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Message from the Editor

Greetings Dear readers of TOJDAC,

We are happy to announce you that our first issue is published. TOJDAC is appeared on your screen now as Volume 1, Issue: 1. In this first issue it is published 7 articles from 13 authors.

Dear readers, you can receive further information and send your recommendations and remarks, or submit articles for consideration, please contact TOJDAC Secretariat at the below address or e-mail us to info@tojdac.org

Hope to stay in touch and meeting in our next Issue, 1st of October 2011
Cordially,

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A GENERAL OUTLOOK OF CONJUGAL UNION AND MARRIAGE IN TURKEY IN THE CONTEXT OF POPULAR CULTURE, NEW MEDIA*

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ABSTRACT

In our time, in which social lifeturnes spiritual values into a market, local standards of judgement, human relations and conjugal union has been influenced by this change, also. In our time, conjugal union, which is still seen as a taboo in Turkish society, has become a market with the influence of popular culture. Conjugal union, which has the characteristics of a social institution in our ime, benefits from the opportunities of technology in direct proportion to globalization and new technological developments, while trying to preserve its traditional features at the same time. In this transformation process, various media organs, socialization agents on media tools such as marriage websites play a significant role. In this study, the process of how conjugal union, which is shaped by the direct influence of popular culture, goes through a change in the direction of global market mentality will be discussed and a research will be made on the basis of social media agents.

Keywords: Popular Culture, Consumerist Society, Social Media, Conjugal Union, New Media, Marriage

INTRODUCTION

The development of new media mediums and the place of the internet in individuals' life in the 21st century is one of the breakthroughs in human history. Conventional media has the power to shape social life and now new media platforms have adjoined to this certain power. Emergence of interactive communication platform, with all above, has affected individuals' socialization process and communication among people. Especially, as the internet has become one of the focus points of our lives, our perception of environment and other people has changed. While the boundaries among individuals, in a sense, abolished, the distances have expanded.

Individuals, who are making use of new media platforms and interactive communication, have the opportunity to be aware of the developments all around the world and they can also share their feelings and opinions with others in an easy and free way. In spite of all the attractive contributions it has brought, the Internet is not perceived positively by all communities and criticized both favorably and unfavorably. Therefore, it would be useful to describe some certain concepts so as to understand the Internet platform and socialization forms appearing on this platform.

New Media, Internet and The Impact of the Internet on Socialization

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New media forms are important as they have the capacity to reshape the life in general, social relations and free time activities (Leung and Lee; 2004) New media is a digitization fact that enables sound, data, text and image being conveyed, preserved, collected and put in process over one infrastructure. Digitization is the state of information being put into format which is computer readable. The biggest advantage digitization in new media offers is that; since the numerical information is expressed through electrical figures, it can be used, exchanged and conveyed from one platform to other by other electronic devices. GSM, WAP, GPRS, CD, VCD, DVD interactive CD, double-sided CD are all forms of new media and they all have been produced by digital technology. (Aktaş, 2007) The Internet, one of new media forms, has become one of the powerful mass media medium which shapes social life. The Internet, which has changed both the way of communication among people and their socialization forms, has also attracted the attention of institutions as a platform of advertisement.

Banners, pop-ups, sponsorship, e-mail etc. are all available advertisement forms on the Internet platform. People can watch programs, read newspapers, listen to the radio, check their e-mails and can see the advertisements through the Internet. Therefore, the Internet is a hybrid form of advertisement platforms such as television, newspaper, radio, magazine and direct mail. The Internet can be used like the conventional media in means of getting information and entertainment (Cho & Cheon, 2004).

This fast and unstoppable development of the media and technology, the appearance of new media forms, the internet becoming an effective communication tool, has, in fact, not abolished conventional communication ways and life styles. However, it has made major changes in traditional life styles in some certain aspects. First of all, due to the development of communication media, the establishment and pervasion of the tradition has become increasingly dependent on communication styles that are not face to face (Thompson, 2008).

As we have seen, the development of information and communication technologies are the driving forces for the mass media forms taking place of face to face communication. Today, the communication among individuals and mass communication taking place over the Internet is called as cyber society. This communication platforms are referred as cyber since the unification among the individuals are not dependent on certain physical conditions, time and space (Dijk, 1999).

Recently, communication over cyber platform gained importance and has actually been a turning point. In past, the communication among individuals and socialization process was the outcome of people's coming together, however due to technological devices shaping 21st century people's lives, now it has new dimensions. The Internet has non-negligible effects on social relations. The Internet, connecting people through webs and making the distances closer, also affects peoples' romantic relations and has become a tool to pick up partners. This huge effect of the Internet on 21st century individuals has also attracted the attention of researchers who have different ideas about its use as a mass communication tool and socialization platform. Whereas some researchers have negative attitudes toward the Internet, some are positive about it. It would be good to have a look at the studies of these researches so as to understand the effects of the Internet on family, marriage and socialization process which are the basics of social structure.

Parks and Floyd (1995), for instance, have examined the world built through discussion groups on the Internet. This research, including a questionnaire as well, examines the development of communication between people who are in touch in news group on the Internet. The research demonstrates that relations among these people have a certain sincerity and depth as it is in face to face communication. In McKenna's (2002), 600 people are picked up randomly from news groups discussing about politics, fashion, health, astronomy, computer. In this research, it has been pointed out that an important ratio of the participants have a close dialogue with the people they met on the Internet. Another result of the research

is that people in these news groups also have relations in real life. More than fifty percent of the participants have met individually. Furthermore, twenty two percent of the participants have turned their relations to romantic affairs; engagements and marriages have indeed occurred. All the participants have been examined for two years and it has been understood that their relations have turned into consistent friendships and relations as the conventional ones (Bargh & McKenna, 2004).

In 1990s, theorists developed ideas about the negative and positive impacts of the Internet on social relations as the Internet became the major medium of social encountering. Zuboff, for instance, claims that “the Internet decreases face to face communication,” for the people at work,” and “it creates a worrying loneliness,” However, Terine Raney (2000) claims that online communication contributes to social webs. Pew Internet and American Life Project conducted a research based on Raney’s findings. The participants told that using emails strengthen family relations; this was a supporting evidence for Raney’s opinions about the Internet. Cooper and Sportolari mention that there is a common belief about relations formed on digital platform causing emotional disconnection and they put forward the idea that online relations positively contribute to individual relations such as romantic affairs (Lawson & Kiralek, 2006).

The concept of matchmaking and Romantic Interaction on the Internet

With the appearance of the Internet not only face to face communication but also romantic relations have changed dimensionally. Since the daily life is hectic and complex nowadays and cyber platforms are more at the center in individuals’ lives; romantic online affairs become pervasive and usual. Therefore, the Internet took place of the matchmakers who used to introduce people to each other. However, this concept, the origin of which goes back to the past, kept developing by making use of various mediums. It is sometimes the individuals, sometimes conventional media and sometimes the Internet that form the matchmaking process. The demand for the websites enabling people to have romantic affairs causes to perceive marriage institution as a market. In order to understand how this kind of service became a market, we need to go through how this service provided through the dating websites and television developed in time.

Matchmaking is not a new concept. In fact, its origin goes back to mid nineteenth century. Matchmaking, a kind of personal advertisement, initially took its place in newspapers. In 1980s, video dating was a more popular medium in partner finding. Nowadays, the Internet provides a wider service; it offers huge opportunities to individuals so that they can advertise themselves (Ellison, Heino, & Gibbs, 2006).

Online dating services are new profitable businesses of the Internet revolution that caused much contradiction. The Internet, which has the power to reach millions of people 24 hours a day, directed its online dating industry to billion dollar love stories for its customers. This successful story is shaped for the customers who can not fulfill their needs with conventional matchmaking methods. This considerable success of online dating phenomenon comes from its deliberate use of interference-based system in order to cope with customers’ certain considerations arising from conventional dating services. This recent enterprise, making use of the Web strategically, provides matchmaking web-sites that are appropriate, handy and credible (Smith, 2005). Websites similar to those which provide dating services based on the afore mentioned conscious matching have been providing service in Turkey as well as worldwide for nearly 10 years. When such websites in Turkey are analyzed, it is observed that starting point of these websites is United States. These websites spreaded to Europe and then all the world after US (Interview with director of evlilikmerkezi.com; Ebru Selvi).

Matchmaking web-sites follows a step by step process for the matches. Before offering suitable matches for the individuals, they collect credible information about the people. They specify their customers’ special interests and hobbies with the help of certain forms. Then,

they preserve and share this demographic information in accordance with the demands and expectations of the customers. In order to find suitable partners via the Internet, the profiles are formed by asking deterministic and selective questions to the users. The content of the questions are based on the lists specifying users' biographic data and expectations. Age, length, music and fashion interests are the priorities in these lists. The second step is to use a list reflecting individuals' expectations. All this data is used to form a list including suitable matches. Various methods are used to determine to find suitable matches. One way is to put in order similar individuals or to record similar answers. All this process is a mutual communication and the demands of all members are put in order by checking two sides (Smith,2005).

It is assumed that online communicators lack the information about the physical distance, common interaction, physical appearance, clues about group membership, and wide social context. However, while assumptions are reviewed again, a more positive attitude towards online communication among individuals' is observed. The lack of physical proximity and visual information is replaced by arranging a date, or sending photos or emails via the Internet (Parks & Floyd, 1996).

The first Internet dating web sites appeared in mid 1990s offered their users only the opportunity to form make their profiles and search for their matches. Later, these web sites also offered different options such as webcast and instant message service. Some websites asked for more detailed profile information. Before internet dating, people used to meet in a more random way. Internet dating enabled single people to search for matches that they can have a better relation in a wider range of candidates. Online dating websites changed the ways of having relation in America. According to a research, every one person over six, gets married by meeting someone through the online dating web sites. (Brooks; 2011).

In our age, when competition is prominent in various platforms in every sector, marriage sector, which is gradually turning into a market, involves marriage websites as well. These websites take place among top 13 websites in the use of internet. Use of such friendship and marriage websites is quite common in Turkey. On the other hand, these websites have turned into a rapidly growing sector (Interview with director of evlilikmerkezi.com; Ebru Selvi). Like the websites in America, there are tv programs and Internet websites in Turkey offering similar services. These services offer a platform on which the individuals can meet their candidates, and a new market. Furthermore, they are the platforms in social life where the popular culture is combined with the conservative values.

Marriage Institution and Finding a partner via the Internet

Family, the base of social life, is undergoing through certain changes due to social changes. That is why we can claim that family which can be viewed as historical phenomena, has a dynamic structure. Family, which is at the center of social life, is reshaped in accordance with the conditions and requirements of the age. The major factors of family evolution are social-economic system and the properties of social relations (Ozankaya,2007).

Marriage, also described as the socially accepted sexual intercourse of the adults (Giddens,1997). has an important place in social life to maintain family institution. Marriage is a breakthrough in life and it establishes family institution which is the core of social life. Cultural structure of the societies, their production forms, economic structure, traditions, shortly all social differences are affective on the ways of getting married.

All societies have its own ways of getting married. That is why there are various ways of getting married all over the world. In Turkey, family arrangements, kidnapping the girl, marriage for money (money paid to the family of the woman),berder (exchanging the boys and girls of the same ages between two families), marriage by coincidence, meeting and

getting married, marriage through the television (Sezen,2005), finding a partner via the Internet and getting married are some of the 30 different ways of getting married.

As we understand, in Turkey some of the marriages have more conservative structures whereas some of them are formed with the development of mass communication mediums and technology. Especially, marriage programs which have high ratings have increased in number as they draw a huge amount of interest of people. Besides television programs, various dating websites have turned into platforms that people of different origins, opinions, educational backgrounds make use of and interested in. Websites, the main goal of which are nor matchmaking such as facebook, twitter etc., can also be added to these modern matchmaking websites on the Internet. Traditional life style is still effective in Turkey and family arrangements is reformulated according to the developments in communication and information technologies and therefore new styles of marriages come along. Internet technology is an example to family arrangements settled on different mediums. Online dating websites are taking the place of families in family arrangement type of marriages (Özdoğan,2009).

Family arrangement type of marriages still exist in today's Turkey as it did before the Republic was founded. In past, families were involved in this process, today, however, television channels and internet websites take their places. Family arrangement marriage was a common way to establish family institution, especially before The Republic, and this type is still common, however, now throughout the technological benefits. Although family arrangement type of marriages is a result of conservative way of thinking, they have changed in means of form and content nowadays. The hectic life style of modern people caused these kind of arrangements to appear on mass communication tools. In order to understand family arrangement which has a different content now, we need to review the changes that Turkish family structure had undergone with the declaration of the Republic.

We do not have scientific researches that study Turkish family structure before the republic period. Most of the researches examining the family structure in Ottoman period are based on observations by foreigners. In these researches, the focus is much more on a specific habitat and for example, position of women in cities. In Republic period, in order to catch up with contemporary civilization, western civilization was set an example to reform the society. In accordance with this attitude, fundamental changes were made in family structure. Before the republic, the family institution was arranged according to religious principles, however, with the declaration of the Republic the family was arranged according to the government laws (Erder, 1984).

These types changed during the Republic period. The life styles become much more modern in some certain parts of the cities and even the family arrangements prevailed in conservative environments, marriage adds and marriage settlement companies appear in the cities. Giving adds to get married was a way before the Republic as well. "Saadet istihbarat Odası" which was founded in 1930 and "Evlendirmeyi Kolaylaştırma Cemiyeti," founded in 1948, were some of the companies that offered a way to get married (Akçura, 2011). these institutions gathered people who wanted to marry for a certain fee and today, they still offer services, however in a different format with the new communication mediums.

Television channels and internet web-sites also draw the attention of advertisers and have high value as a platform as they have high ratings. In Today's Turkey, many big channels have programs and these programs arouse huge interest among the audience. In addition to television, the Internet also gathers people through marriage websites. Marriage institution, which has become a market nowadays, is going through a change because of the popular culture and new media mediums and processes that can be described as modern family arrangements become pervasive.

Data and Methods

The research has been carried out on 315 participants in total, who were reached through a website providing online questionnaires. Among people who participated in the research, %58 of them were women, %57 of them were people in the age group between 18-24, and %70 of them were people with bachelor's degree. While %90 of the participants stated that they are single, %44 of them declared that they have average incomes (between 1000 TL and 3000 TL monthly).

In the research, questionnaire method was utilized for data collection. In the questionnaire form, questions were related to the social networking sites participants are a member of, their purpose and frequency to join such web sites, whether they buy the product, advertisement of which they see on these websites and demographic data of the participants. In addition to these questions in the questionnaire form, a scale was utilized in order to determine the attitude of participants towards the concept of marriage.

In the research, a scale consisting of 4 questions was developed in order to determine the attitude of participants towards the concept of marriage. All the statements in the scale were organized in 5 point likert scale. According to this scale, high scores of the participants indicate that they have a traditional point of view towards marriage, and low scores indicates just the contrary. According to the results of factor analysis for the scale, it has been confirmed that the scale involves single dimension ($=0,70$ Barlett's Test= $263,62$ $p<0,00$) Cronbach's Alpha Value calculated for the scale indicated that the scale has internal consistency ($\alpha>0,60$).

Table 1: Scale for the Attitude Towards Marriage

	Factor 1
It is not good to have a sexual intercourse before marriage	0,80
I am of the opinion that it is not good to share the same house before marriage.	0,78
I don't marry with a person my family doesn't approve	0,74
The person I am going to marry should have the reference of someone I trust	0,66
Cronbach's Alpha	0,73

KMO= $0,70$ Barlett's Test= $263,62$ $p<0,00$; Total Variance Explained= $\%55,8$

Findings

According to the research results, %97 of the participants are a member of at least one social networking site. Among those websites, Facebook is the most prominent with more than half of the participants being the member of this site(%64). Facebook is followed by Twitter with %20. Evlilikmerkezi.com, which provides service with the direct theme of marriage is followed by only %2 of the participants.

Table 2: Social Networking Sites Participants Are a Member of

n=464	Frequency	Percent
Facebook	298	64
Twitter	95	20
Yonja	18	4
Hi5	14	3
Siberalem	8	2
Evlilikmerkezi.com	8	2
Others	10	2
None	13	3

When the purposes of the participants in joining such social networking sites they are a member of were analysed, it has been observed that participants log in those sites mostly for “keeping in touch with their friends” (4,11), “following the acquaintances and catching up with what is going on” (3,83) and “spending time” (3,70). Participants declare that they log in those sites sometimes for “having fun, playing games” (2,91) and rarely for “meeting new friends” (2,17). Getting married (1,48) or meeting someone for sexual intercourse, on the other hand, are options which are chosen by almost none of the participants. While the frequency of joining a social networking website for meeting someone to marry is generally low, rate of people who declare that they join a social networking with this purpose is %7.

Table 3: Purpose of the Participants for Joining Social Networking Websites

n=315	n	M	SD
Keeping in Touch with Friends	299	4,11	0,99
Following Acquaintances and Catching up with What is Going on	284	3,83	1,10
Spending Time	287	3,70	1,19
Having Fun; Playing Games	267	2,91	1,32
Meeting New Friends	260	2,17	1,27
Meeting Someone for Marriage	234	1,48	1,13
Meeting Someone For Having Sexual Intercourse	229	1,43	1,06
Other	26	2,30	1,51
Frequency of Logging in to the Sites They are a Member of	314	3,94	1,12

Participants were asked whether they paid any membership fee while joining the social networking sites they are a member of. According to the results, it is observed that almost all of the participants become a member of these sites without paying any fee. When participants were asked whether they buy any product, advertisement of which they see on the website they are a member of, it was observed that %18,1 of the participants buy a product because they see its advertisement on the website, which they are a member of,

Table 4: Paid Membership and Buying a Product, Advertisement of Which They See on the Website

		Frequency	Percent
Paying a Fee While Becoming a Member of Social Networking Site	Yes	2	0,6
	No	313	99,4
Buying a Product Because of Seeing its Advertisement on the Website	Yes	57	18,1
	No	258	81,9

In order to indicate the effect of social media on marriage’s becoming a market, whether people who become a member of a social media networking buy a product because they see its advertisement on the website was analysed. For this purpose, frequency values declared by the participants in terms of their purposes for logging in to the social networking sites were evaluated in two categories. Participants who state that their aim to join the website is “meeting someone to get married” are defined as “those whose aim to join the website is marriage”, and participants who state that their aim is never or rarely to “meet someone for marriage” were defined as “those whose aim to join the website is not marriage”. Participants whose aim to join the website is sometimes marriage, were not included in the analysis.

The relationship between participant's aim to join the website (meeting someone for marriage or otherwise) and whether the participants buy a product, advertisement of which they see on the website (whether the participants buy or not) was tested with chi-square analysis. According to the results of the analysis, it was observed that there is a significant relationship between these two variants ($\chi^2=6,43$; $p=0,01<0,05$). Accordingly, it is observed that %37,5 of the participants who join a social networking website always or mostly for marriage declare that they buy a product because they see its advertisement on the website they are a member of. This rate is %16,5 in the participants who never or rarely join a social networking website for marriage (defined as those whose aim in joining a website is not marriage). The rate of the participants, whose aim in joining the website if marriage and who buy a product because of seeing its advertisement on the website is %3,4.

