories in terms of showing the commercial activities of both platforms in the sample through their websites. It is seen that only Carnival performs in terms of providing special content or services to the users of the platforms. It can be said that only Karnaval performs in the presentation of encouraging content such as promotions or gifts to users of the platforms. In both sub-categories, it is seen that Karnaval performs in a versatile way. As for the different content that the platforms offer to their users outside the field of radio; It is seen that Karnaval offers content such as news content and business partnership in the field of advertising. On the other hand, TRT Dinle presents the audio content of some of the programs of TRT on TV channels. It has been determined that users make iconic and textual displays on both platforms in terms of membership and account management. In terms of advertisement display, it is seen that Karnaval displays advertisements in multiple and various ways. On the TRT Dinle platform, advertisements are not displayed. This situation can be explained as the private sector-public enterprise differentiation. Advertising display stands out as the most important revenue heading among the revenue generation models of radio platforms in general. The fact that the platforms

are also a website requires them to present some rules and standards in terms of legal ground and commercial activities. From this point of view, when this sub-category is evaluated, it is seen that both platforms display textual displays.

Conclusion

Depending on digitalization, it is seen that the media rapidly transforms and incorporates technology-referenced virtual systems. In terms of radio broadcasting, it can be said that the radio transforms rapidly within the digital media and reaches the audience through the virtual world. While broadcasting takes place over frequencies in traditional radio broadcasting, nowadays, thanks to internet access, it is seen that radios reach the audience from the virtual environment. This situation can be shown as the cause of the emergence of digital radio platforms. Now, besides a radio that is only listened to, it is also a radio that can be watched and interacted with.

It can be said that digital radio platforms offer many advantages in terms of content richness and area of influence in radio broadcasting. It is seen that digital radio platforms present very different expansions both for themselves and for the audience in many topics such as broadcast diversity, interaction, and commercial return. When the subject is considered in terms of digital media consumption, it can be said that digital radio platforms feed the relationship between radio and today's digital people in a versatile way. A radio broadcast now has the potential to serve as a content that can have a global impact rather than just a message.

In this study, digital radio platforms were tried to be analyzed with the Design Empathy technique through two examples. By approaching the websites of the digital radio platforms in the sample through various categories through the basic elements of the design discipline, emotional, semantic and logical analyzes of the platforms in terms of visual semiotics were tried to be made. The aim here is to examine how the radio content that the platforms offer to the audience is visually presented in a design way. When the data obtained through the categories are examined, it can be said

that both platforms reveal new approaches in terms of radio broadcasting. It is seen that the content of the radios is presented to the users effectively, especially by using visual elements. Thanks to the internet access, it is seen that while the platforms deliver their broadcasts to the audience, they enable all sub-components of digital media to deliver their content to their users in an open way for interaction. It can be said that radio platforms also use many advantages brought by the virtual environment. It is seen that platforms display a versatile design through many topics such as broadcast and content diversity, speed, interaction, feedback, revenue generation models, and sectoral impact.

In the light of the data obtained as a result, it can be said that digital radio platforms have developed themselves rapidly by strengthening their position in digital media. However, it is seen that the diversity in consumption areas in digital media has increased especially due to the change in digital visual culture, and accordingly, the share of radio broadcasting in the cake is growing in sectoral terms. The situation of increasing the effectiveness of digital radio platforms is also understood from the data obtained through the categories in this study. Especially in terms of broadcasting and content diversity of radios, it is seen that they operate seriously on digital platforms. In terms of design, it can be said that they have implemented a publishing policy in a way that will attract the attention of the audience with their colorful, lively, dynamic and interactive web pages. Visuality is at the center of the processes in these platforms and contributes to the user's relationship with the radio from different aspects. When the subject is evaluated in terms of the future of radio, it can be said that digital radio platforms can shape digital media much more effectively. It can also be envisaged that the radio will not only serve as a means of listening to music or reaching news, but will also serve as a basic media tool that provides comfort to human life and creates information in different fields within the digital culture. In this respect, in the digital world, in the future, radios will become a much more watched media platform.