Table 5: People on Social Network for The Goal of Marriage Buying Products Because of the Advertisements of the Web Site

	Buying a Product Because of seeing its advertisement on the website					
	Buying		Not Buying		Total	
The aim to join the website	F	%	F	%	F	%
Those whose aim to join the website is marriage	9	37,5	15	62,5	24	100,0
Those whose aim to join the website is not marriage	39	16,5	198	83,5	237	100,0
Total	48	18,4	213	81,6	261	100,0
$\chi^2=6,43$; $p=0,01<0,05$						

In this research, the relationship between the participants' attitudes towards the concept of marriage and the frequency of their logging in the social networking websites in order to indicate the effect of social media on the institution of marriage. According to the results of correlation analysis, it is observed that there is a significant ($p<0,05$) but low ($r=-0,13<0,40$) relationship between the frequency of participants' logging in to the social networking websites and their attitudes towards the concept of marriage. This relationship in question is in a negative direction. Accordingly, as the frequency of participants' logging in to the websites increases, their traditional point of view towards the concept of marriage decreases. On the other hand, there is a propotional, significant ($p<0,05$) but low ($r=0,22<0,40$) relationship between the frequency of participants' logging in to the social networking website/websites and their attitudes towards the concept of marriage. According to this result, we can suggest that people who take part in social networking websites for marriage maintain their traditional points of view.

Table 6: Relationship Between Frequency of Participants' Logging in Social Networking Sites and Their Attitudes Towards the Concept of Marriage

	N	M	SD	(1)	(2)
(1) Frequency of his or her logging in the website/websites he or she is a member of	314	3,94	1,12	1	-0,19**
(2) Frequency of his or her logging in to the website/websites they are a member of for meeting someone to marry	234	1,48	1,13	-0,19**	1
(3) His or her attitude towards the concept of marriage	315	3,03	1,05	-0,13*	0,22**

*p<0,05 **p<0,01

Conclusion

According to the researches and questionnaires, it has been stated that individuals' and societies' opinions about the marriage have changed. The research was based on Turkey and the questionnaire included in this research specified how the opinions about marriage have changed under the effect of technology and new media mediums. According to the research, it has been understood that matchmaking concept has now a new content due to the benefits that the new media medium offer. Another important finding is that marriage is one of the services on the internet. Under the light of this data, it can be claimed that formations based on friendship and marriages on various websites and in social media have turned marriage into a profitable market. Another finding of the research is that the traditional point of view about marriage in Turkish society has become modernized with the emergence of the internet, friendship websites and marriage websites. However, in some certain contexts, traditional attitude has not completely abolished; in some contexts traditional and modern views are blended.

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A VIDEO PROJECTION MAPPING CONCEPTUAL DESIGN AND APPLICATION: YEKPARE*

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ABSTRACT

Can recent developments in video projection techniques aid us in finding new ways of expressing our creativity and creative audio-visual works on a new surface other than the screen? Video Mapping is one of the newest video projection techniques that are used to turn almost any surface into a dynamic video display. The aim of video mapping is to create a physical illusion of images by combining audio-visual elements. Most of the mapping projects are used in fashion shows, corporate events, concerts and theatrical performances. Lately a new trend of video mapping system is being used on architectural and historical structures, buildings and displayed in public spaces to reach a wider audience. This paper will focus on 3 aspects of video mapping and its application; 1) the technical aspects of video mapping and its tools. 2) the conceptual development of the project YEKPARE and the application of video mapping on Haydarpaşa Terminal within the Istanbul 2010 European Capital of Culture events. 3) the feedback from the audiences who have experienced the performance and the effects of video mapping.

Keywords: creativity, technology, video projection mapping, audio-visual, conceptual design, Yekpare

INTRODUCTION

Digital Technologies and Art

Advances in digital technologies are having an undeniable (inevitable) influence on contemporary arts and culture. The world wide web (internet) has not only emerged as an Advanced Mass Communication tool of the 21st Century but also has emerged as a new tool for contemporary artists thus enabling an expansion in the limits of creativity and progression of new forms of authentic expression. Computer technologies can be regarded as a complementary tool for artists in creating new, different and extraordinary artwork. Therefore we can define “digital art” as the art form that deals with and explores the involvement of computers, digital tools, technologies and digitally coded information content as a tool for the conceptual creation, production and exhibition of creative works (Marcos, Branco and Zagalo 2009: 605). For example interactive installations, virtually created environments, digital animations, videos and related software engineering can all be considered under the framework of digital arts. Digital art has become the interface of not only contemporary artwork but also the electronic media era where production is provided by the collaboration of arts, science and technology. “The developments in various tools and interfaces such as computers, photography, video, internet, printers, scanners, processors, calculators and scalers have formed the foundation of digital technologies. In addition, software developed for photographic processing, digital drawing, computer generated imagery and animated production have been widely used in the creation of digital artwork.” (Saglamtimur 2010: 220). The screenings of the Artwork created by the use of these tools and software have mostly been projected on a surface (by the help of a projector) accompanied by audio-visual shows, performances and installations. Projection is emerging as an important tool for presentation and communication for all audiences distinctively in the digital era.

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Most of the projections are being used for displaying digital installations and for the audience to view or to observe at the same time. Installation is an art form introduced by the architecture, sculpture and performance artists applied either indoor or outdoor and occupies a certain volume. Installation art shares its origins in the early 1960s, affected by other art movements like Futurism and Dadaism. Especially, Marcel Duchamp was the great example of the artist as curator and master of ceremonies, planning installations of his own work in fine detail, including posthumous exhibition in 1969 of *Etant Donnes* (Dempsey 2002: 247). Installation has cleared the path for Conceptual Art and Anti-Art movement of the 1960's and introduced the involvement of objects and the audience's participation in the creation process of art. Video installations are the forms of video art in this manner. Emergence of the video art has increased the interest in installations. At the beginning of 1960s, one of the video artists Nam June Paik, was the leader of producing artworks, combining audio and video. Experimental productions by Duchamp and Paik can be considered as the pioneering examples of video and installation art in the digital era today. In this regard we can denote that New Media of the late 20th Century is a composition of video art and its hybrids. Today video art can be produced and screened by the addition of various interfaces and tools as part of a performance or an installation.

In recent years, video installations, also called video projection mappings that are formed relationship between space and visualized materials and displayed on architectural surfaces, buildings. 'space' refers to building's surface, which plays an active role to display and gains recognition as new art forms in public space. This kind of projected performances can also be defined as 'urban screenings'. Urban screens play an interactive role, developing a dynamic digital display to join virtual and urban public space. *Yekpare* (Monolithic) is one of the urban screening projects, which are displayed on Haydapasa Train Station within the Istanbul 2010 European Capital of Culture events.

VIDEO PROJECTION MAPPING

Video Mapping is one of the newest video projection techniques that are used to turn almost any surface into a dynamic video display, often at events such as concerts, fashion shows, music festivals, and usually in conjunction with other performing arts. The aim of video mapping is to create a physical illusion of images by combining audio-visual elements. This kind of shows are performed alive, as well as prerecorded, also called as 'real-time' or 'real-time video'. According to C. Paul, use of technology is classified as a "tool" and as a "medium" (Paul 2008: 8). Based on this classification, video mapping projects use technology as a "tool" by composing and editing program to create motion graphics and images, as well as medium by presenting created images to audiences. Projection mapping is the technique of beaming video (with a standard video projector) onto three-dimensional objects such as historical buildings and adjusting and masking the image so that it seems to follow the shape of the target object instead of spilling out onto walls. The result can be surprisingly effective and eye catching as the video is no longer a flat square on the wall but becomes an object in space – an animated sculpture if you will. (<http://www.udart.dk/2010/02/17/projection-mapping-on-the-rise/>). These 2d graphics become 3d graphics when it is interacted with applied surface. And then, applied surface gives messages by using audio-visual elements onto its own infrastructure to the audiences.

By exploring the digital technologies, developed concepts are being realized with new tools from multimedia, virtual reality, computer vision, and digital music, sound etc. This coded information is used to create installations and digital artifacts and is being delivered by using various communication infrastructures such as the internet, presentation devices, and storage arrays. Most of the technical aspects for video mapping applications can be divided into sub-categories such as motion graphics applications, sound design, real-time video applications, and projections. The main objective of motion graphics applications is the creation of images for audio-visual communication by utilizing various visual effects and digital artifacts. With sound design, the aim is to supplement audio elements for supporting visual show. And real-

time video applications aid to artist who is in charge on the projection to include simultaneous additions to video installations.

CONCEPTUAL DESIGN AND VIDEO PROJECTION MAPPING: YEKPARE

Digital art is affected by conceptual art that is an art movement, based on the “concept” or “idea”. Thus, the concept is the most important aspect for the composition of the artwork to attract viewers’ attention by combining the art and technology. So, we can call all the products as “computer-based art works” which are formed within the framework of digital art. The ‘creation process’ of designed concept determines the differences of all the products from beginning to end, including the development of new type of technologies, tools and communicates a network between artworks and viewers. Accordingly, video projection mapping is a newest developed method for audio-visual performances to get audiences’ attention and to touch their feelings by applying video installations within a concept on public spaces. At the same time, “The architectural dimension of urban space has played an important role in providing a stage for these interactions. Moreover, the architecture itself functions as a medium, telling narratives about the city, its people, and the represented structure of society.” (Struppek 2006) Yekpare project is a showcase of Istanbul, the city with its rich history, geographical, aesthetic, and social and political structures.

Conceptual design develops a model of what the artwork will present and how it will be shown in its physical environment that specifies the details of the design such as screen layout, visual effects, main and transit scenes. Building a conceptual stage, the style of a performance is established. The processes of designing a concept are; brain storming, storytelling, sketching, composing the techniques.

(http://www.forum.nokia.com/Design/Design_process/Getting_started/Conceptual_design.xhtml ml).

Brainstorming / gathering idea

Brainstorming is one of the important steps for developing the ideas to solve the problem. So, it is important to observe and understand the structure of the problem and gather essential key words to analyze.

Defining scenarios (scripting + storytelling)

Scenarios are used effectively in conceptual design to explore the ideas for the artwork. It is a construct of a sequence of the story, theme that delivers the message to viewers and builds an emotional connection between the artwork and viewers.

Sketching

“Sketch; is being explored against a background of past and current practices in analogue and digital media.” (Jonson 2002: 246) from this definition, we can say that sketching is an application process to create visual improvisation and to express the way of final artwork that composes in analogue and digital media.

Composing the techniques

The important issue for an effective performance is to choose the right technique to apply on artwork. In that, the artwork interacts with the audience. This interaction is provided by technique and its components to get feedbacks from the audience.

METHODOLOGY

In the millennium of communication, technological developments create alternative ways for presenting artwork. Through such developments, Digital art and its branches guide the creation process of the artwork related to its concept. The objective is to communicate and to interact with the audiences and later get their feedback. In this study, the steps of designing a concept for video projection mapping, the newest projection method, is examined with reference to the project; Yekpare (Monolithic). Yekpare was performed within the Istanbul

2010 European Capital of Culture events. Audience feedback was collected by live interviews during and at the end of the performance and also from questionnaires, which were available in the social media.

A. Analysis Of Yekpare (Monolithic)

Urban screening / Video mapping / Installation / Performance

Duration: 15:26

Theme: Istanbul

Objective: Installation's objective is to display historical view of Istanbul by using symbolic and narrative images, through the creation of artistic and dramatic space. It aims to reach more viewers and touch their feeling, creating this emotional ambience dramatically.

Performed by Nerdworking (<http://nerdworking.org/>)

"Yekpare is a story teller to narrate 8500 years' story of Istanbul. The story have symbols from Pagans to Roman Empire, from Byzantine Empire to Latin Empire, and finally from Ottoman Empire to today's Istanbul. A building, which we play on, is Haydarpasa train station has brilliant architectural forms. Connection between Middle East to west as Istanbul since 1906 was formed by Haydarpasa. In 50's; it was a door millions of emigrant. Internal migration triggered chaotic order of Istanbul dialectical daily life scenes. Either its conceptual and political and geographical position or its location's depth of field to watch the entire show from Kadıkoy coast; Yekpare is dramatic as a representation.

First day of the performance is also 47th death day of famous Turkish poet Nazım Hikmet Ran. We started with his quote:" At Haydarpaşa Train Station, in the spring of 1941, it is three o'clock. Sun, exhaustion and rush lay on the stairs" (from his epic novel Human Landscapes. Sun, exhaustion and rush lay on the stairs" (from his epic novel Human Landscapes from My Country)." (by Nerdworking, <http://nerdworking.org/>)

A1. Brainstorming / gathering idea

Theme → Istanbul = metropolitan city, multi-cultural, history, religion, art, migration.

↓

Location → Haydarpasa Train Station = the crossroad of the East and the West civilizations, historical building, location.

↓

Title → Yekpare (Monolithic): ironic expression for Istanbul, a monolithic structure.

A2. Defining scenarios (scripting + storytelling)

The Main Scenes

Scene 1: Sunrise (01:18)

Istanbul is the only place, where joins literally the East meets the West side over the Bosphorus. The story develops over this theme. The Sun is used as a symbol to emphasize the proximity of East and West. For this reason, it is located on the scene as an observer. As an appropriate function of the Haydarpasa Train Station, the sun rises from Anatolia and sets at Europe. This scene is supported by light and elegant music to create a mystical overture.



Figure 1. Shots from scene 1 (sunrise)

Scene 2: Transit scene supports with wave visuals and bird sounds.

Scene 3: Byzantine – New Rome – Istanbul (02:47)

B.C. about 700 years ago, Istanbul was mentioned as Byzantine, having started to use the advantages of being a port city. This location, developing by trade, has been taken the names of the Byzantine - Augusta Antonina - New Rome – Constantinople - Konstantiniye-Istanbul respectively. This scene begins with shadows of the ships, boats supported by audio elements, which identifies the polyphonicism of the period. The Byzantine walls are created, destroying Haydarpaşa Train Station’s architectural elements.

The religions existing in Istanbul are visualized with regards to symbolism. By transforming Haydarpaşa Train Station’s windows into colorful stained glasses, frescos are reflected to the facade.

This process of reflecting advances in a linear time. The images of the period of Istanbul’s conquer such as ships going into the Bosphorus; destroyed walls are visualized with sound elements. On the other hand, the aesthetics of Ottoman are shown by “Calligraphic art” to the audiences.

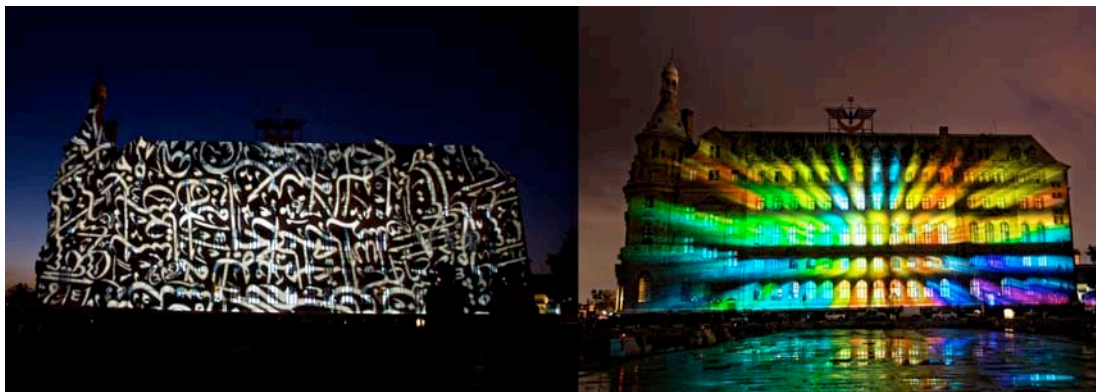


Figure 2. Shots from scene 3 (Byzantine – New Rome – Istanbul)

Scene 4: Watering and Marbling (04:08)

Art is also the element, which has come with history apart from religion and language. The visuals of Marbling on the facade interact with the audiences at the same time with the surface of the sea that composes a strong process.

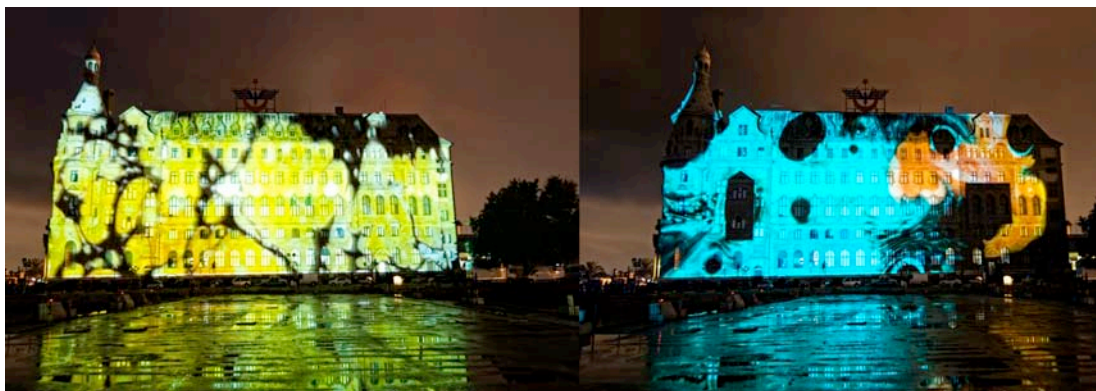


Figure 3. Shots from scene 4 (watering and marbling)

Scene 5: Bridge, Migration and Wagons (08:38)

There is an animation of the Bosphorus Bridge that connects the European and Asian sides to each other, symbolizes east and west with colors. The east side, with the instrument string instrument and the west side, with the instrument violin is associated.

The importance of the train station is improved with the conjunction of two contents by narrating with the movements of wagons that appears in the middle of the facade. The existing identity of Haydarpasa is visualized with the movements of the wagons. This movements support with the sound of the train and narrate the migration.



Figure 4. Shots from scene 5 (bridge, migration and wagons)

Scene 6: Windows and Crowded (11:10)

Increasing migration from the year 1950 the city of Istanbul in different cultures, life values, requirements are changed. Creating people silhouettes to emphasize the station's windows state this description. Istanbul's complex structure is edited with auditory sounds such as traffic sounds and human sounds.



Figure 5. Shots from scene 6 (windows and crowded)

Scene 7: Related Structures; People (12:28)

Istanbul, is a growing city with its communication around its surroundings every minute and ever day. The established ties between the station windows describe the communication process of the city. At the same time, describes this aesthetic layout and the Internet era of computing with the development of culture in economic systems Networks are changing the structure that created among the people to tell the technology.

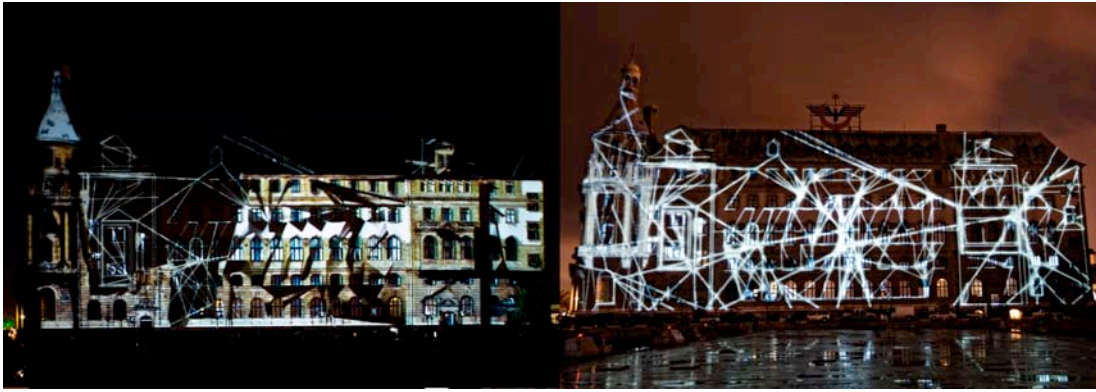


Figure 6. Shots from scene 7 (related structures: people)

Scene 8: Whirling Dervish (14:33)

Towards the end of the show, Haydarpaşa Station tower is resembled a whirling dervishes and rotated in a slow sound effects. Istanbul transforms so far calm place after its complicated and exuberant moments.



Figure 7. Shots from scene 8 (whirling dervish)

A3. Sketching

The 3d dummy model of the structure, where the video mapping projects will be displayed, is an important element for sketching for audio-visual effects. 3d dummy model of the facade of Haydarpaşa is created for testing the visual effects, actions and system of the software. The simulation of the building is a tool for the artists to understand how the visual elements are shown on the surface and the position of the projectors are arranged.

A4. Composing the techniques

Watchout server system distributes the video equally to the projectors. It provides to transfer the images to the surface.

Projection: 5 (right) + 5 (left) SANYO15.000 Ansi Lumen

The distance between the train station and the audiences is 400 m. and 500 m. therefore, the sound links to the image at 330 m. in 1.3 seconds.

24 speakers with 600 and 800 w.

Analogue visuals: scene 4.

Software:

3D simulation: 3D Max (animation and modeling software).

Motion graphics: After Effects, Cinema 4D (motion graphics and visual effects software, 3d video animator).

Sound design: Abelton (Live is about making music: for composition, songwriting, recording, production, and live performance).

Real-time Video: MxWendler (The image transfers to the surface and then 'key stone' setting is done, where the artist would like to interfere various part of the images such as warming, squeezing etc.) For instance, it is used in scene 6.

The distribution of the images on Haydarpaşa has a mathematical system. An image is divided into 2 parts as left and right. Each part is divided into 4 sub-parts as 1,2,3,4,5,6,7,8,9. Number 10 and 5 are the whole image itself.

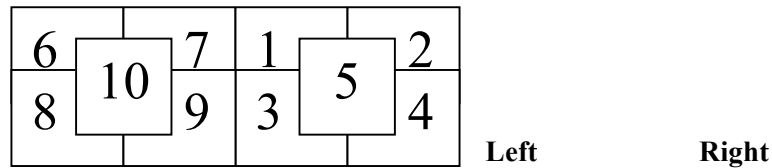


Figure 8. Distribution of the image on Haydarpaşa's facade.

SELECTED FEEDBACKS

(From the interviews, emails and social media)

The Project Monolithic has been watched with a deep interest from its first (June 2010), and the last performance (December 2010). After the performances, more than 100 people have received considerations of the performances through mail, social media and interviews. Some selected feedbacks are below:

Question: Could you share your opinions and feelings with us about Yekpare Project?

1. Viewer: I was really touched. Especially, there were great scenes that reflect Istanbul's motion. I thank to crew, who performed this show.

2. Viewer: That's very beautiful. However, the memory has been fading over the last five months. I think this is the interesting to see light used in that manner. The music, that was really cool. I cannot remember many details but I liked the projection a lot.

3. Viewer: We saw the half of it, the second half. Because, we were too late. And that was curious about, it seems that the light came from inside not from the outside but all those different windows. I thought and asked someone from the inside? Said no. And than I am curious to know how you do that technically. Because I think, you have to rehearse is also but you can do only when people can see it in the evening. I liked it very much. Also the sound, it was really impactable boost.

4. Viewer: We are from Netherlands and I saw the show but I like very much is that they have made such a beautiful use of the architecture of the building. And sometimes vertically, and sometimes horizontally and specifically bar that it seems that were trains on the facade running in opposite direction. I like it very much. It was beautiful with a unity, with a building as it is.

5. Viewer: That's awesome; it is fascinating visualization on an interesting space. I wish I could better interpret some of the abstractions a little better. Like what is happening between 4:10 and 8:30? I can only guess that the colorful chaos is a reflection of how it was, always at war, always a key point of the earth. Would have appreciated detailed shots of the windows at 3:30 for the Christian introduction, which then gets swallowed by Islam very interesting. Close-ups for 11:20 or just a higher rest upload that we can blow up! Great work and had a good time interpreting and watching it.

6. Viewer: The performance has two aspects; in one aspect, the visuals are simply projected onto the building and the building is not a part of the story. It is just a screen where the visuals are projected. This part, I think, a little long. In the second aspect; the building is a part of visuals. That's when the performance comes into life and becomes interesting. Since, the model of the building projected onto the building. It comes into life. I think, this part must be longer. Other than that, I like it. Very smart and interesting.

7. Viewer: This is the first time that I have watched this kind of show. Specially, I really liked the mystical way of the train effects as from 35th seconds. Audio-visual elements were in a great harmony.

8. Viewer: I was admired by seeing a lot of mapping projects like Yekpare all around the world. I could not watch Yekpare alive but I followed it from internet sources. I have a lot of expectations about Yekpare project. I think the other important times like Istanbul's Conquest, Republic Festival, Canakkale Victory etc. could be also projected. Especially, for

Istanbul's Conquest, the city walls between Silivrikapi and Belgradkapi could be fit for this kind of projection shows.

9. Viewer: In recent years, I am following up this kind of performances that were screened all around the world. I think Yekpare is one the bests. Especially, Haydarpara is a nice location for screening.

10. Viewer: The city has been narrated in a perfect way with this installation. I am glad to see the artists, who are interested in his/her city and presented it by showing visual elements.

11. Viewer: Amazing work here. I absolutely love the parts that incorporate the model projection.

12. Viewer; A fascinating and a nice story.

13. Viewer; Awesome show, great editing.

14. Viewer: The place chosen is great. Narrations, sounds, colors, story are also great. Thank you

15. Viewer; What a great, artistic and spectacular way to narrate the story of Istanbul!

16. Viewer; I am really glad to see this kind of show for the first time in Istanbul. It was a nice activity to build morale for Haydarpara after the fire.

17. Viewer: When I watched the performance, I felt the excitement of living in Istanbul, being native of Istanbul. I could not have a chance to watch the first show that was performed on June. Although the weather is cold, I am really glad to be here tonight. I really liked it.

18. Viewer: I like taking pictures of Haydarpara. This show was so expressive after the fire. I have taken its photos after the fire and was really great with this performance. I hope Haydarpara retrieves its original. This is our only desire.

19. Viewer: Mystery, majesty, challenging.

20. Viewer: I really liked the creative idea that approaches to the city in a different way. I had watched the first performance on June and had found it so impressive. I pass by Haydarpara Train Station almost everyday and had an interaction with it. But we do not always come face to face with this kind of interaction that supported by audio-visual elements in a public space. In a standard monotone life, we cannot make a sense of Haydarpara. As a result, this performance gets me really excited.

CONCLUSION

Over the past decade, the growth of digital technologies plays a vital role to create computer-based artworks to display. Digital installations, branches of video arts, are started to apply not only on a flat screen but also on public spaces. These kind installations are called "Video Projection Mapping" and also can be called as "Urban screening". Urban screenings, which are integrated with architecture and technology, give information about the content by bringing together audio-visual elements and presenting them by the help of a projector. These elements emphasize the concept of the artwork that builds relationship between images, perceptions and space. So, it is an outstanding point to apply conceptual design stages - brainstorming, defining scenarios, sketching, composing the techniques - in an appropriate and understandable way.

A performed urban screening project within 2010 Istanbul European Capital of Culture events, Yekpare (Monolithic), is produced by video projection mapping technique based on a concept - Istanbul - a datacity to inform society. In this paper, over the theme, Yekpare's scenarios are reflected the form of images, symbols and datas that are related to the context and key words. The images are produced by motion graphics applications, sound design, real-time video applications. Composed images are shown on 3d dummy model of Haydarpara Train Station's facade to observe the ambience of visual effects, creating dynamic forms in an aesthetic way before live performance.

The essential point of Yekpare project is to explore how such displays can create the emotional links between the space and the audiences. Therefore, audiences' feedbacks were gathered by live interviews during and at the end of the performance and also from questionnaires, which were available in the social media. As a result of feedbacks, most of the

audiences were affected and excited by the harmony and the unity of audio-visual elements, which narrate the story in a visual show.

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DIGITAL GAME AS A NEW MEDIA AND USE OF DIGITAL GAME IN EDUCATION*

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ABSTRACT

Transfer of information is trying to stay alive with the language but it is also supported and developed by the discovery of calligraphy. The development of technology in writing, keep records of information systematically. The discovery of electricity was opened in front of the electromagnetic discoveries and sharing of knowledge gained momentum over the channels. According to Huizinga game "*game is an activity which is done voluntarily and in regular activities in a particular time and in space*". This shows us the concept of the game is not "*an unnecessary activity*", it has turned into a sense of social and individual vital activity. Reproduced by the codes are real, users in different ways transmitted. Digital game is one of the ways of transmission. Digital media tools such as the game is played the video game and computer game. These environments are considered under the heading of Digital Games. Digital games provide an interactive environment with individuals as they allow electiveness, mobility and non-linearity. In an era of economic angst and where real and virtual identities are being disputed, individuals of the information society are searching for something different other than mass communication. They seek after individual experiences. Digital game environments allow users to gather ideas by allowing them to gain virtual experiences as opposed to real life events. Due to their rich visual content, digital games have the characteristic to shorten the learning period of individuals. Digital games offer users fantasy worlds where they can become lose themselves in different identities. This way through modeling, users are able to 'free' themselves. The main focus in this study will be to analyze the use of digital game in education. Alongside surveys, the study will also make use of literary sources. The universe of the study will be the Turkish students. The data collection method is conducting survey. The answers to the questions in the survey have been transferred to a SPSS environment, where descriptive and inferential analyses will lead us to understand the use of digital game in Turkey's education sector. The relationship between digital games and their users will also be examined. The quantitative study of education with digital games will be a useful source for future studies and will bridge the gap in this area.

Keywords: New media, game, digital game, digital education

NEW MEDIA

Ünsal Oskay defines the communication as a "*product of man's way of maintaining his existence and a phenomenon specific to man, undergoing changes relative with the developments in man's way of maintaining his existence*" (Oskay, 1997: 7). Expressed as a phenomenon specific to man, the communication can be defined as the total sum of the social relationships undertaken by the human beings, which defines the nature of the man. The phenomenon of communication emerging from the needs of the man has developed over the time and entered our lives in various forms. Recently, we come across certain concepts such as information society, technological society and network society. Yoneji Masuda emphasizes the Information Society, while Manuel Castells underlines the Network Society. In today's communication environment where concepts

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clash with one another, there is one common intersection. Digital media and users are the common point of this intersection.

The users define and save their identities virtually in this environment via the digital media. The users getting digitalized by 0 and 1 under the binary systems are constantly transforming. This transformation is also expressed as the “Byte Society”. Thanks to the *data* exchange accelerated owing to the information technologies, the concept of “*Global Village*” mentioned by Marshall McLuhan is coming into reality. Prevalence of communication technologies, coupled with the Internet, facilitates the free movement of the information.

The new is not the opposite of the old. The new is built upon the foundation of the old. The new contains the old as well. The old is transformed into the new. The media designated as ‘new’ are recognized not as relative to the time, but by looking at such characteristics that are distinct from the old. That the new takes the concept of the old depends only on the technology which pertains to it. The new communication media being an extension of the digitality represent the media where the loss of data is prevented.

Roger Fidler	Lev Manovich	Martin Lister	Dennis McQuail
Coevolution and coexistence	Numerical Representation	Digitality	Interactivity
Metamorphosis	Modularity	Interactivity	Socialization
Propagation	Automation	Hypertext	Media Richness
Survival	Varibility	Disporsal	Automation
Opportunity and need	Transcoding	Virtuality	Hapiness
Delayed adoption			Privacy
			Individualization

Table 1: Principles of New Media

In this context, the communication environment is one of the basic fields where the human thought is shaped. This field is updated by means of the mass communication means which are shaped by the technological developments. Getting updated makes it necessary to attach the word of ‘new’ to it. The communication medium is added with and re-configured by the state of the art developments built upon it without losing its essence, evolving into a new communication process. In short, the new media consists of various communication areas distinct from one another, built upon the digital coding system, where communication occurs at high speeds.

DEFINITION OF THE GAME

The *Game* is an entertaining and arbitrary activity occurring outside the real world in general, which has its own specific rules and culture which are not definitive. The human beings have been developing methods of emulating the things they see around so far, giving birth to the concept of game. Huizinga defines the game as a “*thing which does not exist actually but which fatally absorbs the players from top to toe while the freedom of working is going on outside consciously and while the “accustomed life”, that is the existing life, is going on as it is.*” The game is an activity without an earning independent of any material benefit (Huizinga, 1950: 13). The game has its own time and space limits specific to itself, and it is an activity having certain rules and a methodical style unchanging within those limits. Jesper Juul defines the game as, “*A game is a rule-based system with a variable and quantifiable outcome, where different outcomes are assigned different values, the player exerts effort in order to influence the outcome, the player*

feels emotionally attached to the outcome, and the consequences of the activity are negotiable” (Juul, 2005: 36).

The traditional notion of game is today replaced by a notion of game which consists of the new communication mediums. At this juncture, the meaning of the ‘new’ here is very important. By saying that “*When the new becomes old, it is sold by using notions such as newer, newest, brand new, most advanced, par excellence,*” İrfan Erdoğan and Korkmaz Alemdar emphasize the continuity of the traditional apprehension, expressing that the concept of new is transformed through some additions and maintain its continuity (Erdoğan & Alemdar, 2005: 445). In sum, the game is a free action and consciously is outside the daily life, and though it is not regarded as a serious job, the player indulges in it intensively and wholly. No financial earning, profit or benefit is expected from the action (And, 2003). Its formation is within its own time and space boundaries, established rules and order.

Concept of Digital Game

As a new media, digital game is a remake of the reality created and transferred by coding of a reading system by means of a system of signs, added with sounds. The video console system, defined as the unity of the television and the console, drives the user to a distinct position. Digital games, offering an active role playing setting to the user, are directed by the user. Digital games contain various distinct messages.

In this paper, computer, video and mobile games having various distinct playing mediums are dealt with under the heading of digital game. The phenomenon of digital game is defined in accordance with the conventional notion of game and the digital games are classified. Digital games constitute a more complex integrity. User’s integration occurs fast. There isn’t any standard in the game. The games with a dynamic structure require from the user to learn the interfaces over and over again. Every new technology bears a trace of the previous one. Mul says that one thing that distinguishes the game from the fiction is that in a game the outcome is determined by the actions of the player, not by the author. The game is first of all interactive in that the player, the other players and the events affect one another collectively (De Mul, 2008: 93).

Digital games include the Atari games, the computer games, the console games, the mobile games and all distinct kinds (Binark & Sütçü, 2009). In this sense, digital game is a personal media which contains the digitality, interactivity, virtuality, variability, modularity features of the new media and incorporates such features into the act of game playing. Such mediums can also include and harbor such concepts and features which are characterized as old or conventional. As technological advances and broadly structured digital systems go on their way by generating new mediums day by day, the definition of digital game inevitably broadens day by day (Atabek, 2001). Comprising the characteristics of the notion of conventional game, the digital game has given birth to a new notion of game.

The traditional notion of game, which is based on physicality, is replaced with digitally produced game mediums (Çağiltay, 2010). The medium of game created by physical practices and tools is transformed into a medium based on a visual system with the participation of the users. This transformation process brings along new characteristics.

METHODOLOGY

In this study, video and computer games are dealt with under the heading of digital game, and the contents of the games are reviewed both in terms of quality and quantity. In addition to such interpretations, the data as regards to obtaining of information by the users from the digital games

compiled from the questionnaires answered by the users are analyzed. The digital game is a medium which enables the users to derive idea through virtual experiences, rather than from real events. Owing to their rich visual content, the digital games have some characteristics that shorten the learning processes of the individuals (Prensky, 2001).

FINDINGS

In this study, the data have been gathered by the inquiry technique as the chosen methodology. The data have been compiled from the answers given by the students participating in the research to the questionnaires on the subject matter. In this research, 420 students have answered the questionnaire. The questionnaire consists of 13 closed-end questions. Of these questions, two are about the demographic characteristics of the students, one about whether they play digital games or not, and the remaining ten are questions about their views about whether the digital games contribute to the education of the individual. Especially an ordinal scale has been used for the questions concerning the views of the participants about the contribution of the digital games to the education of the individual.

By means of the questionnaires, data have been gathered from 420 students. Of the students who answered the questionnaires, 57% (238 students) are male and 43% (182 students) female. (Table 2)

	Frequency	Percentage
Female	182	%43
Male	238	%57
Total	420	%100

Table 2: Distribution according to gender

The participants were asked questions distributed according to 4 age groups. Distribution is measured according to the age groups of 13-18, 19-24, 25-30 and 31-36. It has been found that the number of the participants in the age group of 19-24 is higher than the rest with a rate of 82%. Of the students who answered the questionnaire, 70% (294 students) play digital games. Ten (10) questions prepared on Likert scale have been asked to 294 students. The five-level Likert scale has been used for the following items. Table 3 shows the distribution of the digital games in education.

	Strongly Disagree		Disagree		Neither Agree nor Disagree		Agree		Strongly Agree	
	f	%	f	%	f	%	f	%	f	%
Playing digital game is an important spare time occupation.	5	1	10	2	15	2	130	30	280	66
Playing digital game is a loss of time.	125	30	180	43	51	12	45	10	19	5
Playing digital game arouses wonder for learning.	29	7	23	5	101	24	116	27	151	37
Playing digital game aids development of certain useful knowledge and skills.	26	6	70	16	78	18	172	42	74	18
Digital games are fit for each age group.	211	50	101	24	53	12	22	5	33	7
Playing digital game with a group promotes development of social skills of the individuals.	7	1	23	5	45	11	114	27	231	56
Digital games can be used in parallel with the objectives of the teaching programs in schools.	24	6	93	22	180	43	85	20	38	9
Digital games can be an efficient tool in learning when used as an aid to teaching in the class.	20	5	26	6	74	18	120	28	180	43
Digital game can be an efficient tool in learning when a target is assigned to the player.	6	1	56	14	147	35	90	21	121	29
Digital games used in the class provide both guidance and a complementary tool.	12	2	34	8	96	24	165	39	113	27

Table 3: Distribution of assessment on digital game in education

As a result of this study, which assesses the views of the students about the digital games in education, provides important data. The questionnaires answered by the students reveal that 70% of the students play digital games. Majority of the students who play digital games defend that the digital games should be used in parallel with the education in school and that if the students playing the digital games are assigned with a certain target, the digital games will be more efficient in learning. In this context, digital games should be made a part of the formal education, so that the courses will be more explanatory and understandable.

CONCLUSION

The game is a life laboratory. The game is a kind of vehicle by means of which the child conveys his/her sorrow, concerns, joy, etc. In the games, which make the connections between the imaginary world and the real world more sensible, the child becomes acquainted better with his/her surroundings, the life and himself/herself by filtering them through the game. With these characteristics, the games become an important communication medium. The best example that can be given to the new media today is the digital games. The digital games are popular personal communication means. A very different kind of games are offered to sale in shops and consumed by the users. Digital games are popular for a number of reasons. First of such reasons is that the individuals cannot attain the levels or have the attributes they desire. Seeking to satisfy their own particular desires, the individuals resort to digital games to find what they want in the real life. Digital games are preferred by the users as the new media means owing to the vast features they offer.