References

- Akyol, O. & Oğuzcan, D. (2019). İnteraktif sinema ve mobil oyun bileşimi "Eyes Of Sky" üzerine bir inceleme. F. Aydoğan (Ed.), *Endüstri 4.0 ve Dijital Medya* inside (p. 54). İstanbul: Der Publications.
- Alpan, G. (2008). Görsel okuryazarlık ve öğretim teknolojisi. *Yüzüncü Yıl University, Journal of the Faculty of Education*, 5(2), 74-102.
- Arık, E. (2013). Yurttaş gazeteciliğinin günümüzdeki görünümü: Twitter gazeteciliği örneği. *Journal of Communication Theory and Research*, 36, 276.
- Arnheim, R. (2007). *Görsel düşünme*. İstanbul: Metis Publications.
- Aro, N. (2014). The visual design of a websites user interface. Finlandiya: Arcada Universty. 26.07.2022 Accessed from https://www.theseus.fi/bitstream/handle/10024/70538/Aro_Nina.pdf?sequence=1&isAllowed=y.
- Barnard, M. (2010). *Sanat tasarım ve görsel kültür*. Ankara: Ütopya Publications.
- Becer, E. (2019). *İletişim ve grafik tasarım*. Ankara: Dost Publications.
- Berger, J. (2003). *Görme biçimleri*. (Y. Salman, Trs.) İstanbul: Metis Publications.
- Berger, S. (2014). Tasarım düşüncesine ihtiyacı var. 26.07.2022 Accessed from IDEO: <https://www.ideo.com/post/capitalism-needs-design-thinking>.
- Bonini, T., & Monclús, B. (2015). *Radio audiences and participation in the age of network society*. London: Taylor & Francis.
- Cicioğlu, B. (2019). Medya yakınsaması ve televizyon ana haberleri: Anında geri bildirim. F. Aydoğan (Ed.), *Endüstri 4.0 ve Dijital Medya* inside (p.190). İstanbul: Der Publications.
- Çetin, B. (2018). Geleceğin teknolojileri ve gazetecilik mesleği üzerine etkileri: Büyük veri, veri gazeteciliği, yeni yaklaşımlar. O. Uçak (Ed.), *Dijital Medya ve Gazetecilik* inside (p.36). Konya: Eğitim Publications.
- Erkal, A. (2018). Dijital çağda bağımlılık ve modernleşme ilişkisi: Mobil teknoloji bağımlılığı analizi. O. Uçak (Ed.), *Dijital Medya ve Gazetecilik* inside (p.258). Konya: Eğitim Publications.
- Ganguly, B., Dash, S., Cyr, D., & Head, M. (2010). The effects of website design on purchase intention. *Int. J. Electronic Business*, 8(4/5), 321-324-325.
- Glantz, M. (2016). Internet radio adopts a human touch: A study of 12 streaming music services. *Routledge Taylor & Francis Group*, 23(1), 39-45.
- Günay, V. D. (2012). Görsel göstergebilim ve imgenin anlamlandırılması. V. Günay, & A. Parsa (Ed.), *Görsel Göstergebilim* inside (p.12). İstanbul: Es Publications.
- Heskett, J. (2002). *Tasarım*. Ankara: Dost Publications.
- Karnaval Radyo. 01.03.2022 Accessed from <https://karnaval.com>.
- Karnaval Radyo. (2018). 03. 06. 2022 Accessed from <https://karnaval.com>.
- Mayda, M. (2021). Dijital sinema ve dizi platformlarında tasarımsal empati. *International Design and Cinema Symposium* (p.283-292). İzmir: Ege University.
- Moreno, E., Costa, P., & Amoedo, A. (2009). Radio and the Web: Communication strategies of spanish radio networks on the web . *Observatorio Journal*, 10, 126.
- Mozota, B. B. (2006). *Tasarım yönetimi*. İstanbul: MediaCat Books.
- Onay, A. (2018). Haber içeriklerinde dijital dönüşüm-BBC Türkçe incelemesi. O. Uçak & O. Uçak (Ed.), *Dijital Medya ve Gazetecilik* inside (p.82). Konya: Eğitim Publications.
- Özel, S. (2014). Yeni medya çağında radyoların dönüşümü. *Akdeniz Journal of Communication*, 22, 179.
- Özel, S. (2018). Dijital çağda radyonun dönüşümü: platform radyoculuğu, (p.588), 16thInternational Symposium *Communication In the Millennium*, ISBN: 978-605-83703-5-7, Eskişehir.
- Özel, S. (2020). Radyoda dijitalleşme: Sektör için yarını anlamak. *Erciyes Journal of Communication*, 7(2), 1156.
- Palfrey, J. & Gasser, U. (2017). *Doğuştan dijital*. İstanbul: İKÜ Publications.
- Reid, M. (2022). *Tasarımın 7 ilkesi ve bunların nasıl kullanılacağı*. 99designs: 25.07.2022 Accessed from. 99designs.com/blog/tips/principles-of-design/#:~:text=The%20fundamental%20principles%20of%20design,Proportion%2C%20Movement%20and%20White%20Space.

- Şahin, E. (2020). Fenomen doktorların kişisel markalaşmada benlik sunumu: instagram hesaplarını kullanım pratikleri. E. Erođlu, & B. Taşdelen (Ed.), *Dijital Çağda İletişim Çalışmaları ve Medya Araştırmaları* inside (p.42). Konya: Eğitim Publications.
- Taş, O. (2020). *İletişim, medya ve kültür*. Ankara: Ütopya Publications.
- TRTDİNLE. 03.01.2022 Accessed from <https://www.trtdinle.com>.
- Uzunođlu, S. (2015). Yeni medyada dijital emek sömürüsü, *Intermedia*, 2(1), 187.
- Vikipedi. (2021). 03.06.2022 Accessed from https://tr.wikipedia.org/wiki/TRT_Dinle.