Majority of the students participating in this research are playing digital games. The students show interest in the use of digital games as part of the formal education. In this regard, visual presentations and examples by means of games in the class become important. Information transferred to the students by means of the digital games should be converted into actions through applications or practices. Owing to reinforcement of the transferred information by means of practical works make learning faster and more durable. This research shows that use of digital games in formal education is an important issue. The information passed on to the students is

both learned faster and retained longer by them. Consequently, digital games should be used as an important communication medium with their characteristics which can direct their education life.

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“DİLİNİZDEN UTANMAYIN” REKLAM KAMPANYASININ GÖSTERGEBİLİMSEL AÇIDAN ÇÖZÜMLEMESİ

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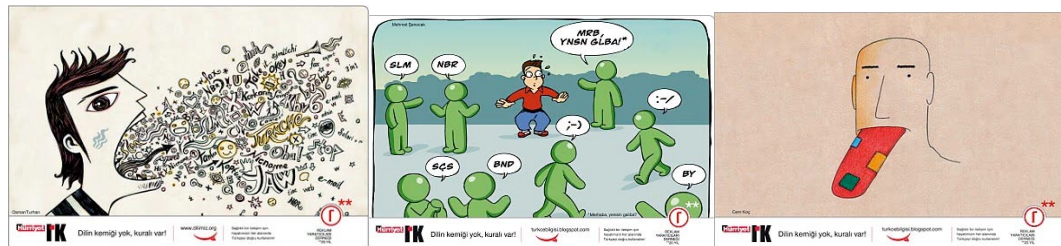
ÖZET

İnsan konuşan ve düşünen bir varlık olarak, bir başka deyişle doğası gereği duygu ve düşüncelerine dil aracılığıyla aktarır. Bu durumda kullanılan dil ve kullanım biçimi ne kadar etkiliyse kurulan iletişim de o denli güçlü ve etkili olacaktır hiç kuşkusuz. Dildeki herhangi bir bozukluk ya da düzensizlik iletişim engelleyerek, belki de ulusu ve halkı onarılmaz yaralar ve açmazlara sürükleyecektir. Bunun nedeni, “küçük bir köy” e dönüşen dünyamızda, çeşitli dış etkenler sonucunda birçok yabancı ögenin her dilde hemen hemen, girerek yerleşmesidir. İşte bu bağlamda, hiçbir dil tümüyle arı, temiz ve yalnız kendi öz kaynağından gelen öğelerle dolu değildir. Ulusların birbiriyle kültürel, toplumsal, siyasal ve sanatsal düzlemlerdeki alışverişleri ve etkileşimleri, dile giren bu yabancı öğelerin ayırdına varılmaksızın, kimileyin bilinçsizce o ulusun insanları tarafından benimsenir ve kullanılagelir. Toplum, bu öğelerin ana dillerinde etkili olmaya başladığını anlamaz. Bu noktadan yola çıkarak çalışmada; Reklam Yaratıcıları Derneği'nin “Dilinizden Utanmayın” reklam kampanyasının çözümlemesi yapılarak iletilerde halkın ve reklamcılarının türkçe konusunda dikkatlerinin hangi göstergelerden yararlanılarak çekildiği üzerinde durulmaya çalışılmaktadır. Benimsenen göstergebilim temelli çözümleme yöntemi ile öncelikle kampanya görsellerinde en belirgin olanları ele alınacaktır. Ancak görsel metnin ve anlamlandırma boyutunun daha ayrıntılı incelenmesi amacıyla hem görsel hem de dilsel göstergeler edimsel, anlambilimsel ve sözlükbilimsel düzlemler göz önünde bulundurularak ele alınacaktır.

Anahtar Kelimeler: Dil, reklam, “Dilinizden utanmayın” Kampanyası

Giriş

2011 Ocak ayından itibaren Türkçenin doğru kullanılması amacıyla, Hürriyet İK ve çeşitli mecralarda yayınlanmaya başlanan Reklam Yaratıcıları Derneği (RYD) Türkçe kampanyası “Dilin Kemiği Yok, Kuralı Var”, türkçeyi sık sık yanlış kullanan ya da türkçenin yabancı sözcüklerle zenginleştiğine inana reklamcılara seslenmeye devam ediyor. Aynı konuya daha önce de dikkat çekmeyi amaçlayan ve bu bağlamda “Yanlış Yapıyoruz”, "Dilinizden Utanmayın" adlı kampanyaları düzenleyen Reklam Yaratıcıları Derneği'ni duyarlılığı nedeniyle de kutlamak yerinde olacaktır. Gerçekleştirilen tüm bu kampanyalar aracılığıyla görsel kültürün egemen olduğu bir dünyada yaşanan en önemli sıkıntılardan biri olan “Türk dilinin kirlenmesi”ne parmak basılmaktadır. Ancak sanırız Reklam Yaratıcıları Derneği'nin en büyük kampanya hedefi reklam sektöründe yaşanan Türkçe sorunlarını vurgulamak ve çözüm önerileri sunmaktır. Aşağıda “Dilin Kemiği Yok, Kuralı Var” kampanyasından örnekler görmekteyiz.



Resim 1: Dilin Kemiği Yok, Kuralı Var Reklam Kampanyası Afişleri

Reklam Yaratıcıları Derneği, aynı zamanda, bir blog oluşturarak türkçenin yanlış kullanımına dikkat çekmeyi amaçlamaktadır. “Türkçe Kaynak Günlüğü” adlı blogda genel türkçe hataları beş başlık altında toplanmıştır:

1. Yabancı dillerin Türkçeye etkisi
2. Mecazların, deyimlerin yanlış kullanımı
3. Söyleyiş (telaffuz) yanlışları
4. Eşanlamlı sözcüklerin cümlede bir araya getirilmesiyle oluşan Türkçe hataları
5. Genel anlatım bozuklukları

İnsan konuşan ve düşünen bir varlık olarak, bir başka deyişle doğası gereği duygu ve düşüncelerine dil aracılığıyla aktarır. Bu durumda kullanılan dil ve kullanım biçimi ne kadar etkiliyse kurulan iletişim de o denli güçlü ve etkili olacaktır hiç kuşkusuz. Dildeki herhangi bir bozukluk ya da düzensizlik iletişim engelleyerek, belki de ulusu ve halkı onarılmaz yaralar ve açmazlara sürükleyecektir. Bunun nedeni, “küçük bir köy” e dönüşen dünyamızda, çeşitli dış etkenler sonucunda birçok yabancı ögenin her dilde hemen hemen, girerek yerleşmesidir. İşte bu bağlamda, hiçbir dil tümüyle arı, temiz ve yalnız kendi öz kaynağından gelen öğelerle dolu değildir. Ulusların birbiriyle kültürel, toplumsal, siyasal ve sanatsal düzlemlerdeki alışverişleri ve etkileşimleri, dile giren bu yabancı öğelerin ayırdına varılmaksızın, kimileyin bilinçsizce o ulusun insanları tarafından benimsenir ve kullanılagelir. Toplum, bu öğelerin anadillerinde etkili olmaya başladığını anlamaz. Ancak, bir süre sonra, yabancı öğeler çoğalır, toplumun, ulusun bireylerince kullanılan dil, ister yazılı olsun ister sözlü olsun, bireyler arasında kimi ayrılıklara neden olur. Yabancı öğelere karşı bir tepki başlar. “Dili daha çok yerli öğelerin egemen olduğu bir kültür dili durumuna getirmek amacıyla yapılan ve devletin desteğini kazanmış olan ulus çapındaki dili geliştirme eylemine ‘dil devrimi’ denir.”(İmer, 1976: 31) Peki dil devrimi hangi etkenlerle gerçekleşir? Kuşkusuz “ulusçuluk” etkisiyle kendine dönüş ve toplumsal ve kültürel ilerlemenin gereği olarak yeni kavramların ve bunların anlatımına yarayan sözcük ve terimlerin ortaya çıkışı.

George Orwell, bir yapıtında, “bir ülkeyi yok etmenin en kestirme yolu, onun dilini yok etmekten geçer” demiştir. Sanırım, bu konuda haksız değil Orwell. Atatürk de Cumhuriyet’in kuruluş aşamasında tıpkı buna benzer sözcüklerle dilin önemi ve etkisi üzerinde durmamış mıydı? “Baylar, bu durum karşısında bir tek karar vardır. O da ulusal egemenliğe dayalı, bağılsız-koşulsuz tam bağımsız bir Türk devleti kurmak.” Tam bağımsız Türk devleti ancak yabancı sözcüklerden sıyrılmış, özgün, kurallı bir Türk dilinin oluşturulması ve benimsenmesiyle olabilir. Çünkü dilin birey yaşamındaki önemi yadsınamaz bir gerçektir. Bireyin yaşam biçimini, dünyaya bakış açısını etkiler dili. Dilbilimciler hepsinin de dili etkilediğini ve gerçekte tam bir karşılıklı etkileşim olduğunu savunurlar. Bu nedenle de anadilimiz, Türkçemiz bizim için önemlidir, etkindir, işlevlidir. Ancak günümüz iletişim ortamında, görselliğin herşeyin önüne geçtiği şu günlerde kitle iletişim araçları ile aktarılan iletilerdeki türkçe kirlenmesi ya da yapılan türkçe yanlışları hiç de azımsanmamalıdır. Örneğin “kimse onun gibi elbise taşıyamaz”, “Geri iade ettim onu”, “full konsantremi bozdu ama...”, “Milkanızı ve başınızı serin tutun, okey?”, “Ölü kaybı olmamıştır”, “Yer yer üç metreyi bulan kar yağışına rağmen” gibi tümcelerin ne anlatmak istediği bilmiyorum. Gençlerin birbiriyle “hay”, “bay”, “çav” gibi sözcüklerle selam vermeleri ya da “slm”, “nbr”, “olm” gibi yazmaları artık “in”. Bu bağlamda da Reklam Yaratıcıları Derneği’nin özellikle reklam sektöründe gözlemlenen türkçe kirliliğine vurgu yapması da aslında son deuce “bilinçli” ve “sorumluluk yüklü” bir davranış.

Çalışmada aynı Derneğin “Dilinizden Utanmayın” reklam kampanyasının çözümlemesi yapılarak iletilerde halkın ve reklamcılarının türkçe konusunda dikkatlerinin hangi gösregelemlerden yararlanılarak çekildiği üzerinde durulmaya çalışılacaktır. Benimsenen göstergebilim temelli çözümleme yöntemi ile öncelikle kampanya görsellerinde en belirgin olanları ele alınacaktır. Ancak görsel metnin ve anlamlandırma boyutunun daha ayrıntılı

incelenmesi amacıyla hem görsel hem de dilsel göstergeler edimsel, anlambilimsel ve sözlükbilimsel düzlemler göz önünde bulundurularak ele alınacaktır.

Küreselleşmenin “dayanılmaz ağırlığının” duyumsandığı ve tüketici gereksinimlerinin, isteklerinin karşılanması amacıyla markaların, ürünlerin kıyasıya rekabete girdiği, kuruluşların hizmet ve ürünlerini satmak amacıyla birbirini “ezdiği” şu günlerde reklam görüntülerinin ve iletileriyle “kaplanmış” olmamız ya da reklam iletilerinin bombardımanı altında olmamız hiç kuşkusuz bir gerçektir. Bir başka deyişle, birçok çokuluslu ya da ulusal kuruluşların, tüketiciyle iletişime girebilmek ve daha “okunur”, daha “algılanır”, daha “akılda kalıcı” ve “etkileyici” iletiler aktarmak istemeleri ve “öteki” kuruluşlardan ve kurumlar arasından farklılık yaratarak sıyrılmak amacıyla, görsel algılamının öneminin ayırdına varması ve iletilerini *değişik biçimlerde* kurgulaması söz konusudur. Bu durum günümüzde “dikkat çekicilik” ve “etkileycilik” adına uygulanan “değişik” biçimlerdeki iletiler üzerine kurulan stratejilerdir. Bu “değişikliği” elde etmeyi amaçlayan ve gerek toplumsal yarar güden gerek satış amacına yönelik kurgulanan reklam iletilerinin toplumsal-ekinsel (kültürel) göstergelerinin de incelenmesi önem kazanmaktadır. Bu doğrultuda, “Dilinizden Utanmayın” reklam kampanyasının reklam iletilerinde de reklam göstergebiliminin verileri dışında kültürel göstergebilimin de verilerine başvurmak gerekmektedir. Bu bağlamda reklam göstergebilimi reklam iletilerindeki görsel ve dilsel göstergelerin biçim ve içerik açısından irdelenmesinde yardımcı olurken kültürel göstergebilim reklam iletilerinde yer alan kültür göstergelerini ele alıp çözümlememizde yarar sağlayacaktır.



Resim 2: Dilinizden Utanmayın Reklam Kampanyası Afisleri

Güçlü, "etkin", "etkili", "çekici" reklam görüntüleri ya da iletilerinin kurgulanması da kolay değildir özellikle “Dilinizden Utanmayın” türünde reklam iletilerinin kurgulanmasında. Çünkü benimsenecek reklam stratejisinin reklamın hedeflediği kültürün özelliklerini, o kültürde yaşayan hedef kitlenin özelliklerini, reklamı yapılan hizmet ya da ürünün özelliklerinin yadsımaması ve öne çıkarması gerekmektedir. Yuri Lotman’ın vurguladığı *göstergeküre* kavramı işte tam bu noktada reklam iletişimi açısından önem kazanmaktadır. Lotman’a göre, her kültür kendi içinde dünyayı “kendi” dünyası ve “ötekinin” dünyası biçiminde ikiye ayırmaktadır. Bu ikili ayırım ve hiç kuşkusuz karşıtlık, söz konusu kültürlerin tanımlanmasıyla ve özelliklerinin ortaya koyulmasıyla yorumlanabilir. Lotman, bu doğrultuda, hiç kuşkusuz, bir reklamcı için reklamının yayınlanacağı ülkeyi ve o ülkede yaşayanların özelliklerini iyi tanımasının ne denli önem taşıdığını vurgulamaktadır. Tanınmış Fransız göstergebilimci Jacques Fontanille göstergekürenin “bir ülkede yaşayanların, belli bir kültüre ait olanların anlam paylaşımı” biçiminde tanımlanabileceğini belirtmektedir. Sonuçta reklamcının söz konusu “anlam paylaşımı” ve “kültür” konusunda bilgiyle donanması gerekmektedir. Çözümlemeyi amaçladığımız “Dilinizden Utanmayın” reklam iletileri tam bu noktada önem kazanmaktadır.

“Dilinizden Utanmayın” Reklam İletisinin Genel Betimlemesi: Reklam Kampanyasının Edimsel Düzlemde Çözülmesi

“Dilinizden Utanmayın” Kampanyası Reklam Yaratıcıları Derneği adına başta Bülent Fidan olmak üzere bir reklamcı grup tarafından hazırlanmıştır. Kampanyada yer alan ve destek

veren ünlülerin fotoğrafları ise fotoğraf sanatçısı Aykut Karadere tarafından çekilmiştir. “Dilinizden Utanmayın” Kampanyası, her hafta Hürriyet İK ekinde bir ünlünün dilinden utanmadığını kanıtlamak amacıyla "dil çıkarması" ve bu durumun görsel açıdan aktarılmasıyla oluşturulmuştur. “Dilinizden Utanmayın” Kampanyası 52 hafta boyunca sürmesi öngörülen bir kampanyadır. “Dilinizden Utanmayın” Kampanyasının tüm reklam iletilerinin incelenmesi, kuşkusuz, zaman açısından olanaklı değildir. Ayrıca bilindiği gibi, reklam iletilerinin içerikleri reklam kampanyasının içeriğine uygun ve aynıdır. Bu bağlamda kampanyanın görselleri arasından rastlantısal bir seçki yapılmıştır.

Reklam kampanyasında yer alan reklam iletilerinde görsel ileti iki ana bölümden oluşmaktadır: Kırmızı dipyüzey üzerinde yer alan görsel ve dilsel göstergeler ve altta bant biçiminde reklam görselini kesen, görselin 1/7'sini kaplayan beyaz dipyüzey üzerinde yer alan dilsel ve görsel göstergeler. Reklamın görsel iletilerinin sağında, kırmızı dipyüzey üzerinde, bir ünlünün yakın ölçek, omuz planda çekilmiş renkli bir görseli yer almaktadır (Küçükerdoğan, 2005). Renkli görsel aracılığıyla iletide “gerçeklik” izlenimi yaratılmıştır. Böylelikle bireyin mantığına seslenilerek, birey tarafından iletinin daha kolay algılanır ve etkisinin daha uzun süreli olması sağlanmıştır. Solda ise dilsel iletiye (Kampanyanın savsözü –slogan- ve açıklayıcı metin) yer verilmiştir: “Dilinizden Utanmayın! Türkçe dünyanın en köklü, en zengin ve en güzel dillerinden biri. Onu yabancı sözcüklerle kirletmeyin. Türkçe kullanın!”

Reklam görselinde, beyaz dipyüzey üzerinde, soldan başlayarak sırasıyla kampanyanın basın destekçisi Hürriyet İK ekinin logosu; “Dilinizden Utanmayın” Kampanyasının logosu ve Kampanyanın simgesi; Açıklayıcı metin (Görselde yer alan sanatçının adı, Kampanyanın amacı ve Kampanyayı hazırlayan kuruluşun adı, Kampanyayla ilgili ayrıntılı bilgiye ulaşabileceğimiz internet adresi); Kampanyaya destek veren Dil Derneği'nin logosu ve dilsel iletileri; Kampanyayı hazırlayan Reklam Yaratıcıları Derneği'nin logosu) görülmektedir.

Uzunlamasına dikdörtgen biçimli reklam iletileri, ilk bakışta belli bir çizgisellik taşımasıyla dikkat çekmektedir. Görüntüdeki öğeler soldan sağa doğru belli bir çizgisellik içinde sıralanmıştır. Bu bağlamda soldaki dilsel ileti sağda yer alan görselle bütünlenmektedir. Bu bağlamda, görsel ve dilsel öğelerin Z biçiminde bir düzenlemeyle sayfanın üzerine konumlandırıldığını söylemek yanlış olmaz. Okuyucu sayfanın solundan dilsel iletiden okumaya başlayarak, sağda görsele (Serra Yılmaz, Özen Yula, Ahmet Gülhan, Binnur Kaya ve diğer sanatçılar), yine soldan başlayarak beyaz dipyüzey üzerindeki görsel ve dilsel iletileri ulaşacaktır. Reklam iletileri sağ alt köşede, imza niteliğinde Reklam Yaratıcıları Derneği'nin logosuyla sonlanmaktadır.

Görüntüde özellikle çizgisellik, yataylık egemendir. Söz konusu yatay düzenleme iletiye “sağlamlılık”, “bütünlük”, “düzen”, anlamları katmaktadır. Görüntünün yapısı açısından irdelediğimizde ‘eksenli yapı’dan söz edebiliriz. Çünkü görsel iletiler soldan sağa doğru çizilmiş sanal bir çizginin alt ve üzerinde konumlandırılmıştır. Görüntünün kurgulanmasındaki teknik öğelere göz atıldığında ise, kampanyanın görsellerinde kullanılan renklerin sağ alt köşede yer alan ve bu Kampanyayı hazırlayan kuruluşun logo renkleriyle bütünlük ve uyum içinde olduğu (kırmızı ve beyaz) dikkat çekmektedir.

Kırmızı ve ince bir çizgiyle gerçekleştirilen çerçeveleme görüntüyü yayımlandığı kitle iletişim aracındaki sayfada yer alan diğer öğelerden ayırt ettiğinden hem “görsel işlev” hem de “simgesel işlev” yerine getirmektedir. Ayrıca beyaz dipyüzey de reklam iletilerini pekiştirici ve vurgulayıcı işlev görmektedir. Reklam iletilerinde kırmızı dipyüzey üzerinde yer alan soldaki dilsel ileti ile sağdaki görsel ileti (dilini çıkaran sanatçı) bakışlı (simetrik) biçimde yerleştirilmiştir. Bu durum reklam iletilerine “düzen” vermektedir.

“Dilinizden Utanmayın!” Kampanyası Dilsel İleti Çözümlemesi: Reklam Kampanyasının Anlambilimsel Düzlemde Çözümlemesi

Çengel Tümce (slogan): “Dilinizden Utanmayın!

Açımlayıcı Metin (body text): Türkçe dünyanın en köklü, en zengin ve en güzel dillerinden biri. Onu yabancı sözcüklerle kirletmeyin. Türkçe kullanın!”

Dilsel göstergeler:

“*Dilinizden Utanmayın!*”: Türkçe Sözlük’te dil “ağız boşluğunda bulunan ve tadalmaya, yutkunmaya, sesleri boğumlamaya yarayan etli, uzun, devinimli et parçası, tadalma organı” biçiminde tanımlanmaktadır (Püsküllüoğlu, 2004: 379). Reklam iletişinde yer alan sanatçıların dillerini çıkarmaları bu organımıza gönderme yapmaktadır. Bu hareket aynı biçimde Sözlükte dille ilgili diğer bir tanımlı ise pekiştirici işlev görmektedir: “İnsanların duygularını, düşüncelerini bildirmekiçin sözcükler ya da işaretler aracılığıyla yaptıkları anlaşma”. Bu bağlamda dilin iletişim kurmanın en önemli aracı olduğunu ve dilde yaşanan her gelişme doğrudan ya da dolaylı biçimde toplumsal ve ekin sel yapıyı etkilediği de söylenebilir.

“dilinizden” sözcüğü reklam iletişinde bilinçli biçimde kullanılarak anadilimiz “Türkçe”ye gönderme yapılmaktadır. Türk diline ve türk dilinin özelliklerine de gönderme yapan sözcük okuyucuyu, Atatürk’ün 2 Eylül 1930’da Türk dilinin varsıllığını vurguladığı ve bilinçli bir biçimde üzerinde çalışılması gerektiğini ve yabancı dillerin egemenliğinden Türk dilinin bir an önce kurtarılması gerektiğini de belirten sözlerini anımsatmaktadır. Atatürk devrimleri gibi onların da ayrılmaz bir parçası olan *Dil Devrimi*, Türk dilinin özleştirilmesinin ve geliştirilmesinin en etkin örneklerindedir ve hiç kuşkusuz bu Devrim, yüzyıllarca yabancı dillerin ve sözcüklerin baskısı altında, egemenliği altında bilincini, benliğini ve anlatım gücünü yitiren Türkçe’yi bağımsızlığa kavuşturmuş, geliştirmiş ve kendine yeter, yetkin duruma getirmiştir. Kampanya “Dilinizden Utanmayın” savsözünü kullanırken tüm bu durumu yeniden gündeme getirmektedir.

“Utanma” yine Sözlükte “onursuz sayılacak ya da gülünç olacak bir duruma düşme nedeniyle bundan üzüntü duymak, çekingen davranmak, çekinmek” biçiminde açıklanmaktadır. Bu bağlamda Türk dili utanılacak bir dil midir? Neden dilimizde yer alan sözcükleri değil yabancı sözcükleri yeğlemekteyiz? Örneğin Türk dilinde karşılıkları bulunan sözcükler yerine neden halen yabancı sözcükleri doğru ve yerinde kullanmadığımız halde yeğliyoruz? Neden hala birçok alanda yabancı sözcükler egemen? Bu alanlar arasında reklam, halkla ilişkiler ve işletme alanlarını rahatça sayabiliriz. Bunun nedeni bu alanlarda terimcelerin daha türkçeleşmemesi mi? Hayır çünkü bu alanlarla ilgili birçok terim sözlükleri hazırlanmıştır.

Görsele dikkat edildiğinde “dilinden utanmayan biri” ile karşılaşılmalıdır. Görseldeki sanatçı dilinden utanmadan, ondan sıkılmadan onu okuyucuya göstermektedir. Türkçe konuşmakta ve Türkçeden sıkılmamaktadırlar. Aynı biçimde ileti okuyucuya dolaysız biçimde, ikinci çoğul şahıs kullanılarak ulaşmaktadır: Siz, dilinizden. “Sizin diliniz” bir başka deyişle Türkçe. Bu bağlamda reklam iletişisi “yerellik” içeriği de taşımaktadır. Türk Dil Kurumu Sözlüğü “yerel” sözcüğünü, “belirli bir yer ile ilgili olan mahalli, mevzii, lokal” biçiminde tanımlamaktadır (Türk Dil Kurumu).

“*Türkçe dünyanın en köklü, en zengin ve en güzel dillerinden biri. Onu yabancı sözcüklerle kirletmeyin. Türkçe kullanın!*”: “*Köklü*”: Kök sözcüğü “yerin altında aşağıya ve yanlara doğru büyüyen, kollar oluşturarak bitkileri toprağa bağlayan ve onların toprakta bulunan besinleri emmesine yarayan klorofilsiz bölüm; Dip bölüm” biçiminde tanımlanmaktadır. Ancak yananlam açısından “kök”, “kaynak, köken, soy, dip temel esas, insanı bir yere bağlayan manevi güçlerin tümü”dür. Bu bağlamda Türk dilinin köken ve soy açısından özelliği vurgulanarak, Türk dilinin “eski”, “değerli”, “geleneksel” olma nitelikleri ön plana çıkarılmaktadır.

“*Zengin*”: Türk dilinin gerek sözdizimsel yapısının niteliğini gerek sözcük sayısının niceliğini vurgulamak amacıyla kullanılmıştır. Atatürk bilimdiği gibi, Türk dilinin

zenginleşmesi amacıyla, “Türk dilinin kendi benliğine, aslında güzellik ve zenginliğine kavuşması için bütün devlet örgütünün dikkatli, ilgili olmasını isteriz” demiş ve yurt içinde “söz derleme seferberliği” ve “dil seferberliği” başlatmıştır. Bir yandan da dilimizde kullanılan yabancı sözlere öz Türkçe karşılıklar bulma ve terimleri Türkçeleştirme işlerine girişilmiş, yazılı metinler taranarak anadilin sözcüklerine ulaşılmaya çalışılmıştır.

“Güzel”: Güzellik bilindiği gibi görece bir kavramdır. Bireylere göre güzellik anlayışı değişiklik gösterebilir. Ancak Türk dilinin ezgisel yapısı ve vurgulama özellikleri diğer diller arasında ayrılmasını sağlamaktadır.

“kirletmeyin”: “Kirletmek” sözlük anlamıyla “kirli duruma getirmek, pisletmek”tir. Ancak reklam iletişimde kullanılan biçimiyle kirletmek “niteliklerini bozmak, yabancı sözcüklerin egemenliğine geçmesine izin vermek, dili korumamak, diline değer vermemek ve özen göstermemek” gibi tanımlanabilir.

“Türkçe kullanın!”: Kampanyanın içeriğine uygun biçimde dilsel iletinin açıklayıcı metin sonlandırılıyor. Böylelikle iletiyle ilgili “dikkat çekicilik”, “etkileycilik” sağlanmaktadır. Türkçe kullanmanın önemi vurgulanmaktadır. Neden Türkçe kullanılmalı, çünkü dil ve düşünce arasındaki ilişki, anlama, yaratma ve algılama ancak anadil, bir başka deyişle Türk dili aracılığıyla etkin ve etkili biçimde gerçekleşebilir. Örneğin “kriter” yerine “ölçüt”; “output” yerine “çıkıtı”; “jeneratör” yerine “üreteç”; “donör” yerine “verici” diyebiliriz ve Türkçe sözcüklerle iletişim kurabiliriz.

Reklam İletisinde Kullanılan Dil Düzeyi:

Dilsel göstergeler irdelendiğinde, yalın bir ileti aktarımı gözlemlenir. İletide seçilen sözcükler iddiasız, her kesim tarafından kolay algılanır ve anlaşılabilirliği yüksek sözcüklerdir. Bu sözcükler “gündelik dil”den alınmıştır.

Seslenme Biçimi:

Çengel tümcedeki “Dilinizden Utanmayın!”, “Kirletmeyin”, “kullanın” dilsel göstergelerinde okuyucuya dolaysız biçimde seslenilmektedir. İkinci çoğul kişiyle emir zaman kipinden yararlanılmaktadır. Sonuç olarak “senöyküsel” bir seslenme biçimi tüm iletide egemendir.

“Dilinizden Utanmayın!” Kampanyası İleti Çözümlemesi: Reklam Kampanyasının Kültürel Göstergeler Açısından Çözümlemesi

Simgeler: Renkler, Sayılar ve Yazı Biçimi:

Renk: Görüntüde genellikle birbirini bütünleyen ve Türk kültürüne, türklüğe gönderme yapan iki renk ağırlıklı olarak gözlemlenmektedir: Kırmızı ve beyaz. “Saflığın”, “sonsuzluğun”, “temizliğin” simgesi, beyaz dipyüzeyin üzerinde “sıcak” nitelikli renklerden kırmızı kullanılmıştır. Kırmızı en dikkat çekici renklerdenidir. “Cesaret veren”, “heyecanlandırıcı”, “meydan okuyan”, “güçlü”, “tutkulu” anlamlar aktaran kırmızı, hem Kampanyayı hazırlayan Reklam Yaratıcıları Derneği’nin kurumsal rengi hem de Türk bayrağında yer alan ve “ulus”, “Türklük”, “yerellik” çağrışımları aktaran bir renktir. Reklam iletisinin kırmızı dipyüzeyi üzerinde dilsel ileti için kullanılan renk yine beyazdır ve iletinin alt bölümünde bant biçiminde yer alan beyaz dipyüzeyle bütünlük oluşturmaktadır. Beyaz dipyüzey üzerinde siyah renkten yararlanılan yazılarda, “şıklık”, “ayrıcılık” anlamları aktarılırken, iletinin “görünür” ve “algılanır” olması sağlanmıştır. Yazılarda yine aynı amaçla serifsiz, eğik olmayan yazı türü yeğlemiştir. Soldan biçimlendirilmiş dilsel iletinin satır araları okuyucunun algılamasını kolaylaştırmak amacıyla aralıktır ve tektürdendir.

Sözcükler:

“Diliniz”, “Türkçe”: Reklam iletisinin dilsel iletisinde 8 kez, görsel iletisinde ise 2 kez (sanatçıların dilleri ve kampanyanın logosundaki dil göstergesi) Türk diline ve Türkçeye gönderme yapılmıştır. Böylelikle kampanyanın içeriği yinelenmekte ve vurgulanmaktadır.

Beden Dili Kullanımı:

Uzam kullanımı yoktur. Görsel reklam iletisinin kurgulanması aşamasında iletide kişi kullanılmıştır. Görsel açıdan reklam iletisinde “ünlü ve tanınmış kişiler”in kullanılması reklam iletisinin “ikna etme” özelliğini arttırmaktadır. Çünkü bilindiği gibi, reklam iletisinde “ünlü kişilerin” kullanılması çoğunlukla hedef kitlenin ilgisini, dikkatini çeken bir olgudur. Bu türden hazırlanmış reklam iletileri “Star Stratejisi”nin uygulandığı reklam iletileridir. İkna edicilik açısından Aristoteles’le başlayarak 400 yıldır “kaynak kişi”nin, bir başka deyişle iletiyi aktaran kişinin hedef kitle tarafından “sevilen”, “beğenilen”, “tanınan”, “özdeşleşilen”, “taklit edilen” kişiler olması önemlidir.

Söylensel (Mit) Göstergeler:

Her kültürün ayrıca kendine özgü söylenleri vardır. Söylen bir kültüre özgüdür; o kültürün bireyleri arasında paylaşılan düşüncelerin ve duyguların simgeler aracılığıyla ortaya çıkarılması söz konusudur. Roland Barthes “Çağdaş Söylenler” adlı yapıtında, söylenin bildirisıyla değil, bu bildirinin söyleme biçimiyle tanımlandığını belirtir ve söylenin göstergibilimsel bir dizge olduğunu vurgular (Barthes, 1996: 179-271). Bir başka deyişle göstergelerden oluşmuş bir dizgedir söylen. Bu nedenle söylenler, tıpkı göstergeler gibi, kendini dışsal yorumlardan soyutlayabilirler ve kendileri yeni anlamlar yaratabilirler. Bilindiği gibi, göstergeler işitim imgesi ya da biçim olarak tanımlanabilecek *gösterenler* ve bunların bireyin zihninde çağrıştırdığı kavramlar, içerik biçiminde tanımlanan *gösterilenlerden* oluşur. Bu iki ögenin anlamlandırmaya yardım ettiği bir gerçektir. Ancak iki öge arasındaki bu bağıntı, söylen söz konusu olduğunda karmaşıklaşır. Çünkü söylenler bir üst-dildir, üst-anlatımdır. Söylen özel bir dizgedir, bu da kendisinden önce var olan bir göstergesel zincirden yola çıkarak kurulmasından gelir: *ikincil bir göstergesel dizgedir*. Bir *üst-dil*, bir *nesne-dil* söz konusudur. Çözümlediğimiz “Dilinizden Utanmayın” reklam kampanyasındaki iletide kırmızı-beyaz renklerin kullanımı, 8 kez Türkçe, Türk dili ve dilimize gönderme yapılması, Türk sanatçılarından reklam iletisinde yararlanılması bir başka deyişle gösterenler “Türklük”, “Türk Dili”, “Ulusal Kimlik”, “Bir ulusun parçası olma” gibi gösterenlere gönderme yapmaktadır. Bu bağlamda, söylen açısından ise aktarılmak istenen üst-anlam “Ulusal Dil”, “Ulusal Kimlik” olabilir.

Değerler ve yaşam biçimi göstergeleri:

Değer, bireyler tarafından davranış ve amaçları diğer davranış ve amaçlardan daha tercih edilebilir bulan, sürekliliği olan inanışlardır ve davranışlarımızı biçimlendiren de benimsediğimiz değerlerimizdir. Ancak değerler zaman içinde değişime uğrayabilir. Ayrıca en önemlisi her kültürün ayrı *değerler dizgesinin* varlığıdır. Değerler kültürün kalbidir. Değerler iyi ve kötüyü, temiz ve kirliyi, güzel ve çirkini ayırt etmeye, tutarlı olanla olmayana öğrenmemize yardımcı olur. Bireyler, içinde yaşadıkları kültürlerin değerlerini de benimserler. Bireylerin *dili* de en önemli ve en temel değerlerden biridir.

“Dilinizden Utanmayın” reklam kampanyasındaki iletiyi dilsel ve görsel göstergeler açısından incelendiğimizde “yerellik”, “değerlere bağlılık”, “değerlere saygı duyma”, “temel değerleri koruma”, “birlikte hareket etme” birlikte gözlemlenmektedir. Yinelemeler dikkati çekmektedir. Böylelikle kem iletiyi okuyanın mantığına seslenilmekte hem de “bilgilendiricilik işlevi” yerine getiren reklam yaklaşımı benimsenmektedir. Görsel iletide tüm görsel göstergelerin belli bir bütünlük oluşturarak sayfada düzenlenmeleri, bakışlılık yaratmaları, renklerin kampanya içeriğine uygunluğu ve kampanyayı düzenleyen kurumla ilintisi ve uyum içinde bulunması, beyaz bant biçimindeki bilgilendirici bölümün görsel iletiyi pekiştirici işlev görebilerek iletiyi güçlendirmesi güzelduyusal göstergelerdir.

Görsel ve dilsel iletide, renklerin (kırmızı-beyaz) simgesel kullanımı, “Türkiye”, “Türk Dili”, “Türkçe” bir başka deyişle “yerellik” göstergelerinin kullanımı, “tanınan, bilinen ve sevilen sanatçılardan iletide yararlanılması”, “tanınan, bilinen ve sevilen sanatçıların dillerini

çıkarak görüntü vermeleri”, “Dilinizden Utanmayın” kampanya logosunda dil çıkararak bir karakterin yer alması gibi göstergeler reklam iletişiminin göstergelimsel işlevini ortaya çıkarır.

Reklam iletişimde, “temel değerlere önem verilmesi”, “anadilin korunmasının gerekliliği”, “anadilin yabancı sözcüklerle kirletilmemesi gerekliliği”, “Türk dilinin özelliklerine iletide yer verilmesi ve dikkat çekilmesi” ve “Türk dilinin diğer dillere göre ayrıcalıklı ve ayrı durumunun belirtilmesi” iletilinin yararlı işlevini ortaya çıkaran göstergelerdir.

Sonuç

Konfüçyüs’e sorarlar: -Bir memleketi yönetmeye çağırılıydınız yapacağınız ilk iş ne olurdu? Ünlü filozof şöyle yanıt verir: “Hiç kuşkusuz, dili gözden geçirmekle başladım.” Dinleyicilerin şaşırınca şöyle devam eder: “Dil kusurlu olursa, sözcükler düşünceyi iyi anlatamaz. Düşünce iyi anlatılmazsa, yapılması gereken şeyler doğru yapılmaz. Ödevler gereği gibi yapılmazsa, töre ve kültür bozulur. Töre ve kültür bozulursa, adalet yanlış yola sapar. Adalet yoldan çıkarsa şaşkınlık içine düşen halk, ne yapacağını, işin nereye varacağını bilmez. İşte bunun içindir ki, hiçbir şey dil kadar önemli değildir.”

Bir ülkeyi yok etmede en kestirme yolun dilinin yok etmekten geçtiğini söyleyen yalnızca George Orwell değildir hiç kuşkusuz. Atatürk de Cumhuriyet’in kuruluş aşamasında tıpkı buna benzer sözcükler ve tümcelerle dilin önemi ve etkisi üzerinde durmamış mıydı? “Baylar, bu durum karşısında bir tek karar vardır. O da ulusal egemenliğe dayalı, bağımsız-koşulsuz tam bağımsız bir Türk devleti kurmak.” Tam bağımsız Türk devleti ancak yabancı sözcüklerden sıyrılmış, özgün, kurallı bir Türk dilinin oluşturulması ve benimsenmesiyle yaşayabilir. Yine ulusal dilimizle ilgili Atatürk’ün şu söyledikleri de çarpıcıdır ve düşündürücüdür: “Ulusal dil ve duygu arasındaki bağ çok kuvvetlidir. Dilin ulusal ve zengin olması ulusal duygunun gelişmesinde başlıca etmendir. Türk dili, dillerin en zenginlerindedir. Yeter ki dil bilinçle işlensin. Ülkesinin bağımsızlığını korumasını bilen Türk ulusu dilini de yabancı diller boyunduruğundan kurtarmalıdır.”

İnsan konuşan ve düşünen bir varlık olarak, bir başka deyişle doğası gereği duygu ve düşüncelerine dil aracılığıyla aktarır. Bu durumda kullanılan dil ve dilin kullanım biçimi ne kadar etkiliyse kurulan iletişim de o denli güçlü ve etkili olacaktır. Dildeki herhangi bir bozukluk ya da düzensizlik iletişimimizi engelleyerek, belki de geridönülmez yaralar açacak ve çıkmazlara sürükleyecektir tüm ulusu. Bunun nedeni, “küreselleşen” dünyamızda, çeşitli dış etkenlerle birçok yabancı ögenin her dile, hemen hemen yerleşmesidir. Böylelikle, hiçbir dil tümüyle saf ve temiz kalmayacaktır. Ulusların birbiriyle ekinsel, toplumsal, siyasal ve v.b. düzlemlerdeki ilişkileri ve etkileşimleri sonucunda dile giren bu yabancı ögeler ayırdına varılmaksızın ve kimi zaman da bilinçsizce o ulusun bireyleri tarafından benimsenir ve kullanılır. Bireyler ise bu yabancı ve iletişimi engelleyici ögelerin anadillerindeki kötücül etkisinin ayırdına varamaz. Ancak, bir süre sonra, yabancı ögeler çoğalır, toplumun, ulusun bireylerinin yararlandığı yazılı ya da sözlü biçimiyle, bireyler arasında kimi ayrılıklara neden olmaya başlar, iletişim bireyler arasında kopma noktasına gelir.

Türkçe’de son yıllarda yaşanan kirlenme ve yanlış kullanım ciddi boyutlara ulaşmıştır. Bu nedenle Reklam Yaratıcıları Derneği, kendi alanındaki toplumsal sorumluluğunun gereği olarak, dilimizde yaşanan kirliliğe dikkat çekmek ve doğru Türkçe kullanımına yönlendirmek adına "Dilinizden Utanmayın!" kampanyasına başlamıştır. Bilinen, tanınan ve sevilen sanatçıların “dillerini çıkararak”, oldukça “mizahi yaklaşımla” ortaya çıkan reklam iletileri, diğer sözü edilen kampanyalardaki gibi, hem “dikkat çekici”, hem “sevecen” hem “rahatsız etmeden uyarıcı” hem “içten” hem de “güldürürken düşündürücü” gibi nitelikler taşımaktadır. Bu tür, değerlerimize önem veren ve yeni nesilleri de bu değerleri korumaya yönlendiren kampanyaların sürmesi dileğiyle...

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İLETİŞİMİN KALİTESİNİ ETKİLEYEN ENGELLER VE BU ENGELLERİN GİDERİLMESİ

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ÖZET

İletişim, kişi ya da örgütlerin hem içinde yer aldıkları toplumsal sistemle hem de bu sistemdeki diğer kişi ve örgütlerle uyumunu ve etkileşimini sağlayan temel süreçtir. Yani iletişim insan-insan, insan-örgüt, örgüt-örgüt ve örgüt-toplumsal sistem ilişkilerini sağlayan araçtır. İnsanın diğer insanları, örgütleri kısaca dış dünyayı tanıyabilmesi, olayları ve düşünceleri anlayıp algılayabilmesi için iletişim sürecine ihtiyaç vardır. Kişi ve örgütlerin dış dünya ile anlamlı bir bütünlük içinde bulunabilmesi için iyi işleyen iletişim kanallarının kurulması ve gerçekleştirdikleri iletişimin kalitesini artırmak zorunda oldukları aşikârdır. Bir iletişim ilişkisinde olmazsa olmaz diyebileceğimiz bazı unsurlar vardır. Bu unsurlar bilgi, duygu ve düşünce alışverişinde son derece önemli rol oynayan kaynak, mesaj ve alıcıdır. Etkili ve kaliteli bir iletişim bu unsurlar çerçevesinde ve bu unsurların taşıyacağı özellikler kapsamında mümkün olabilmektedir. Bir iletişimde etkililiği gerçekleştirmek amaç olmakla birlikte her zaman ulaşılabilecek bir sonuç değildir. Sosyal psikologlara göre, mükemmel ve etkili bir iletişim, kaliteli bir iletişim ütopya'dır. Çünkü kişiler arasındaki iletişim, bilinçli ya da bilinçsiz olarak ortaya çıkan bir takım eğilimlerle tahrif edilmekte, bozulmakta ve yanlış yorumlanmaktadır. Burada dikkat edilmesi gereken husus, iletişimin kalitesine etki eden faktörlerle ilgilidir. Bu nedenle, yapılacak olan araştırmada iletişimin etkili olarak gerçekleşmesinde önemli olan bu faktörlerin neler olduğunu ve bunları giderme yolları için alınması gereken önlemler ile ilgili geniş bir literatür çalışması yapılarak elde edilen bulgular ortaya konmaya çalışılacaktır.

Anahtar Kelimeler: İletişim, Kaliteli İletişim, İletişim Engelleri

İLETİŞİM ENGELLERİ

Etkin ve sağlıklı bir iletişim sürecinin kurulmasını engelleyen çok çeşitli faktörler bulunmaktadır. Bu faktörler, fiziksel, teknik, psikolojik ya da sosyal ve örgütsel olarak sınıflandırılabilir(Sabuncuoğlu ve Gümüş, 2008:175).

Fiziksel ve Teknik Engeller

İletişim kanalları ve kanalları etkileyen çevresel koşullar fiziksel ve teknik engeller olarak adlandırılmaktadır. Fiziksel ve Teknik engeller aşağıdaki tabloda açık bir şekilde ortaya konmaktadır.

Tablo1. Kaliteli İletişimi Engelleyen Fiziksel ve Teknik Engeller

1.Engel: Mesaj İle İlgili Engeller;	Bir mesajın kaliteli iletişim engeli olmasında en büyük faktör belirsizlikler içermesidir. Mesajın ne demek istediği, kimden, ne zaman ve nasıl bir tepki beklediği konusundaki belirsizlikler yanında ihtiyaç duyulan bilgi ile mesajın içeriği arasındaki farklılıklardan ortaya çıkan belirsizlikler örnek oluşturabilir. Bununla birlikte mesajın oluşturulmasında
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	kullanılan sembollerin, alıcının algılayıp anlayabileceği şekilde düzenlenmesi nedeniyle mesajın yanlış ya da eksik ulaşması gibi engellerde söz konusudur.(Sabuncuoğlu ve Gümüş, 2008:176), (Yatkın ve Yatkın, 2006:106), (Bayrak, 1995: 102).
2.Engel: Kanal ve Araçlarla İlgili Engeller;	İletişimde uygun kanal ve aracın seçilmesi, mesajların tam ve doğru olarak iletilmesini sağlamak açısından önemlidir. İletişim kanallarının yetersiz olması, güçlerinin üstünde yük taşınması, iletişim teknolojisindeki hızlı gelişmeler ve örgütlerin bu teknolojiye zamanında ayak uyduramaması gibi sorunlar, iletişim sürecinin sağlıklı işlenmesini engellemektedir(Tutar, 2003: 76). İletişim sürecinde kullanılan kanal ve araçların kötü seçimi ve aynı şekilde kötü kullanımı kaliteli iletişimin önemli teknik engellerinden birini oluşturmaktadır(Yatkın ve Yatkın, 2006:106).
3.Engel: Gürültü İle İlgili Engeller;	Mesajın kodlanmasından, mesajın çözümlenme aşamasına kadar, iletişimin kötü işlemesine veya tümüyle engellenmesine neden olan her şey gürültü olarak adlandırılabilir(Bayrak, 1995: 104). Gürültü kaynakları; Mikrofondaki bir arıza, işitme bozuklukları, çevreden kaynaklanan gürültüler olabileceği gibi dargınlık, anlaşmazlık, yanlış anlama ve yorumlama, önyargı, inanç ve değer yargıları ve görüş farklılıklarını da iletişimi engelleyen gürültü engelleri içerisinde saymak mümkündür.
4.Engel: Dil İle İlgili Engeller;	Dili oluşturan kelimeler ve cümleler, yönelttikleri kimselerin bilgi, deneme ve düşüncelerinin etkisinde anlam kazanır. Ama karmaşık bir şekilde kullanılırsa, bir iletişim engeline dönüşebilmektedir. İletişimde mesajın oluşturulmasında kullanılan işaretlerin anlamlandırılması düz ve yan anlam olarak iki şekilde seçilebilmektedir(Erdoğan, 2002:123).Kaliteli iletişim sürecinde ne kadar basit, yalın ve açıklayıcı bir dil kullanılırsa, iletişim o kadar sağlıklı ve kaliteli işleyecektir.

Psikolojik ve Sosyal Engeller

İletişim sürecine katılan bireylerin, kendi kişisel özelliklerinden kaynaklanmaktadır. Bu engel ve bozukluklar, bireylerin sahip oldukları duygu, düşünce ve değer yargılarından; onların amaçları, tutum ve davranışları, düşünce çerçeveleri, iletişimin konusuna duydukları ilgiye; algılama ve dinleme becerilerinden içinde yetiştikleri sosyo-kültürel ortamın farklılığına kadar geniş bir yelpazeye sahip olmaktadır(Türkmen,2000:19). Bu engelleri aşağıdaki şekilde (Şekil.1.) toplamak mümkündür;

Psikolojik ve Sosyal Engeller

İletişim amacının belirlenmemesi: Doğru mesajın, doğru zamanda, doğru araçla, doğru kişilere iletebilmesinin koşulları sağlanmalıdır.

Önyargılar: Kalıplaşmış düşünceler, insanların kafalarında yer alan katılaştırılmış, çoğunlukla farkında olunmadan taşınan bir takım kesin düşünceler olarak tanımlanabilmektedir. İnsanlar, genellikle bu tür düşüncelerinin doğru olup olmadığını denemeye yönelmez ve bu düşüncelerini değiştirebilecek nitelikteki her türlü bilgiden uzak dururlar (Dökmen, 1998:87).

Görüş farklılıkları: İletişimi kuran taraflar aynı fikirde değilse, ciddi görüş ayrılıkları varsa ve özellikle bu görüş ayrılıkları inanç ve değer sistemleri ile ilgili ise sağlıklı ve kaliteli bir iletişim kurmak mümkün olmayacaktır (Eren, 2000:344).

Algılama farklılıkları: Kişiler farklı olaylara, durumlara, bilgilere ilgi gösterebilmekte ya da aynı olay veya durumları farklı düzeyde algılamaktadırlar. Bu nedenle yanlış ya da eksik algılamalar sonucu iletişimde engeller ortaya çıkabilmektedir. Diğer bir ifade ile alıcının seçici algılaması nedeniyle iletilen mesajın göndericisinden bağımsız olarak mesajı algılayabilmekte ve algıladığı şekilde tepkide bulunmaktadır. Bu nedenle de toplam iletişim başarısı algılayanın ne algıladığına bağımlı olarak gerçekleşmektedir (Sabuncuoğlu ve Gümüş, 2008:180).

Tutum ve davranışlar: Tutumların yarattığı iletişim engelleri;

1. Kişinin kendisine karşı tutumu: Kişi iletişim konusunda kendisine güveniyorsa istediği mesajları iletmekteki başarı şansı yüksek olacaktır.
2. Kişinin konuya karşı tutumu: iletmek istenen mesajın konusuna ilgi duymayan, ona karşı olumlu bir tutumu olmayan kişi iletişimde başarısız olacaktır.
3. İletişime katılanların birbirlerine karşı tutumları: gönderici alıcıya karşı olumlu bir tutuma sahipse istediği mesajı iletmeye daha kolay olacaktır. Tam tersi durumda da söz konusu olmaktadır.

Kişiler, tutumların olumlu-olumsuz, çekici-itici olmaları durumuna göre iletişimde bulunmaktadır. Bu bağlamda bir tutum ne kadar aşırı ve güçlü ise onu değiştirmek o derece güç olacaktır. Bu güçlü tutumlar iletişim engeli olmaya devam edeceklerdir (Sabuncuoğlu ve Gümüş, 2008:181).

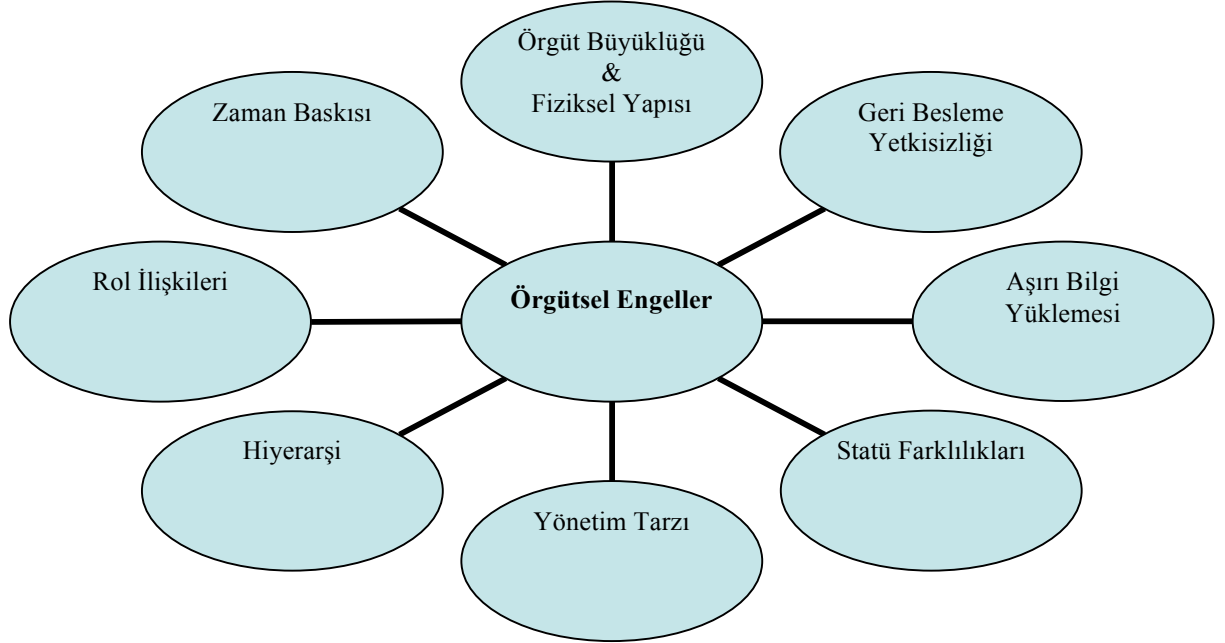
Sosyo-kültürel farklar: Sosyo-kültürel yapı bakımından farklı olan kişiler birbirlerini tanımadıklarından dolayı mesajın kodlanmasında ve çözümlenip yorumlanmasında hatalar olabilecektir. Bu tip kültürel farklılıklar nedeniyle iletişim sürecinde bozulmalar yaşanabilmektedir. İletişim sürecinin başarıya ulaşmasında önemli bir yere sahip olan sosyo-kültürel değerlerin, dikkate alınması iletişim sürecinin engellere takılmadan başarıya ulaşması için gerekmektedir.

Sahip olunan bilgi düzeyi: İletişime katılanların eğitim durumu, mesajın konu ve kapsamı hakkında sahip oldukları bilgilerle ilgilidir. Yetersiz bilgi, iletişim sürecinde gönderici ve alıcı arasında bir engel oluşturur. Gönderici, bilgi eksikliği nedeniyle mesajın içeriğinde boşluklar bırakırsa, alıcının algıladığı mesaj gönderilen mesajdan farklı olacaktır (Sabuncuoğlu ve Gümüş, 2008:182).

Şekil 1: Kaliteli İletişimi Engelleyen Psikolojik ve Sosyal Engeller

Örgütsel Engeller

Örgütler toplum yaşamının önemli bir parçasını oluşturmaktadır. Örgütler bireylerden oluşabileceği gibi belirli grupların birleşmesiyle de oluşabilmektedir. Örgütler yaşamsal faaliyetlerini sürdürmek için etkili ve kaliteli bir iletişime sahip olmalıdırlar ancak ne var ki örgütler kendi iletişim engellerini kendileri yaratırlar. Bunun sonucunda da başarılı bir iletişim sağlayamadıklarından yaşamsal fonksiyonları belirli zaman periyodunda düşüş göstermektedir. Aşağıda (Şekil.2.) belirtilen engeller örgütlerin kendi içlerinde ürettikleri ve bu bağlamda iletişimlerini engelleyen etmenler olarak karşımıza çıkmaktadır.



Şekil 2: Kaliteli İletişimi Engelleyen Örgütsel Engeller

İLETİŞİM ENGELLERİNİN GİDERİLMESİ

Yukarıda kaliteli iletişimin oluşmasına engel olan etmenlere değindikten sonra bu bölümde bu engellerin nasıl giderilmesi gerektiğine değinmeye çalışılacaktır. İletişim engellerini ortadan kaldırmak için, bireyler ya da örgütler ilk aşamada bazı yöntemleri uygulamaları gerekmektedir. Bunlar;(Tutar ve Yılmaz,2010:87)

- Kaynak, sözlü mesajları alıcının anlayabileceği ve algılayabileceği şekilde kullanılmalıdır,
- Kaynağın gönderdiği mesajlar yalnız sözlü olmamalı, aynı zamanda çizim, resim, yazı gibi semboller şeklinde de olmalıdır,
- Kaynağın gönderdiği mesajlar alıcının ilgisini çekecek şekilde biçimlenmelidir,
- Mesaj, alıcıyı etkileyecek türden bir kanalla gönderilmelidir,
- İletişim çevresi iletişime elverişli duruma getirilmelidir,
- Mesajın anlaşılığ anlaşılmadığı geri bildirimle kontrol edilmelidir.

İletişim engellerini ortadan kaldırmanın en etkili yolu, öncelikle engelin ne olduğunu saptamak ve daha sonra bu engeli ortadan kaldırmak için yapıcı faaliyetlere başvurmaktır. İletişimde oluşabilecek çeşitli engeller yapılan literatür araştırması sonucunda ulaşılan başlıca veriler ışığında, aşağıdaki tabloda sıralanmış yöntemler kullanılarak ortadan kaldırılabilir.

*Algılama Farklılıklarını ortadan kaldırmak	*Gürültü engelini ortadan kaldırmak	*Güvensizliği ortadan kaldırmak	*Geri bildirimini kullanmak
*Dil farklılıklarını ortadan kaldırmak	*Duygusal reaksiyonları ortadan kaldırmak	*Ağdalı ifadelerden kaçınmak	*Pekiştirme kullanmak
*Basit dil kullanmak	*Sözleri davranış ve tutumlarla desteklemek	*Yüz-yüze iletişim kurmak	*Farklı ancak uygun kanallar kullanmak
*Örgütteki bireylerin iletişim konusunda eğitimini desteklemek	*Sürekli iyileştirmeyi sağlamak	*Empati kurmak	*İlgi uyandırmak

Tablo2. Kaliteli İletişimi Engelleyen Engelleri Giderme Yolları

SONUÇ

Bir iletişimde etkililiği gerçekleştirmek amaç olmakla birlikte her zaman ulaşılabilecek bir sonuç değildir. Sosyal psikologlara göre, mükemmel ve etkili bir iletişim, kaliteli bir iletişim ütopyasıdır. Çünkü kişiler arasındaki iletişim, bilinçli ya da bilinçsiz olarak ortaya çıkan bir takım eğilimlerle tahrif edilmekte, bozulmakta ve yanlış yorumlanmaktadır. Burada dikkat edilmesi gereken husus, iletişimin kalitesine etki eden faktörlerle ilgilidir. Bu nedenle, yapılan araştırmada iletişimin etkili olarak gerçekleşmesinde önemli olan bu faktörlerin neler olduğuna geniş bir şekilde yer verilmiş olup bunları giderme yolları için alınması gereken önlemler açıkça belirtilmiştir. Bu bilgiler ışığında bireylerin ya da örgütlerin daha kaliteli bir iletişim ağına sahip olabilmeleri hedeflenmiş ve yapılan araştırma sonucunda görülmüştür ki bu engelleri yok etmesini bilen birey ya da örgütlerin başarılı iletişim kurdukları, bu kaliteli iletişim sonucunda yaşam döngülerinde kaliteyi yakalamaya doğru bir adım daha yaklaşmalarını sağlamaya ışık tutması beklenmektedir.

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THE GLOBAL ADVERTISING OF A LOCAL BRAND IN TERMS OF ANALYZING THE VISUAL CONTENT: TURKISH AIRLINES GLOBALLY YOURS ADVERTISING CAMPAIGN*

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ABSTRACT

Globalization is a process where economic, political, social and cultural values and the build up of these values are spread beyond the national borders to the world. This way, differing social cultures and beliefs gain recognition and the relationships between countries become ubiquitous. (Mc Chesney&Wood&Foster 1999:7). During this globalization process, advertising brings together a product or a service with a cultural symbol and presents it to audiences. According to this definition then, airline transport, which is a modern, fast, and prestigious mode of transport, has been largely affected by globalization. As a result, the intensifying competitive environment has led airline companies to shift from a more local market to a more global one. Advertising is often used to create brand recognition and value and, along with this, sports marketing practices, which is a new terminology, when the cultural symbols they use meet with target audiences, a platform of communication is created. In this study, by taking sports marketing as a starting point, the communication strategies of Turkish Airlines, which has taken great steps in terms of brand recognition, and the visual and linguistic messages of their advertising campaign “Globally Yours” will be analyzed.

Keywords: Cultural symbols, global advertisement, brand communication, sports marketing, Turkish Airlines.

Introduction

For the first time in 1978, in the American magazine Advertising Age, the term “sports marketing” was adapted from the general marketing description to express the changes in products and services in order to satisfy the desires and needs of sports consumers. According to a modern description, sports marketing takes the basic marketing principles and markets products that are made to have a semblance to sports but are, in fact, products that have nothing to do with sports. (Argan and Katırcı 2008:20). According to this, sports marketing contains within itself industries outside of sports which it then reformulates so that sports fans can watch, listen or collect items relating to their favorite sports activities.

In this day and age, it is impossible to completely separate the description and the operation of sports marketing from general marketing. For example, according to the American Marketing Association, the definition of marketing is “the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large.” This process is valid when we talk about sports marketing as well. However, when applied to the sports industry, the basic marketing principles are reviewed to fit the nature of sports.

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Another important detail that can be observed during the sports marketing process is that the marketing specialists of companies which are not associated with sports, but that use sports as a tool of communication, do not show the same mastery over sports products and activities as they do over consumer products or services for traditional marketing processes / communication models.

The demographic make-up, cultural values, sense of belonging and expectations of the target audience in sports marketing, along with factors such as the structure of the market, the competitive environment, the rivals in the market, the language used by the rivals when they make their promises, use of photographs, use of color, use of celebrity, slogans and symbols as well as other visual imagery are utilized according to the “supporters and viewers” values. Two elements stand out during this process: “the marketing of the sport, sports commodities and services – marketing of other commodities and services thanks to sports”. During their free time, individuals take up activities that have nothing to do with sports, but that utilize sportive designs and are marketed in such a way that it seems to be directly related to the relevant sport, thus creating a brand image in the mind of the target audience. With the rise of sponsorships and advertising campaigns starting in the 21st century, this has become a frequently employed method along with integrated marketing communication activities.

At the beginning, insurance, food and drink and the automotive sectors were interested in the sports market. Nowadays, other sectors such as communication, health and technology have shown interest in sports marketing, leading the market to grow significantly. With the commercialization of sports, there has been serious profit made in the sale of sports products. Especially in industrial communities, the number and variety of sporting activities has increased along with the division of labor and the development of specialization. The high level of individuals in stadiums and in front of their television sets and the increasing number of people reading the sports sections in newspapers are reasons to market yet another product for the sports.

The “passive participants” of sports game, which are basically the viewers, are a huge opportunity for sectors operating outside of the sports industry. This opportunity described by Pascal Boniface in his book *Football and Globalization* can best be summarized as follows: “football is the last stage of globalization. Football is the most globalized notion of our day. The football empire has no limits and recognizes no obstacles. It is the most celebrated empire by the population. The football ball has taken this empire’s sphere of influence and popularity outside of the football field.”(Boniface 2007:9).

It is true that in these mentioned industrial communities, on top of football, there has been a growing interest in team sports such as volleyball, basketball, athletics, swimming and rugby as well as independent sports such as golf and mountain climbing. Furthermore, motor sports such as NASCAR, Formula 1 and Moto GP have fans that follow their teams all around the world, leagues such as NBA, NFL, FIBA Euroleague, Premier League, Bundesliga, Sera A have become branded and are being watched at all times in every country. These reflect on the multiple layered relationship between “the individual and the corporations’ willing support based on prestige of the sportsman, club and events” and “globalization, sports and marketing”.

Aside from traditional mass media tools such as television, newspaper and radio, brands have the opportunity to appear in internet newspapers, blogs, fan pages, sports clubs and websites of their sub brands, sports channels, sports newspapers and magazines owned by the sports clubs, commercials broadcasted in movie theatres, open air commercials, television or radio programs in which sports men and commentators participate, betting sites, social media networks, and many sports organizations where their designs and services reach to millions;

in addition with the added monetary sources to the sports industry, the growth of the industry is imminent. Furthermore, in the daily lives of consumers, the budget and time that they put aside for sports products, services or events has increased along with the number of sectors and marketers interested in sports. In many sports, most notably basketball and football, ticket sales, match broadcasting rights, sportswear brand choices, sportswear commercials, base, virtual and strip advertising practices, along with star sportsmen chosen as the faces of brands, the marketing of computer games, sponsorship deals, activities programmed before, after and at game intermissions, and many more details give us an idea of the grandiosity of the sports industry. When we add the sectors and individuals that feed off the sports industry that are not obvious, it is not surprising then that the sports industry is one of the top ten biggest sectors in the world. Many brands have been making rooted changes to their communication strategies because of the postmodern marketing understanding and rapid globalization, where they now approach their consumers on an individual basis, developing and maintaining the relationship according to the needs and wishes of the consumers.

In a rapidly globalizing world and increasing competitive environment, airline companies, status symbol of rapid and prestigious transportation, are slowly moving away from localness and opening up to new markets. In airline transport, advertising is employed to create brand recognition. Sports marketing, which is a relatively new concept, uses cultural symbols, and serves as a communication platform for brands to meet with their target audience. (Odabasi 2004:11-15).

The rapid and unusual technological advancements recorded in the second half of the 20th century have also influenced the aviation sector. Political and social turmoil have also had their effects on the sector. After the September 11th attacks, the aviation industry received a serious blow and there have been only a handful of companies that have managed not only to not go bankrupt, but also manage a minimal profit. One of these companies was Turkey's national airline company Turkish Airlines.

Turkish Airlines was established in 1933 by the founder of the Turkish Republic, Mustafa Kemal Atatürk. The first flying unit which consisted of five planes started national flights in 1933; in 1947 the first international flight Ankara-Istanbul-Athens was realized. In the 70s and 80s, the company's reputation was jeopardized as it was associated with accidents and delays. Regardless, the company has managed to renew itself since the beginning of the 21st century by developing itself technologically, using its resources more productively and offering many flying alternatives. Thus, Turkish Airlines has become one of the most profitable airline company in the world.(Kozlu 2010: 18-21).

Now Turkish Airlines has a fleet of 137 planes; with the agreement it has made with Lufthansa in 2006, it has increased its flying locations from 131 to 231 and in April 2006, it became a member of the world's biggest airline association, Star Alliance. The same year, the company received the best airline award at the "Skytrax Southern Europe Airline Awards", which are considered the Oscars for airline companies. Turkish Airlines has a promising international voice, and is a leader in national flights with a 100 million passenger transport capacity.(Subaşı : 2008:.36-44).

Turkish Airlines, which is the fourth biggest airline company of Europe, signed a sponsorship deal with world famous football clubs FC Barcelona (Spain) and Manchester United FC (United Kingdom) in 2010. According to this sponsorship deal, Turkish Airlines became the official sponsor of Barcelona and Turkish Airlines logo and advertisements were to take place in all of Barcelona's channels, including their football stadium Nou Camp. Furthermore, Turkish Airlines was to film a commercial with the players of Barcelona and advertise their sponsorship all over the world. Turkish Airlines became Barcelona's official transporter, taking them to any football games they had outside of Spain. FC Barcelona closed the 2009-

2010 season with 6 cups, and is to fly with Turkish Airlines to all Champion's League and other official tournaments for the next three years.



Figure 1: Turkish Airlines Posters of Barcelona and Manchester United

Moreover, after FC Barcelona, Turkish Airlines became the sponsor of another world renowned club – Manchester United. According to the 3.5 year long sponsorship deal made in March 2010, Turkish Airlines was to fly Manchester players to all matches and tournaments abroad, as well as put up their logos and advertising boards around the Old Trafford Stadium.

Turkish Airlines also made a name of itself on the basketball courts. It has a sponsorship deal with Maroussi Basketball Club, which is one of Greece's oldest and most successful basketball clubs. According to the sponsorship deal, on all the sportswear the players have on during their Greece A1 League as well as Euroleague, will have the Turkish Airlines logo. Furthermore, on the boards in the court, during official press conferences, web site and interviews board, the Turkish Airlines logo will take a prominent position. Other than becoming the sponsor of two of the most respected football clubs worldwide, Turkish Airlines has also become the sponsor of a golf tournament in Bellek under the name "Turkish Airlines Challenge". Furthermore, the airline company has also signed a deal with Danish tennis player Caroline Wozniacki, choosing her as the face of their business class.

Turkish Airlines was the sponsor of Euroleague – Final Four Organization, which had brought together the top four basketball teams in May 2010. The games were watched in 185 countries by approximately 950 million viewers. Turkish Airlines will continue to be Euroleague's sponsor in 2011 and we can see that the company has made long term investment for sports sponsorships. In the analysis section of this study, we will take a look at an advertisement made for Turkish Airlines' Euroleague campaign. We will take a close look at what the advertisement says about the airlines' values.

Along with all of these important developments, Turkish Airlines has also struck a deal with legendary basketball player Kobe Bryant. Bryant, who was listed as number 14 on Forbes' list of 100 most valued celebrities, will be the airlines' global representative for the next 2 years where he will promote the company in order for it to be preferred globally.

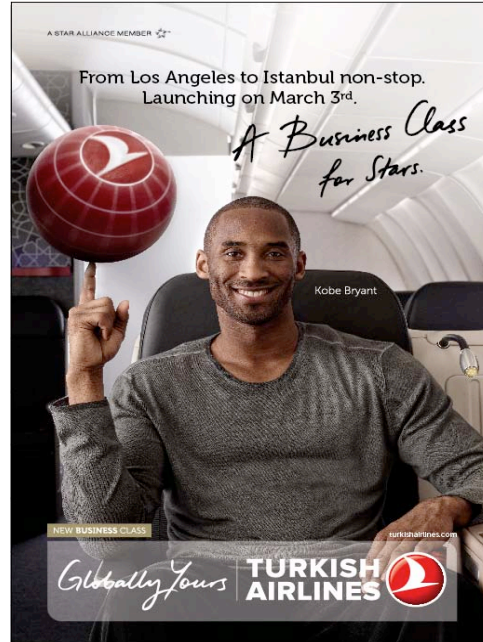


Figure 2: Turkish Airlines Posters of Kobe Bryant

Continuing its extensive publicity campaigns in the sports world, Turkish Airlines made another deal with FC Shaktar Donetsk, whose technical director Mircea Lucescu once worked with Beşiktaş and Galatasaray. The airlines' logo will feature on the Ukrainian team' players' sportswear, on the clubs website, the Donbass Arena stadium for the next 1.5 years. Moreover, Turkish Airlines will be the official airline of the team and will transport them to tournaments and camps abroad.

In this sense, the principles and values that Turkish Airlines has aimed to promote through their sponsorship services are reflected in their advertising campaigns. The most important and ongoing campaign is the "Globally Yours" campaign. This campaign reflects Turkish Airlines' "global" vision. Two advertisements from the campaign were chosen and analyzed with a semiological method.

Visual Analysis (1)



Figure 3: Turkish Airlines Posters of Globally Yours

Arrangement:

The billboard advertisement of Turkish Airlines is composed of a written text and an image. This advertisement is especially made to draw emphasis on Turkish Airlines' European flights. The written text is located on the right hand side of the ad, and the image on the left hand side. The image is the first thing that grabs the attention of the target audience. The image shows a part of the globe from a high angle with the logo of Turkish Airlines placed strategically at the center. The globe is colored red and the logo white. The meridians on the globe are also white, and extension of the logo, reflecting on the worldwide flights Turkish Airlines offers. Furthermore, key sites and symbols from world capitals are represented on top of the globe; Apollo's Temple symbolizing Greece, The Pisa Tower from Italy, the Eiffel Tower symbolizing France, The Big Ben of London, the Basilica of San Marco situated in Venice...

The textual section of the advertisement is composed of three parts: on the top is situated the slogan "discover all the beauties of Europe Fly Turkish Airlines", on the line below, the catch phrase "globally yours", and the signature logo of the Airlines. The Turkish Airlines logo is symmetrically placed on either side of the advertisement paralleling each other; "Turkish Airlines" is also repeated twice, emphasizing the name of the corporation. The repetitiveness is also important for brand recognition.

Frame:

The advertisement is closely framed in order to draw attention to the logo. Furthermore, the close-up concentrates the target audience's attention to the key elements in the advertisement and ensures the recollection of the logo and the name of the corporation.

Angle:

There are two angles employed in the advertisement that draws attention. Firstly, we can see the logo of Turkish Airlines placed on the globe from an upper angle. The symbols of the countries are pictured straight on. This directness creates a link between the advertisement and the target audience which will lead them to 'consume' the product.

Lighting:

There is a flat light coming onto the globe on the left hand side of the advertisement. This light alludes to Turkish Airlines' shining star lighting up the globe.

The Use of Color:

Red, white and dark blue are employed in the advertisement. On a dark blue font, the red and white logo of the Airlines stands out. The color red symbolizes energy, dynamism, and movement, as well as alludes to the Turkish flag. Blue, which is the color of the sky, calls out to the inner world of the individual as it also implies luxury and high quality. The color white points out the distinction and dignity of the brand.

The use of text:

The slogan of the corporation is written in bold and serif font style on the upper right hand side of the advertisement. However the word "Europe" which takes place in the slogan is written in a bolder font than the rest, as the goal is to clearly emphasize that the flights are to European countries. The use of serif font suggests that Turkish Airlines is a well rooted, trust worthy corporation. The catch phrase "globally yours" is written cursively and is slanted. This carries the air of an invitation sent to the privileged and the notable where the head of the corporation personally put down his signature, giving it personal warmth and sincerity. At the

bottom of the written text is the key signature of the corporation, which is smaller than the rest of the text, however bolder and straight. In this sense, the target audience reads it easily.

Linguistic Analysis

“Discover all the beauties of Europe – Fly Turkish Airlines”: we understand from the language of this sentence that the target audience of this advertisement is foreign and that only people who speak English in Turkey can understand what is being said. In this sense, this advertisement has an elitist approach. It is a sentence that underlines the flights made by Turkish Airlines to Europe. This sentence is directly linked to the symbols of European cities surrounding the globe. Hence the textual completes the visual. “All the beauties” suggests that Europe has a lot of beautiful things that needs to be discovered by the target audience, and the use of the verb “discover” invites the audience to go beyond dreaming and make everything in the imagination a reality with Turkish Airlines. “Globally yours”: the world ‘globally’ completes the visual globe that we see in the advertisement. Furthermore, it tells the target audience to put aside the “us” and “them” and to become one with the world. The “yours” part of the catch phrase directly links the corporation with its consumer, creating a sense of belonging.

Evaluation:

Turkish Airlines is a Turkish corporation which has flights to countries all around the world. This particular advertisement is directed to audiences interested in its European flights. The placement of the Turkish Airlines logo on the globe, which dominates the ad, is interesting. The globe has transformed into the colors of the Turkish flag and the logo: red and white. We can summarize the message being sent by the textual and visual aspects of this advertisement as follows:

- Through various different means – color, text, visuals – the same messages are given: “*trust*”, “*comfort*”, “*quality*”, “*excellence*”
- Certain contrasting elements can also be seen:
 - o Localness (Turkish Airlines) / Globalization (European countries-the visual of the globe)
 - o Distinction / Simplicity
 - o Traditional (Turkish Airlines) / Innovative (opening up to the world)
 - o Us / Them
 - o An exciting, adventure filled life / a monotonous, routine life
 - o Nature / culture
 - o Privileged / Ordinary
- The words “Turkish Airlines” as well as its logo have been used twice in the advertisement, which ensures that they both create brand recognition in the mind of the audience.
- Other than declaring the fact that the Airlines has flights to Europe, the advertisement also inadvertently declares that it, in fact, flies everywhere (“globally yours” as well as the image of the globe lead us to think as such).
- The image of the globe also connotes meanings such as “our land”, “our home”, and “our shelter”.
- The horizontal meridians refer to dynamism and progress; the vertical shapes of the country symbols and the written text evoke a trust worthy feeling, and the round shapes (the logo and the globe) to sentiment, and perfection.

An example of a printed advertisement: a magazine advert

Visual Analysis (2)



Figure 4: Turkish Airlines Posters of Euroleague

Turkish Airlines was one of the sponsors of the Euroleague Basketball Championship. Hence the advertising campaign coerced the Airlines role as a sponsor with its flight services. In the center of the advertising at hand, there are seven basketball players from around the world, playing in different teams, wearing different sportswear. For example there is a player from the team Efes Pilsen coming from Turkey, a player from the Spanish team Barcelona, a player from the Italian team Montepaschi Siena, another player from Greece's Olympiakos team participating in the championship, and so on. All the players in the image are actual basketball players, each playing for a different team. However the image gives the impression that all seven of these players have united to become one team, all fighting for the same goal. With their united forces they come together propelling the globe with the Turkish Airlines logo high into the sky. The globe also evokes the championship trophy that all these players individually hope to reach, to win. The players come out of the clouds, reach out into the sky, in order to attain the peak point, which is the globe – the trophy. Furthermore, on the right hand side of the Turkish Airlines globe, a Turkish Airlines plane has lifted off; it seems, from the left hand side. The nose of the plane is pointed upwards, classically symbolizing progress, dynamism and advancement. The advertisement is composed so that a “Z” shaped reading can be done; the logo of the company is placed in three different locations on the ad, so that it leaves a clear mark in the mind of the audience. Furthermore, the repetitiveness adds to the brand recognition of the company. The page arrangement is symmetrical. If we were to divide the page into four, with one line going though it horizontally, and the other vertically; on the left hand side would be the written text “Euroleague Basketball” twice, and on the right hand side the written text “Turkish Airlines” twice, and its logo thrice.

Frame:

In the center of the advertisement are the basketball players, with their faces, jersey numbers, and even arm muscles clearly distinguished.

Because of the clouds, their bodies in their entirety are not well seen, creating a ‘border’ like effect.

Angle:

The sky and the clouds in the advertisement create a dream-like mysterious and mystic effect on the individual, with light coming in horizontally. Furthermore, the blue sky's color lightens up towards the bottom of the page, meaning that another light was used head on.

The Use of Color:

Like in other Turkish Airlines advertisements, there is a predominant use of the colors blue, white and red. The white clouds connote the imaginary, purity and cleanliness; the blue sky font symbolizes infinity, nobility and distinction. As for the color red, it most openly refers to the Turkish flag, but also to energy, speed and dynamism. Even the sportswear of the basketball players are these three colors, showing us that these colors have been purposefully opted for.

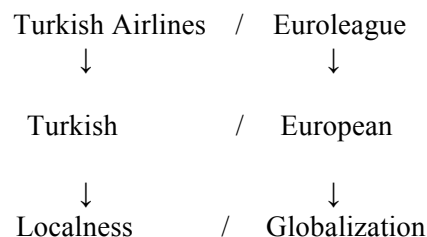
The use of Text:

In the advertisement, three different texts have been used in three different fonts. At the top left hand corner of the page, written in a 'feminine' color "Turkish Airlines proudly sponsors Euroleague Basketball" can be seen in bold and dark letters. On the bottom right hand side of the page, the signature logo of Turkish Airlines is written in blue text and bigger font. The words "Turkish Airlines and Euroleague" grab our attention because they have a smaller type size and are in brown.

Linguistic Analysis

"Turkish Airlines Proudly Sponsors Euroleague Basketball": to be able to compete in the European Basketball Championship is a question of prestige and pride for countries. To be able to support and sponsor such an organization is not only a source of prestige and pride for Turkish Airlines, but also for Turkey. According to this discourse then, Turkish Airlines has succeeded in trumping down its rivals and become the triumphant company.

"Globally Yours": the notion of globalization is visualized with the image of the globe in the advertisement. It tells its audience to go beyond their limits, to forget about "us" vs. "them" and to be one with the world around them. This message is further supported with the image of basketball players coming from different countries, speaking different languages, living different lifestyles. Being part of Europe is being part of the globe. If we were to make a chart out of this then the following could be concluded:



Evaluation:

Turkish Airlines has carriers that fly to countries all around the world; this advertisement specifically addresses flights made to Europe. The image of the basketball players reaching out to the globe in unison, from the clouds is dominant in the advertisement. Though all players are from different countries and different teams, the one thing that brings them all together is the sponsorship of Turkish Airlines. They are all part of the Euroleague, in competing teams; however they are unified thanks to the Airlines, giving support to the globe from under. From the visual and textual analysis, we can say that the following common messages are being sent to the audience:

- Whether is it with the use of color, text or images, the advertisement is giving the following messages: "trust", "comfort", "quality", "excellence", "success"
- Certain contrasting elements can also be seen:

- Localness (Turkish Airlines) / Globalization (European countries-the visual of the globe)
 - Distinction / Simplicity
 - Traditional (Turkish Airlines) / Innovative (opening up to the world)
 - Us / Them
 - An exciting, adventure filled life / a monotonous, routine life
 - Nature / Culture
- The Airlines' logo is used three times, hence creating brand recognition in the minds of the audience.

Findings

As a conclusion, in order to create a difference, and bring attention to itself in the airline transport sector, Turkish Airlines has strategically used sports marketing and with the “Globally Yours” advertising campaign, has aimed to reach out to the target audience through several mass media tools. The visual and textual icons of the advertisements will be analyzed, followed by a general evaluation of the meanings they conjure up. In both advertisements of the “Globally Yours” campaign, we can see the following:

- that Turkish Airlines was a “local” and “national” brand;
- that it is transforming into a “global” brand,
- through the use of the words “globally yours”, that Turkish Airlines addresses all the people of all the countries it flies to,
- compared to other airlines, that Turkish Airlines is classier, preferential and select,
- that the airline company is traditional and attached to its past, but that it is also innovative and open to being discovered and discovering.

Turkish Airlines is one of the companies to have best applied sports marketing. Through the use of celebrities it has had headway in becoming a global brand, with sponsorship deals with sports teams and organizations meticulously chosen. The choice of teams from all corners of the world has allowed Turkish Airlines to increase the range of its consumers, using cultural symbols in the visual transfer of their campaigns.

Thus, for a “local” brand to become “global” and to be able to create a “notion of itself”, in a “prestigious” manner, sustaining it both on a “local” and “global” scale, means that Turkish Airlines' sports marketing strategy in the form of sponsorship activities is “successful” and “effective”.

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VERNACULAR CREATIVITY AND NEW MEDIA: ISTOCKPHOTO*

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ABSTRACT

Globalization or McLuhan's "Global Village" concept is increasingly getting a clearest shape. Along with globalization, communication mediums are also developing. They have the qualities of being digital, interactive, and virtual and are thus "new" mediums of communication. Due to these qualities, communication mediums are changing form and are being used by network societies. These mediums also influence individual creativity due to their interactive use. Individuals can create and share their own visual designs, especially when employing social networks. Creativity differs from person to person, as it does from region to region. In this study, visual designs created with new media will be examined and the concept of vernacular creativity will be defined and explained. The social network istockphoto will be used as an example for analysis. According to this example, this study will be delivered with qualitative and quantitative methods.

Keywords: vernacular creativity, new media, social network, network society, interaction, digitalization, virtuality, istockphoto.

INTRODUCTION

The current era is described with the terms like information society, technological society, electronic society, digital society, network society, etc. Especially the concepts of network society introduced by Castells and Van Dijk match up clearly with the communication environment in our day. The communication environments of network society are interconnected and these connections speed up the communicational exchange through the networks. An infrastructure of social and media networks takes care the form and organization of information processing and exchange (Van Dijk 2006: 20). So the network society can be defined as a social formation with an infrastructure of social and media networks enabling its prime mode of organization at all levels.

Individuals are coded with the digital characteristic of the new media via infrastructures of social and media networks. This coding becomes more evident especially with the use of social networks. Individuals with digital identities in a village surrounded by networks are able to be a part of any social network. It is important to have different features and express one's self through these networks. The distinction factor appears according to the creativity of the individuals. Creativity on the other hand may vary according to the regions. Thus, the concept of vernacular creativity is defined in the study and it is described with respect to the examination of a sample picked in light of this definition.

NEW MEDIA

The development in the fields of telecommunication and information technology which started in 1990s has led to an increase of the media and communication studies, and thus

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new media theory is born. Especially McLuhan, inventor of the term media, argued that the effects of the electronic revolution in 1950s America were so great as to make educators displaced persons living in a world that has little to do with the one in which they grew up (Littlejohn 2009: 684). The development of mass media has given rise to the introduction of media which may be defined as “new”.

Today’s communication media is going through a transformation process with the presence of technological developments. The transformation of the communication media is defined with the concept “new”. The concept of “new” which means unused and opposite of old, cover both the new and old in the communication media. The “new” goes beyond its meaning by also covering the communication media which is also defined as “old”. The new media is increasingly interactive, allowing consumers to choose what information and entertainment resources they want, when they want it, and in what form (Dizard 1999: 17). Under the light of these definitions the new media is defined as the new, different and distinctive space where individuals actualize, experience the communication process (Yengin 2010: 320).

The definitions of Lister and Manovich analysing and describing the principles of especially new media in communication studies, form a basis for the academic studies. Manovich explains the principles of new media with numerical representation, modularity, automation and variability (Manovich 2001: 27-48). Lister on the other hand categorizes as digitality, interactivity, hypertextual, networked, virtual and simulated (Lister 2003: 9-44). In light of these principles, the most significant feature of the new communication media seems to be code based digitality, interactivity and virtuality. Digitality is the expression of data according to the binary system. Access to data is fast in digital systems. Interactivity is the situation where the user intervenes the content of data. Virtuality is the presentation of the simulation of the reality. The media which bears these features is referred to as new media.

The removal of the space requirement with the new communication media in the last twenty years has facilitated the access of the individuals to the information sources. Especially the social networks draw the attention of the individuals and cause them to spend most of their time in such environments. The individuals who code their identities digitally in such environments gravitate to different fields amid the endlessness information and improve their skills. Especially creativity in new media becomes prominent and this creativity changes from one person to another and from one region to another. As such, the definition of “vernacular creativity” becomes important.

VERNACULAR CREATIVITY

Information society, a theoretical perspective on advanced capitalism as being predominantly concerned with post-industrial, network economies that have passed through an industrial age into a communications age (Laughey 2007: 201). New media is a term which represents a development rather than describing a specific group of technology or technologies. The publication and broadcasting of all types of communication factors like texts, sounds, videos, graphics, photographs and music, which are all multimedia elements, have been possible through convergence including the new fields which did not allow any access in the past.

Castells’s and Van Dijk’s description of network society perfectly fits the current period. The individuals who are digitalized in an interconnected and globally and locally braided network society express themselves through the channels of new media and spend most of their time in such environments. Social networks are web based virtual space environments offered to the individuals with the development of internet. In such environments the communication process takes place in a different way such awareness leads to the increase of interaction through the rapid exchange of messages. These environments including personal publication, exchange, conversation, social environment, expression of opinions, tracking, virtual platform and games differ from each other. In such environments especially the exchange of information should be fast and at a high level. A good example to this is Facebook social network with more than half a billion members. In these environments people are able to

make friends, make observations, share multimedia files, play games, form groups and do business.

Individuals vary with the social networks which are created in internet environment, as popular means of culture. The traditional socializing culture is replaced by the digital based environments. And individuals with the new communication media, display their creativity in order to express themselves to the environments in social networks in a more effective manner.

The word creativity derived from *creo* in Latin means being creative, the one who has the skill of creating. Creativity requires both skill and ability so it bears the characteristics of variability. The creativity may change from one person to another. It is mainly because of the education, social rules, traditions, moral laws and family. Combination of these different sources lead to creativity. As such, the concept of regionalism gains importance. Various studies have been conducted especially in the fields of linguistics and architecture focusing on vernacular. There are dialects especially in Turkish which arise according to the regions. In such dialects the written form of the Turkish language is same whereas there are differences in the spoken language. Similarly, we may easily see that every society is structurized differently. The structurization in İstanbul seems to be more modern whereas it is more traditional in the rural areas. Therefore, individuals' intercultural exchanges play an important role in the formation of vernacular creativity.

Burgess has studies on regional creativity in digital media. In his phd study, Burgess studies the regional creativity of the photograph in the digital based new media. According to Burges vernacular creativity is the individuals' use of their extraordinary creativity via new media environment which reaches a large mass of people through the effects of creative activism, fandom and game cultures (Burges 2007, 62-73). Vernacular creativity takes places with the conveyance and exchange of cultures.



Figure 1: Navajo Indian carrying baby* (left) & EvenFlo Snugli Carrier** (right)
(* http://aleasemichelle.typepad.com/my_weblog/2009/11/native-american-prints-from-the-pennington-photo-studio.html
** <http://shop.productwiki.com/evenflo-snugli-hug/>)

What draws our attention in Figure 1 is vernacular design. The image on the left represents fully the traditional and regional understanding designed according to the needs of our day. This understanding is produced again and updated today with the same traditional perception without losing its essence. Here the regional appearance is redesigned and adapted to the present time (Vivancı & Verghese 2010). In this context, vernacular creativity means the products which are shaped according to the knowledge acquired based on the individuals'

education, family relations and environments as well as technology. This concept generates new technocrats especially in the global village surrounded by the networks and brings out technological (digital) based individuals.

METHODOLOGY

Technological developments lead to the change of form of the communication media. Through such media surrounded by networks, individuals are able to perform any type of sharing with their digital identities and develop their creativity with their variable features. In this study, the regional creativity is examined according to the selected sample. The photograph area in the istockphoto multimedia network portal, which is selected as a sample, is studied and the vernacular creativity in the new media is described through evaluations carried out with quantitative data.

FINDINGS

Internet is rapidly becoming an integral part of our lives. An up-to-date example to this is the Facebook portal with more than half a billion of users and a number of users which increases each and every day. This use brings out different possibilities enabling individuals to find the environments where they can market their creativity and designs. The most up-to-date example of sharing in the multimedia field is istockphoto. Set up in 2001 by Bruce Livingstone, a Canadian entrepreneur, is an online, royalty free, international microstock photography provider operating with the micropayment business model (Wikipedia, 2011). The portal declared a USD 72 million profit for 2007 and paid USD 21 million of this amount to its members. Istockphoto as a new trade model is an international multimedia sharing platform. The randomly selected photographs in the istockphoto portal should be studied by going through the features of the loader, requests, downloading and contents.

	Photo	Uploaded on	Contributor	Member Since	Nation	Job Description	Portfolio Files	Downloads
1	Woman and fish	21.01.2011	Yulka Popkova	Jan-09	Russia	Other	1437	2300
2	Roasting Chestnuts	18.03.2011	Pinar Arıcı	Feb-06	Turkey	Photographer	1408	5200
3	Big Wash	06.03.2010	Olena Vizerskaya	Feb-10	Ukraine	Photographer	324	4400
4	Seafood Lover	25.02.2011	Michael Krinke	Mar-07	USA	Photographer	1130	51000
5	Businessman Mummy	10.10.2010	Kwaigon	Aug-06	Serbia	IT	348	5500
6	Young Man Drinking Beer out of Crazy Straw Glasses	18.05.2009	Valentin Casarsa	Apr-05	Slovenia	Photographer	6125	74000
7	Cigarette Addiction	07.12.2007	Perry Gerenday	Dec-06	USA	Designer	147	1500
8	Drip Chain	16.03.2011	Brendan Hunter	Feb-07	USA	Photographer	2224	2300
9	Man Screaming	17.03.2011	Chris Ardelean	Nov-05	Romania	Photographer	5803	51000
10	Cyber Woman	29.03.2009	Zlatko Kostic	Aug-05	Serbia	Photographer	1596	42000
11	Young Asian Woman Wearing Silver Tubing	14.02.2008	Quavondo	Jan-07	USA	Photographer	2762	150000
12	Lettuce Head	10.11.2006	Byll Williams	Sep-06	USA	Photographer	101	7800
13	Whoops	17.05.2006	Soubrette	Feb-02	USA	Designer	882	48000
14	Man Holding Rosary	01.07.2006	Ladida	Apr-03	Greece	Photographer	1810	31000
15	Riomaggiore	18.07.2006	Luke Andreson	Mar-06	USA	Photographer	10	200
16	Look into the Light	03.03.2006	Joshua Blake	May-04	USA	Photographer	1724	140000
17	Cruisin	16.03.2011	Andrew Rich	Aug-05	USA	Photographer	2162	220000
18	Young Writer with Typewriter	11.03.2011	Stephen Morris	Sep-06	USA	Photographer	1475	28000
19	Young Girl with Rosary Beads	06.03.2011	Peter Juhasz	Sep-09	Hungary	Photographer	319	500
20	Traffic Intersection	08.03.2011	Henk Badenhorst	Mar-04	South Africa	Other	3715	29000

Table 1: List of data about the randomly selected photographs

(Source: <http://www.istockphoto.com>, 01.03.2011)

The 20 photographs selected as a sample in the istockphoto portal have been selected randomly. There are photographers from different countries as far as the contributors of the selected photographs are concerned. 75% of those sharing these photographs are photograph artists. Especially participation from the USA is quite high. Other artists are from Russia, Turkey, Ukraine, Serbia, Slovenia, Romania, Greece, Hungary and South African countries. The commencement of membership of the photograph artists vary in the istockphoto portal which has been operating actively since 2000. The portfolio and the number of the downloaded photographs of the photograph artists from the USA, Russia, Turkey, Ukraine, Serbia, Slovenia, Romania, Greece, Hungary and South Africa are striking. In the portfolio of 20 artists there are 35500 photographs in total. On the average 1775 shareable photographs of the artists are noticeable. The shareability levels of these photographs are pretty high. Each photograph in the portfolio (35500 pieces) has been downloaded for at least 25 times. They have been totally shared 893700 times. The average number of the photographs of each

photographer that have already been shared is 44685 (Table 1). As such, each of the selected photograph has been shared 25 times on the average and sharing still continues.



Figure 2: Young Writer with Typewriter* (left) & Businessman Mummy** (right)
(* <http://www.istockphoto.com/stock-photo-15975897-creative-process-young-writer-withtypewriter.php?st=545d0b4>
** <http://www.istockphoto.com/stock-photo-14488271-businessmanmummy.php?st=ab11a0d>)

Morris, an American photographer, who has shared the photograph named “Young Writer with Typewriter” photographs the young writer sitting on a bunch of books by creating a composition in order to underline the difficulties of writing a book and the young artists go through. The Serbian artist sharing the photograph named “Businessman Mummy” photographs a mummified man in the suit in order to express the difficulties of both business life and the individuals go through (Figure 2). Artists exhibit in these photographs regional creativity by making use of cultural traits and their experiences.

It is observed upon the examination of the photographs that the photographers with different nationalities are involved in a fast and active sharing with the other artists. The shareability level of only 20 artists’ photographs is high. High sharing level will allow an increase in number of the sharing portals like istockphoto which is qualified as new media. The reason the sharing rates are so high is that the access to the new communication media is easy and it is a system which is open to everyone. Thanks to new media, photograph artists are able to increase their regional creativity and produce interactive works by enjoying the limitlessness of sharing and other cultures.

CONCLUSIONS

Technological developments accelerated the development of media, and thus the individuals have been a part of such media. Through new media, the regional creativity of the individuals reach large mass of people in a more faster way and it may also vary. The regional creativity which is shaped according to the individuals’ knowledge based on education, family relations, environments and technology are reshaped through the new media. Istockphoto muldimedia sharing portal which is dealt with as new media in our study, is a media which allows individuals to share independently by means of regional features of creativity and helps them make financial profits out of these sharings through the new business model. Such media generates new technochtars_especially in the global village surrounded by the networks and brings out technological (digital) based individuals. While the foreign productions in new media are increasing they are shared in a very fast way. Digitilization helps the social networks in photosharing websites like istockphoto to realize convergence. It helps the people with the identical sharing features come together and give rise to creative contents. Individuals’ unlimited sharing forms visual sharing revolution by the help of digital cultures.

Regionality or regional elements are determining factors as far as the character formation of individuals is concerned. However, it may be replaced with a common perspective with the increase of sharings in media and interaction. New media allows individuals to be committed to a society while finding the chance to represent and express themselves. And it matches up well with the concept of network society. New media with features like interaction, digitization and virtuality adds a new value to itself with the multimedia products shared through the regional aspects of creativity. The individuality aspect is added to the new media feature as a result of individuals' sharings. The formation of network society accelerates through the addition of individuality aspect to the characteristic features of the new media, and the number of the digital based individuals increase with technocrats. The individuality aspect here increases the interaction with large sharings, and thus the regional creativity produces its products in the new media in a faster and easier way with a better connection aided by the interaction feature and proceeds on its way by regenerating itself.

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